

**ASSESSMENT OF A TRAINING PROGRAMME FOR ACTORS TO MAKE THE  
SHIFTS FROM THEATRE ACTING TO FILM ACTING**

By

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## DECLARATION BY CANDIDATE

I hereby declare that the dissertation I submit for the degree PhD Drama at the University of Pretoria is my own original work and has not previously been submitted for a degree at this or any other tertiary institution. I further declare that all sources cited and quoted have been justly acknowledged and referenced in accordance with the departmental requirements. I understand what plagiarism is and am aware of the University of Pretoria's policy in this regard.

A handwritten signature in black ink, written in a cursive style, that reads "Bester".

L. BESTER

## ETHICS STATEMENT

For the research described in this work, the applicable research ethics approval has been obtained. The author of this Doctoral thesis (Lelia Bester) declares that she has adhered to the ethical standards required in terms of the University of Pretoria's Code of Ethics for researchers as well as the Policy guidelines for responsible research.

## DEDICATION

I dedicate this study to  
my friend and colleague, Jacques Bessenger, and  
to my friend and mentor, Marth Munro.

This study is as much yours as it is mine. Thank you for sharing this journey with me.

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## ABSTRACT

The lack of standardised and structured training, underscored by an academic discourse on film acting, necessitates the designing of a training programme that critically engages with this notion. This study aims to contribute to film acting as a field of study by designing, teaching and assessing the efficacy of a film acting training program. The film acting programme in question addresses the shifts between acting for theatre and acting for film, based on and contributing to scholarly discourse, whilst taking various learning preferences into account. This study makes use of mixed methods to answer the main research question – *How does one teach the shifts from theatre acting to film acting?* The answer to this question includes defining the shifts from theatre acting to film acting and the means through which these shifts can be taught to individual actors. Four sub-aims are consequently investigated. The first sub-aim examines the performance shifts from theatre acting to film acting. The commonalities in acting in both media are defined, so that the differences may become clear. The findings of sub-aim one serves as impetus for the second sub-aim, which explores several embodied acting approaches to determine how these approaches can be applied to the teaching of the differences between acting for theatre and acting for film. Pedagogical strategies pertaining to teaching and learning are consequently studied, and the elements of these strategies are incorporated in the designing and teaching of the film acting training programme in question (sub-aim three). The final aim focuses on the efficacy of the designed programme. Feedback from the facilitator, the participating actors and a panel of experts is discussed. It is concluded that this study offers a structured film acting training programme that facilitates the shifts from theatre acting to film acting while adhering to students' thinking and learning preferences.

### **Key terms:**

Film acting; Actor training; Embodied acting; Embodiment; Bodymind; Clusters of signifiers in performance; Space; Place; Time; Behavioural communication; Experiential Learning; Embodied Cognition; Whole Brain Thinking; Performance shifts from theatre acting to film acting.

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# CHAPTER 1

## INTRODUCTION

### 1.1 CONTEXTUALISATION, BACKGROUND AND MOTIVATION

The South African film industry has grown tremendously over the last ten years (Payi 2017). The National Film and Video Foundation (NFVF 2017) reports that twenty-three South African films were released in 2017. The filming of international productions and co-productions in South Africa is also on the increase. According to the NFVF (2016/2017) eleven films were submitted for co-production approval during the 2016/17 financial year. Wilbanks states that “more than 10 000 American movies have been shot in South Africa” (2015:[sp]). Some of the international productions that have been filmed (at least partially) in South Africa recently, include *Lord of War* (2005); *Blood Diamond* (2006); *10,000 BC* (2008); *Doomsday* (2008); *Invictus* (2009); *District 9* (2009); *Free Willy: Escape from Pirate’s Cove* (2010); *Dark Tide* (2012); *Skyfall* (2012); *Safe House* (2012); *Mandela: Long Walk to Freedom* (2013); *Chappie* (2014); *Blended* (2014); *Resident Evil: The Final Chapter* (2015); *The Avengers: Age of Ultron* (2015); *The Odyssey* (2016); *The Dark Tower* (2017); *Maze Runner: The Death Cure* (2018); *Tomb Raider* (2018); and *Samson* (2018) (Films shot in SA 2011; Wilbanks 2015; 10 Movies You Didn’t Know Were (or Are Being) Shot in SA 2016; Business Report Online 2018). The increase in film productions has created an increase in work opportunities for film crews and film actors. Some South African film actors are hailed for their subtle and truthful performances on camera, while others are criticised for giving performances that are too ‘exaggerated’ for the medium. Prominent South African film critic, Leon van Nierop (2017) writes that award winning actor, Jacques Bessenger<sup>1</sup>, has proved to be one of South Africa’s best film actors. Van Nierop compliments Bessenger on his portrayal of the character, Pieter van Meerhof, in the feature film *Krotoa* (2017b). In his review of the film *Van der Merwe* (2017), van Nierop (2017a) describes acclaimed actor Rob van Vuuren’s<sup>2</sup> performance of the character, Van der Merwe, as a performance that lacks credibility. Van Nierop states that Van Vuuren’s exaggerated facial expressions would be better suited to a performance on stage

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<sup>1</sup> 2012 Silwerskerm Award for Best Supporting actor in a Feature Film; 2013 ATKV Veertjie Award for Best Actor in a Drama Series.

<sup>2</sup> 2011 Comics Choice Breakthrough Act Award; Five Standard Bank Ovation Awards for comedy.

than on film. Van Nierop might be subjective in his opinions on these two actors' performances, but it does raise the question: Why are some actors able to make the necessary performance shifts for the portrayal of film characters and other actors not? Is there a specific talent, trademark or process that contributes to successful film acting? How can the shifts from theatre acting to film acting be taught?

I have worked in the South African film industry as a casting director, actress and acting coach since 2007. In these roles and capacities I often work closely with one of the leading film production companies in the country, The Film Factory<sup>3</sup>, and have worked with many professional South African actors, directors and artist agencies. Between 2010 and 2013 I was involved in the casting of the feature films *Superhelde (Superheroes)* (2011); *Roepman (Stargazer)* (2011); *Hoofmeisie (Head girl)* (2011); *Wolwedans in die Skemer (Wolves dancing at dusk)* (2012); *Verraaiers (Traitors)* (2012); *Bakgat 3 (Cool 3)* (2013); *Pad na jou Hart (Road to your heart)* (2014); and *Agent 2000 (Agent 2000)* (2014). During the audition processes of these films, I noticed that many skilled and talented actors who were predominantly theatre trained, could not make the necessary performance shifts that are required for acting in front of a camera. These actors were consequently eliminated as options for the various parts. I realised that there is a need for training to equip actors with the skills they require in order to perform effectively in front of a camera. Prominent South African tertiary institutions<sup>4</sup> who offer a degree in Drama, do not list Camera Acting as a subject in their yearbooks<sup>5</sup>. Standardised and structured training would enable actors to be more versatile so that theatre trained actors could also be considered for roles in films.

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<sup>3</sup> [www.thefilmfactory.co.za](http://www.thefilmfactory.co.za)

<sup>4</sup> The University of Cape Town, Stellenbosch University, University of the Free State, The University of Pretoria, Tshwane University of Technology.

<sup>5</sup> It is possible that these tertiary institutions offer Camera Acting as a sub-section of a subject. At the University of Pretoria, I teach Camera Acting as part of a subject called TNP310: Performance Studies.

### 1.1.1 THE IMPORTANCE OF PERFORMANCE VERSATILITY FOR THE SOUTH AFRICAN ACTOR

Artist agent, Carlynn de Waal-Smit<sup>6</sup>, explains that the South African entertainment industry is a relatively small industry that cannot support a wide range of actors in regular productions for extended periods of time. It is imperative for South African actors to be versatile performers, so that they may secure as much work as possible in a variety of disciplines and media. Many actors are required to perform in front of the camera during the day and perform on stage at night. A colleague<sup>7</sup> and I have created a short training course in camera performance. The course is based on our professional experiences in the film industry and on our, mainly theatre-based, training. The course focuses on the shifts each individual actor has to make from theatre acting to film acting. This preliminary course, called *Acting on Screen*, was launched in June 2013<sup>8</sup>.

Actors, directors and artist agents have commented on the efficacy of the *Acting on Screen* course, stating that the course enhances actors' abilities, enables them to create subtle performances that are suitable for camera, and that actors secure more on-camera work after completing the course<sup>9</sup>. The *Acting on Screen* course, however, is not academically verified nor is it critically assessed. The content of the course has, so far, been based solely on our experience of what works and what does not work in the profession. This fills a lacuna in the South African film profession.

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<sup>6</sup> National secretary and founding member of the South African Guild of Actors (SAGA); former Vice-Chair of the Personal Managers' Association (PMA); Managing director of Contractors Artist Management.

<sup>7</sup> Award winning actor, Jacques Bessenger.

<sup>8</sup> I have since been involved in the casting of the following feature films: *Ballade vir 'n Enkeling (Ballad for a loner)* (2015); *Vir Altyd (Forever)* (2016); *Jou Romeo (Your Romeo)* (2016); *Vir die Voëls (For the Birds)* (2016); *Meerkat Maantuig (Meerkat Moonship)* (2017); *Vaselinetjie (My name is Vaselinetjie)* (2017); *Vuil Wasgoed (Dirty Laundry)* (2017); *Thys en Trix (Thys and Trix)* (2018); *Fiela se Kind (Fiela's child)* (2019).

<sup>9</sup> A number of these actors have subsequently communicated to me that they have secured more on-camera work after completing the course. I do not have their permission to reveal their identities, and as such, their names are excluded from this thesis.

The success of the *Acting on Screen* training course has led, in part, to my initial part-time appointment as the Acting for Camera lecturer at the University of Pretoria's Drama department<sup>10</sup>. In 2015, I taught Acting for Camera to forty-three actors in one class at the University of Pretoria. The *Acting on Screen* course works with much smaller groups to facilitate the hands-on, small group training that the domain necessitates. In order to accommodate all the students in the relatively large group, I had to adjust my teaching approach and had to take their various learning preferences and aversions into account. In 2018, Acting for Camera became one of several choice subjects that the third-year Drama students at the University of Pretoria could choose from. Acting for Camera is currently a practical subject, and students who choose this subject have to complete it as part of the requirements for obtaining a degree at a tertiary institution. The content of the subject within the university structure therefore, has to have a theoretical foundation. In an attempt to critically define the shift that the actor has to make from theatre acting to film acting, and the way in which these shifts can be taught to individual actors at tertiary level, I realised that very little academic discourse exists on the topic of film acting specifically. My teaching experience, both at *Acting on Screen* and at the University of Pretoria, has enabled me to identify the lack of standardised and structured training underscored by an academic discourse on film acting. This study will hopefully contribute to film acting as a field of study by designing, teaching and assessing the efficacy of a training programme for film actors. This programme addresses the shifts between acting for theatre and acting for film, based on and contributing to scholarly discourse, whilst taking various learning preferences into account.

### 1.1.2 THE NEED FOR AN ACADEMICALLY VERIFIED FILM ACTING TRAINING PROGRAMME

As mentioned in section 1.1, very little scholarly material exist on the topic of film acting. Many sources focus on the art of acting, but do not differentiate between the different demands of theatre acting and film acting. There are a number of manuals available on screen acting<sup>11</sup>; however, these manuals do not have a strong academic foundation and do not take

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<sup>10</sup> Since July 2015. I was appointed as a full-time lecturer in August 2019.

<sup>11</sup> *Actors on Acting Performing in Theatre & Film Today* (Kalter 1980); *The Audition Book* (Hooks 2000); *Directing Actors* (Weston 1996); *Acting for Film* (Haase 2003); *Acting for the Camera* (Barr 1997).

individual thinking and learning preferences into account. Several factors contribute to the lack of critical discourse in film acting. Krämer and Lovell (1999:1,5) posit that unlike theatre productions, films are usually produced only once which makes it more difficult to compare and analyse actors' performances. *Mise-en-scene* places the director at the centre of film analysis and views the actor merely as another element of a scene (Krämer & Lovell 1999:2-3; Wojcik 2004:2). According to McDonald (2013:169), the film actor's craft is often overlooked due to their celebrity status. This study defines the way in which the shifts from theatre acting to film acting can be taught to individual actors at tertiary level, by paying attention to two main elements:

- The first element focuses on the shifts actors have to make from theatre acting to film acting. Honorof (2003:106) explains that the individual actor's learning preferences may influence the efficacy with which they acquire new skills, such as the shifts they have to make from theatre acting to film acting.
- The second element of the study thus pays attention to the means through which the shifts from theatre acting to film acting can be taught to actors with reference to their individual learning preferences. According to Kelan (2010:39), Experiential Learning evolves around the notion that each student has a unique process of learning. Whole Brain Thinking strategies take individual learning preferences and dislikes into account (Varela et al. 1993:14). The way in which the elements of Experiential Learning and of Whole Brain Thinking can enhance the methodological process of teaching actors the shift from theatre acting to film acting, is thus explored.

## 1.2 RESEARCH PROBLEM AND SUB-PROBLEMS, RESEARCH AIM AND SUB-AIMS

### 1.2.1 RESEARCH QUESTION AND AIM

See (1993:15) states that actors should be skilled in both theatre acting and film acting: "the actor who can't take (theatre) training and use it in front of the camera may not survive in the business". Although theatre trained actors can acquire camera acting skills as their careers progress, Cohen (1990:32) explains that actors who have been introduced to camera acting skills as part of their studies "get a jump on the competition". Actor training programmes

should therefore equip students with the necessary skills to perform in multiple media. Acting teachers should guide students to gain an embodied understanding of the physical and vocal choices suited to the medium they perform in. Moore (2006:4) posits that even though camera training is increasingly included in acting programmes, the great majority of actor training institutes focus almost exclusively on theatre training (as explicated previously). Theatre trained actors will potentially benefit from a training programme that enables them to make the necessary shifts from theatre acting to film acting. Rooted in this rationale (and following from the contextualisation explicated in section 1.1) I pose the following investigative question:

*How can acting teachers facilitate students in making the required performance shifts from theatre acting to film acting?*

The main aim of this study is to teach and assess the efficacy of an actor training programme that facilitates the shifts from theatre acting to film acting. In order to answer the main research question, several sub-questions are addressed. These sub-questions with their concomitant aims will now be discussed.

### 1.2.2 SUB-QUESTIONS AND SUB-AIMS

#### **Sub Question One**

What differentiates film acting from theatre acting?

#### **Sub-Aim One**

In order to determine the differences between acting for theatre and acting for film, one first has to investigate the commonalities. Acting, in both media, is an embodied experience. Embodied acting is thus defined. The elements of embodied acting include the body of the actor/character; emotion; the actor/character's consciousness and reason; memory; mindfulness; imagination; communication in performance and the audience. The differences between acting for theatre and acting for film are then elucidated. These differences are influenced by the demands of space; place and time in each medium. The study of both the



congruencies and differences in acting in the two media, enables the identification of the performance shifts actors have to make from theatre acting to film acting.

### **Sub-Question Two**

How can the shifts between acting for theatre and acting for film be taught?

### **Sub-Aim Two**

The aim is to investigate the way in which the elements of several embodied learning practices in acting can be applied to the teaching of the differences between acting for theatre and acting for film. Elements of various actor training approaches, including Laban Movement Studies (LMS); Lessac Kinesensics (LK); The Meisner Technique and the teachings of Michael Chekhov and Constantin Stanislavski are employed.

### **Sub-Question Three**

How can pedagogical strategies assist the facilitator of the process outlined in Sub-Aim Two, to design a programme that will make the teaching of the shifts from theatre acting to film acting effective for all actors, in spite of their personal uniqueness?

### **Sub-Aim Three**

The aim is to study the way in which the elements of several pedagogical strategies, including elements from Embodied Cognition, Experiential Learning and Whole Brain Thinking strategies, can be incorporated into the designing and teaching of a training programme that facilitates the shifts from theatre acting to film acting. These approaches recognise the importance of each student's personal uniqueness. The incorporation of these approaches into the designing and teaching of the film acting training programme will potentially strengthen its efficacy for all students. A film acting training programme that focuses on the shifts from theatre acting to film acting, while adhering to the personal uniqueness of each participating student is consequently created.

### **Sub-Question Four**

What is the efficacy of the programme outlined in sub-aim three?

#### **Sub-Aim Four**

The efficacy of the practical application of the designed programme is reported upon. Subjective reflections as well as objective reflections form part of this process. Qualitative data and quantitative data are thus included. This approach is discussed as part of Research Methods in section 1.3.1 below.

### **1.3 METHODOLOGY**

#### **1.3.1 RESEARCH METHODS**

Creswell (2003:17) differentiates between three research methods: quantitative research, qualitative research and mixed methods research. Merriam (2009:18) explains that while quantitative research focuses on quantity (the amount in question), qualitative research focuses on quality (the nature or essence of the topic at hand). Mixed methods refers to the effective merging of qualitative and quantitative research (Muijs 2011:9). Creswell (2003:23) argues that the method of research is determined by:

- the specific research problem;
- the unique experiences of the researcher; and
- the audience(s) at whom the study is aimed.

Each study determines its own methodology. As stated previously, the purpose of this study is to design and test the efficacy of a film acting training programme. The efficacy of the training programme is measured both qualitatively and quantitatively. Qualitative research is conducted in the form of critical reflections, from both the researcher and the students. Quantitative research consists of feedback provided by a panel of film acting experts, on the efficacy of the film acting training programme in question. Triangulation is therefore employed. Creswell (2015:1) explains that the integration of quantitative data and qualitative data provides “a better understanding of the research problem than either form of data alone”. Such an approach is referred to as mixed methods. This study thus makes use of a mixed methods approach which includes a written, as well as a practical component, and develops over four phases.

### 1.3.2 RESEARCH PHASES

#### **The First Phase**

A review of scholarship forms part of this phase. The commonalities of acting for theatre and acting for film are determined. As such, embodied acting is discussed. Theoretical works on the subjects of embodiment and embodied acting are consulted. The identification of the commonalities in acting in the two media enables a discussion on the differences between acting for film and acting for stage. The shifts that an actor has to make from theatre acting to film acting are consequently determined. A study of pedagogical strategies that support an embodied approach to teaching and learning, follows. The way in which the elements of these systems can be utilised to teach actors the shifts from theatre acting to film acting, is explicated.

#### **The Second Phase**

Based on the findings of the first phase, a basic film acting programme is constructed to teach actors the shifts from acting for theatre to acting for film. This programme is a generic approach based on the scholarly survey that forms Phase One. Since acting is embodied, the programme includes teaching and learning approaches that adhere to the elements of embodied learning, Experiential Learning and Whole Brain Thinking. Whole Brain Thinking strategies are particularly useful in determining each actor's personal uniqueness and learning preferences. The way in which the film acting training programme incorporates the preferences of each of the four metaphorical quadrants of the brain – as discussed in Whole Brain Thinking strategies - is consequently determined<sup>12</sup>.

#### **The Third Phase – The intervention**

The training programme designed in Phase Two is applied to seven entry level actors and assessed for its efficacy. The seven actors are theatre trained actors with no experience in film acting. One to two actors profiling the dominance of one of the metaphorical quadrants

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<sup>12</sup> I am a Neethling Brain Instrument (NBI™) practitioner, with six years' experience.

of the Whole Brain Thinking preference each, form part of the study<sup>13</sup>. The following steps, pertaining to the programme, are followed:

- Pre-recording assessment: The process starts with a pre-recording where each of the actors performs a script according to their perceived interpretation of a camera performance.
- The programme is presented over a period of approximately forty notional hours. Actors train in groups and individually. Lessons focus on the shifts between theatre acting and film acting. Each participating actor keeps a journal of the process and is filmed daily in order to take learning into application and to document the effectiveness of the model. I also keep a journal of each actor's progress.
- Post-recording assessment: A post-recording of the actors' performances of a scene for camera is then made. The pre- and post-recordings are stored on optical discs (DVD's).
- Objective assessment: The randomised, pre- and post-recordings are then sent to an external expert panel to determine the effectiveness of the designed training programme accommodating the four metaphorical Whole-brain quadrants. This panel consists of nine specialists from the South African film industry and includes film producers, prominent film actors, acting coaches and film directors. The elements that form part of the study and how these elements manifest in the actors' performances form part of the assessment criteria. The panel completes a Likert Scale questionnaire, so that their feedback on the efficacy of the training programme can be measured.
- A process of triangulation includes my own observations, the reactions from the participating actors and the feedback from the panel of film experts.

### **The Fourth Phase**

Constructing and assessing the actors' performances on camera, involve both subjective and objective experiences. As such, mixed methods research is the most suitable approach for interpreting and analysing the data gained in the third phase of the study. In order to adhere to a thick description and achieve data saturation, a process of triangulation takes place:

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<sup>13</sup> The study initially set out to train eight actors. One participant withdrew from the programme after the first day. Seven actors completed the programme. Some of them had similar thinking and learning preferences as the participant who withdrew.

- The outcome of the panel of experts' assessments; the content of the seven participants' reflective journals, as well as my own opinions and insights contained in my journal, are analysed and compared to determine the success of the proposed study.
- The possible shortfalls of the study are asserted, and further areas of potential study are identified.

## 1.4 PARTICIPANTS

### 1.4.1 PARTICIPATING ACTORS

This study focuses on how the shifts actors have to make from theatre acting to film acting can be taught, drawn from various pedagogical strategies. Entry level theatre trained actors with no film acting experience are thus best suited for this study. In order to effectively portray the incorporation of the individual actor's needs, eight film actors, one to two actors with a dominant thinking preference in each one of the various metaphorical quadrants, were invited to participate in the study. As stated previously, seven of the eight actors completed the training programme. The chosen actors had a minimum of three years of theatre training. These actors had no experience of film acting. Gender and cultural backgrounds were not important for this study.

In order to find eight actors applicable to this study, brain profiles for twenty actors were drawn up. NBI whole-brain thinking assessments were performed for each actor fitting the criteria, who volunteered. In order to find suitable volunteers, I contacted professional actors' agents who present formally trained theatre actors. The assessments and feedbacks were done free of charge. The entire group of actors benefited from the process as they received feedback on their own Whole Brain Thinking preferences. The eight actors who most clearly represent the four metaphorical thinking preferences were invited to form part of the training programme, with seven of them completing the programme. Each of the seven participating actors' processes of shifting from theatre acting to film acting and their performances thereof are documented as individual case studies.

Participating actors kept journals throughout the training programme. Their findings are incorporated anonymously in this study. As indicated above, at the onset of the training programme, the actors performed a filmic scene on camera. A post-training recording of a filmic scene was also made. The participating actors' footage are used solely for the purpose of this study. Their physical identity was revealed to a panel of film acting experts who commented on the efficacy of the training programme.

#### 1.4.2 PARTICIPATING FILM ACTING EXPERTS

Film acting experts participated in the third and fourth phases of the study. The panel of nine experts from the South African film industry consisted of acting coaches, film producers, actors and movie directors, and were personally invited to provide feedback on the effectiveness of the actors' performances on camera. They assessed the randomised, pre- and post-recordings according to the criteria that I determined based on the knowledge gained during the First Phase of this study. I requested that the panel of acting experts keep their opinions confidential. They were requested not to share the footage in any way and the panel of experts did not benefit from the process.

#### 1.5 ETHICS

This study adheres to the Ethical Guidelines specified by the University of Pretoria. Human participation formed part of the study. Participating actors and the panel of experts who took part in the study, did so voluntarily and provided their consent. These participants were fully informed about the study and the means through which results were applied. They were given information leaflets and each participant signed a letter of consent. Footage is used for the purpose of this study only, and will not be utilised in any other way, thereby protecting the privacy of the participants<sup>14</sup>. Footage is kept at the Drama Department of the University of Pretoria, for 15 years. The names of participating actors and acting experts are kept anonymous with a code assigned to each participant.

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<sup>14</sup> See attached consent forms for participating film actors, participating acting coaches and participating film experts.

## 1.6 OUTLINE AND PURPOSE OF CHAPTERS

### Chapter 1

The purpose of this chapter is to state the research problem that is to be explored in the specific study. The research problem is how the shifts from theatre acting to film acting can be taught.

### Chapter 2

This chapter forms part of the first sub-aim of the study. The purpose of this chapter is to determine the commonalities of acting for theatre and acting for film. As such, embodied acting will be defined. Theoretical works on the subjects of embodiment and embodied acting will be consulted. Sources will include *Embodied Acting* by Kemp (2012); Lutterbie's *Toward a General Theory of Acting* (2011); *Affective Performance and Cognitive Science: Body, Brain and Being* (Shaughnessy, 2013); Shusterman's *Thinking through the Body* (2012); Blakeslee and Blakeslee's *The Body has a Mind of its own* (2007); *Tools and Techniques for Character Interpretation* (Blumenfeld 2006); the work of Damasio (1994, 2000, 2006); and of Merleau-Ponty (1962, 1968). Once the commonalities of acting in the two media – theatre and film – are determined, the differences in acting styles can be explored.

### Chapter 3

The first sub-aim of this study is further explored in this chapter. The purpose of this chapter is to differentiate between acting for theatre and acting for film. The strategy that is followed is the exploration of the actor's embodiment of the different sign systems in theatre and in film. The notion of semiotics, with specific reference to the work of American philosopher, Charles Sanders Peirce (1839-1914) and Swiss linguist Ferdinand de Saussure (1857-1913), is applied to acting in the two media. The actor's embodiment of signs in the media of theatre and film is influenced by the elements of space, place and time. Scholarly surveys by Ingold (2000; 2011; 2019) and Casey (1996), as well as sources on Laban Movement Analysis (including Adrian 2008; Bradley 2009; Studd & Cox 2013; Wahl 2018; Casciero 1998, 2018) are consulted. Other published works include *Reframing Screen Performance* (2011) by Baron and Carnicke; Blair's *The Actor, Image and Action* (2008); *Actor Training* (2010) by Hodge; Haase's *Acting for Film* (2003); *Movie acting, the film reader* (2004) edited by Wojcik; and *The Art of Film Acting: A guide for Actors and Directors* (2002) by Comey. By defining these differences

in acting styles, it becomes clear what the shifts are that the actor needs to make when performing in these two media. The shifts from theatre acting to film acting are summarised according to the five levels of communicative behaviour, as defined by Lessac Kinesensics pedagogy (Lessac 1990, 1997; Lessac & Kinghorn 2014).

#### **Chapter 4**

The fourth chapter concentrates on the second sub-aim of the study. The purpose of this chapter is to define the elements of several embodied learning practices in acting, and the way in which the elements of these practices can be utilised to teach actors the necessary shifts from theatre acting to film acting. The strategy that is followed is the study of published scholarly discourse. Literary sources pertaining to script analysis for the film actor; the embodiment and envoicement of a character; the actor as character's emotional expression, as well as mindfulness are explored. Some of the literary sources that are consulted include *Play with Purpose: Lessac Kinesensics in Action* (2017) edited by Munro, Turner and Munro; *The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life* (1997) by Lessac; *The Laban Workbook for Actors: A Practical Training Guide with Video* (2018) by Bloom et al.; *Adrian's Actor Training the Laban Way: An Integrated Approach to Voice, Speech and Movement* (2008); *Alba Emoting: A scientific method for emotional induction* (Bloch 2018); *Unmasking the Face* (Ekman & Friesen 1975); *Knopf's Script Analysis for Theatre* (2017); *Chekhov's On the Technique of Acting* (1991); and *The Sanford Meisner Approach* (Silverberg 1994). The way in which the elements of these systems can be used to teach actors the necessary shifts from theatre acting to film acting, is consequently defined.

#### **Chapter 5**

The third sub-aim of the study is addressed in Chapter 5. The purpose of this chapter is to study the elements of the pedagogical approaches pertaining to embodied learning and Experiential Learning strategies. Whole-Brain Thinking further complements an embodied and experiential way of teaching and learning. These strategies are elucidated to clarify how the elements thereof can assist in actor training. As part of the strategy for this chapter, the researcher has qualified as a Whole-Brain Instrument (NBI) practitioner. Other strategies that are followed are the consultation of published scholarship on the subject of Experiential



Learning (Kolb & Kolb) and Whole-Brain thinking (Herrmann 1989, 1996, 2009; Herrmann-Nehdi 2009; Neethling 2000, 2005; Rutherford & Neethling 2001).

### **Chapter 6**

This chapter also forms part of the third sub-aim of the study. The reason for this chapter is to construct a training programme or method that draws from the pedagogical strategies referred to in Chapter 5, which can aid in the teaching of the shifts from theatre acting to film acting, discussed in Chapter 3 while adhering to the demands of embodied acting, as studied in Chapter 2. Elements of several embodied learning practices in acting, as discussed in Chapter 4, form part of the training programme in question. The relationship between elements of embodied acting approaches; teaching pedagogies; and the shifts between theatre acting and film acting, are explored. Based on the findings, the shifts between acting for stage and acting for film, are taught to individual theatre trained actors.

### **Chapter 7**

The fourth sub-aim of this study forms the focus of Chapter 7. The purpose of this chapter is to explore the outcome of the application of film acting techniques employed by previously trained theatre actors, as defined in Chapter 6. The application of the elements of certain teaching pedagogies (defined in Chapter 5) that are employed to facilitate the shifts from theatre acting to film acting (Chapter 6) are assessed according to their strengths and weaknesses. The objective is to determine the efficacy of the training programme for actors to make the shifts from theatre acting to film acting.

### **Chapter 8**

The purpose of this chapter is to conclude the study by demonstrating the findings of the study, suggesting its limitations, and identifying areas for possible further research.

#### **1.7 SUMMARY**

In this chapter, I explicated the trajectory of this research study. In the following chapter, I will address the notion of embodiment and argue that acting is an embodied craft. The elements of embodied acting will be explicated. The elements of embodied acting are incorporated in both theatre acting and film acting. Chapter 2 thus focuses on the correlating

elements of acting in these two media, so that the differences in acting for theatre and acting for film may consequently be studied.

## CHAPTER 2

### EMBODIED ACTING

Chapter 1 motivated the need for a standardised and structured film acting training programme. As stated previously, this study aims to contribute to film acting as a field of study by designing, teaching and assessing the efficacy of a training programme for film actors. This programme will address the shifts between acting for theatre and acting for film. Before explicating these differences, I will define the correlating qualities of theatre acting and film acting. I will argue that acting in both media is embodied. The correlating elements of embodied acting form the focus of this chapter. The definition of these correlating elements permits the identification of the basic elements that all actor training programmes should adhere to<sup>15</sup>. I will consequently incorporate the correlating elements of embodied acting into the designing and teaching of the film acting training programme in Chapter 6. This programme will be intended for predominantly theatre trained actors who should be familiar with the basic elements of embodied acting, explicated in this chapter. Comprehension of the similarities between theatre acting and film acting will enable participating actors to explore the differences between acting in these two media. I discuss these differences in Chapter 3.

According to Auslander (2006:54), various theorists including Brecht<sup>16</sup>, Stanislavsky<sup>17</sup> and Grotowski<sup>18</sup>, consider the self as central to performance. The actor's performance is preceded by and grounded in the self. The presence of the actor's self in performance enables audiences to identify mutual human truths<sup>19</sup>. Auslander's statement draws attention to two important aspects of this study:

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<sup>15</sup> It is not the purpose of this study to determine whether existing programmes adhere to these requirements.

<sup>16</sup> German theatre practitioner, poet and playwright. He pioneered the genre epic theatre (Thomson 2010:117-128).

<sup>17</sup> Russian acting theorist whose approach to actor training is still widely used – see section 2.2.1.

<sup>18</sup> Grotowski was a Polish director who significantly impacted experimental theatre and actor training in the second half the twentieth century (Kemp 2012:36).

<sup>19</sup> Human truths refer to structural and organic congruencies (Lessac 1990:5).

- Before the qualities of embodied acting can be defined, it is important to study the *embodiment of the self*, or simply, *embodiment*. Embodiment is discussed in section 2.1.
- The actor's self, or personal uniqueness<sup>20</sup>, should be taken into consideration in the designing and teaching of a film acting training programme, as discussed in Chapter 5. As a means of acknowledging the various selves participating in such a training programme, I will determine the different thinking and learning preferences of the participating actors through Whole Brain Thinking strategies.

The importance of bodymind connectivity, as intricately connected to the conceptualisation of embodiment, is discussed in section 2.2 – Embodied acting. Section 2.2.1 offers a contextualisation for embodied acting, which is followed by a description of embodied acting in section 2.2.2. The various elements that constitute the art of acting as an embodied activity, are consequently elucidated. These elements are: 2.2.2.1 the body of the actor/character; 2.2.2.2 emotion; 2.2.2.3 the actor and the character's consciousness and reason; 2.2.2.4 memory; 2.2.2.5 mindfulness; 2.2.2.6 imagination; 2.2.2.7 communication in performance and 2.2.2.8 actor training. All actors, irrespective of the medium they work in, apply these elements to the construction and expression of a fictional character, whether in theatre or in film.

## 2.1. EMBODIMENT

Embodiment is a “mode of being, becoming and communicating” (Sekimoto 2012:232). Human embodiment involves consciousness. Cook (2014:86) argues that human consciousness enables storytelling. Acting can be viewed as a form of storytelling. Hamilton (2013:36) explains that the story depicted in a script is transformed to an audience through several elements. Actors are one of the main sources through which the story is portrayed. This transfer of information requires the presence of the actor's body (Kemp 2006:177). Body and mind cannot be separated from each other (Utterback 2014:147). Film actors, as well as

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<sup>20</sup> Each person's interactions with the external world result in the development of their inner world. These inner- and outer- stimuli contribute to each person's uniqueness. The individual shapes their environment and is simultaneously shaped by it (Hackney 1998:48).

theatre actors “engage both the body and its embodied mind” (Rokotnitz 2006:140). The holistic interplay of body and mind during the acting process, results in a bodymindedness. The notion of embodiment is applied across various practices and areas of research, increasingly underscoring the limitations of dualism (Coetzee 2018:1).

### 2.1.1 A DUALIST APPROACH

Winters (2008:89) explains that the mind and body were viewed as separate entities in the works of early Greek philosophers. The seventeenth century philosopher, René Descartes, also divides body, mind and self (Barratt 2010:118). According to Kemp (2012:2-3), Descartes was the first to define consciousness and self-awareness as qualities of the mind, and to separate those qualities from the physical body. In this view, cognition is limited to the mind, and the body merely serves as an input and output device (Lindblom 2007:76; Blair 2008:5). This divisionary thinking is referred to as Cartesian dualism (Kuppers 2014:44). Kemp (2012:3) states that the French philosopher, Denis Diderot, applied the Cartesian way of thinking to acting in the eighteenth century. In *Paradoxe sur le Comedien*<sup>21</sup> Diderot differentiates between “sensibility”, or the ability to experience genuine emotion, and “technique”, or the conscious control of expression. The work of Merleau-Ponty (2002:58,89)<sup>22</sup> rejects the Cartesian way of thinking. “Merleau-Ponty (re)claimed the centrality of the lived body” (Zarrilli 2009:45) and shifted the focus of the body from “I think” to “I can” (Zarrilli 2009:46). Scholarships in various disciplines are engaging with embodied approaches, recognising that the body is central to all human experiences (Halprin 2003:17).

### 2.1.2 EMBODIMENT – A MONIST APPROACH

The term ‘embodiment’ “makes something very natural, very unremarked, suddenly remarkable, cultural, and specific: our sense of how we live” (Kuppers 2014:43). Kuppers argues that the term ‘embodiment’ can thus be difficult to comprehend. In the most basic terms, embodiment can be defined as *the body has a mind and the mind has a body*. The

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<sup>21</sup> Written in 1773, published in 1830.

<sup>22</sup> Following the work of Husserl (Merleau-Ponty 2002:vii).

unison between body and mind is referred to as bodymind (Kemp 2012:xvi). According to Blair (2008:21), the mind is a result of interactions with elements inside the body and outside the body. Adenzato and Garbarini (2006:757) state that the mind is embedded in bodily experience, action and representation. Poynor (2009:125) claims that one's engagement with one's surroundings leads to a greater understanding of the physical world and of oneself. This correlates with Blair's (2014:139) definition of the conscious mind: "a result of reciprocal interaction between perceptual and proprioceptive<sup>23</sup> experience, between external and internal environments, such as that what happens in one influences what happens in the other". Embodiment thus includes the notions of thinking, feeling and doing. Mind, body and emotion cannot be separated; they form integral parts of a dynamic system (Lutterbie 2011:28), therefore a bodymindedness.

Rokotnitz (2014:121) states that although each individual's body has unique specificities, and that "all humans have bodies", bodies enable humans to experience life. The body plays a central part in human perception, action and thought (Shusterman 2012:4,26; Coetzee 2018:1). The body includes the brain and these two entities cannot be separated (Studd & Cox 2013:19). The body and the brain exist in unison (Damasio 2012:97)<sup>24</sup>, thereby enabling human consciousness. According to Trimmingham (2014:235), as well as Lakoff and Johnson (1999:17), embodied consciousness, or the conscious mind, is formed through the body's physical interactions with the world. Blakeslee and Blakeslee (2007:5-10) explain that there is a non-hierarchical relationship between the brain and every part of the body. These relationships form a rich network of flexible schemes that enable the individual to interact with the environment. When the body makes contact with its surroundings, the body's receptors send the multitude of sensory information along major pathways through the spinal cord into the brain. The brain likewise sends motor sensory information to the muscles in order to create body movements in space. The brain thus forms relationships with the body's surrounding space as well. Shusterman (2012:27) argues that the body can also respond physically to mental images; for instance, when a certain thought increases one's heart rate. The individual's interactions with the environment are summarised by Cook (2014:86) as

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<sup>23</sup> Proprioception refers to one's inherent sense of the body's orientation and motion in relation to space (Blakeslee & Blakeslee 2007:9).

<sup>24</sup> This correlates with Blakeslee and Blakeslee (2007:12) and Kemp (2012:xvi).

“feedback loops between our actions and the world it is acting on and with, in order to operate”. The body can thus be viewed concurrently as both subject and object; it is situated in the world and it simultaneously experiences and interacts with the world (Shusterman 2012:28-29,45; Sekimoto 2012:235). It is through the multiple, persistent and contingent interactions with the environment, that the individual’s mind is formed (Blair 2008:54; Trimmingham 2014:235; Sekimoto 2012:233). Through this bodymindedness humans, in turn, affect the environment.

No two persons are the same (Zarrilli 2009:5). McConachie (2008:6) posits that all human beings share certain similarities, and yet each person embodies qualities that are unique. The body in action, is experienced as subject<sup>25</sup> (Maalej & Yu 2011:117). This subjective experience can be investigated through the concepts of *body schema* and *body image*, as explained by Blakeslee and Blakeslee (2007:29-39); Blair (2006:178; 2008:77-78); and Kemp (2012:136), as well as Lutterbie (2011:114-115,148):

- **Body schema** refers to the physical attributes of the body and thus relates to the body as object. It is a physiological construct that consists of unintentional and intentional motor functions. Actions are often intentional and conscious, but the execution of these actions occurs intuitively. Body schema include internal, or proprioceptive, as well as interoception<sup>26</sup> input. External senses, such as audio, visual and tactile sensations also contribute to the body schema.
- **Body image** is the conscious and continuous perception of one’s own body. It refers to the way one sees oneself and the manner in which the self is presented to the world and thus relates to the body as subject. The individual’s body image manifests both internally and externally. Body image does not address the physical attributes of the body, but the individual’s attitudes (or perceptions) and emotional responses towards

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<sup>25</sup> Providing the notion of human as subject (as explicated by Munro 2018:9) to be elucidated upon, below.

<sup>26</sup> “[T]he signaling and perception of internal bodily sensations” (Garfinkel, Seth, Barrett, Suzuki & Critchley 2015:65).

those attributes. The subjective experience resulting in body image is thus multimodal<sup>27</sup> and includes interoception, exteroception<sup>28</sup> and proprioception.

- **Body schema and body image are intertwined.** Lutterbie (2011:115) explains that “[T]he image I have of myself is determined in part by what I am capable of doing; at the same time the image (I want to) have of myself will determine the effort needed to enhance my body schema”. Body schema and body image contribute to one’s sense of self and identity, or as Kaiser (2012:20) offers – one’s continuous subject formation. Another key factor in the construction of one’s identity is the culture in which one is raised (Dourish 2004:114; Blair 2008:55). Haarhoff (2018:116) explains that social and cultural paradigms underpin the individual’s lived experiences and affect the emergent self.

Sekimoto (2012:234) defines embodiment as a mode of existence, through which an individual develops and communicates. Kim and Sasaki (2014:88) explain that the human mind manifests itself due to both acquired content (nurture) and innate qualities (nature). The field of cultural psychology focuses on the influence of nurture on the individual’s psychological tendencies and behaviour. A culture’s social norms, moral values, ideologies, languages and artistic modes inform the ways in which an individual from that cultural group thinks, acts and expresses themselves (Shusterman 2012:27-28). Elements, such as shared physical spaces, social structures, institutions, worldviews, values and interactions contribute to the multidimensional nature of culture (Kim & Sasaki 2014:88). These elements impact the formation of the individual’s mind. The products of various individual minds, that are loosely but coherently connected, provide cultural context. Cultural context thus refers to “a shared meaning system through which individuals interpret situations and make sense of their experiences” (Kim & Sasaki 2014:88). These shared meanings within cultural contexts form the foundation of cultural psychology.

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<sup>27</sup> The body perceives, organises, interprets and filters all information, provided by internal as well as external stimuli. The body is also the means through which a person engages with and responds to the self and to external surroundings. In other words, to the inner- and outer- environments. The individual’s experience of the self is thus multimodal (Munro 2018:5).

<sup>28</sup> The body’s responses to external stimulation (Lenz, Ohara, Gracely, Dougherty & Patel 2004:6540).



Blakeslee and Blakeslee (2007:127) argue that concepts of personal space, proprioception, perception, balance and the interaction of the five physical senses<sup>29</sup> manifest differently in people from various cultures. Language plays a central part in the manifestation and expression of culture within the individual. Blumenfeld (2006:5) explains that each person is born into language and that language precedes the consciousness of eventual meaningful speech. Lutterbie (2011:118) opines that language is constructed through the individual's interactions with the physical and cultural environment. Culture, according to Shusterman (2012:28), will cease to exist without embodied thought and action. Embodied thought and action enable and display a cultural group's quality of life and humanity. An individual thus simultaneously shapes, and is shaped by, the culture and ideologies of which they form part (Sekimoto 2012:232).

An individual's multimodal identity develops through the repetition of an awareness of the self, over time (Sekimoto 2012:229). Sekimoto (2012:229) describes this notion: "we must constantly look back, repeat, and confirm that the self remains identical and unified". This implies that memory; emotion; communication; perception; understanding and the creation of meaning are key components that further contribute to the construction of the individual's identity, whether conscious or not<sup>30</sup>. According to Kemp (2012:107), cognitive sciences distinguish between elements of the self that form part of conscious awareness, and elements of the self that lie outside of conscious awareness. Shusterman (2012:197-199) divides these two categories further into four levels of consciousness:

- **Unconscious consciousness**, according to Shusterman (2012:197-199), refers to intentional (though unconscious) actions that can be performed in one's sleep. Damasio (2012:159) disagrees with Shusterman. He states that consciousness manifests only when an individual is awake. The closest one can get to consciousness whilst asleep (according to Damasio 2012:158) is the altered state of consciousness experienced when dreaming.
- **Primary consciousness**, as defined by Shusterman (2012:197-199), is consciousness without explicit awareness. It describes an awake and conscious state in which a

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<sup>29</sup> Smell, touch, sight, taste and sound.

<sup>30</sup> These elements are elucidated in Section 2.2 as part of the embodied actor.

person perceives an object or parts or functions of their body without paying specific attention to it.

- **Higher consciousness** occurs when the individual is explicitly aware of an object or a bodily part or body function (Shusterman 2012:197-199).
- The fourth level that Shusterman defines is **reflective consciousness**. The individual is not only aware of the object/body part/bodily function, but also pays attention to his/her own awareness thereof. This reflective consciousness could affect the individual's perception of the object or cause them to adjust their body parts/movements (Shusterman 2012:197-199).

Shusterman's definition of primary consciousness, higher consciousness, and reflective consciousness all form part of what Damasio calls *core consciousness* (Damasio 2012:168). Blair (2008:65) argues that Damasio's definition of core consciousness evolves around two key concepts: the bodymind's ability to produce mental patterns, images, objects and situations; and the individual's awareness of their core self. Damasio (2012:168) identifies another level of consciousness called *extended or autobiographical consciousness*. This level of consciousness occurs when an individual's present moment is informed by their lived experiences and anticipated future. Extended or autobiographical consciousness involves higher intellectual functions or reason and sprouts from core consciousness (Blair 2008:65). The body is the means through which core consciousness and extended or autobiographical consciousness are made possible (Blair 2008:2-3). Consciousness therefore cannot be separated from the body (Johnson 1999:12-13) and thus strengthens the notion of a human as a bodyminded being.

The engagement of the bodymind with both the outer- and the inner- environments and its resulting experiences, contribute to knowledge and understanding through embodied learning. The bodymind determines human existence and should therefore be recognised as a fundamental aspect of teaching and learning (Shusterman 2012:25). As indicated previously, the main aim of this study is to design and assess the efficacy of a film acting training programme. This programme considers the bodymind as the locus of learning, as discussed in Chapter 5, for as Abrahamson and Lindgren (2014:368) argue, all cognition is grounded in bodily experience. According to Blair (2014:139) and Cook (2014:85), cognition is not just embodied, but also embedded and extended. The performance of physical actions

sometimes reduces the cognitive demands of a task. This is called cognitive offloading (Blair 2014:139). The individual takes advantage of the affordances offered by the environment. Embedded cognition thus refers to an ongoing interaction between the agent (the bodymind) and its environment. Blair (2014:140) further states that cognition can include elements of the physical and social environment that lie outside of the individual's immediate space<sup>31</sup>, and is therefore extended. Utterback (2014:155) summarises the four basic elements of embodied cognition as thinking, learning, feeling and remembering<sup>32</sup>. These elements are a result of the continuous interaction between the multimodal self and the environment, resulting in an emerging bodymind.

Shusterman (2012:9), as well as Perry and Medina (2011:63), define the performing artist's bodymind as the tool through which art creation occurs, the means through which art is perceived, and the medium through which art is expressed. The embodied actor, in the process of character creation and performance, thus thinks, learns, feels and remembers through the body. Acting is therefore "the activity of an embodied, dynamic system" (Lutterbie 2011:25); it is an embodied craft (Leder 2007:108).

This section discussed the notion of the bodyminded self. The actor's multimodal identity is a product of the actor's bodymind, the actor's greater understanding of and engagement with the external- and internal environments and the actor's comprehension of the way in which they think, feel, act and perceive. The actor's identity forms the canvas from which they create. The following section will discuss the processes involved in the actor's consequent embodiment of a character.

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<sup>31</sup> Laban Movement Studies (LMS) describes one's immediate space as one's *kinesphere*. Studd and Cox (2013:107) explain that the word Kinesphere is derived from "*kines*" meaning movement and "*sphaira*" meaning ball or globe. Kinesphere thus refers to the body's surrounding sphere, in which movement occurs.

<sup>32</sup> These four elements are integrated as part of the film acting training programme elucidated in Chapter 6.

## 2.2 EMBODIED ACTING

### 2.2.1 CONTEXTUALISING EMBODIED ACTING

Historically, mind and body have been separated in many Western acting theories (Studd & Cox 2013:18). Acting approaches have been characterised as either psychological processes (working from the “inside-out”) or as physical processes (working from the “outside-in”) (Kemp 2012:xv). According to Zarrilli (2009:17), psychological approaches to acting often focus on the subjective experiences and emotional life of the actor, rather than that of the character, which results in self-indulgent performances. Another consequence is the actor’s ‘over-intellectualisation’ of the process of character creation. In both outcomes the physical aspects of the performance are neglected. This dualistic view considers the body as a mere tool through which goals can be achieved (Lutterbie 2011:21). Such psychological approaches to acting are no longer considered sufficient in actor training (Zarrilli 2009:8). Baron and Carnicke (2011:165) aver that the internal and the external aspects of the actor’s work are inseparable. Actors ultimately strive to make the invisible, or inner psychological aspects of their characters’ existence, visible and audible, thus physically observable, to their audience(s). The binaries according to which the body is often defined, such as mind/body, emotion/reason, inside/outside, creativity/technique, transcendence/materiality and physical/spiritual disables the view of the bodymind as a holistic organism (Lutterbie 2011:23-24). Kemp (2012:xvi) claims that the notion of an embodied mind, thus the bodymind, enables the actor and actor trainer to move beyond the concepts of ‘psychological’ or ‘physical’. Acting is an embodied experience, regardless of the medium in which the actor performs. Actors’ bodymindedness, and how it is employed for character creation and performance, should thus be foundational to all acting training programmes.

Acting methodologies are moving away from the twentieth-century acting approaches that separate psychological processes from physical processes (Coetzee 2018:2; Kemp 2012:17), recognising that body, mind, feeling and reasoning cannot be separated (Butterwick & Selman 2012:61), and thus subscribing to a bodyminded process of learning and creating. Russian actor, director and acting teacher, Konstantin Stanislavsky (1863-1938), was the first to

develop an approach to Western acting that views the psychological and physical elements of the actor's character creation as equally important (Zarrilli 2009:13). Over the course of his career, Stanislavsky connected the "inner" with the "outer" aspects of acting (Kemp 2012:209), which he referred to as "psycho-physical" (Zarrilli 2009:1). Kemp (2012:6) argues that Stanislavsky intuitively understood the intertwined relationship between thought, feelings and physical actions – a relationship that has only recently been explained in the cognitive sciences. Stanislavsky had a major impact on the conceptualisation of mind, body, feeling, space and time in the early 1900's (Blair 2008:9). According to McConachie (2008:10), Stanislavsky's work is still relevant to the actor, director and acting teacher today, forming the base of embodied acting.

### 2.2.2 DEFINING EMBODIED ACTING

Acting, in its simplest form, is "the ability to live truthfully under imaginary circumstances" (Noice & Noice 2006:14). The actor, according to Cook (2014:90), is called upon to communicate the playwright's text to an audience<sup>33</sup>. For this purpose, the actor develops a range of behaviours that expresses the actor's understanding of the character's intent within that character's fictional environment (Kemp 2012:154; Hamilton 2013:35). McConachie (2008:7) states that an acting performance includes more than one duality – the actor and the character both manifest through the actor's body, existing simultaneously in both actual and simulated space and time<sup>34</sup>. Various definitions of the notion of acting exist. Lutterbie (2011:73), however, explains that the majority of acting approaches have certain terms in common. Lutterbie uses these terms (marked in bold – as in the original) to describe what the art of acting entails:

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<sup>33</sup> Not all theatre performances rely on text. For the purpose of this study, however, text-based performances are of importance.

<sup>34</sup> The notion of space and time forms an important part of this study, as will be discussed in Chapter 3.

**Acting is not the same as everyday life** – It is a form of **communication** through **conscious** and **unconscious** means between a performer and an audience. It is as a movement of the **soul** or **spirit** that is expressed through the **body**, which is viewed as either a **container** or a **conduit**, but can also be understood as a permeable membrane, distinguishing the **inside** from the **outside**. The evolution of a **performance** involves developing a **role** that is derived from a **text** (however broadly conceived) and draws on the actor's internal tools of **imagination, technique, impulses, creativity, and intellect**. It is a form of **self-expression** that, when well performed, has the potential to transcend the expectations of the audience (Lutterbie 2011:73).

The integration of the various elements of acting, as described by Lutterbie, can be illustrated as follows:

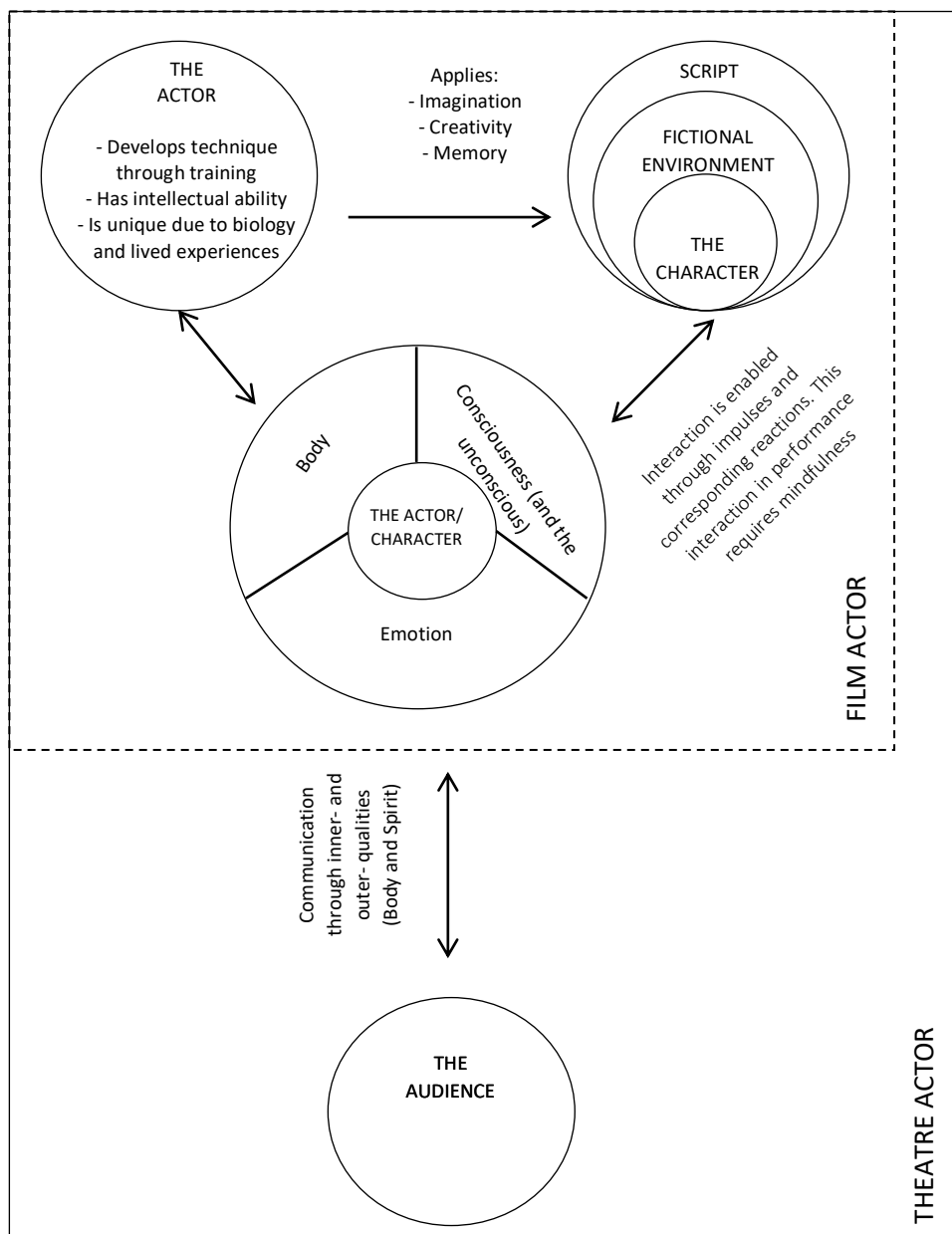


Figure 2.1: The elements of acting, based on Lutterbie (2011:73)

The actor's expression of a fictional character, within a fictional environment, as derived from a written script, implies that acting is an extra-daily activity. The narrative that is represented to an audience is fictional, not 'real'. The fictional reality emerges through the dynamics of 'recognition' – the audience recognises the actor as character's behaviour as believable and identifiable (Munro, Pretorius & Munro 2008:44). The construction and representation of the character's fictional psychological and physical environments rely on the elements of acting as illustrated in Figure 2.1. These elements, all addressed and honed in actor training, can be summarised as<sup>35</sup>:

- the body of the actor/character
- emotion
- the actor/character's consciousness and reason
- memory
- mindfulness
- imagination
- communication in performance
- the audience

As indicated in the illustration, the audience forms part of the elements that impact the theatre actor's performance. The film actor performs in the absence of an audience. Although the film director and camera may substitute for the film actor's audience, the film actor, unlike the theatre actor, is not affected by the immediate response of an audience during performance. The effect of the presence of an audience on the theatre actor, and the absence of an audience on the film actor, is discussed in Chapter 3. The other elements of embodied acting are shared by theatre actors and film actors. These correlating elements should be incorporated into all acting training programmes. This study sets out to design and teach a film acting training programme, for previously trained theatre actors. The correlating embodied acting elements will be incorporated into the training programme so that:

- Theatre trained actors can connect their existing knowledge with the new knowledge they acquire;

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<sup>35</sup> These elements of embodied acting are organised according to the phylogenetic evolution and development of the brain in three distinct layers, referred to as the Triune Brain model (Panagariya 2011:233). The Triune Brain model is explicated in section 5.2.1.

- Participating actors can comprehend the similarities between theatre acting and film acting so that they may also explore the differences.

The elements of the actor's bodymind function as a gestalt in the moment of performance (Zarrilli 2009:89) should therefore be separated only for study purposes (Kemp 2012:129). Each of these elements, except for the audience, will now be elucidated.

### 2.2.2.1 THE BODY OF THE ACTOR AND THE CHARACTER

Character creation is a key element of the actor's process (Kemp 2012:93). The actor's creation and performance of a character entails the actor's presence, the actor's temporary embodiment of the character, and the actor's presentation of the character's life through various embodied performance choices and actions (Furse 2014:61). During a performance, actors represent both themselves and their fictional characters simultaneously (Leder 2007:107). Blumenfeld (2006:7) argues that actors thus have to comprehend their own psychological processes and consequent behaviour, before they can embody the characters they portray. Haarhoff (2018:126) explains that the actor has to "move beyond the habitual patterning instilled by the embodiment of lived experiences, socialization, and personal values" so that they may express the emotional life of the character through actions and gestural routines that best represent the character. Kemp (2012:112) states that habitual gestural patterns and behaviour contribute to a sense of self<sup>36</sup>. The actor's adoption of different gestures and expressions for the portrayal of a character will create a different sense of self within the actor, following the notion of a bodymindedness where mind informs body and body similarly shapes mind. Leder (1990:11-68) provides two modes through which the body can be studied, namely the surface body and the recessive body. Zarrilli (2004:655; 2009:50-51) builds on the work of Leder by introducing another two modes called 'the aesthetic inner bodymind' and 'the aesthetic outer body'. Zarrilli makes use of these four modes to frame the actor's process of character embodiment.

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<sup>36</sup> This aligns with Noland (2009:17) who states that gestural routines form part of identity construction and performance.



**The surface body**<sup>37</sup>, according to Zarrilli (2004:658-659), refers to the individual's body within their perceptual field. Since the individual cannot see their own body in full, it 'disappears'. Lončarić (2017:49) and Shotter (2011:453) explain that the individual's body is always present, and as such, the individual 'forgets' about their body; they do not mindfully pay attention to the body's engagement with its surroundings. Evans et al. (2009:391) argue that the surface body also signifies the body's ability to take action without consciously having to think about these actions. Focus is thus placed on the individual's intuitivism, rather than on their physical body. The body again 'disappears'.

**The recessive visceral body** can be explained as the inner functions or vital systems of the body (Hanna & Maiese 2009:5). The individual is usually unaware of these systems (Blakeslee & Blakeslee 2007:33). Should the individual be in pain, however, they would experience a greater awareness of the recessive visceral body and thus pay less attention to their surface body (Zarrilli 2004:660). Zarrilli (2004:664) posits that psychophysical disciplines, such as acting, enable the individual to have a greater awareness of their surface- and the recessive bodies<sup>38</sup>.

**The aesthetic inner bodymind**, or the awareness of mind-in-body and body-in-mind, develops through the continuous practice of a specific discipline, such as acting (Zarrilli 2004:664). Varela, Thompson and Rosch (1993:24,28-29) argue that engagement in activities, such as embodied acting, martial arts and yoga aid the individual's awareness of the interconnectedness between body and mind. Lončarić (2017:50) describes this notion as "[T]he aesthetic body is a bodymind trained to perceive and steer itself within the world."

**The aesthetic outer body** refers to 'two bodies' – that of the actor and that of the character which appear simultaneously during the actor's performance. Kemp (2012:95) explains that the character's body belongs to the actor who portrays the character. The appearance of the character's body, according to Lončarić (2017:50), is established through actions during a

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<sup>37</sup> The surface body relates to Shusterman's (2012:197-199) description of 'unconscious consciousness' and 'primary consciousness', as discussed in section 2.1.

<sup>38</sup> This awareness relates to Higher consciousness and Reflective consciousness (Shusterman 2012:197-199), as discussed in section 2.1.

performance. Zarrilli (2004:664) states that the score of a performance informs the actions of the actor/character. The score consists of performative elements that can be deduced from the script<sup>39</sup>.

Zarrilli (2004:664-665) asserts that the actor experiences all four these modes during the creative phase, as well as the performance. Lončarić (2017:50-51) explains that the four bodily modes are in constant flux during rehearsals<sup>40</sup> and in performance. The actor optimally embodies a character's physicality through the constant intermingling and interchanging of the four bodily modes. Actor Laurence Olivier<sup>41</sup> (according to Kemp 2012:105), stated that the actor either "finds himself in the parts he plays, or finds the parts in himself". Whether the actor allows psychological aspects of the character to shape its physicality or vice versa, an abstract merging of mental spaces, that signify elements of the self (or actor) and the character, takes place (Kemp 2012:129). A cluster of signs, comprising gesture, language and movement, manifests (Lutterbie 2011:112,128). The actor combines this behavioural pattern with emotion in order to create an embodied performance of a character. As such, emotion will now be discussed.

#### 2.2.2.2 EMOTION

In order to develop an approach to the stimulation of emotion in performance, one has to comprehend the means through which emotion occurs (Kemp 2012:164). Damasio (1999:282) provides a simple definition of emotion: "a specifically caused transient change of the organism state". Neuroscience views emotion as physiological body states (Blair 2008:47) that occur automatically and unconsciously in reaction to particular stimuli (Winters 2008:91). Kemp (2012:164) explains that a person's reaction to fear, for example, activates certain physical responses, such as a racing heart, a dry sensation in the mouth, contracting muscles and the manifestation of perspiration. Damasio (1999:282) continues that when the

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<sup>39</sup> The actor's process of script analysis is discussed in Chapters 4 and 6.

<sup>40</sup> The theatre actor engages in a longer rehearsal period than the film actor. This notion is discussed in Chapter 3.

<sup>41</sup> Laurence Olivier (1907-1989) was an English actor and director, especially known for his Shakespearean performances (Barnes 2018:183).

individual becomes consciously aware of these transient changes in the body, the feeling of emotion occurs – this is referred to as ‘feelings’ in neuroscience.

Feeling in this sense is limited to human experience. Parrott (2012:247) states that there are similarities between human and animal emotions. Humans and animals share primitive sensory-motor behaviours which underlie complex emotional repertoires in various species. The similarities in emotion therefore, do not refer to emotions that are alike, but to emotions that share particular underlying sensory-motor components. Parrott (2012:247) uses the German prefix ‘ur’<sup>42</sup> to describe these similarities. Parrot (2012:247-248) explains that the term *ur-emotion* indicates the shared commonalities between the otherwise different emotions of a variety of species. The same argument applies to the similarities of emotions across cultures. Parrott (2012:248) explains that the emotion *marah* (Indonesian) differs from the emotion *song* (Ifaluk), the emotion *kiari* (Japanese) and the emotion *anger* (English). The ur-emotion of antagonism, however, is evident in all of them. As such “culturally specific emotional syndromes are built from constituent actions and motives” (Parrott 2012:248). Primitive sensory-motor patterns constitute higher order schemas thus forming the foundation for the various categories of emotion.

According to McConachie (2014:189), the majority of neuroscientists and psychologists distinguish between primary, or universal, and secondary, or social, emotions. Winters (2008:86) states that Ekman’s definition of the six basic emotions correlates with that of Damasio<sup>43</sup>. These emotions are happiness, sadness, anger, fear, surprise and disgust (Damasio 1999:50). Primary emotions are of a more primitive nature, thus linking to Parrott’s ur-emotions. Primary emotions enable systems of response and behaviour that are informed by millions of years of evolution (Vainik 2011:42-43). They provide a means for human survival and procreation (McConachie 2014:189). The neuronal and chemical manifestation of primary emotions is deemed as humanly congruent across cultures. Culture and individual identity will, however, influence the individual’s expression of emotion, especially where

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<sup>42</sup> The prefix ‘ur’ can refer to ‘underlying’ such as in the German words *urform* and *ursatz*. It can also refer to ‘primeval’ as in the German word *urzeit*, or ‘primitive’ as in the word *urtrieb* (Parrott 2012:247).

<sup>43</sup> Ekman’s original body of work greatly influences the current perceptions of emotion (Winters 2008:86), while Damasio’s research offers one of the most prominent understandings of emotion (Kemp 2012:163-164).

secondary or social emotions are concerned (McConachie 2008:94; 2014:190). Emotions, such as jealousy, guilt, embarrassment and pride form part of secondary emotions (Damasio 1999:51)<sup>44</sup>. McConachie (2014:189) argues that the increased importance of sociality and mutual human cooperation for survival gave rise to secondary emotions. Kemp (2012:165) posits that secondary emotions are cultivated once the individual develops a sense of self. Damasio offers a third category of emotion called background emotions: “certain conditions of internal state engendered by ongoing physiological processes or by the organism’s interactions with the environment or both cause responses which constitute background emotions” (Damasio 1999:52). Kemp (2012:165) explains that emotions that recur frequently or are sustained over substantial time periods result in moods. What is known as a ‘mood’ or a ‘general state’ in the theatre is what Damasio refers to as background emotions (Blair 2008:67-68). Background emotions include calmness, tension, malaise and well-being (Damasio 1999:51). Blair (2008:67-68) continues that consciousness cannot be separated from the emotional dimension. Subtle and obvious emotional states continuously manifest in the body through neurological and chemical processes. A person’s internal experience of an emotion(s) results in the sensation of a feeling(s) (Plutchik 2001:344). The actor’s approach to a role, and manifestation of the character’s feelings, develop from their specific emotional state. The constant presence of background emotions thus plays an important role in the actor’s character creation process.

According to neuroscience, emotion is prompted by internal or external stimuli (McConachie 2008:93; 2014:190). Blair (2006:176; 2008:66-67) states that actual or remembered objects and situations can trigger these emotion stimuli. Damasio (1999:56) explains that actual objects and situations are processed through the individual’s sensory devices, while remembered objects and devices are represented as images in the individual’s thought processes. Kemp (2012:164) argues that one can be aware or unaware of the means through which an emotional experience has been induced. Kemp (2012:165) continues that primary emotions are often induced by elements pertaining to the physical environment, while background emotions usually occur due to mental conflict. Emotional stimuli, according to McConachie (2008:93; 2014:190), activate dedicated neuronal networks within the brain.

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<sup>44</sup> See also Plutchik’s wheel of emotions in which the intensities and polarities of emotions are presented in a wheel-shaped mechanism (2001:349).

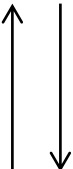
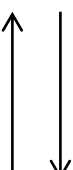
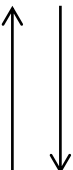
This process leads to the expression of emotion in the body through the discharge of chemicals, an increase in blood flow, a change in muscle systems and the distribution of particular cognitive resources. Although the progression of emotion is defined in a series of stages, Vainik (2011:44) argues that it is undetermined whether the bodily manifestations or the cognitive elements of an emotional reaction occur first. Damasio (1999:80) summarises this concept: “[I]n the beginning was emotion, but at the beginning of emotion was action”. Associative learning, over time, enables the entanglement of emotions, feelings, thoughts and behaviour. Multimodal networks are consequently developed, stimulated and reinforced, so that any aspect thereof (body state, gesture or thought) can initiate the process of emotional expression (Blair 2008:59). The body thus plays a key role in emotional expression (Shusterman 2012:97), and is the binding factor through which emotion, feeling and consciousness are connected (Damasio 1999:284).

“Feeling is emotion made conscious” (Blair 2006:176; 2008:68)<sup>45</sup>. Emotion develops within the body and can exist without consciousness. Once the mind consciously registers and interprets the state of the body, a feeling occurs. Feelings are the conscious registration of emotions. Consciousness enables the individual to make decisions and thus to respond to the inducer or the emotion (Blair 2008:68-69). Cook (2014:83) states that reason and cognition are informed by emotion and emotion, in turn, informs reason and cognition. According to Caine et al. (2005:85), emotion and decision making cannot be separated. The following diagram illustrates Damasio’s assertion regarding the relationship between the body, emotions, feelings and consciousness:

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<sup>45</sup> This correlates with Damasio’s (1999:55) theory of emotions that become feelings.

**Table 2.1 Levels of Life Regulation (Damasio 1999:55)**

<p>HIGH REASON</p> 	<p>Complex, flexible, and customized plans of response are formulated in conscious images and may be executed as behaviour</p>
	<i>CONSCIOUSNESS</i>
<p>FEELINGS</p> 	<p>Sensory patterns signalling pain, pleasure, and emotions become images</p>
<p>EMOTIONS</p> 	<p>Complex, stereotyped patterns of response, which include secondary emotions, primary emotions, and background emotions</p>
<p>BASIC LIFE REGULATION</p>	<p>Relatively simple, stereotyped patterns of response, which include metabolic regulation, reflexes, the biological machinery behind what will become pain and pleasure, drives and motivations</p>

The transformation of emotional and body states into feeling, relies on the individual's interpretation thereof. This notion reinforces the importance of the actor's creativity in the imagining and creation of a role. The actor's creative interpretation of the character will enhance their responses to and employment of emotion and feeling (Blair 2008:69). In order for the actor to interpret a character's emotional and body states, they have to empathise with the character. McConachie (2008:66-67) postulates that embodied emotions and its consequent feelings can be stimulated when a person empathises with other people's situations, emotions and feelings<sup>46</sup>. In the same way, actors have to employ empathy when reading, analysing, envisioning or improvising a fictional character (Kemp 2012:142). Gallese (2017:183) argues that audience members' imaginative responses to fiction enable them to

<sup>46</sup> Batson (2009:7) elucidates eight definitions of empathy.

experience, to a certain extent, the actions of the fictional characters<sup>47</sup>. The actor's emotions during a rehearsal period, improvisational situation or performance will thus consist of their own emotions intertwined with that of the fictional character. Bloch (1993:122) states that the actor can explore with the expression of emotions in improvisations or initial rehearsal phases. At some stage of the rehearsal process and/or the performance, however, the actor has to be able to consciously alternate between various emotions according to the predetermined performance score. The actor thus transforms the invisible thoughts and feelings of the fictional character, into visible signs that can be interpreted by the audience (Baron & Carnicke 2011:170)<sup>48</sup>. The actor works with the representation of multiple bodies at once and with a double consciousness – that of the actor and of the character (Lončarić 2017:51).

#### 2.2.2.3 THE ACTOR AND CHARACTER'S CONSCIOUSNESS AND REASON

According to Blair (2008:3), the body and its resulting consciousness, thus the bodymind, are the key components of the actor's work. Consciousness, however, is a private process and a substantial subjective element of the actor's method and thus remains ambiguous (Blair 2008:24). Consciousness is a complex process which includes the combination of voluntary and involuntary progressions and behaviours. It also includes a permutation of genetic disposition and lived experience (Blair 2006:168 & 2008:52). Damasio (2012:20,91-92) states that consciousness depends on the dynamic interaction between the individual's body and the world it lives in. The character's world is depicted by the given circumstances<sup>49</sup>, or boundary conditions (Lutterbie 2011:95) stipulated in the script. Blair (2008:64) explains "the body... helps us negotiate our way through the given circumstances of our lives, in the same way that an actor has to engage a character's given circumstances consciously and physically to determine its course through the play" (or through the film). Blumenfeld (2006:9) argues that when actors analyse scripts, the actors, as characters, ask six basic questions:

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<sup>47</sup> Audience members' responses are also potentially due to mirror neuron activity (Blakeslee & Blakeslee 2007:163-179).

<sup>48</sup> The actor's expression of emotion is influenced by the demand of the specific medium, as discussed in Chapter 3. The actor's manifestation of emotion during performance is discussed in further detail in Chapters 4 and 6.

<sup>49</sup> Given circumstances refer to the unchangeable elements, or the facts, in a script (Blair 2008:79) and is discussed in detail in Chapter 4.

- “Who am I?”
- “What do I want?”
- “How much do I want what I want?”
- “Why do I want what I want?”
- “How do I behave in these circumstances?”
- “How do I behave in a way that is real?”

By asking these questions, the actor determines what the purpose of the character in the script is, what the character ultimately wants, how the character goes about achieving this goal<sup>50</sup> and its ensuing sub-goals<sup>51</sup> and which obstacles the character has to overcome in pursuit of their goal(s). The actor’s decisions are reflected in the character’s actions. Kemp (2012:131) differentiates between narrative action and interpretive action. Narrative action refers to the physical actions that are stipulated in the script; for instance, if the protagonist has the opportunity to kill the antagonist but chooses not to. Various motivations could serve as the reason why the protagonist does not kill the antagonist, such as cowardice or indecision. These motivations rely on the actor’s interpretation of the written character, as well as the creation of the character presented, and are referred to as interpretive action. Therefore, both external actions and internal actions manifest as part of the actor’s embodiment of the character in its environment.

The actor embodies the elements of the source material by means of analysis and rehearsal. This process enables the actor to create a performance score. An actor’s score<sup>52</sup> can be defined as a series of pre-determined actions through which the actor represents the character’s intentions and emotions (Lutterbie 2011:200)<sup>53</sup>. Since the body is a dynamic system, the actor’s performance of the score will differ slightly with every enactment thereof (Lutterbie 2011:197). Zarrilli (2009:2) posits that the actor has to perform the rehearsed score as though the character experiences the happenings for the first time. The actor thus embodies multiple consciousness.

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<sup>50</sup> Stanislavsky refers to the character’s ultimate goal as their superobjective (Blair 2008:63).

<sup>51</sup> In Stanislavskian terms, this is referred to as the character’s objective (Blair 2008:63).

<sup>52</sup> The notion of the actor’s score is discussed in Chapter 3.

<sup>53</sup> The actor’s pre-determined actions can be described as a gestural routine (Noland 2009:1), through which the body of the actor as character is both expressed and confined.



Furse (2014:63) and Damasio (2012:31) argue that unconscious processes support the conscious mind. These unconscious processes include “embodied and embedded cognition and emotion that cannot be made exponentially accessible to the person” (Thompson 2007:366). Humans make the majority of their decisions before they are consciously aware of them<sup>54</sup>. The appropriateness of the decisions made by the unconscious mind is often only assessed retrospectively (Lutterbie 2011:97-98). In order to physically manifest a character in performance, the actor has to make conscious decisions regarding the character’s unconscious choices<sup>55</sup>. The actor also has to be mindfully aware of the character’s experiences within the fictional environment that the character lives in, so that the actor’s subconscious actions in the moment of performance may align with the character and the aforementioned environment as presented in the script. This is another example of the actor’s multimodal consciousness. Blair (2008:66) explains that *core consciousness* and *extended or autobiographical consciousness*<sup>56</sup> forms part of the actor’s multimodal consciousness. The actor, as an autobiographical self, incorporates elements of history, memory and given circumstances, established by their lived experiences, to effectively access imagination and responsiveness within the moment of performing the character (Blair 2008:66). According to Kemp (2012:22), the actor relies on memory to identify and practice representational actions. Damasio (2011:133) states that memory enables the representations of past perceptions and an understanding of the physical environment. Memory is a vital element of consciousness. Memory further enables the imagination of future events (Kemp 2012:111). Memory as an element of embodied acting will now be explicated.

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<sup>54</sup> This process is discussed as part of the Triune Brain in section 5.2.1.

<sup>55</sup> This refers to a top-down level of processing. The actor cognitively engages with the feelings of the character and the consequent manifestation of signs through which these feelings can be signified to an audience. The actor simultaneously processes upward into the discourse and thought structure, and downward into the emotional and physical structures (McNeill 1995:2).

<sup>56</sup> As discussed in section 2.1.

#### 2.2.2.4 MEMORY

Utterback (2014:147) states that “[M]emory is at the heart of everything we do in and out of the theatre”. Furse (2014:59) argues that the individual’s consciousness and actions within a given moment are informed by their memories. Owing to body/brain plasticity, experiences create memories, and memories in turn, recreate experiences. According to Blair (2014:138) and Damasio (2011:131), memory can be defined as the reactivation of an established neural pattern. McConachie (2008:33-34) explains that there are several billion neurons in the brain. Every experience causes the rearrangement of different neuronal groups and synapses among the available neurons. This dynamic process is influenced by the individual’s immediate circumstances. A memory therefore differs slightly every time it is evoked. The neural networks of the brain sometimes fail to store information for a length of time, which results in the act of forgetting (Lutterbie 2011:109). Long-term memory can be affected by both intentional and unintentional forgetting.

A distinction can be made between short-term and long-term memory (Blair 2006:174):

- Short-term memory is associated with remembering information for a time-period of less than a minute (Blair 2008:71-72). Short-term memory forms part of working memory. Lundy-Ekman (2013:422) states that working memory is responsible for maintaining and manipulating goal-relevant information over a limited period of time. Language, reasoning, mental navigation and problem solving rely on working memory.
- Long-term memory develops over time. Lundy-Ekman (2013:67) explicates that large, diffused brain areas are active during the early phases of motor learning. The number of active brain regions is reduced with the repetition of a task. Once a motor task has been learnt, very few distinct brain areas indicate increased activity with the performance of the task. Explicit (or declarative) memory and implicit (or procedural) memory form part of long-term memory (Lundy-Ekman 2013:423):

**Explicit memories** are recollected and verbalised with ease (Lundy-Ekman 2013:423,514). McConachie (2008:35) explains that a person’s present actions can be influenced by a long-term memory. An individual employs explicit memory when they are consciously aware of the influence a long-term memory has on their current circumstances and present experience. Explicit memory is concerned with information

pertaining to facts, events, locations and concepts (Lundy-Ekman 2013:422,514). It involves episodic memory and semantic memory (Lutterbie 2011:105). Episodic memory relates to personal experiences while semantic memory refers to knowledge of certain facts, without it necessarily forming part of the individual's lived experience, such as knowing that it is summer in South Africa when it is winter in the Netherlands (Blair 2008:71-72).

**Implicit memories:** When an individual is unaware of the influence a long-term memory has on their immediate actions, implicit memory is operating (McConachie 2008:35). Lundy-Ekman (2013:423,514) states that implicit memory "refers to recall of skills and habits". Shusterman (2012:91-100) differentiates between four types of implicit memory:

- a) The most elementary type is the individual's sense of continuing personal identity. Sekimoto (2012:229) states that each person has an implicit feeling of sameness that abides with them. This sense grounds the individual's experience of the self within its environment.
- b) The second implicit memory is the memory of location, which enables the individual's own awareness of place or location and how to travel between different coordinates (Shusterman 2012:94).
- c) The third implicit memory Shusterman (2012:96-98) identifies is interpersonal or intersomatic<sup>57</sup> implicit memory. The individual forms habitual attitudes based on their interactions with others. They consequently acquire the ability to respond appropriately to other beings in various contexts.
- d) Traumatic memory is the fourth type of implicit memory. Shusterman (2012:99-100) describes it as a painful memory that "is characterized by its inability to connect positively to meaning and value" (spelling in original).

Humans embody the various types of implicit memories to unconsciously perform different motor tasks (Lundy-Ekman 2013:423). The terms 'motor memory', 'procedural memory' and 'muscle memory' are used to describe these occurrences (Shusterman 2012:91). Shusterman (2012:910) continues that procedural memory enables habits and skills that contribute to the way in which humans function.

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<sup>57</sup> Intersomatic implies the inclusion of nonhuman bodies such as animals.

Although mostly positive, these habitual patterns impact negatively on the individual if they cause muscle weary – a detrimental effect that is often undetected. The effects of these impediments can be improved. This process involves the disruption of implicit memories and the reconstruction of the specific habitual pattern (Shusterman 2012:92).

According to Lutterbie (2011:109), the actor acquires a new set of information by letting go of another set of information. Lutterbie specifically refers to the actor's process of replacing one performance score with another. The argument, however, also applies to the actor's embodiment of a character. The actor has to temporarily let go of some of their own habitual patterns to acquire body patterns that best suit the character. This process requires the actor to consciously become aware of implicit memories; the memories thus become explicit memories. This is one example of how the actor effectively manipulates memory to construct a performance. In this view, memory is a process rather than an object (Blair 2008:75). Another example is the way in which the actor recalls their own lived experiences to connect to the character's emotional and physical environment (Utterback 2012:153). Although established neural patterns are reactivated, actors do not relive their memories. Rather, they combine their lived experiences and perceptions with imagination and current circumstances to embody new experiences (Blair 2008:73-76).

Noice and Noice (2006:14) argue that good actors achieve a sense of freedom and spontaneity; their performances seem truthful and authentic. They do not seem concerned with the accurate retrieval of a past memory and this requires great skill. Lutterbie (2011:107) reasons that experienced actors master their craft when they can perform with unconscious competence<sup>58</sup>. The more frequently a task is repeated, the less conscious effort it requires.

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<sup>58</sup> The ability to effectively perform a task without conscious attention. 'Unconscious competence', as well as 'conscious incompetence'; 'conscious competence' and 'unconscious competence' form part of Purnell's (potentially influenced by Maslow) model on cultural competence (Romanello & Holtgreffe 2009:2). These terms are also used in neuro linguistic programming to describe the four stages of acquiring a new skill (Houghton 2007:[sp]).

The actor creates and repeats an embodied score during rehearsals and performances, through “associative conditioning, a type of habituated learning and patterning” (Blair 2008:72). Memorising dialogue and its embedded emotional qualities can be one of the most challenging aspects of acting (Furse 2014:57). Noice and Noice (2006:15) state that the actor has to have an in-depth understanding of the script and be able to generate multiple performance possibilities for each section of dialogue. This will enable the actor to recall the dialogue more effectively. Utterback (2014:148,152) posits that the use of self-generated gestures aids the actor’s acquisition of the text. He explains this embodied activity as “[T]he body remembers itself” (Utterback 2014:152). Lutterbie (2011:198) draws on Cowan’s theory of memory to explain that the actor goes through four different phases of embodied memory to construct a performance score:

- A) Actors employ sensory stimuli, or perception, to establish actions during rehearsals. These perceptual memories form part of long-term memory, which the actor retrieves during a performance.
- B and C) The actor makes use of both perceptual memory and short-term memory whilst in performance: they respond to the cues embedded in the score and to the varying conditions of each performance.
- D) The fourth element the actor uses, is attention. Attention allows the actor to focus on the characteristics of performance that stimulate the relevant neural networks and enable the anticipation of the next action.

Lutterbie (2011:112) argues that the actor combines memory, attention and executive control in daily activities. The training of these three elements will assist the actor to communicate effectively when performing. This process requires the actor’s awareness of their bodily sensations, emotions and thoughts – an awareness that is mediated by mindfulness (Varela et al. 1993:62).

### 2.2.2.5 MINDFULNESS

Mindfulness is a result of the holistically integrated bodymind (Munro 2018:8; Kabat-Zinn 2005:7). Siegel, Germer and Olendzki (2009:18) explain that the word 'mindfulness' is derived from the Pali<sup>59</sup> word, *sati*, which refers to the three concepts of *awareness*, *attention* and *remembering*. Siegel et al. (2009:19) continue that modern-day Western psychology has adopted and expanded on this term to include the elements of *nonjudgment*, *acceptance* and *compassion*. The key factors of mindfulness are summarised in Jon Kabat-Zinn's<sup>60</sup> (2005:145) definition: "the awareness that emerges through paying attention on purpose, in the present moment, and nonjudgmentally to the unfolding of experience moment to moment". The actor is charged with the task of living through a character's fictional life from one moment to the next, as though the dramatic events are unfolding for the first time (Blumenfeld 2006:8). Mindfulness addresses the concept of 'being in the moment', and therefore relates to the actor's process.

Even though the actor prepares a performance score that is repeated in a similar fashion with every performance, they need to take the unique variations of each performance into consideration and make the necessary minor adjustments (Lutterbie 2014:103; Blair 2008:57). Blair (2006:180) explains that the successful actor does not act out the pre-determined choices of the performance score, but rather responds to the constructed stream of images as they arise. Kelso (1995:18) identifies three modes that contribute to the actor's response in performance:

**Boundary conditions** refer to the parameters that impact the actor. It comprises neural networks, as well as past and present interactions with the environment. The elements of boundary conditions include habitual patterns<sup>61</sup>; primary activations of the brain - such as language or sensory motor systems; and the context in which the actor is involved - such as performance.

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<sup>59</sup> Pali is the language in which the Buddha's teachings were initially documented (Siegel et al. 2009:18).

<sup>60</sup> Kabat-Zinn is considered the leading innovator of the application of mindfulness in psychotherapy (Boyce 2011:xii).

<sup>61</sup> Patterns formed through habit (Lessac 1990:6). The establishment of these patterns or behavioural routines, as well as the capacity to expand and adjust these routines, is reliant on neuroplasticity, situated within the mammalian brain (Graybiel 2004:293).

**Primitives** are the interacting elements themselves. It refers to factors, such as another actor's actions or feedback from a live audience<sup>62</sup>. Primitives are the unpredictable elements that impact the actor's performance.

A **pattern of behaviour** emerges from the interaction between the boundary conditions and the primitive elements. This pattern of behaviour manifests due to the actor's state of mind, the situation and the nature, as well as the intensity of the excitations (Lutterbie 2011:91).

Lutterbie (2011:209) continues that the actor should be receptive to the possibilities that primitives could offer. Some unexpected occurrences, however, could affect the actor's pattern of behaviour to such an extent that their performance score is disrupted. In such an instance, the primitive could become an element of interference. The actor has to discover a solution so that they may return to the established performance score (Lutterbie 2011:92). Kabat-Zinn (2005:11; 2019[sp]) compares the notion of eliminating interference to a lens that focuses the mind's scattered and responsive energies into a coherent energy source; the way in which the actor can minimise interfering thoughts, so that a state of mindfulness may be achieved, relates to the work of Gallwey and Green (1987)<sup>63</sup>.

Gallwey and Green (1987:23)<sup>64</sup> posit that the performer's abilities, as well as the level of interference with these abilities, are the two deciding factors in the effectiveness of their performance<sup>65</sup>. An actor has to cultivate their potential through training, and has to lower the level of interference, so that their abilities may be reflected during a performance (Gallwey & Green 1987:23-24). Kabat-Zinn (2005:20) explains: "learning to observe what your own mind is up to from moment to moment, how to watch your thoughts and how to let go of them... are some of the lessons of mindfulness". According to Kabat-Zinn (2005:11), being *in* the

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<sup>62</sup> Hackney (1998:44) explains that one's interaction with the outer environment in turn influences one's inner experience and vice versa. She explains: "[O]uter reflects Inner. Inner reflects Outer". There is a lively interplay between the actor's inner- and outer- environments. This notion correlates with Lessac's (1997:204-206) description of the inner environment. He describes the inner environment as a "vast kaleidoscopic" space that is influenced by, and influences, the external environment.

<sup>63</sup> Timothy Gallwey originally defined the notion of *self-talk* as part of the *Inner Game* (*The Inner Game of Tennis* 1974; *Inner Skiing* (with Kriegel) 1997; *The Inner Game of Golf* 1979; *The Inner Game of work* 2001). Barry Green subsequently related this concept to music in *The Inner Game of Music* (1986 and 2015 rev. ed.).

<sup>64</sup> Seminal source.

<sup>65</sup> The notion of the Inner Game was first applied to the game of Tennis (Gallwey 1974). Even though Gallwey and Green apply this notion to music, the principles of the Inner Game are relevant to any area of life and more specifically to the field of performance. As such, Gallwey and Green's reference to *the musician* is replaced with reference to *the actor*.

moment – or ‘watching one’s own thoughts’<sup>66</sup> – entails an awareness of one’s experiences, whether one perceives those experiences as being positive or negative. The actor’s task is therefore not to suppress sensations such as fear, despair, sadness or pain, but to embrace such elements as part of the given moment. The actor merely has to let go of any interfering thoughts that arise due to these sensations. Interfering thoughts may be caused due to internal or external stimuli.

Internal obstacles refer to the actor’s critical inner voice that intrudes their mindfulness by conjuring up past memories or predicting future activities (Lutterbie 2011:168). The actor’s concern with the consequences of their performance, the actor’s own criticism and instructions, and the actor’s doubts and fears form part of internal obstacles (Gallwey & Green 1987:130). Gallwey and Green (1987:127) identify three areas of development through which the actor’s internal interference can be decreased: awareness, will and trust<sup>67</sup>.

**Awareness** – Gallwey (2008:93) argues that when the performer accepts the distraction(s) and makes a conscious decision to focus their attention elsewhere, their awareness increases while their level of frustration due to the distraction(s) decreases. Kabat-Zinn (2005:21) argues that people are often unaware. When unawareness dominates the mind, the individual is disconnected from the messages and signals the body sends (Kabat-Zinn 2005:24-25). It is important for the performer to focus their attention on something that happens in the present moment and not in the past or the future. Lessac (1990:6,9) posits the notion of habitual awareness to suggest “an almost non-voluntary accompaniment of information-gathering intelligence to every conscious and indeed, every subconscious act” (Lessac 1990:6). Habitual awareness will enable the performer to increase their level of concentration and consequently the level of embodied performance.

**Will** – Kabat-Zinn (2005:23) argues that mindfulness is a process in which one does not strive to arrive at a certain destination. Instead, one has to be aware of one’s current state of being and become aware of each experience as it unfolds moment by moment. Following Gallwey and Green (1987:67), the mindful actor has to intertwine the unfolding performance score

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<sup>66</sup> This correlates with the Neuro-linguistic programming’s notion of disassociation (see Andreas 1999:22).

<sup>67</sup> The application of the Inner Game Techniques is discussed in Chapter 6.



with the goals (or will) of both the actor and the character. Goal clarity is of the utmost importance to the actor. Gallwey and Green (1987:67) explain: “the quality of desire determines the quality of our concentration”. When the actor has goal clarity, they focus their attention on the goal(s) and thereby sustains their concentration and focus on the character and the unfolding performance score.

**Trust** – Gallwey and Green (1987:92) argue that it is important for the actor to trust<sup>68</sup> themselves so that they may let go of the concerns of the actor and truly engage in playing the character. Gallwey and Green (1987:92) posit that trust is not a skill that can be taught or learnt. Trust is gained through a process of hard work. Rokotnitz (2006:122) disagrees by stating that trust is a result of embodied experiences and that it can be nurtured. The knowledge gained from embodied experiences enables the individual to interact with others in an empathetic manner. This ability requires refinement and practice, and it ultimately leads to greater self-confidence and trust. Trust<sup>69</sup>, as an element of mindfulness, can be developed through the regular practice of mindfulness (Kabat-Zinn 2005:20).

External interruptions become obstacles only if the actor perceives them as such (Gallwey & Green 1987:132). In order to sidestep external obstacles, such as an audience member’s phone ringing during a live performance, the actor can apply any of the four guidelines provided in *The Inner Game of Music*: accept the obstacle; ignore the obstacle; change aspects of the obstacle and/or integrate the obstacle into the performance (Gallwey & Green 1987:132-135). Gallwey and Green (1987:136) conclude:

The key to coping with external obstacles in every case is to expand your frame of reference to include things that you have little or no control over. By accepting inevitable distractions and obstacles when they occur, you can use your creativity to find your own variants on these four approaches.

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<sup>68</sup> Teacy, Patel, Jennings and Luck (2006:186) define trust as the belief that a person or object can perform a particular action. Trust accumulates over time and is informed by lived experiences and interactions with the inner- and the outer- environments (Teacy et al. 2006:184).

<sup>69</sup> In the field of emotional competence, this is referred to as Self-Actualization or Self-Regard (Bar-On 2001:85).

According to Varela et al. (1993:26), mindfulness implies that the mind is involved in embodied experience<sup>70</sup>. Zarrilli (2009:24) agrees that the integrated bodymind enables the actor to cultivate a state of readiness and awareness in the present moment. The actor who continuously explores the process towards mindfulness, cultivates attitudes of acceptance, non-judging, trust, patience, curiosity and 'letting go' (Kabat-Zinn 2005:41). Mindfulness develops internal and embodied attitudes and values that enable the intentional focus on immediate experience (Grossman 2014:18). Mindfulness thus leads the actor's bodymind back from preoccupations caused by interferences, to the embodied experience of the present moment of performance.

Mindfulness cannot be taught. Rather, students are "invited to do something radically... for themselves, namely to experiment with living intentionally from moment to moment" (Kabat-Zinn 2005:19). This process requires the mindful engagement of the bodymind with both one's inner- and outer- environments simultaneously (Lessac & Kinghorn 2014:7). As a result, the individual gains a heightened awareness of shifts that occur within the bodymind (Munro 2018:6). This heightened awareness enables the actor to make conscious decisions that connect impulse with expression. The actor's thoughts thus lead through imagination and ultimately to the expression of the character.

#### 2.2.2.6 IMAGINATION

Kemp (2012:67) argues that the core meaning of a performance depends on the actor's ability to effectively turn thoughts into expressions. The actor has to identify the movement affordances embedded in the script and "move from written language to action" (Kemp 2012:xvii). The triangulation of thought, language and movement is the means through which meaning is made and expressed (Lutterbie 2014:113). Zarrilli (2009:50) explains that meaning and the representation thereof is a result of the actor's embodied perception of the character in their environment. The actor thus incorporates 'inner' and 'outer' elements as part of character creation and performance. The combination of action and thought triggers the imagination (Kemp 2012:xvii,112).

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<sup>70</sup> Underscoring the bodymind.

Imagination is a key component of all forms of fiction. Shen-yi and Tamar (2019:[sp]) explain that when a person engages with fiction they, by implication, consider the elements of the fiction to be true. Walton (2006:145) agrees that the conventions governing the world of a story – or a play or film in the case of the actor – enables the process of imagination. An actress playing the part of Ophelia<sup>71</sup> performs the character’s written dialogue. Owing to the conventions of the production, the actor and audience imagine that what the actress says is indeed what Ophelia says. This example illustrates why Freud considered imagination to be a central feature of theatrical performance. A theatrical character is the product of a playwright’s imagination; the actor’s imagination enables the embodiment of the character and an audience member imagines that the characters on stage are living beings (Blumenfeld 2006:3). The same argument applies to a filmic performance.

Jacques Lacan views imagination as the reflection of an invented reality (Lacan 2006:441). Kemp (2012:111) avers that imagination is the ability to experience a representation that is not supplied by one’s present perceptual information. Aristotle argues that imagination is the interrelatedness of senses and creativity (McLean & White 2003:247). Imagination is an embodied activity, informed by the individual’s interaction with the environment (Szuster 2018:184). Cognitive science considers imagination as part of cognition, which is intertwined with mental processes (Jansen 2010:141). It manifests as a metaphoric activity rather than a distinct or specialised function (Kemp 2012:109). Shen-yi and Tamar (2019:[sp]) state that the act of imagining, entails a process through which a person forms a mental representation of that which they imagine. According to Langland-Hassan (2012:155), the mental representations that underlie human pretence are often considered to be “belief-like”<sup>72</sup>. In this view, imagination is a distinctive cognitive attitude. Langland-Hassan (2012:155) diverges from popular belief by arguing that imagination can be defined without a distinctive cognitive attitude. The only cognitive features involved in imagination are those that are responsible for beliefs and desires (Langland-Hassan 2012:157). Shen-yi and Tamar (2019:[sp]) posit that there is no conclusive consensus on the notions surrounding imagination. The conception of the term imagination ranges from “the ability to think of something not presently perceived,

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<sup>71</sup> Ophelia is a character in the play *Hamlet* (also known as *The tragedy of Hamlet*), by William Shakespeare (1564-1616).

<sup>72</sup> As opposed to ‘beliefs’ (Langland-Hassan 2012:155).

but spatio-temporally real” to “the ability to create works of art that express something deep about the meaning of life” (Stevenson 2003:238).

Although there are different views pertaining to imagination, the neurophysiological process of imagining continually entails patternmaking behaviour of the bodymind. Bodymind activities are informed by lived experiences (Haarhoff 2018:116). According to Daboo (2007:263), external and internal stimuli enable the stimulation of various parts of the brain<sup>73</sup>. The different parts of the brain are interrelated and the stimulation of one part thus results in the stimulation of another. Daboo (2007:263) explains: “[I]f the connection is made often enough the pattern becomes imprinted, so if one part of the brain is activated, the related parts will automatically also be activated”. Imagination thus combines various lived experiences and perceptions to create potentially new experiences. Mental states, such as desiring, anticipating, conceiving and supposing, as well as processes such as thinking, remembering, expecting and perceiving, can form part of imagining (Shen-yi & Tamar 2019:[sp]). Imagination and mental states are experienced differently and can therefore be distinguished from each other (Husserl 2005:18). Husserl (2005:18) argues that if one perceives an object, for example, the object is present in person or as itself. An imagined object appears as possible or represented *as if* it is present – but only *as if*.

Leslie (1987), as well as Goldman (2000) and Budd (1989), consider imagination and mental states as interrelated. Mental states form part of a fictional character’s lived experiences. Part of the actor’s task is to embody these mental states, with this process requiring imagination. In this view, the imagined can be connected to any mental state (Shen-yi & Tamar 2019:[sp]). Kemp (2012:35-36) states that the imagination is involved in any thought process. An approach to imagination that incorporates mental states is therefore useful in the elucidation of the actor’s imagination. The following imaginative attitudes can be identified<sup>74</sup>:

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<sup>73</sup> The holistic nature of the bodymind entails that the stimulation of the brain will result in the activation of the relevant body parts, through the nervous system.

<sup>74</sup> Dreaming, in some psychological views, forms part of the imagination (Shen-ye & Tamar 2019:[sp]). The correlation between these two entities is excluded from the argument as it does not affect the process of embodied acting.

**Imagination and Mental Imagery** – The manifestation of a merely mental image occurs when a perception-like experience is prompted without an appropriate visual or auditory object. In other words, mental images manifest in the sensory modalities and are not triggered by the corresponding external stimulus, but rather in the absence thereof (Shen-yi & Tamar 2019:[sp]; Husserl 2005:192). Goldman (2012:414), as well as Blakeslee and Blakeslee (2007:59) explain that there is a notable overlap amongst the parts of the brain that are involved during vision and during imagery, which enable visualisation, or mental images. Visualisation involves the imagining of an image that resembles the visual experience one would have if one were in the presence of the visualised object. The same notion applies to the other sensory modalities. An actor who reads a script imagines what the character’s inner- and outer- environments are like. The actor, based on their own lived experiences and perceptions, constructs mental images of that which is depicted in the script in order to create new experiences.

**Imagination and Belief** – Jansen (2010:151) explains that belief-like imagining refers to the simulation of a specific mode of experiencing with belief. A person who imagines propositionally “represents to herself that something is the case” (Shen-yi & Tamar 2019:[sp]). Both imagination and belief therefore have propositional qualities. Shen-yi and Tamar (2019:[sp]) explain that Macbeth<sup>75</sup> believes, at a specific point in the play, that there is a dagger before him. Macbeth has an attitude of belief towards the proposition – that there is in fact a dagger in front of him. Macbeth therefore considers the specific proposition to be true. The actor who plays Macbeth has to employ imagination and belief in the fictional world of the character.

**Imagination and Desire** – This notion refers to two phenomena: the manifestation of behaviours in imaginary circumstances and the apparent manifestation of desires induced by fictions<sup>76</sup>. An actress who portrays the role of Cleopatra<sup>77</sup> employs a desire-like imagination

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<sup>75</sup> With reference to William Shakespeare’s play with the same title.

<sup>76</sup> Objections to this view exist. These objections pose that rather than desiring-in-imagination, one desires (in actuality) that the fiction unfolds in a certain manner (Shen-yi & Tamar 2019:[sp]). This objective view is irrelevant to the actor who embodies a character as part of a fictional environment.

<sup>77</sup> *Antony and Cleopatra* is a tragedy written for the stage by William Shakespeare.

that her fellow actor is Antony. This imagination enables her to take actions, such as embracing the actor who portrays the role of Antony (Shen-yi & Tamar 2019:[sp]).

**Imagination and supposition** – A differentiation can be made between mere supposition and engaged or vivid imagination. Supposition refers to hypothetical reasoning and “is characterized by a lack of belief” (Jansen 2010:151). Engaged or vivid imagination requires engaged pretence, aesthetic participation or the engagement in scenarios of make-belief (Shen-yi & Tamar 2019:[sp]), as well as the integration of as many sense memories (see Stanislavski 1989:177-208) as possible. Goldman (2012:413-414) makes a similar distinction between suppositional imagination and enactment imagination. Suppositional imagination involves the supposing of a specific quality or action; for example, supposing one feels elated. Enactment imagination requires the embodiment of elation itself. Enactment imagination or embodied imagination enables the actor to manifest the character within their fictional environment (Lyons 2005:56).

**Imagination and pretence** – Shen-yi and Tamar (2019:[sp]) argue that in spite of some discrepancies, philosophers agree that imagination and pretence can exist independently of each other. Discrepancies surrounding imagination and pretence are classified according to:

- A) *Metarepresentational* accounts argue that people who participate in pretence behaviour, should comprehend the concept of pretence (Leslie 1994:215)<sup>78</sup>;
- B) *Behaviourist* accounts consider pretending as the ability to behave as though the elements of the pretence scenario are true (Harris 2000:3);
- C) *Intentionalist* accounts maintain that the key component of pretence is the ability to *intend* to pretend. In other words, a person who acts as though the elements of the pretence scenario are true, engages in pretending (Rakoczy, Tomasello & Striano 2004:388).

If acting is “the ability to live truthfully under imaginary circumstances” (Noice & Noice 2006:14), as stated earlier, then imagination and pretence are key to the actor’s process. Many philosophers consider the act of pretending as the imaginative embodying of perspectives that differ from one’s own. To do so successfully, one has to fully comprehend

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<sup>78</sup> Seminal source.

those alternative perspectives (Shen-yi & Tamar 2019:[sp]). Nussbaum (2001:133) states that the actor employs imagination to comprehend the character's lived experiences and resulting behaviours so that they may acknowledge the humanity of the fictional character, and fully engage in a mode of pretence.

Imagination plays a key role in the actor's embodiment of the character. A character represents both the character themselves and the actor who portrays that character. As States (2006:23) argues: "the actor (is) a kind of storyteller whose speciality is that he *is* the story he is telling" (emphasis in the original). Daboo (2007:272) describes this actor-character relationship simultaneously as "me-and-not-me". Olmsted (2012:79) explains that imagination serves as the mediator between actor and character. The actor combines imagination with the elements of the character's inner- and outer- environments to manifest a variety of body states suited to the character (Blair 2006:178; 2008:79). Imagination thus plays a vital role in the actor's embodiment of a character (Blumenfeld 2006:4), and the actor's communication of the character in performance.

#### 2.2.2.7 COMMUNICATION IN PERFORMANCE<sup>79</sup>

A key purpose of communication is to convey meaning. Meaning occurs when a person interprets a sign as a signifier for that which is signified<sup>80</sup> (Danesi & Perron 1999:40). Written language is an arrangement of words that consist of signs and symbols, which relate to the world (Cook 2013:87). Spoken language is the activation of words so that embodied meaning develops (Kemp 2012:19). According to McNeill (1995:2), the construction of images and speech are processes that occur in the mind simultaneously. Images and speech are of equal value in the creation of language and as such, communication extends beyond the use of words (Leder 2007:108-109; Lakoff & Johnson 1980:461). Physical activity and language are counterparts in the communicator's message (Kemp 2012:2). The interpreter's attribution of meaning to a specific phenomenon also plays an important role in communication. Morton

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<sup>79</sup> This section discusses the commonalities of communication in performance. The actor's behavioural communication will, however, manifest differently according to the different demands of theatre and film – as discussed in Chapter 3.

<sup>80</sup> This notion is situated within semiotics and will be discussed in Chapter 3.

(2017:171) explains that the efficacy of a signal depends on the interpretative tendencies of the target. Both the agent and the target are involved in the communication process. Both agent and target thus consciously or unconsciously depend on the body to create meaning (Lutterbie 2014:152).

Streeck, Goodwin and LeBaron (2011:9) state that human communication is inherently multimodal. Hutchins and Nomura (2011:29) explain that multimodal utterances consist of verbal, as well as non-verbal elements. According to Suchy and Holdnack (2013:367), non-verbal communication can be divided into two categories: Paralinguistic and Situational. Paralinguistic non-verbal communication refers to communication without the use of language or non-verbal communication that expands on verbal statement(s). Both Zarrilli and McConachie define these two modes of Paralinguistic non-verbal communication; Zarrilli (2009:1) states: “[A] story is told as much by silence as by speech” and McConachie (2008:120) posits: “actions speak louder than words”. Thought can thus be expressed without the use of language (Lutterbie 2014:108). Receptive and expressive elements form part of Paralinguistic non-verbal communication. Elements of prosody, body posture<sup>81</sup>, gesture and facial expressions are involved. Paralinguistic non-verbal communication conveys emotional tone<sup>82</sup>, meaning<sup>83</sup> and grammatical concepts<sup>84</sup>. Suchy and Holdnack (2013:367) further state that Situational non-verbal communication entails only a receptive function. It refers to an individual’s capability to comprehend intricate social situations and the various interactions between people, people and their physical, as well as their socio-cultural, surroundings.

The actor combines elements of non-verbal communication, to express the unspoken thoughts and feelings of the character (Kemp 2012:5). Carnicke (2011:166) explains that the actor can activate the character’s thoughts and feelings through gestures<sup>85</sup>, which would, in

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<sup>81</sup> *Posture* may be perceived as a fixed or held position of the body. The body is, however, in continuous motion (Studd & Cox 2013:10-11) and as such, the term ‘body attitude’ is preferred.

<sup>82</sup> For example, happiness, disappointment, sadness.

<sup>83</sup> Such as irony, in which case the individual communicates that the opposite of what is being said, is in fact true.

<sup>84</sup> For instance: the distinction between a statement and a question. It is also referred to as linguistic intonation or propositional prosody.

<sup>85</sup> McNeill (1995:1) defines gestures as observable, reflexive movements of the hands and arms that coincide with speech. Gestures can be executed consciously or unconsciously.



turn, affect the actor's use of prosody<sup>86</sup>. The single development of an utterance thus includes both imagistic- and linguistic- elements (McNeill 1995:29-30). Barratt (2010:37) describes this process in which the body informs the mind and the mind informs the body, as true bodymindedness. The actor employs bodymindedness in order to convert the written language of the script into the gestural images of the spoken language (Kemp 2012:66). Gesture, therefore, is closely affiliated to spoken language (McConachie 2008:87,120; Lutterbie 2011:124). Lutterbie (2014:110) explains: "gesture does not illustrate or augment the spoken word but is instrumental in the formulation of thought and the articulation of discourse". McNeill (1995:4), Kemp (2010:21) and McConachie (2008:87) state that gesture and speech are equal components of a unified process. Steeck et al. (2011:8) explain that an individual's use of gestures usually occurs while they are speaking. The individual synchronises their behaviour to be comprehended as an ensemble. Shattuck-Hufnagel and Ren (2018:[sp]) state that gestures could complement the meaning expressed by the spoken word. According to McNeill (1995:2) and Lutterbie (2014:109), gestures also occur when a person's thoughts contrast the discourse they are involved in. Gesture therefore not only reflects one's thoughts but can also assist in changing one's thoughts (Lutterbie 2014:108). Kemp (2012:xvii-xviii) posits that an individual's development of new ideas whilst speaking can be identified through their timing of gestures. The actor can utilise this knowledge to indicate a shift in the character's mental focus. Kemp (2012:31-33) continues that the actor's conscious performance of the character's seemingly unconscious gestures and expressions is one of the actor's greatest challenges. If an actor fails to perfect the timing of the character's gestures and movements, the execution thereof will feel unmotivated to the actor. Audiences pay more attention to the meaning that the actor (as the character) conveys non-verbally, than the meaning that is communicated through the spoken word (McConachie 2008:78). Audiences will therefore also perceive the action as being non-congruent with the character's intention.

Lutterbie (2014:111) argues that similar gestures can be witnessed across various cultures and social standings. Ekman (2003:14) notes that there is a universality across cultures where the expression of emotions is concerned. Ekman (2003:15) continues that the individual's

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<sup>86</sup> This correlates with Noland (2009:70) and Rosenberg and Ekman (2005:63).

socio-cultural context, however, influences their display of non-verbal communication. Gestures are therefore, as Noland (2010:24) describes, indicative of the unique individual's embodiment of culture. A gesture displays the characteristic, intimate and context-specific qualities of an individual's thoughts. Gesture forms an essential part of an individual's multimodal cognitive processes (Utterback 2014:154), and is a means through which personal uniqueness can be reflected. The actor's physical body communicates their fictional character in performance (Kemp 2012:95). The actor's use of gestures will not only disclose some of the character's thoughts and intentions (Baron & Carnicke 2011:166), but will simultaneously reveal elements of the actor's personal uniqueness. Ultimately, gestures support the actor to extract meaning from the written script, and to construct and memorise the resulting performance score (Utterback 2014:155)<sup>87</sup>. The construction of the performance score, or cluster of signs, manifests through a multimodal process of embodied learning. Students "become active collaborators in their own learning processes" (Munro 2018:12). Since acting is an embodied discipline, actors in training should be trained through embodied acting. Embodied learning strategies should form part of all actor training programmes<sup>88</sup>.

#### 2.2.2.8 EMBODIED ACTOR TRAINING

Kemp (2012) investigates the relationship of the actor's bodymind with several mainstream actor training programmes, including the work of Stanislavsky, Michael Chekhov<sup>89</sup>, Grotowski<sup>90</sup> and Lecoq<sup>91</sup>. Kemp (2012:46) consequently states: "[P]hysical and mental starting points for acting processes are not in themselves mutually exclusive or necessarily oppositional but are often perceived this way by practitioners and teachers". Regardless of the starting point, actor-training programmes should cultivate psychophysical acting disciplines so that the actor makes embodied performance choices (Zarrilli 2009:38).

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<sup>87</sup> Performances that are improvised or devised create meaning by combining verbal and non-verbal elements from the outset (Kemp 2012:63).

<sup>88</sup> The elements of embodied cognition share similarities with the principles of Experiential Learning, as discussed in Chapter 5. The qualities of these teaching and learning approaches will be embedded in the designing and teaching of the film acting training programme, as part of this study.

<sup>89</sup> Influenced by Stanislavsky, Michael Chekhov became a renowned acting teacher, actor and director (Kemp 2012:35).

<sup>90</sup> As previously stated, Grotowski was a Polish director. He played a key role in the development of experimental theatre and actor training in the second half of the twentieth century (Kemp 2012:36).

<sup>91</sup> Lecoq, influenced by several movement orientated traditions, developed a body-based approach to actor training in Paris (2012:37-38).

Lutterbie (2011:212), as well as Noice and Noice (2006:17) posit that actor training programmes should incorporate embodied learning techniques.

Munro (2018:8-12) studies the correlating embodied learning principles of a variety of approaches incorporated into actor training. These approaches include Lessac Kinesensics, Laban Movement Studies, Hatha Yoga, Sound Therapy, Alexander technique, Feldenkrais, Alba Emoting, Viewpoints, and theatre voice training approaches, such as those of Linklater and Rodenburg. Munro identifies the correlating embodied learning principles across these approaches as: holistic integration; human similarities; individual identity; perception and proprioception; inner and outer; continuous movement; habitual patterns; human adaptation; and self-reflection. All of these elements form an integral part of the actor's process of performance construction and execution. Munro (2018:8) states that these principles should form the cornerstones of any embodied learning strategy. These elements will therefore be incorporated into the designing and teaching of the film acting training programme that forms part of this study.

### 2.3 SUMMARY

The purpose of this section is not to elucidate the current approaches to embodied actor training. This study sets out to design and teach a film acting training programme, informed by the principles of embodied acting strategies. I will therefore incorporate the elements of embodied acting, as have been discussed, in the training programme. These elements are evident in both theatre acting and film acting. Theatre trained actors who participate in the film acting training course in question, should already have an embodied understanding of these concepts. I acknowledge that each actor's personal uniqueness will influence their embodiment of the various acting techniques (Hodge 2009:40). I will therefore determine each participating actor's thinking and learning preferences using Whole Brain Thinking strategies (as discussed in Chapter 5). The theatre trained actors' comprehension of the elements of embodied acting will enable their consequent exploration of the differences between theatre acting and film acting. I will take the differences between acting for theatre and acting for film into account when I design and teach the shifts from theatre acting to film acting. The following chapter defines the differences between theatre acting and film acting.

## CHAPTER 3

### THE DIFFERENCES BETWEEN THEATRE ACTING AND FILM ACTING

In Chapter 2, I explained the correlating elements of theatre acting and film acting. As argued in Chapter 2, an understanding of these commonalities enables a discussion on the differences between theatre acting and film acting. This chapter will study the differences so that the shifts from theatre acting to film acting may be determined. These shifts form the focus of the film acting training programme defined in Chapter 6. In this chapter I thus describe the performance shifts that will be embedded in, and taught as part of, the film acting training programme. I explicate these differences using semiotics (section 3.3). Theatre actors and film actors present their characters to audiences through embodied signs<sup>92</sup>. Actors in both media should contribute to the verisimilitude of the play or film (section 3.2). Actors strategise and mould the embodied signs differently according to the demands of each medium. The different demands are established through space and place (including proxemics – see section 3.5), as well as time in the two media. I elucidate the notion of space and place and how it impacts the theatre actor and the film actor respectively, in terms of this strategising, moulding and presentation selection, in section 3.4. Time in the theatre and in film is discussed in section 3.6. The actor takes the demands of each medium into account when constructing a performance score. The score consists of a string of signs. The actor's embodiment of signs, or the actor's behavioural communication in each medium is discussed according to Lessac Kinesensics' five levels of communicative behaviour (section 3.7).

#### 3.1 CONTEXTUALISING FILM ACTING

Film acting is equal in esteem to theatre acting (Sternagel 2012:93). Theatre acting, however, is more researched than film acting. Many productions of the same play may occur which makes it possible to compare actors' performances of the same role, to identify the unique qualities each actor brings to the part and to analyse the performances accordingly. With the

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<sup>92</sup> As will become clear in the section on semiotics, a sign consists of some material manifestation that has as a consequence the triggering of a concept in the mind of the viewer of the manifestation. When the manifestation and the concept 'come together' (commonly called an act of interpretation) the consequence is a sign.

exception of several remakes<sup>93</sup>, film scripts are produced only once. It is therefore more difficult to compare and analyse film actors' performances (Krämer & Lovell 1999:1,5).

Sternagel (2012:93) states that film acting is a meaningful and essential part of film. While acting in the silent film period (1910's and 1920's), according to Krämer (1999:166), is more thoroughly explored, Taylor (2012:1) and King (2012:271) agree that scholarly research generally overlooks film acting. Krämer and Lovell (2012:2-3) argue that film studies as an academic discipline long focused on authorship and on *mise-en-scene*<sup>94</sup>. Authorship places the director at the centre of filmmaking, with the contribution of actors consequently disregarded. *Mise-en-scene* deemed actors as one of the elements in film that is placed in a scene. Actors were therefore considered as visual objects or as the directors' puppets (Wojcik 2004:2). Baron and Carnicke (2011:63-64)<sup>95</sup> explain that in the 1960's and 1970's the analysis of a film focused on identifying its ideological meanings; this analogy lies with literature. The performative aspect of and in films is consequently excluded. According to McDonald (2012:169)<sup>96</sup>, film studies furthermore place too much emphasis on film actors as stars<sup>97</sup> and not enough on the art of film acting. The lack of differentiation between characters, actors and the fundamentals of screen performance has led to the deferment of film acting analogy (Baron & Carnicke 2011:65)<sup>98</sup>.

Film acting does not, in principle, differ significantly from theatre acting (Barr 1997:171; Baron & Carnicke 2011:33; Carnicke, 2012:184,188). Baron and Carnicke (2011:2) explain that the expressive performance details of acting – as has been discussed in Chapter 2 – are evident in both film and theatre acting. Giannetti (1999:286) postulates that theatre and film share three main commonalities:

- both theatre and film utilise action as the primary means of fostering a communicative act or process;

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<sup>93</sup> Examples include *Alfie* (1966 & 2004); *Ben-Hur* (1925; 1959 & 2016); *Fiela se Kind* (Fiela's Child) (1988 & 2019).

<sup>94</sup> *Mise-en-scene* encompasses the arrangement of the props and scenery in a film or theatrical production.

<sup>95</sup> This correlates with Krämer & Lovell (2012:4).

<sup>96</sup> This correlates with Krämer & Lovell (2012:4).

<sup>97</sup> Cavell (2009); Dyer (2009); Haskell (2009); Elberse (2007).

<sup>98</sup> Sources preceding the year 2000 are therefore consulted to formulate the argument of this chapter.

- both theatre and film rely on the collaboration of the various parties involved (as determined by the demands of the medium); and
- both theatre and film are social arts that are presented to audiences and experienced individually, as well as publicly. However, whereas in theatre the communicative act unfolds 'live' in the presence of both actor and audience, in film there is a 'time delay' in that the actor (for example) engages with the camera, and the audience engages with the projection that the camera has captured.<sup>99</sup>

Bernard (1993:xiii,23), Barr (1997:43,171) and Comey (2002:10) argue that acting techniques for film and for theatre are often similar and the differences could be minute. Ayakoroma (2009:46-47), Carnicke (2012:192) and Baron and Carnicke (2011:84) describe acting as an observable series of actions, both physical and vocal, performed by the actor in aid of the character and the narrative. The actor's physical and vocal choices, however, are influenced by the medium (Aita 2012:257). In order to execute successful performances, actors have to understand the medium they are working in and adapt their performances accordingly (Ayakoroma 2009:45,48; Aita 2012:257; McDonald 2013:136). Perhaps this concept is best summarised by Barr when he states that [theatre acting and film acting] "call for the same ingredients, but in different proportions" (Barr 1997:6). The differences between theatre acting and film acting might be small, but they are significant. The actor's portrayal of a character should be appropriate for the medium, so that it may effectively contribute to the believability of the play or film. The notion of propriety, in other words that which is appropriate and thus probable, is situated within verisimilitude (Stam & Miller 2000:158) and as such, the verisimilitude of theatre and of film will now be defined.

### 3.2 VERISIMILITUDE IN FILM AND THEATRE

Verisimilitude can be defined as the various elements of motivation, justification, plausibility and belief that contribute to a sense of probability or likelihood (Stam & Miller 2000:158). This sense of 'likelihood', as will become clear, is reliant on two dynamics, namely, the sense of recognition by the viewer (to determine the equivalence between what is being observed

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<sup>99</sup> This difference manifests as changes in 'feedback loops' between actor in the process of acting and audience in the process of absorbing and interpreting information.

and what can be connected to 'real life'), and the coherent demands of the selected genre or medium. According to Sánchez-Escalonilla (2013:79) the perfection of all forms of fiction rely on the quality of verisimilitude. Sánchez-Escalonilla (2013:81) states "when constructing a story, the imitation of life marks its extent of perfection"<sup>100</sup>. The dramatisation of reality in theatre and in film, is essential to the artistic imitation of life and relies on the verisimilitude of characters and events so that audience members may be or may become invested in the narrative (Sánchez-Escalonilla 2013:93). Stam and Miller (2000:158) posit that verisimilitude varies from one genre to the next. In a musical, for example, it is a necessity that characters burst into song and dance. In a war film, however, such character behaviour would break the sense of believability<sup>101</sup>. White (2015:139) explains that a lack of verisimilitude can result in an unintended audience response. Certain rules, laws, norms and regimes thus form part of each genre and of each medium, determining how actions could be effectively codified for the demands of the narrative moment and the medium or genre.

Kracauer (2004:20) and States (2006:33) agree that theatre as genre incorporates symbolism in order to create a *resemblance of life*. Films that effectively establish verisimilitude, according to Klevan (2012:33) and Rothman (2012:229), create a *living world*. This correlates with the view of many film theorists, such as Panofsky (2009), Kracauer (2009), Bazin (2009) and Metz (2009), who consider film to be an "art of reality" (Stam, Burgoyne & Flitterman-Lewis 1992:186)<sup>102</sup>. Baron and Carnicke (2011:6) explain that in both theatre and film, elements of performance and non-performance combine to create meaning. The means by which theatre and film respectively attempt to present and represent the reality of the fictional narrative, can be elucidated according to the principles of semiotics<sup>103</sup>. Kemlo (2008:14) argues that the semiotic systems in which novels and films are articulated, differ. Similarly, it can be argued that the semiotic systems in which theatre productions and films

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<sup>100</sup> It should be noted the author accesses the debates around 'mimesis' here. It is not the intention to pursue that argument here.

<sup>101</sup> Of course there are exceptions, especially when the genre itself is the target of satire, for example. The film *Oh, what a lovely war* (1969) is a case in point.

<sup>102</sup> Some of the sources related to semiotics are dated. These sources are included as they are seminal sources in the field of semiotics.

<sup>103</sup> This study is not about semiotics but draws from the field of semiotics as applicable to support the purpose of this study.

are articulated differ. It is thus necessary for the construction of this argument to provide a discussion on semiotics<sup>104</sup>.

### 3.3 SEMIOTICS IN FILM AND THEATRE

Semiotics is “the science that studies signs and how they produce meaning. It seeks to unravel the nature, origin, and evolution of signs” (Danesi & Perron 1999:40). According to Sobur (2009:15), signs are the foundation of all communication. The effective incorporation of various sign systems in the theatre and in film enables audiences to “see right through the crafted details of the performance into the fictional world they create” (Baron & Carnicke 2011:166). The two key conceivers of modern semiotics were American philosopher Charles Sanders Peirce (1839-1914) and Swiss linguist Ferdinand de Saussure (1857-1913). Stam et al. (1992:4) explain that Pierce developed the science of “semiotics” at around the same time Saussure (accepted abbreviation) founded the science of “semiology”. Saussure’s dyadic model and Pierce’s explanation of iconic, indexical and symbolic signs, as well as the Prague School’s identification of the ostensive sign, are particularly useful in defining the differences between theatre acting and film acting.

#### 3.3.1 SAUSSURE’S DYADIC MODEL

Saussure’s dyadic model is composed of a signifier (or *signifiant*) and a signified (or *signifié*)<sup>105</sup>. *Signifier* refers to a material object, while *signified* is the abstract concept that it represents (Counsell & Wolf 2001:3). The signifier and the signified combine to represent a sign (Chandler 2002:18). A sign emerges because the signifier and the signified have come together (Counsell & Wolf 2001:9). Centrally, for the argument that follows, the signifier, as a material object that exists in the world, is what the actor will create. However, it is important to note that

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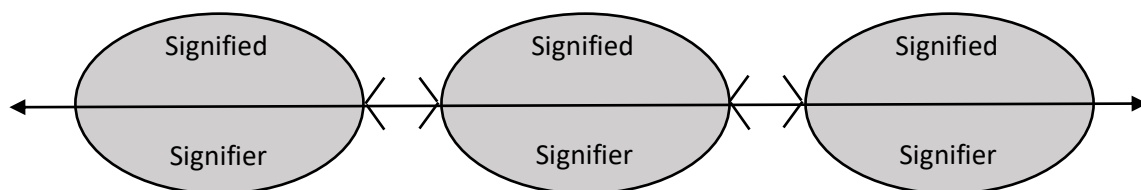
<sup>104</sup> Semiotics has become an umbrella term that encompasses both *Semiology* and *Semiotics* (Stam et al. 1992:4). The purpose of this study is not to argue for similarities or differences between semiotics and semiology; the use of the umbrella term is accepted.

<sup>105</sup> Peirce has a triadic conceptualisation which is complex and awkward to apply to the making process of acting, but extremely useful for the analytical process. The triad consists of the recognition of the materiality, followed by a generalised ‘universal’ interpretation, and completed by an idiosyncratic, interpreter specific, aspect (Peirce 2014:101). Thus a dog would be the material trigger, its ‘dogness’ would indicate it belongs to the dog category, and the observer’s own experiences of dogs would ‘colour’ the interpretation of what is being seen.



the material object in the world only becomes a signifier once its potential to trigger a signified, (or concept in the person who is in a relationship with the signifier) is recognised as such. For the purposes of the argument, it is important to note, therefore, that in theatre, the audience or activator, as it were, of the complete sign is present, resulting in the sign being ‘completed’ in the present, but in film acting it is, in simplistic terms, imagined. This implies however, that in either case the actor, in planning for performance or capture on film, bears the sign-making process in mind<sup>106</sup>.

Saussure applies this notion to language as a sign system<sup>107</sup> (Schatz 2009:565). Hipkiss (1995:3) explains that language contains both words and phrases/sentences. According to Palmer (2001:5), the meaning of linguistic expressions can be described in terms of the function words or sentences have within a language system, and in terms of what parts of the world those words or sentences represent or comment on. The meaning of a word derives not only from what part of the world it signifies, but also from its relation to other words (Saeed 2003:12). Prince (2009:91) adds that Saussure also defined the meaning of a word according to relations of difference. In other words, to identify the colour blue, one also needs to know what colours it is not. Saussure conceptualised the following illustration, to show a word’s relationship to the world, and to other words. Each of the ovals represents a word:



**Figure 3.1: Linguistic Value (Saeed 2003:12)**

Following Culler (1986:59-60), this model has two implications. Firstly, within a particular moment, if a particular signified is sought, it may be that there are a number of signifiers that have the potential to trigger that signified. It is from the ‘pool of potential similarities’ (known

<sup>106</sup> In simplistic terms, therefore, verisimilitude could be defined as the situation where the signifier almost effortlessly and consistently triggers the desired signified (to become the sign).

<sup>107</sup> Saeed (2003:9) posits that all the components of linguistics – phonology, grammar and semantics – are involved in the conveying of meaning through language. The study of linguistics is not the focus of this section. The semantic component of language is merely used to describe Saussure’s dyadic model.

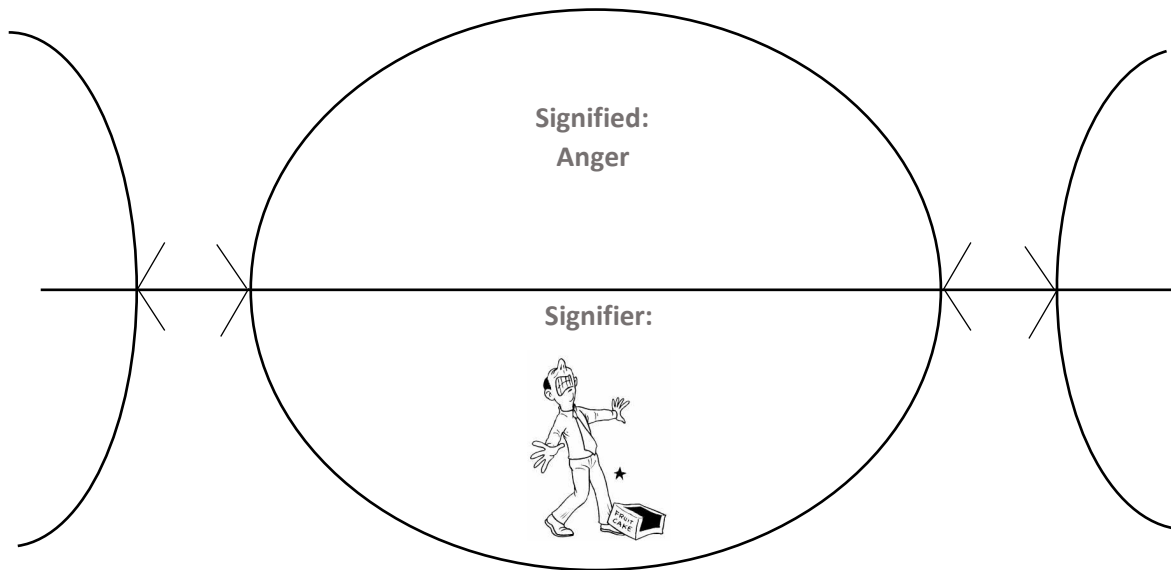
as a paradigm) that a particular one is selected. However, and secondly, such a selection is also influenced by what has gone before (and what might be anticipated to come after) and therefore the assembly of a sequence of selected signifiers emerges. This is known as the syntagmatic process (Culler 1986:60). Such a combination and sequence can be seen to be determined by what one wishes to communicate, or have triggered in the observer's or reader's mind, but also by the demands of the genre or medium.

Semiotic approaches to the study of dramatic and theatrical discourses have clear implications (Aston & Savona 2013:10). Through semiotics, the actor can dissect the structure of the dramatic text (both from moment to moment, or paradigmatically, or across a series of events, thus syntagmatically). Semiotics also provides a metalanguage<sup>108</sup> with which to evaluate the physical, pictorial and aural 'languages' of theatre and film. Many sign systems that form part of theatre and film can be identified, as will be discussed in the following section. Most of these sign systems are embedded in the script. It is the responsibility of the director to draw from these various sign systems and to co-ordinate and compose the elements in the production of the play or film (Aston & Savona 2013:100); in other words, to select paradigmatically, and combine syntagmatically. The actor forms one of the sign systems within the production (Aston & Savona 2013:115). The actor 'extracts' the performative elements, or signs, embedded in the script that demonstrate the potential to be turned into effective signifiers for an audience. The actor consequently embodies the signifiers through which the character can be manifested so that the audience can connect these to their own signified (or sign making) domains.

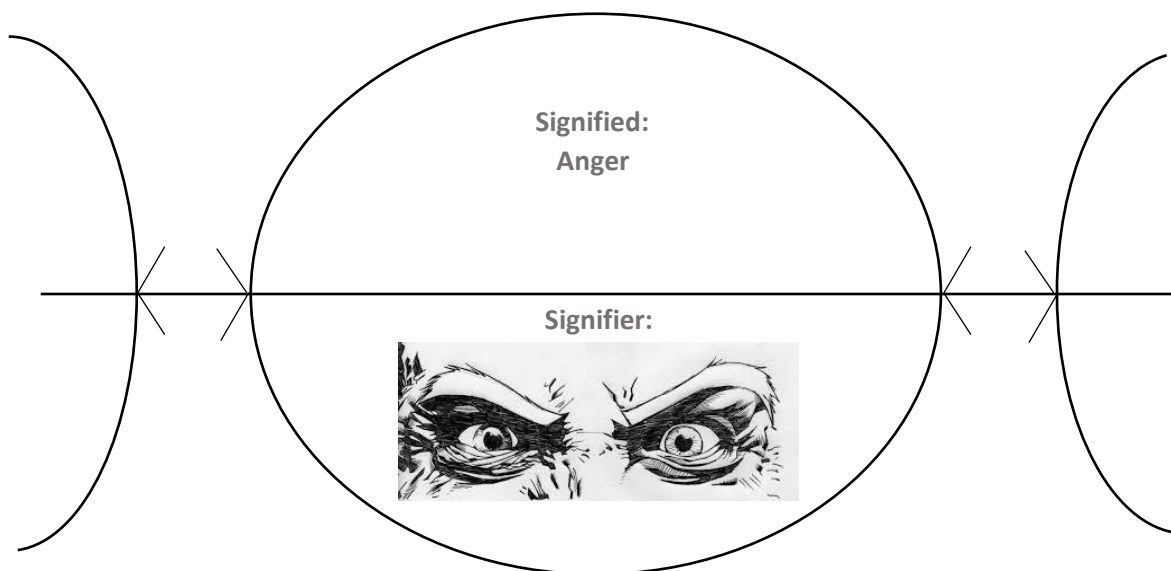
The actor's selection and presentation of these signifiers is influenced by the specific medium in which the actor performs. King (2012:274-275) explains that images can be viewed microscopically in film, while theatre is a more loosely framed space (see section 3.4.2.1). Audiences can therefore scrutinise the film actor's manifested signifier, such as an emotion, meticulously in film. The theatre actor's portrayal of the same emotion is viewed from a distance. The actor's embodiment of signifiers in the two media differs to achieve theatre or film verisimilitude respectively. Consider the following illustrations:

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<sup>108</sup> Metalanguage refers to the description of one language using another language. Semiotics provides a vocabulary with which to analyse the systems of communication in theatre and film.



**Figure 3.2 The actor as signifier of emotion in the theatre**



**Figure 3.3 The actor as signifier of emotion in film**

These illustrations clarify that what actors signify, correlates across various media. The way in which they signify the signified, differs. The theatre actor employs heightened body movements and vocal qualities to signify the character's emotion<sup>109</sup>. The film actor's embodiment of the character's emotion merely has to manifest for the emotion to be captured on camera. These differences are necessitated by the different demands of space, place and time in every medium (see sections 3.4, 3.5 and 3.6).

<sup>109</sup> The actor's behavioural communication in theatre and film respectively is discussed in section 3.7.

When turning to the syntagmatic demands, the actor requires a score, or selected sequence. As stated in Chapter 2, Lutterbie (2011:200) defines an actor's performance score as a series of pre-determined actions through which the actor represents (signifies, or creates signifiers for) the character's intentions and emotions. Just as words are related to other words and to the world, each of the actor's embodied signifiers are intertwined with one another and with the fictional world of the character. The actor's performance score therefore comprises numerous signifiers. As argued above, the actor's embodiment of these signifiers differs in theatre and in film. Each of these media combines several signs to depict the narrative. As stated in Chapter 2, the individual bodymind is situated in the world, while simultaneously experiencing and interacting with the world. The individual bodymind can thus be experienced as subject and object (Sekimoto 2012:235; Shusterman 2012:28-29,45). In the same way, the actor as character, is influenced by, and influences the fictional world of the character. In other words, the actor's bodymind explores the manifestation of the signifiers present in the text, so that the actor can exploit these to attempt to generate the signifiers of the bodymind of the character. The sign systems utilised by the specific medium will influence the actor's performance of the character. The sign systems in the media of theatre and film respectively, and their consequent impact on the actor's performance in each specific medium, can be defined according to iconic, indexical, symbolic and ostensive signs.

### 3.3.2 ICONIC, INDEXICAL, SYMBOLIC AND OSTENSIVE SIGNS

To demonstrate how signs in theatre and in film impact the verisimilitude in each medium, a short overview of iconic, indexical, symbolic and ostensive signs, as distinguished by Charles Sanders Peirce, and the Prague School is provided<sup>110</sup>:

- **Icon** refers to a sign that is representative of a specific object. The relationship between the signified and the object/signifier exists due to their resemblance or similarity. For example, a portrait of a clock resembles that clock (Wollen 1998:83).
- An **index** is a sign of which the signifier is not arbitrary but is directly connected to its signified referent/object. For example, a clock indicates the time of the day (Wollen

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<sup>110</sup> In the discussion that follows the signifier/signified dyad is continued, acknowledging that Peirce did not use the concepts in this way. This has been done deliberately to follow the acting dyadic trajectory already established and pursued further.

1998:83). Thus iconically, the signifier triggers a signified clock, but indexically, the same signifier also triggers a signified time of day.

- The **symbolic** sign presents a signifier that seemingly has no direct connection to its signified. The symbolic sign does not have to resemble its associated object, nor does it have to share an existential bond with it (Baron & Carnicke 2011:94). Malcolm and Goguen (1999:167) explain that symbolic signs often rely on conventions for interpretation. For example, some cultures relate a white dove to the notion of peace, while other cultures do not. While iconic and indexical signs can be seen almost as 'universal', the symbolic sign cannot.

The Prague School also identified the iconic sign, indexical sign and symbolic sign as some of the categories according to which signs can be defined. The Prague School, however, introduced the ostensive sign:

- An **ostensive** sign "simply represents itself or something which is, for all practical purposes, just like it" (Quinn 1995:23). For example, in film, an inanimate object, such as a table, remains a table and falls under the category of ostensive signs (Sternagel et al. 2012:307).

Baron and Carnicke (2011:4) explain that audiences' interpretation of the fictional world relies on the interactions among countless interdependent signs. The sign systems within each medium operate simultaneously. Both theatre and film are therefore polysemic.

Film semioticians argue that every film has an underlying, distinctive system, that lends structure to the film and enables a sense of continuity and unity within the film (Buckland 2000:10,13; Buckland 2012:75). Although film is often considered to be a visual medium (Nelson 2013:87), sound greatly contributes to the multimodal sign systems within films (Kemlo 2008:19). Metz identifies five main domains through which cinematic expression is achieved: image, dialogue, noise, music and written materials (Stam et al. 1992:59). Each domain employs a number of signifying systems. Film is a product, or result, of these congruent sign systems (Kemlo 2008:19). A specific selection of signs constitutes the "great complexity of meaning...expressed through images" (Wollen 1998:81). The film audience is therefore presented with a specific selection of signifiers, operating in different systems, in each shot. The selection for the shots (the paradigmatic selections, for example) and the affiliation between various shots (the syntagmatic selections, for example), contribute to the

potential meaning(s) that arise(s) in the cinema<sup>111</sup> (Baron & Carnicke 2011:4). Allen and Goodall (2007:36) postulate that film utilises the semiotic notion of *salience* – the technique through which the audience’s attention is focused on specific elements within an image. Baron and Carnicke (2011:6) explain that editing and framing choices can have differing effects on the audience; the isolation of sounds and images can disperse audience attention or focus their awareness on the minute details that are presented within each frame. Viewers subsequently deduce meaning from a combination of filmic elements captured in complex signifiers and sign systems, and often notice the slightest shifts in an actor’s performance.

The theatre audience, on the other hand, is presented with an entire theatrical scene. To create clarity of meaning within a theatrical production, the theatre director needs to prioritise or hierarchise signs (Aston & Savona 2013:11). Lutterbie (2011:215) argues that the creation of images (signifiers and clusters of signifiers) on stage enables the audience to gain an understanding of the relations that exist within the image created on stage. McConachie (2008:61) offers an example: in a theatre production with a large cast, theatre audiences are sometimes briefly introduced to a character that forms part of a scene at the beginning of the play. When the character appears in a different scene at a later point in the play, audiences are expected to remember and recognise the character. McConachie posits that effective costuming can be used as a signifier for the signified character, to simplify the audience’s recognition of the character. Such a signifier can be iconic, indexical or even symbolic. Sign systems in the theatre (like in film) have the potential to trigger meaning both in isolation and in relation to other systems (Counsell 2005:12). Aston and Savona (2013:72) identify two main interdependent sign systems in the theatre:

- Potential signifiers are embedded in the written text. These potential signifiers indicate the possible theatrical presentation of signifiers. The performance score evolves from the theatre group’s discovery of the cluster of signifiers in the written text and their consequent interpretation thereof. This process can be seen as the virtual manifestation of a cognitive system.

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<sup>111</sup> A notion first postulated by Metz, the founder and inspirational figure of film semiotics that builds on linguistics.

- The second sign system is the embodied performance score manifested in front of an audience.

As argued previously, the spectator or audience member plays an active part in the formation of meaning in the theatre (Counsell 2005:6). The same argument applies to the film audience's engagement (Allen & Goodall 2007:45).

Following from the above, audience members' lived experiences will influence their interpretation of the sign systems (that is to say, what signifieds that are triggered from a particular signifier). As Trimmingham (2014:229) states: "how a performance comes to 'mean' for an audience is intimately connected with how the world comes to 'mean' for us". McConachie (2008:4) explains that audience members' responses to performance are informed by their cultural position, which includes factors such as race, gender and class. Counsell and Wolf (2001:2) posit that meaning is shaped by an interpretative community and is, as such, social in origin. Görling (2018:271) postulates that the particular zeitgeist<sup>112</sup> impacts on the context in which meaning is constructed, perceived or generated. Baron and Carnicke (2011:6) argue that the actor's use of gestures and expressions (as part of the performance of the character) are fundamental to the formation of the audience's impressions. These impressions are influenced by the audience members' individual associations with similar social gestures and their association with the gestural conventions of relevant aesthetic traditions. Inevitably therefore, the way that the actor arrives at the selected signifier can also be seen to come from the actor's own zeitgeist, or from a critical engagement with the zeitgeist of the intended audience member.

The actor's use of gestures and expressions (as potential signifying clusters) are also manifested to the audience in accordance with the genre in which the performance is situated (Ralph 2015:11) and the different demands of the specific medium. Some of the theatrical demands that impact the actor's performance of gestures and expressions (besides the obvious set of potential signifiers that emanate from the analysis of the 'to-be-performed' text), include the position and orientation of the audience, the physical space, the acoustical properties of the space and lighting (Pye 2005:76). Significantly, to this should be added the

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<sup>112</sup> The reflection of specific ideas and beliefs at a particular period in history.

immediate feedback loop that is created by the signifiers arising from audience (signifier) responses, as well as the changes and adjustments that come about because of the precarious, moment to moment creation of the performance amongst the cast and crew (an 'on stage' feedback loop, so to speak)<sup>113</sup>.

The film actor's gestures or expressions, on the other hand, often only gain significance once the recorded performance thereof has been edited. (The effectiveness of the signifiers created through gesture and expression may be realised only much later, once the film is presented to a film audience). Auslander (2008:32-33) provides the example of film actor Clint Eastwood<sup>114</sup> squinting – one of the actor's trademark gestural characteristics<sup>115</sup>. The squint became a unique 'Eastwood signifier' thus suggesting both an actor signifier and a character signifier. The squint becomes meaningful due to the mediation of the camera in a close-up shot, and the editing (often through a montage effect) of the shot. The squint would almost lose its signifying power if Eastwood incorporated it into a theatrical performance in a large auditorium. The example of Eastwood's squint indicates one of the critical differences between theatre acting and film acting. In theatre the distance between the seated audience member and the stage is almost always constant. The theatre group takes this into account when generating signifiers. In film however, the distance between the audience and the signifiers are infinitely variable. The way in which theatre actors and film actors respectively produce material objects that have the potential to become signifiers, is therefore greatly influenced by the proxemic demands of each medium.

Sign systems enable audiences to deduce meaning from a play or a film. The way in which actors form part of these sign systems, or are slotted into the various performance texts, has been discussed. Actors' performances, in and of themselves, however, are influenced by (and, of course, influence) the sign systems of which they form a part. Consider the following example, provided by McConachie (2008:60-61):

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<sup>113</sup> An example of this is where the audience signifies that they have 'caught the joke' and present the signifier of laughter. The actor recognises the signifier as 'pleasant approval,' so to speak, but cannot proceed with the cast's pre-determined signifier performance score until the laughter has subsided, after which a readjustment of the performance score follows.

<sup>114</sup> Known for films such as *Unforgiven* (1992); *The Bridges of Madison County* (1995); *Million Dollar Baby* (2004); *Gran Torino* (2008); *Trouble with the Curve* (2012); *The Mule* (2018).

<sup>115</sup> See section 2.2.2.7 for a discussion on gestural routines.



... a level of semantic categorization is “basic”, or prototypical, when members of that category have the same general shape and will sustain a single mental image... But anyone who has ever seen a low-budget production of *Streetcar*<sup>116</sup>, with only the outline of the necessary rooms and cube rehearsal blocks for the required furniture, knows that such basic-level scenery is sufficient for a believable production... Spectators can be induced to look at realist scenic details, of course, but all they require to make sense of the action is basic-level scenery.

With reference to Peirce’s semiotics and the Prague semiotics discussed above, it can be argued that the basic outlines of the rooms and the cube rehearsal blocks that serve as furniture in McConachie’s description, are indexical signs. The outlines and the blocks serve firstly, as ostensive signifiers of outlines and blocks. Secondly, the signifiers manifest iconically as theatrical outlines and blocks. Thirdly, they are set up to trigger signified furniture and walls. The theatre actors (through the use of imagination, as discussed in Chapter 2) and the theatre audience accept these signifiers as part of the fictional world of the characters. It is for this reason that theatre can be considered, as Kracauer (2004:20) and States (2006:33) both argue, a *resemblance of life*.

The 1951 film production of *A Streetcar Named Desire*, on the other hand, did not incorporate mere outlines or blocks to indicate rooms or furniture. The use of ostensive signs in film greatly contributes to the creation of a *living world*<sup>117</sup> – to return to the term used by Klevan (2012:33) and Rothman (2012:229). In film, the elements of the set are constructed to appear to fulfil the same purpose in life as they do in film (Bernard 1993:36). Rooms are thus used to represent the rooms that the characters live in; furniture is used to represent the characters’ furniture<sup>118</sup>. (Verisimilitude is realistically exacting, yet the room has to also convey more than mimicry of life). Actors by extension (and this will be expanded upon, below and further) also need to pursue a similar kind of verisimilitude at least at the start of their development of a signifying performance score. White (2015:139) states that this is the reason films are often

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<sup>116</sup> McConachie refers here to *A Streetcar Named Desire* by Tennessee Williams (1947).

<sup>117</sup> The notion of the “living world” can be expanded to suggest a “lived-in world” (which will resonate, in the argument to follow in the chapter, with the notion of “place”) and a “lived world,” which points to the necessity for the actor, in the pursuit of verisimilitude, to pursue the signifiers that suggest that all that the audience is “viewing” is the “lived experience of the character”.

<sup>118</sup> Filmic scenes in which green screens are used, are excluded from this argument.

shot on location<sup>119</sup>. In summary, both theatre and film incorporate iconic, indexical, symbolic and ostensive signs. The distinction between theatre and film is that film requires a higher level of verisimilitude rooted in the perceived 'real world' than theatre. Indexical signs are utilised as part of the sign systems in each of the media. While an indexical sign in the theatre can represent elements of daily life, this notion is highly unlikely in film. A black box on stage can signify a clock, whereas in film, an actual clock will be used.

Although the elucidated example focuses on elements of the theatre set and film set respectively, the notion applies to many of the sign systems in the two media. A theatre actor can portray the role of a dog on stage, such as the character Nana in J.M. Barrie's *Peter Pan* (1904). A film actor can never convince as a dog on screen<sup>120</sup>. Braudy (2009:360) summarises this concept effectively when he states that "[T]he film actor emphasizes display, while the stage actor explores disguise". Owing to the representational nature of the theatre, a person who walks onto the stage is considered an actor in the play, representing a character (Kirby, 2006:42). In film, background actors, nonprofessional performers or amateurs, trained professional actors, stars<sup>121</sup>, body doubles and stuntmen/-women can form part of the image that is created in the shot, as long as everything contributes to all sign systems that call for signifiers that contribute to and accentuate verisimilitude in the films (Giannetti 1999:238). Background actors in film form part of the *mise-en-scene*, while the *mise-en-scene* on stage can be created without background actors, again illustrating the different ways in which sign systems contribute to the verisimilitude in films and in theatre. Actors form part of these sign systems. Film actors thus differ from theatre actors in terms of the functions they serve in each respective medium (Kracauer 2004:19). The actor as a sign within the two media can be discussed in further detail according to the different demands of space, place and time in each medium. The reason for engaging the acting project in this way is to argue that, to all intents

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<sup>119</sup> In South Africa films are hardly ever shot on built sets.

<sup>120</sup> Ironically, the images of a dog in a film can be constructed so that the signifiers offer the opportunity of a set of human signifieds – the dog has a personality, emotions, and the like (the process is known as anthropomorphism), whereas on stage this is highly unlikely to occur (the performance score for a dog on stage has to be very limited).

<sup>121</sup> Stars are considered to be performers who are widely recognised by audiences (Giannetti 1999:238). They often contribute to the financial success of films and can therefore demand very high fees (Elberse 2007:102). Stars can be trained or untrained individuals who are working as professional entertainers. A distinction is made between trained professional actors and stars, as not all professional actors are considered to be stars. This study does not focus on the notion of star-actors

and purposes, acting can be seen as a process in which the actor's multimodal bodymind moves in and through a particular space, at and through a particular time 'sequence'. During this process the actor's movement is energized, or provided with intent, by both the prescripts of the medium at play, and the stimuli provided by or gleaned from the text. The task of the actor, therefore, is to strategise the potential signifiers of such a movement in and through time and space, with intent. The purpose therefore, of the next section is to engage with the dynamics of space, place and time, and how these dynamics might play out in the mediums of theatre and film.

### 3.4 SPACE, PLACE AND TIME IN THEATRE AND FILM

Counsell and Wolf (2001:160) argue that space and time can merely be separated for analytical efficiency. An image is as much a representation of time as it is of space. Görling (2018:273) agrees: "[T]here is no possibility of determining the function of a certain space...without reflecting on time". Space and time are combined and coordinated in place (Casey 1996:36). These three elements – place, space, and time – are thus inseparable and are merely separated for study purposes. A discussion on space and place, and how it affects the actor's performance in the media of theatre and film, now follows. Thereafter time as an element that impacts both the theatre actor and the film actor will be explicated.

#### 3.4.1 CONTEXTUALISING SPACE AND PLACE

Ingold (2008:1) views space as a dynamic open space in which earthly elements and aerial substances are combined within the constitution of beings. People find themselves, by default, in space and are thus consciously or sub-consciously navigating themselves in and through space. Studd and Cox (2013:105) maintain that human beings often experience and think of space quantitatively. People consider the amount of space they need in order to execute movements; enhanced or abundant space potentially signifies freedom, whereas restricted space possibly suggests oppression, confinement and bounded tension. Human beings also attach value to space, which begins the process of understanding space as a qualitative experience. Studd and Cox (2013:105) explain "[T]he container of space holds

different meanings for different individuals”. The meaning of space can be defined according to the external/physical environment or the internal/psychological environment and as such, contains a physio-socio-psychological quality. As such, people see and interact with the space around them, and accept that the same space delineates that interaction. Human beings use language (verbal and non-verbal) to indicate the location in space they refer to. Thus, space cannot be separated from relationship and is, therefore, a relative construct.

If space is an open, dynamic and neutral area, then the particularities, such as culture or history that is inscribed in that space, result in the space ‘becoming’ a sense of place (Casey 1996:14). Elements, such as culture and history form part of each person’s lived experiences and are thus embodied. These elements also inform each individual’s perception of the space and place that they navigate, thus constructing a relationship with their environments. Given the fact that human beings are never void from perception, the human experience is always emplaced (Casey 1996:19). Ingold (2011:32) argues that human beings tend to think of place as an enclosed area that is demarcated from its surrounding space. Ingold (2000:206) explains that a church, for instance, due to its physical presence, constitutes a place. The physical presence of the building however, also signifies the “cycles of human life and subsistence” (Ingold 2000:207). Place is therefore not merely an object but also an event (Casey 1996:26). In this view, place does not exist *in* space, but rather forms *a part* thereof (Ingold 2011:30). Ingold (2000:229) explains that “lives are led not inside places but through, around, to and from them, from and to places elsewhere”. Place is thus indicated by movement, not by the outer restraints to movement<sup>122</sup>. People’s movements develop along paths, and although it can be place-binding, it is not bound to place (Ingold 2008:13). Casey (1996:23) states that movement is made possible through the interaction of body, place and motion. These movements result in trails, and when several trails intertwine, a knot or place is formed (Ingold 2011:37).

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<sup>122</sup> A provisional and simplistic example illustrates this situation. A hotel room contains the same types of trappings as a person’s own bedroom, for example. In this situation they signify iconically the same furniture, function and layout. Yet, because of the personalised movement, in, through, from, and out of that space, the bedroom becomes a ‘lived-in place’. The hotel room remains a space. Speculatively, therefore, the role of both theatre and film is to establish signifying systems and strategies that support the movement of the space of the medium into the place of experiencing.

Ingold (2019:[sp]) argues that the combination of a number of knots or places, results in narratives. The essence of a narrative lies not in its beginning and end but in the events that occur as the narrative unfolds<sup>123</sup>. Each time a narrative is re-told, the story is not replicated, but rather carried forward. “Each telling of the story is at the same time a movement along a way, and a remembering of how it goes” (Ingold 2019:[sp]). Ingold refers to stories that are passed along from one generation to the next as part of an oral tradition. This description of a narrative and the way in which place forms part thereof is applicable to the actor. As stated earlier, acting can be considered as a series of observable actions or movements performed by the actor in aid of the character and the narrative (Carnicke:2011:84). The actor’s trail of movements intertwines with the elements of embodied acting (see Chapter 2), so that they may create the character’s place. The character’s place then combines with various other elements of the play or the film to create a tapestry of knots or places. These elements have been discussed as part of the semiotic strategies of each medium. The successful presentation of the narrative, or tapestry, depends in part on the effective integration of space and place and commitment to the relationship with space and place. When these elements are successfully incorporated into a performance, audiences will be able to ‘read’ the physical bodies, movements and utterances (that is to say, the signifiers) presented to them, into the objects of a different, hypothetical world – that of the characters (Counsell & Wolf 2001:155-156). Although the concepts of space and place are addressed in a variety of fields, such as physics and theology, this study specifically focuses on the impact of space and place on the theatre actor and the film actor respectively. Space and place will thus be explored in relation to the actor’s and character’s bodymind.

### 3.4.2 THE ACTOR AND CHARACTER’S USE OF SPACE AND PLACE IN THE MEDIUMS OF THEATRE AND FILM

Rudolf von Laban (Bradley 2009:81) views space as ‘alive’. It is a key element in the interaction between the inner- and the outer- environments, indicating how the self or the sense of self is manifested, expressed or performed with the body in space and place. Inner impulses may

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<sup>123</sup> Ingold (2019:[sp]) states that human beings tend to think of narratives as constructs where the past is placed irrevocably behind the present, and the present precedes the future.

thus result in external expressions and movements, while stimuli from the external environment will affect a person's inner experience (Adrian 2008:8). Laban Movement Studies (LMS) distinguishes between four areas of space<sup>124</sup> that affect, and are affected by, the bodymind:

- **General space** indicates the external environment through which the human body can move (Studd & Cox 2013:106).
- **Kinesphere** is the three-dimensional dynamic space surrounding the body and is often referred to as one's 'personal bubble'. Each individual's personal uniqueness is expressed through the connection between their body and voice in relation to their kinesphere (Adrian 2008:9). Studd and Cox (2013:107) explain that the expression of one's gestures can be categorised according to near-reach<sup>125</sup> (small use of the kinesphere), mid-reach<sup>126</sup> (medium use of the kinesphere), and far-reach<sup>127</sup> space (large use of the kinesphere).
- **Dynamosphere, or the psychological kinesphere**<sup>128</sup>, describes the interaction between the individual's dynamic movement and the spatial environment in which that movement occurs (Wahl 2018:224). Wahl (2018:133) explains that people fill the spaces they identify as their own, with their unique energies. A person's energy and attention can thus exceed their kinesphere, even when their body seems to be in stillness. For example, when a mother waves at a child from a distance, the mother elongates her spine, rises onto her toes and extends her arm to the outer limit of her kinesphere. While the movement of her body remains within her kinesphere, her intention (to communicate to the child), exceeds her kinesphere, into the dynamosphere. One could also minimise one's psychological sphere by keeping one's attention and energy "small and inwards" (Wahl 2018:113).

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<sup>124</sup> LMS concept of Space does not align with Ingold's notion of space and place. Fernandes (2015:148) explains that Space within the LMS pedagogy "refers to the individual's attention to his/her environment when moving". Space thus describes the relationship of the person with the environment and may be indicative of place.

<sup>125</sup> Refers to movement within ten to twenty centimetres around the body.

<sup>126</sup> Movement that occurs between thirty and fifty-one centimetres around the body.

<sup>127</sup> Far-reach space indicates a space of fifty-one centimetres outward encircling the body.

<sup>128</sup> Psychological kinesphere relates to the individual's perception of their own use of space. Dynamosphere is used to indicate an observer's perspective.

- **The body's contained, physical, biological spaces** form the fourth recognisable space – the inner space (Studd & Cox 2013:106). The inner space or inner environment possibly relates to the multimodal sense of self.

Counsell and Wolf (2001:160) explain that a person who moves through space experiences a kinesthetic feeling while the general space through which they move is experienced as fluid and dynamic. The individual, and by implication their kinesphere, can commit to engage with a space outside of their immediate physical reach – the dynamosphere (Casciero 1998:11). A dynamosphere can thus exceed one's kinesphere into general space.

Fernandes (2015:196) states that within the LMS pedagogy, space and movement are interrelated – “empty space does not exist”. The individual moves in and through space with motivation or intent to create meaning. As such, place, as defined by Ingold, manifests. Ingold's definition of place relates to the LMS definition of psychological kinesphere; both refer to the individual's taking ownership of their space. The individual's ownership of space may relate to their inner environment, kinesphere or general space, as explicated above. This reiterates the notion that one's psychological kinesphere can “grow or shrink beyond the confines of physical reach space” (Groff 1989:11). General space in theatre and in film will now be defined. The relationships that the film actor and theatre actor respectively form with these spaces (in other words, the manifestation of place for the actor in each medium) will consequently be discussed.

#### 3.4.2.1 GENERAL SPACE IN THEATRE AND IN FILM

General space in nature differs from the general space of the theatre<sup>129</sup>, in which the theatre actor operates. Bazin (2009:351) explains: “[T]he stage and the décor where the action unfolds constitute an aesthetic microcosm inserted perforce into the universe but essentially distinct from the Nature which surrounds it”. Space within theatre can be defined as an

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<sup>129</sup> According to Wiles (2003:3), theatre is defined by its reciprocal interaction between performers, amongst audience members and between performers and audience members. These relationships are embedded in time and place, once again reiterating the interrelatedness of the three elements. It is, however, important to note that the physical manifestation of these interactions indicates the dynamic space that is utilised.

existing constant and can be compared to a container with a particular architecture (Lutterbie 2011:217). The architecture of a theatrical space can be varied, and includes elements, such as lights, sound, costume, make-up, masks and style of language. These elements form part of the potential signifiers from which the audience deducts meaning. These elements therefore form part of the theatrical space and also enable a shift from space to place. Within a theatrical space, a distinction can be made between the auditorium and the stage. According to Braudy (2009:358), the action in live theatre is limited to a specific area. Bazin (2009:350) argues that décor serves to specify the performance area and separates the actors from the audience members. The actor's performance space is essentially enclosed, restricted and circumscribed, relying on the imagination of both the actors and the audience members for interpretation. Actors and audience members employ imagination as part of the meaning making process. Meaning evolves from the various individuals' relationship with the elements that form part of the enclosed performance space. As such, they experience the physical space of the theatre as their place. Owing to the physical restraints of the theatre, elaborate events that form part of the narrative are often merely referred to in dialogue; for instance, a battle that took place (Bernard 1993:23). Theatre is also confined to a logical and continuous space (Auslander 2008:21) in which the actor is enclosed. The actor as character becomes the focus of the audience's attention. This focus is enhanced through the incorporation of elements, such as décor and lights. Thus, a reciprocal relationship develops between the actor who signifies a character, and the audience members, who potentially deduce or read meaning from that which the actor signifies. The theatrical space essentially revolves around human beings as objects and subjects (Bazin 2009:352). This reciprocal relationship is another factor that contributes to the experience of theatre as place, for both actors and audiences.

According to Braudy (2009:358), the theatre is a more confined space than the film frame. Comey (2002:18) explains that film images can reveal anything, from distant galaxies to microscopic details. Allen and Goodall (2007:43) provide an example from the film *Koyaanisqatsi* (1982): they state that the viewer experiences the North American landscape through the filmmaker's incorporation of road networks, video games and trains coming to a halt on the landscape contours of a miniscule microchip. Elements of space are thus combined paradigmatically and syntagmatically to potentially signify a certain place within the



characters' fictional environment. Doane (2009:322-323) argues that the heterogeneity of the cinema can be analysed according to three components of space:

- **The space created through the film's narrative:** This space is not measurable or contained but is a virtual space that is constructed by the film and which contains audible and visible elements that can be experienced tacitly by the objects/subjects within the narrative. A relationship manifests between these elements and the objects/subjects and is, as such experienced as place. The characters' fictional space exceeds the visual limitations of the screen. The screen can both reveal and conceal elements of the narrative.
- **The screen as receptor of the image** establishes a visible space. It can be measured according to the visual signifiers of the film. The placement of a speaker behind the screen creates the illusion that the screen contains an audible quality, although this is, strictly speaking not the case. The purpose of these signifieds, utilised in space, is to contribute to the verisimilitude of the film.
- **The acoustical properties of the cinematic auditorium** in which sound "envelops the spectator" (Doane 2003:323). Although the space, or cinematic auditorium, is visible to the audience, the film cannot activate visual signifiers within the space, beyond that which is projected on the screen.

According to Doane (2009:323), these three aspects of space in film, are united through the signifying practices<sup>130</sup> of the medium. Doane (2009:323) continues that the film audience member has access to all three of these spaces, but that the film actor can acknowledge only the diegetic space and place of the character. The actor's experience of the film space and place is therefore limited to the film set. The film actor, along with other elements of the film set, forms part of the ostensive signs through which the verisimilitude of the diegetic space and place is established. Film, due to its photographic nature, can create an inalienable realism (Bazin 2009:353).

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<sup>130</sup> As discussed earlier in Section 3.3.

### 3.4.2.2 THE EFFECT OF SPACE AND PLACE ON THE THEATRE AND FILM ACTOR, RESPECTIVELY

The physical qualities of a performance space influence the actor's manifestation of a character in performance. In other words, the manifestation of the actor's signifiers, will differ according to the performance space. The theatre actor performs in a variety of theatres and productions. The film actor shoots on different locations with each film they perform in. Both the theatre actor and the film actor are *living through, around, to and from* one performance space to another, as Ingold's (2000:299) previously mentioned statement clarifies. Spaces that enable the actor to perform, therefore become the actor's place. Elements within those spaces, such as décor, properties and costumes contribute to the creation of the character's world (in both theatre and film). The fictional environments created in theatre and film signify the way in which the *characters live through, around, to and from one space to another* – thus, the characters' place(s). The difference between the theatre actor and the film actor in this regard lies in the formation of their characters' places:

**The theatre actor** familiarises themselves with elements of the performance space during an extended rehearsal period<sup>131</sup>. The theatre actor, during rehearsals, combines elements of the character's external environment and internal environment to establish the character's place. As stated before, the character's place then interacts with various other elements of the play to create a tapestry of knots or places. The theatre actor thus determines the character's place as part of their performance score during the rehearsal phase. A specific theatre production can be performed in a variety of spaces over a period of time and the actor's space will be altered. The character's space and place however, remains the same. It is the actor's task to ensure the creation of the character's space and place within various actor spaces.

**The film actor** usually only encounters the elements of the character's space on the day of the performance and has very limited rehearsal opportunities. While the theatre actor creates a performance score in the character's space, the film actor creates a performance score outside of the character's space, without stimuli from the physical space of the character. The film actor thus relies strongly on imagination to interpret the signifiers that are embedded in the script and to envision the character's possible external environment. The film actor creates the character's space based on the given relationships depicted in the

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<sup>131</sup> As discussed in Section 3.6.1.1.

script. The actor as character forms relationships with the elements of the characters' physical environment, on set. The film actor should adjust their performance score according to the physical demands on set, so that the character's space may manifest as part of the actor's performance.

Another difference between the performance space of the theatre actor and that of the film actor, is the actor's relationship with the audience, as mentioned previously. The theatre actor is physically present when their character manifests in front of an audience. As such, the actor and the character both contribute to the character's place. The film actor, however, does not (Bazin 2009:345). Audiences are constantly aware of the theatre actor's impersonation of a character, while "[C]haracter in film is generally more like character as we perceive it every day" (Braudy 2009:357). The reverse is also true; audiences form part of the theatre actor's general space, potentially creating a shared place, while the audience is excluded from the general space of the film actor. Ingold (2011:33) argues that people live their lives according to certain paths, leaving trails as their movement progresses. Each person's trail becomes intertwined with that of other people. Every entwining results in a knot and throughout a human's life, several knots or places are formed. The theatre actor's trail intertwines with that of the audience and the audience thus also forms part of the theatre actor as character's place. The film actor as character's place is devoid of the audience. The presence/absence of an audience impacts the actor's use of their psychological space. This notion can now be discussed.

#### 3.4.2.3 THE THEATRE AND FILM ACTOR'S PSYCHOLOGICAL SPACE

Bradley (2009:81) argues that some people limit the expression of their energy (adhering to a smaller psychological kinesphere) in space, while others expand their energy (accessing a larger psychological kinesphere)<sup>132</sup>. According to Casciero (2018:22) the way in which one reaches into space is determined by one's specific intent. A person's attitude or Effort<sup>133</sup>

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<sup>132</sup> An individual's interpersonal behaviour and establishment of appropriate interpersonal distances are partly informed by social constructs and cultural paradigms (Graziano 2018:158).

<sup>133</sup> Effort is an element of LMS. The term 'Effort' is derived from the German word *Antrieb* (meaning *an* – on, *trieb* – drive) and has been translated into English as 'Effort' (Bartenieff & Lewis 1980:51). Bradley (2009:42)

further emphasises the intent of their movements. Bloom (2018:64) explains: “[E]ffort pertains to *how* a movement is performed”. As stated in Chapter 2, the actor takes the character’s intent into consideration to develop the character’s expressive behaviours, that is to say, the series of signifiers that will be manifested in performance. The actor is also charged with presenting these behaviours to an audience (Cook 2014:90). The film actor’s performance is captured on camera in the absence of the audience, while the theatre actor’s performance of signifiers is made available to every audience member present<sup>134</sup>. As such, the engagement with space to create place differs in these two genres.

- **A theatrical character’s** intent might be to whisper the words “I love you” to a loved one in close proximity. The character, within the reality of the fiction, could employ a small kinesphere. The character’s intentions should, however, be visible and audible to the audience. In other words, the actor has to select signifiers to present the character’s intent to the audience. The actor (as character) therefore addresses the audience through their fellow actor (as character) (Barr 1997:3; Sternagel 2012:93), even though “*the perceived communication should be between the actors onstage*” (emphasis in original) (Lessac 1997:241)<sup>135</sup>. The theatre actor’s attention and correlating physical and vocal expressions thus exceed their kinesphere to include the audience. An actor/character dichotomy that manifests as more than one spatial level of communication is presented simultaneously. The theatre actor’s psychological kinesphere expands to include the audience while the character they portray utilises an intimate psychological kinesphere reserved for communication with another character.
- **A film character’s** intent, if situated in the same narrative as explicated above, will be captured on camera and using a microphone. Both the character and the actor’s psychological kinespheres will be the same. The actor could therefore articulate signifiers, to present the character’s physical and vocal expressions, within a small

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posits that Effort refers to an inner attitude towards a motion factor. Laban identified four motion factors: space, weight, time, and flow (Whittier 2010:241).

<sup>134</sup> The impact of the presence of an audience on the theatre actor, and the absence of an audience on the film actor, is discussed in section 3.6.3.

<sup>135</sup> See section 3.5.5 for a discussion on implied space versus physical space.

kinesphere. When actors alter their reach space, they change the meaning of their gestures within a certain context (Studd & Cox 2013:107)<sup>136</sup>.

Space and place within both theatre and film, combine content with context. This combination manifests as audible and visual signifiers. Space and place reflect the relationships between compositional devices, the characteristics within the pictorial representation and the characteristics within the actual social spaces. A distinctive mode of representation is achieved through the mapping of spatial and compositional properties (Allen & Goodall 2007:36). This mode of representation combines the semiotic strategies discussed in section 3.3 with the elements of proxemics.

### 3.5 PROXEMICS IN THEATRE AND FILM

Marmer (2009:5) explains that proxemics is derived from the term *proximity*. Proxemics or proxemic patterns can be described as the perception and use of space. Pye (2005:75) postulates that individuals who engage in ordinary activities, are conscious of the practical demands of space and time and adjust their actions accordingly. Blumenfeld (2006:10-11) explains that one's physical location in space will impact one's behaviour – a person behaves differently in a private space than in a public space<sup>137</sup>. Time will further condition the individual's circumstances, as will be discussed in section 3.6. The relationship between the individual and other individuals or objects (both internal and external) also plays a key part in one's usage of space. Allen and Goodall (2007:44) argue that the relationships between objects within a certain space contain a certain meaning. Anthropologist Edward T. Hall was the first to define this notion through the development of proxemics (van Oosterhout & Visser 2008:61)<sup>138</sup>. Hall (1963:1006)<sup>139</sup> identifies culture, social variables, personality variables and

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<sup>136</sup> The notion of the actor and character's behavioural communication is discussed in detail in section 3.7.

<sup>137</sup> The behavioural differences may potentially be ascribed to the different relationships that are required in public and private spaces, respectively.

<sup>138</sup> Graziano (2018:354) states that Hall's theory of proxemics is built on stereotypes. He criticises Hall for making unmotivated and unresearched cultural speculations (Graziano 2018:375). Graziano (2018:356) does, however, credit Hall with identifying "a deep truth about human behavior" (spelling in original) by identifying the systematic and often unconscious way in which humans engage with their surrounding space.

<sup>139</sup> Seminal source.

environmental variables, such as noise level, temperature and the amount of light in a space as factors that influence the individual's use of proxemics.

Place is established through the various relationships that exist within a particular space (Marquardt & Greenberg 2012:14; Burgoon, Guerrero & Floyd 2016:49). The dynamics of every space differ, which necessitate performance shifts by the actors (Pye 2005:80). Space within a filmic frame establishes the relationships between represented elements<sup>140</sup> and their distance from one another, either in a single camera shot (paradigmatically) or as part of a sequence of frames (syntagmatically) (Allen & Goodall 2007:44). According to Braudy (2009:358), the action in live theatre is limited to a specific area. The way in which proxemic patterns are established in film and in theatre, respectively, thus vary markedly. Hall (1963:1006) distinguishes between four key proxemic distances: the public distance; social distance; personal distance and intimate distance. Hall's proxemic distances will be discussed individually so that it may be shown how these patterns influence the actor's embodiment of signifiers.

### 3.5.1 THE PUBLIC DISTANCE

This level implies behavioural communication between people and/or objects that spans over twelve to twenty-five feet<sup>141</sup> or more (van Oosterhout & Visser, 2008:62; Marquardt & Greenberg 2012:15). Individuals who communicate over a public distance, or on an extravagant level<sup>142</sup>, are physically separated from one another. This proxemic pattern can be observed when a public figure addresses a crowd (Giannetti 1999:75). Maaso (2008:38) asserts that the physical environment, and by implication the various sound reflections within the environment, will impact the listener's perception of the speaker's voice. The same argument can be made with regard to the speaker's own perception of their voice. According to Maaso (2008:39), the film actor's volume and vocal qualities can be manipulated

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<sup>140</sup> Framing, according to Allen and Goodall (2007:40), provides the film audience with spatial structure and contextual cues or composition. These contextual cues or composition forms part of the discussion on semiotics in film, in section 3.3.

<sup>141</sup> 3,6 metres to 7,6 metres.

<sup>142</sup> 'Extravagant communicative behaviour' forms part of Lessac Kinesensics pedagogy and is discussed in section 3.7.

technologically. Through the mediation of sound, the actor's voice can be broadcast over immense distances or be recorded for playback in a different space or time. Maaso (2008:44-45) further states that the film actor's utterances are usually recorded through a microphone in close proximity. The actor's voice can then be manipulated in postproduction to signify the character's communication over a public distance.

In film, the public distance is visually established through the use of wide/long shots or extreme wide shots. Wide or long shots include the actor's body and the background. Extreme wide or extreme long shots frame the actor exceptionally far from the camera. Elements of space are combined and framed in a particular way to signify place. Consider the following examples:



Figure 3.4 A wide/long shot from the film *Tsotsi* (2005)



Figure 3.5 An extreme wide shot from the film *Inglorious Bastards* (2009)

The film director along with the film editor and the director of photography are responsible for the selection and presentation of potential signifiers within the filmic shot. They determine what the audience members look at, what their point of view is, and what their perceived distance from the subject(s) within the frame is (Carnicke 1999:77; Comey 2002:18-19; Haase 2003:19-20; Barr 1997:3). Film can reveal anything from the actor's full body to a small detail such as their eyelid. The theatre actor's entire body, if confined to the stage space<sup>143</sup>, is always in view of the audience (Giannetti 1999:241). When likened to a film shot, theatrical performances thus take place on a wide/long or a full shot, as illustrated in the following example:



**Figure 3.6 A theatrical production of *Hamlet* (2004)**

Lutterbie (2011:184,216) posits that the theatre's<sup>144</sup> specific design and size (thus the theatre space) influence what the set looks like and how the audience views the play (in other words how the space can be utilised to signify place). Although all the audience members in a theatre should be able to see the entire stage and set, each audience member's seat will influence their point of view of the play (Comey 2002:18). The theatre director may attempt to focus the audience's attention on certain elements on stage, but the individual audience member can look at any part of the action, set, stage or theatre that they wish to (Ayakoroma 2009:50).

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<sup>143</sup> When/if actors venture into the audience space, the audience's view of the actors' bodies will change. This notion is discussed in section 3.4.

<sup>144</sup> The performance space can vary from a traditional proscenium stage, thrust stage, theatre-in-the-round, large auditorium, small auditorium or unconventional spaces such as art galleries, gymnasiums, factories, churches and outside locations (Lutterbie 2011:216).



Vision is often considered to be the main contributor to one's perception of spatial characteristics (Maaso 2008:37). Hall (1990:119) agrees that visual proxemic patterns are easier to define than aural proxemic patterns. Sound, including vocal expression, does however contribute to the signifying of the spatial relationship between the character(s) and/or object(s) in the film frame or the theatrical space. Maaso (2008:37,42) explains that the physical space (such as a closet or an open field), in which mediated sound is recorded, will influence the listener's perception of the behavioural communication on screen. Space thus contributes to the presentation of audible signifiers in film. The theatre actor's articulation of audible signifiers also relies on space. Theatre actors mostly utilise their natural voices for vocal communication. The actor's presentation of signifiers over a public distance is especially observable in the theatre. Film actors rarely articulate signifiers of an extravagant nature. Both theatre actors and film actors employ communicative behaviour over a social distance.

### 3.5.2 THE SOCIAL DISTANCE

The social distance is usually reserved for social encounters and impersonal business gatherings. The distance between individuals or an individual and an object is roughly between four feet and twelve feet<sup>145</sup> (van Oosterhout & Visser 2008:62; Marquardt & Greenberg 2012:15). Medium shots and full shots are used to signify the social distance in film. Marmer (2009:5) posits that, as the name indicates, full shots frame the actor's entire body. Maaso (2008:37) purports that sound intensity and distance are interrelated. The intensity of sound decreases with the increase of distance. A greater intensity of sound will be detectable over the social distance than over a public distance. The film actor's voice is always recorded as part of their performance and their vocal volume can be controlled electronically (Giannetti 1999:247). The film actor's voice can thus be mediated to signify a social distance. As stated previously, the theatre audience can usually view the theatre actor's whole body. As with the public distance, the theatre actor employs a large psychological kinesphere to signify the character's vocal and physical behaviour. The social

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<sup>145</sup> 1,2 metres to 3,6 metres.

distance or formal level of communication<sup>146</sup> is evident in both theatre and film. The following examples depict a full shot in film, as well as theatre actors in full view of the audience; in other words, the signification of a social distance in each of these two media:



Figure 3.7 A full shot from the film *Hoofmeisie* (2011)



Figure 3.8 A theatrical presentation of the play *Woza Albert* (1981)

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<sup>146</sup> This term is explicated in section 3.7 and forms part of the Lessac Kinesensics pedagogy.

### 3.5.3 THE PERSONAL DISTANCE

Communication on this level ranges from approximately eighteen inches to four feet<sup>147</sup>. While the use of this distance could preserve privacy between individuals, it does not necessarily imply exclusion. This distance usually occurs between friends or acquaintances (Hall 1959:90<sup>148</sup>). The volume and audibility of the individual's utterances, as well as the person's expression of commitment could be slightly enhanced, depending on the exact distance of communication that is signified. According to Giannetti (1999:78), medium close shots – shots that frame the actor from the middle of their chest upwards (Marmar 2009:6) – are generally used to present the personal distance in film. A personal distance between two characters is signified in the following film shot:



**Figure 3.9 A medium shot from the film *Vir die voëls* (2017)**

A personal distance can occasionally be observed in the theatre between actors, actors and other objects, as well as actors and audience members. This occurrence is evident when a performance is staged in a small theatre space with a very limited number of audience members. A smaller theatrical space would necessitate a different presentation of signifiers by the actors to achieve verisimilitude. The personal distance is usually the smallest utilisation

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<sup>147</sup> 46 centimetres to 1,2 metres.

<sup>148</sup> Seminal source.

of space – for the purpose of articulating a cluster of signifiers - incorporated on stage. The intimate distance as a signifier of a particular relationship, occurs more frequently in film. Space is thus utilised to signify place.

#### 3.5.4 THE INTIMATE DISTANCE

Van Oosterhout and Visser (2008:62), as well as Marquardt and Greenberg (2012:15) explain that this level refers to the use of approximately eighteen inches<sup>149</sup> of space or less between two or more individuals or an individual and an object. In this distance expressions of love, tenderness, and comfort are generally evident. A person who converses over an intimate distance employs a small psychological kinesphere and therefore refrains from heightened volume when speaking. Vocal volume may be decreased so that the individual communicates through whispering.

Ralph (2015:5) postulates that in order to observe the fine details of the signifiers employed by the film actor, the film audience must pay close attention to the small moments in every scene. On the other hand, the camera can create the illusion that the film audience is very close to the performers. Nelson (2013:86) states that film actors, as characters, can therefore “just speak to each other”. The mediation of the actor’s voice contributes to the presentation of an intimate distance. Baron (2007:34-35) explains that modern sound design is so evolved that film audiences can experience characters’ conversations as though they are eavesdropping on it.

Close shots refer to shots that frame the actor’s head and shoulders. Any shot that focuses even closer on the actor is referred to as an extreme close-up (Marmer 2009:6). Figures 3.10 and 3.11 illustrate this difference. Close and extreme close shots are used mostly to signify intimate distances. Comey (2002:25) argues that reaction shots – shots of characters reacting to something with or without the use of dialogue – form part of close shots. The reaction shot, like the close-up, is a fascinating way to present a character’s intimate thoughts and is a device

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<sup>149</sup> 46 centimetres.

that belongs to television and film. There is no equivalent for it in the theatre (Comey 2002:25).



Figure 3.10 An example of a close-up shot, from the film *The gods must be crazy* (1989)



Figure 3.11 An extreme close-up shot from the film *Little Miss Sunshine* (2006)

A film character's intimate thoughts, feelings, reactions and inner life are articulated through close-up shots, thereby enabling the film audience to empathise with the character (according to Brown 2012:107,111)<sup>150</sup>. According to Rohrer (2005:11), only the first row of a theatre audience<sup>151</sup> might be able to see the live performer's emotions, thoughts and intentions in their eyes. As a result, the theatre script often includes asides and monologues to present the characters' inner emotions to the audience (Comey 2002:22). Giannetti (1999:292) asserts that the theatre actor's verbalisation of their character's inner life can therefore be equated to the close-up shot utilised in film. Another example of an intimate

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<sup>150</sup> See also Weston (1996:83), Bernard (1993:52) and Comey (2002:11).

<sup>151</sup> This statement refers to audiences in intimate theatres.

distance in the theatre can be found in theatre presentations where the performance space merges with the spectator space, such as interactive theatre (Counsell & Wolf 2001:161). In such instances, the audience's view of the character may at times be compared to a filmic close-up shot.

As indicated before, the presentation and application of a particular distance (proxemic pattern) in film and in theatre, inform the actor's selection and presentation of signifiers within each medium<sup>152</sup>. The signified distance may differ from the actual distance between two or more subjects/objects. Allen and Goodall (2007:36-37) explain that a distinction can be made between the relationship of actual social spaces and those indicated in images. This argument applies to the pictures that are created in the theatre, as well as the pictures that are presented in film. This notion will now be discussed.

### 3.5.5 PHYSICAL DISTANCE VS. IMPLIED DISTANCE IN FILM AND THEATRE

According to Allen and Goodall (2007:36-37), the distinction between the distances of actual social spaces and those represented in images, is referred to as *proxemic coding* in film. Proxemic coding enables the portrayal of enormous events on film, such as the earlier example of *Koyaanisgatsi* (1982). As stated previously, big events are often merely referred to in the theatre<sup>153</sup>. This notion once again illustrates the different presentation and application of signifiers within the two media.

In film, the relationship between the subject and the size of the shot may be the same as, or may vary from, the implied space between two or more subjects in the frame. Barr (1997:182-4) explains that when an actor is placed within a film screen or frame, the space (or absence thereof) surrounding the actor influences the audience member's perception of the space between themselves and the character. The director thus creates an illusion of distance that may differ from the actual distance, thus contributing to the signifying of the character's

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<sup>152</sup> Both media include the use of various distances. The actor's presentation of signifiers is altered accordingly.

<sup>153</sup> Although crowd scenes form part of certain plays and musicals, the number of actors is restricted due to the demands of the medium. A battle scene, for example, can be signified by thousands of actors on film. The same scope is not possible on stage.

place. A character who addresses a crowd of thousands of people might be filmed on a close-up. While a public distance is signified between the character and the crowd, an intimate relationship exists between the actor and the camera and thereby, between the actor and the film audience<sup>154</sup>. An example hereof can be found in the film *Braveheart* (1995) where the character William Wallace, played by Mel Gibson, delivers his freedom speech to the Scottish army. Even though the character addresses the entire army, the actor appears mainly in loose close-up shots throughout the speech. The relationship between the actor and the size of the shot determines the actor's psychological kinesphere. The character's psychological kinesphere involves the entire crowd. The film actor must take both psychological kinespheres into account when signifying the intentions of the character<sup>155</sup>.



**Figure 3.12 Mel Gibson as William Wallace in the 1995 film, *Braveheart***

An illusion of distance is also created in film when two actors are placed unnaturally close to each other within a frame. Space is utilised to indicate the characters' places. Allen and Goodall (2007:44) explain that "the closer an element is to another the more likely it is seen to be in a relation with the other element". While the actors may feel uncomfortable with the unnatural and unintentional distance between them, the distance is signified as correct and natural within the context (Carnicke 2012:192). Weston (1996: 83-84) and Barr (1997:177,181) argue that a film shot is often so complex or tight that there may not be room

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<sup>154</sup> Ayakoroma (2009:53), Comey (2002:11) and Barr (1997:3) argue that the camera and the microphone constitute the film actor's primary audience.

<sup>155</sup> The way in which the film actor and the theatre actor embody signifiers that adhere to both the actor and the character's psychological kinespheres, is discussed as part of communicative behaviour in section 3.7.

on set for the actor who performs opposite the actor in shot. The actor in the shot – with the help of the director – must find a visual focal point that creates the illusion that they are looking at the other character. The actor (as character) in shot also reacts to the other character without necessarily seeing or hearing<sup>156</sup> that character. As such, the film actor employs their imagination<sup>157</sup> to signify the relationship between their character and another entity<sup>158</sup>. The use of space in film can thus be functional but out of context as far as intent and narrative (place) are concerned, again demonstrating the notion of real versus implied distance in film, and the difference in the actor and the character’s psychological kinespheres. This dichotomy manifests to articulate signifiers that are best suited to the medium. An example of two actors who are placed unnaturally close together, but who seem to be at a natural distance from each other can be found in *The Heat* (2013). Sandra Bullock (as Sarah Ashburn) and Melissa McCarthy (as Shannon Mullins) are placed close together to frame both actresses in a close two-shot.



**Figure 3.13 Sandra Bullock (as Sarah Ashburn) and Melissa McCarthy (as Shannon Mullins) in *The Heat* (2013)**

According to Rustan (1998:210), the film actor’s physical distance from their fellow actor(s) or other objects might differ from the distance between the actor and the microphone. The signified distance of the character’s volume usage might vary from the distance between the

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<sup>156</sup> The actor’s (who is not in shot) dialogue is sometimes read in by a crew member.

<sup>157</sup> The actor’s imagination is elucidated in Chapter 2.

<sup>158</sup> The way in which the film- and theatre actor respectively employs signifiers to indicate that which is signified, is elucidated in section 3.3.



actor and the microphone. In other words, a dichotomy manifests between the actor's space and the character's place. The actor and the character's vocal usage within their psychological kinespheres may differ, in order to present signifiers that contribute to the verisimilitude of the medium. Real sound can thus be distinguished from implied (or signified) sound. Maaso (2008:41) differentiates between three components of sound, to elucidate this notion:

**Vocal distance** refers to the way in which the actor's vocal qualities contribute to the signification of the proxemic relationship.

**Intended earshot** is used to describe the principal earshot signalled by the volume of the voice.

**Microphone perspective** includes the "*mise-en-scene* of the voice by the technological apparatus and acoustical characteristics important in judging distance (such as the direct-to-reflect sound and timbre), with the noted exceptions of volume and intended earshot" (Maaso 2008:41).

Maaso (2008:45) concludes that the interaction between these three elements depends on the person(s) who is being addressed by the speaker. Actors incorporate these three components to produce sounds with the potential to become signifiers. The purpose of sound usage in both theatre and film is to create place. Place creation through audible means is determined by the signified space versus the real space. The relationship between signified space and real space depends on the intent of the actor as character in the narrative of the play or film (in other words the character's place). The actor and the character's vocal usage within their psychological kinespheres may therefore differ.

As stated earlier, theatre actors essentially address the audience through their fellow actors (Barr 1997:3; Sternagel 2012:93). The signified distance between two theatrical characters could be anything from an intimate to a public distance. The physical distance between the actors (as characters) and the audience is, however, mostly social or public. As stated previously, the theatre actor's psychological kinesphere usually differs from the character's psychological kinesphere. The establishment of implied and physical proxemic distances in theatre and in film respectively, impact the actor's embodied signifiers in each of the media. While the performance space does not alter the cognitive processes involved in acting (Lutterbie 2011:27), the demands of the specific medium necessitate certain performance

shifts. The way in which space and place impact these performance shifts has been defined. The effect of time on the theatre actor and the film actor respectively, is discussed below.

### 3.6 TIME

Time is an abstract concept that can be defined, in simple terms, as the past, the present, and the future (Eldor, Fried, Westman, Levi, Shipp & Slowik 2017:228). Lakoff and Johnson (1999:60) explain: “[W]e conceive of the future as being ahead of us, the past behind us”. For the purposes of this thesis the notion of time is conceptualised in three ways. The first way is through delineation and segmentation by way of chronological time measurement; that is to say, in terms of seconds, minutes, hours, days, weeks and so on. One might call this ‘real time’. The second approach acknowledges that ‘real time’ is experienced differently, according to the way that a person interacts with events that are occurring; one can have a subjective experience of time (Vohs & Schmeichel 2003:217). For example, a ‘pleasurable experience’ can feel as though time is telescoped and occurring far faster than real time suggests. The opposite is also true, as unpleasant events seem to be experienced in an elongated, extended and ‘slow’ time<sup>159</sup>. The third approach points to a “logical construction built up out of the history system” (Newton-Smith 2018:6). In other words, the engagement with time ties a moment or moments in history to matters of memory, context, culture, and the like.

Time impacts theatre and film productions in various ways. Perhaps the most noticeable is the influence of time on the units of construction in the two media. While the scene forms the basic unit of construction in the theatre, the basic unit of construction in a film is the shot (Giannetti 1999:286). In other words, the way in which time is signified differs in the two media. The different demands of time in each medium, impact the theatre actor and film actor’s performances respectively, in various ways. These differences can be studied according to the rehearsal time and the performance time in each medium, as well as the impact of the audience’s presence or absence on the actors.

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<sup>159</sup> The medium of film has the possibility of presenting such experiencing of time in a manner that draws on verisimilitude, but theatre does not (except, perhaps, in the highly specialised and individualised medium of mime through the ‘slow motion’ effect).

### 3.6.1 THE REHEARSAL PROCESS FOR BOTH THE FILM AND THEATRE ACTOR

A differentiation can be made between preparation and repetition. Blakeslee and Blakeslee (2007:73) explain that the continuous practice of a specific action, such as throwing a ball, enables the formation of certain brain maps. Zarrilli (2009:30) states that the repetition of forms can easily become habitual and empty; the body can be exercised while the mind is wandering. Active preparation, however, is a continuous mode of training that enables the individual to act appropriately when a particular situation arises (Schechner 1976:222). Taylor (2016:48) postulates that a period of preparation enables the actor to reach an optimal, psychophysical state in which they are simultaneously responsive, ready for action, calm, relaxed, accommodating and at ease. Blair (2008:52) compares the actor's work to that of a dancer or a musician: "for each memorizes a score, whether it is textual, choreographic, or musical, that engages and interacts with the body." The actor could potentially memorise the score through mere repetition. The actor's embodied interaction with the contents of the score, however, requires mindful preparation. Through embodied engagement, the actor will be able to adhere to the technical specificities of the performance piece, while accessing psychophysical spontaneity in performance (Blair 2008:52; Zarrilli 2009:49-50). A process of preparation includes the actor's constant development of skills<sup>160</sup>, as well as the rehearsal period for the specific production. Thus, in terms of time, one has the skills development time, rehearsal or score development time, and the actual performance time. Critically, the latter two aspects of time and acting relationships vary significantly between theatre and film acting.

An exact sequence of events and its correlating signifiers are determined during the rehearsal period. Lutterbie (2011:181,185) argues that a performance score is a complex structure of provisional activities, determined by a particular background and set of circumstances. Some of the sign systems the actor engages with to develop signifiers to incorporate in a performance are the character's movements, gestures, costumes, use of properties (props)<sup>161</sup>, delivery of lines, tempos, rhythms, phrasing, intonation, arcs of intensity, and

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<sup>160</sup> As elucidated in Chapter 2.

<sup>161</sup> A movable or portable object used by the actor during their performance.

relationships with other characters. The actor furthermore adheres to the technical demands of the environment, as determined by the elements of sound and lights (Lutterbie 2011:200). Blumenfeld (2006:9) states that the actor must adhere to the internal and external circumstances of the character, signify the character's subtext<sup>162</sup> and identify the beats<sup>163</sup> within each scene/unit. Although interpretations of a specific theatrical play or film script may vary, these interpretations are limited by the constraints of the text. The actor's formation of a performance score is shaped by many unanticipated obstacles and fresh insights (Lutterbie 2011:199). As the actor gains greater insight into the performance score, they discover finer details. The actor develops an appreciation for the interconnectedness of individual actions and how they influence the performance in its totality. The actor ultimately recognises and executes the function of their character in the production (Lutterbie 2011:199). In other words, the actor determines the way in which their character forms part of the sign systems within the medium.

Even though the structure of the performance score may be set, the actor's execution of the score will differ slightly with every performance. The actor ideally draws from their cultivated perceptual and sensory awareness to embody the character's reality in the given moment, as determined by the performance score (Zarrilli 2009:48). Blair (2008:80) explains: "The successful spontaneous response in the moment depends upon the actor's rehearsal and repetition of an effective performance score, i.e., a score made spontaneous through successful habituation"<sup>164</sup>. According to Blair (2008:52), the process of acting entails research, trial, error and refinement, whether on stage or in the studio. The rehearsal time for a theatrical production, however, differs greatly from the rehearsal time that is allocated for filmic performances.

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<sup>162</sup> The character's unspoken intentions.

<sup>163</sup> "Beats, or units, are either the beginning of a specific moment during which an action is played or a longer amount of time in which a conflict in a scene is played out. If and when an objective has been attained, or if and when it has not, there is a change of beat. When one beat comes to an end in either success or failure, another begins" (Blumenfeld 2006:9).

<sup>164</sup> The notion of 'habituation' tentatively ties the rehearsal 'space and time' to the development of the performance score so that through repetition, the actor appears to 'inhabit' the character's place.

### 3.6.1.1 DIFFERENTIATING BETWEEN THEATRE REHEARSALS AND FILM REHEARSALS

Zarrilli (2009:50) argues that theatre acting can be regarded as a skilled mode of embodied practice for which the actor develops a heightened awareness of sensory and perceptual stimuli from the theatrical environment and performance score. According to Blair (2008:57-58), the standard rehearsal period for a regional theatre play in the United States in 2008, was three-and-a-half weeks – a period Blair (2008:58) considers to be insufficient “for allowing the actor to get the work into her body.” (Speculatively, ‘getting the work into the body’ might be defined as the actor’s pursuit of the ‘emplacement of character,’ following the discussion on space and place, above).

When inadequate rehearsal time is allocated to a theatre production<sup>165</sup>, actors may also struggle to optimally shape and execute their performance scores. Lutterbie (2011:207) explains that a process of trial and error is required for the actor to arrive at the set of actions best suited to the play. Even though theatre actors may have a lack of sufficient rehearsal time, the film actor hardly has any rehearsal time before a performance commences (Bettinson 2015:6-7). As such, the preparation phase poses greater challenges to the film actor than the theatre actor (Barr 1997:60).

Several factors may contribute to the lack of rehearsal time for films. Rohrer (2005:14) posits that the film actor is often notified of an on-camera performance fewer than twenty-four hours before shooting, which limits the film actor’s available rehearsal time. Owing to time constraints on film sets, directors expect actors to be thoroughly prepared, regardless of the amount of preparation time the actors were given (Barr 1997:157). Weston (1996:246) claims that some film directors who can rehearse beforehand discard rehearsals so that the actors’ performances may seem spontaneous<sup>166</sup>. Film budgets often do not make allowance for rehearsals (Bettinson 2015:6)<sup>167</sup>. Slater, Steed, Howell, Pertaub and Garau (2000) conducted a study to determine the efficacy of rehearsals undertaken by means of a virtual reality – a

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<sup>165</sup> The same argument applies to inadequate rehearsal time for a film production.

<sup>166</sup> There are exceptions where directors specifically allocate time to rehearse with actors before the shooting of the film commences (Weston 1996:248).

<sup>167</sup> As is the norm in the South African film industry (Nair 2018).

process that could potentially limit the expenses associated with rehearsals. Slater et al. concluded that this type of rehearsal is not optimal, as an actor is deprived of the opportunity to access the full range of the character's emotions and of the interaction with fellow actors/characters. In other words, the actor experiences the virtual rehearsal as a space; the actor's 'emplacement of character' does not manifest.

According to Bernard (1993:13), film actors are usually granted a rehearsal in which they familiarise themselves with their character's actions *on set*. This is followed by a 'marking' session – a process in which actors execute their actions on set in a mechanical fashion so that the technical crew may eliminate any possible technical problems before the scene is filmed. As argued previously, theatre actors embody the sign systems through which their characters are communicated, with the help of a director and in collaboration with the other actors in the production during a rehearsal process. Film actors mostly shape the sign systems of their performances in isolation and present their already formed characters to the director in performance. While the theatre actor has ample time to familiarise themselves with the set, décor, properties (props) crew and cast, the film actor often sees the set, décor, props and sometimes the cast and crew for the first time upon arrival on set (Barr 1997:187). For the actor, the purpose of a rehearsal period is to gain an embodied understanding of the character they are to portray in performance. As stated previously, time influences the actor's performance in the media of film and theatre. This notion can now be elucidated.

### 3.6.2 PERFORMANCE TIME

Most theatrical productions are based on fixed scripts (Kemp 2012:21)<sup>168</sup>. The productions of narrative films also rely on a set script. Lutterbie (2011:123) argues that the boundary conditions stipulated by the text inform the actor's creation of their performance score. Each actor devises certain motivated behavioural patterns, or signifiers, based on a set of given circumstances (Blair 2008:24). The actor as character repeats this sequence of signs with every performance of the play or recording of a certain scene (or section thereof). The degree to which the sequence has been memorised, determines the predictability of the actor's

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<sup>168</sup> This excludes productions that rely on a process of devising, improvisation or workshopping.

performance. With every performance, however, different stimuli will influence the actor's performance of the role. McConachie (2008:43) explains that the actor has a foreknowledge of the dramatic action in the play or film, while the character does not. Even though the actor selects signifiers to present in performance beforehand, the actor as character has to react spontaneously to the unfolding narrative with every performance (Blumenfeld 2006:10). As such, signifiers may be adapted or rejected, and new ones may be created in the moment of performance. In an effective performance, the actor seems to fully inhabit the character in the moment (Blair 2008:52). The actor's moment of performance differs on stage and on film, due to the way in which each medium respectively constructs the narrative.

Theatrical narration usually<sup>169</sup> takes place in chronological order, while cinematic events are often narrated in an unchronological order. Stam et al. (1992:95,118-119) explain the means through which this notion in the cinema is achieved. Cinematic narration contains both story and discourse. Story refers to the chronological sequence of events that constitute the narrative. Discourse implies the presentation of events that may deviate from the linear order of the story. Genette (1982:84-87,113-119) expands on this notion. He identifies three main categories through which the tense of the narrative discourse in film is established:

- **Order** denotes the relation between the sequence of events in the story and the order in which they are recounted. The order of events may be recounted chronologically, or out of sequence – this is called anachronies and can be established through the use of flashbacks or flashforwards.
- **Duration** refers to the elements within a scene that enable the differentiation of speed and rhythm between the continuous pace of the story and the flexible tempos of the discourse. This category indicates the manipulation of real time and chronological order. Genette identifies four factors that contribute to duration: the *descriptive pause*, where the story pauses for a moment while a description is carried out; *ellipsis*, where there is an opposing relationship between the story-time and the discourse-time; *scene*, where the story-time is equal to the discourse-time; and *summary*, “in which a long stretch of story-time is condensed, or abridged, in a brief passage of discourse” (Stam et al. 1992:120). Bal (2009:104) identifies a fifth factor of

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<sup>169</sup> Although not always.

duration, called *slow down*<sup>170</sup>. This element refers to the extension of time in the discourse, while much less time passes in the story; for instance, when events in a film are displayed in slow motion.

- **Frequency** indicates the connection between the number of times an event occurs in the story, and the number of times it is signified in the discourse. Actions, in terms of frequency, are codified in three different ways: the repetitive description of a singular event; the sole description of recurring events; and the one-to-one relation of description to event. Each description signifies an event(s) in a different manner.

The sequence of performance construction for the actor also varies greatly in each of the media – film and theatre. Haase (2003:19) states that the theatre actor starts a performance that remains uninterrupted until the end. Carnicke (1999:77) explains that this continuous performance aspect of theatre enables the actor to build their performance, in correlation with the play, towards climactic moments. The theatre actor is required to convey the predetermined performance score, the sequence of signs, whilst adhering to the internal and external stimuli of the unique moment. Some inputs might distract the actor from the intentions of the character and alter the interactions between the dynamic elements of the play (Lutterbie 2011:99). Therefore, the theatre actor must be prepared to negotiate unexpected situations during a performance, so that the theatrical narrative remains uninterrupted. Although the theatre actor may be able to improve their performance from moment to moment or from one performance to the next, each specific performance is a singular event (Haase 2003:19). As Kemp (2012:1) states: “It all happens at once. And then it’s gone.”

Nelson (2013:87) argues that it is more difficult for the film actor to maintain a sense of continuity, than it is for the theatre actor. Films are shot out of sequence (King 2012:273), which “disrupts and fragments the actor’s experience of a role” (Carnicke 1999:77). The film actor needs to sustain their performance only for the duration of the shot (Giannetti 1999:249; Braudy 2009:359) but should maintain their focus between the various takes of the scene so that they may retain the emotional continuity of the character (Barr 1997:33,60-61).

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<sup>170</sup> The condensation or slowing down of narrative time could potentially signify a character’s subjective experience of time.



The film actor's execution of movements should also be consistent with every take so that the physical continuity of the scene may be established (Barr 1997:179-180). The immediacy of the film acting process, the constrictions that are imposed by factors, such as time and money, and the fact that a performance captured on camera is permanent<sup>171</sup>, increase the pressure on the film actor to successfully execute their performance whilst the camera is rolling (Nelson 2013:87). Nelson (2013:87) argues that the film actor's technique is therefore of cardinal importance. The film actor should have an embodied knowledge of the selection, in part informed by the written script, and presentation of signifiers for the manifestation of a character.

According to Counsell and Wolf (2001:179), the reading of a literary work involves both the structure of the work and the recipient. This section has explored a similar interaction between the script and the actor. The actor draws from the written text to embody a character who forms part of a performance score. The performative element of theatre and film is what sets it apart from a literary work. Swettenham (2006:208) argues that stories are not only told and perceived, but can also be interpreted by audiences. Shaughnessy (2014:7) as well as Utterback (2014:153) explain that audiences draw from their physical surroundings, as well as their lived experiences to deduce meaning from a performance. The spectator's mind is thus embodied (Cook 2014:84). The bodyminded spectator interprets the sequence of signs presented in each medium.

Research in the field of audience response has been conducted by a variety of scholars<sup>172</sup>. The existence of mirror neurons in humans has been contested (Lutterbie 2011:78). It has, however, been argued that mirror neurons allow audience members to connect perception with action and intention (Blakeslee & Blakeslee 2007:168). More recently, Keysers and Gazzola (2018 [sp]) have argued that "witnessing the sensations and emotions of others activates brain regions involved in our own sensations and emotions". Although there are some discrepancies surrounding the notion of mirror neurons, most scientists agree that

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<sup>171</sup> The film actor can repeat the performance of a scene or a segment thereof with every new take (Hooks 2000:102). Once the filming of the scene is finalised, the actor's performance in that scene is eternally captured (King 2012:275) and can be viewed repeatedly (Weston 1996:72-74).

<sup>172</sup> Including Lutterbie 2011; Auslander 2008; McConachie 2008; McConachie 2014; Blakeslee and Blakeslee 2007; Ralph 2015; Stam et al. 1992.

empathy is an unconscious and proactive human quality (McConachie 2014:55,192). Empathy, together with qualities such as emotion, reason, imagination, memory, intuition and physical sensations, enable active audience responses (Rokotnitz 2006:140). This study focuses on the performance shifts actors have to make from theatre acting to film acting, and how these shifts can be incorporated into the designing and teaching of a film acting programme. As such, audience responses will be discussed only in as far as they affect the actor's performance in the media of theatre and film.

### 3.6.3 AUDIENCE

Viewing theatre and viewing film both involve actual visual perception (Mancing 2006:197). It is, however, set apart by the fact that actors' performances take place in the presence of a theatre audience, and in the absence of a film audience (Churcher 2009:218; Zucker 1999:153). Counsell and Wolf (2001:161) argue that a performance presupposes an audience. Every action involves a participant and an observer. Every sign is interpreted. A person who executes an act in private thus functions as both participant and observer. A key difference between viewing a film and viewing a play is that the film audience often perceives the character(s)' actions as being performed privately. Theatre performances occur in the presence of an audience and are therefore aware of the public nature of the actors' (as characters) actions.

Theatre is a collaborative art form that results in intersubjective experiences for both actors and audience members (Lutterbie 2011:100; Rokotnitz 2014:118). Lutterbie (2011:228-229) explains:

On both sides of the footlights, alternative mind-sets - each requiring a focus and different qualities of energy and attentiveness - enter the circle of attention, bringing to mind past experiences that establish a fresh set of expectations in anticipation of what is to come. Both have a role to play and, depending on the number of previous experiences, embrace habitual practices that ready them for the stage manager giving the cues (directly to the actors, indirectly to the audience) that begin the performance.

Theatre engagement manifests in two directions: the actors engage with the audience, and the audience engage with the actors, and indirectly with the theatre crew (McConachie 2008:1). A successful theatre performance allows the flow of energy between the performers and the audience (Pye 2005:75), creating a secure environment in which actors, as well as spectators can signify emotions (McConachie 2014:189). This flow of energy enables changes to occur in both the embodied minds of the performers and of the spectators (Bainter 2014:92). Performers accommodate audience responses and alter – intentionally or unconsciously – the details of their performances, albeit in a nuanced manner. Other actors will, in turn, respond to these performance alterations. The performance score will therefore slightly deviate from that which has been set in rehearsal (Lutterbie 2014:103; McConachie 2008:2). Auslander (2008:69) states that audience responses should, however, not alter the fundamental elements of the performance score. In other words, that which the actor signifies should remain consistent. The way in which it is signified, can be altered.

According to Pye (2005:75), performers are not only affected by the energy they receive, but also by an absence of energy. As indicated above, the theatre actor performs in the presence of an audience (Bernard 1993:41), which impacts their performance. The film audience, however, is absent when the film actor performs. Auslander (2008:68) explains that the film actor may affect the film audience, but the film audience does not affect the film actor.

States (2006:34) argues that an actor's portrayal of a character only manifests as a performance in the presence of an audience. Without a present audience, the actor is rehearsing. Carnicke (1999:76-77) posits that during the rehearsal process of a play the director serves as a spectator. Once the play is performed in front of an audience, the audience performs the role of the spectator. In film, a live audience never replaces the director's role as a spectator. The director consequently forms the film actor's audience. The director views the film actor's performance through the lens of a camera. It can therefore also be argued, as defined in section 3.6.3, that the film actor's primary audience is the camera and the microphone.

Despite the probable lack of preparation time, Carnicke (1999:77) states that the film actor must be able to give an authentic performance on command. The film actor therefore has to

optimally develop their techniques (as argued above). While the film director may give the actor feedback on their performance after a take, the film actor does not receive feedback from an audience during their performance. Instead, the film actor relies on their own intuition.

Schechner's (1976:222) argument, that preparation entails constant training so that one may respond appropriately in unforeseen circumstances, is of particular importance to the film actor. Zarrilli (2009:49) differentiates between two levels of preparation:

...the preparation of the actor's perceptual awareness necessary for any/all performance environments, and the preparation of the actor's perceptual awareness specific to a particular performance environment shaped by specific dramaturgy and the need of each specific performance score.

The elements of time enable the theatre actor to adhere to both levels of preparation. The film actor, however, has limited time to familiarise themselves with the specific performance environment, the aspects of the dramaturgy (or film script), and the performance score. The film actor's bodymind, sensory perceptions, awareness and energy for expression (Zarrilli's first level of preparation, as explicated in Chapter 2), should be consistently prepared and developed<sup>173</sup>.

I have argued that the actor manifests their character for an audience through a sequence of signs. Each sign consists of a signifier and a signified. That which actors signify (the signified) in the media of film and theatre, is the same. To adhere to the verisimilitude in each medium, theatre actors and film actors adjust the signifiers of their communicative signs. The actor embodies the signifiers to communicate the character's behaviour to the audience. Differences in the theatre actor and the film actor's communicative behaviour, manifest due to the demands of space, place and time in each medium, as has been explained. The way in which actors embody these differences can be discussed according to the five levels of communicative behaviour, as defined by Lessac Kinesensics. Lessac Kinesensics forms part of the performing arts pedagogies and offers a possible way through which the shifts from

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<sup>173</sup> Eugenio Barba describes this preparation phase as the "pre-expressive" level of performance (Barba & Savarese 2005:186-204).

theatre acting to film acting can be taught. It relates to both space and time in behaviour, as explicated below.

### 3.7 THE FIVE LEVELS OF COMMUNICATIVE BEHAVIOUR

Arthur Lessac (1997:240) asks “[I]s there, or should there be, a difference in quality between normal conversational speech and stage speech?” Lessac (1997:240) asserts that the answer is both no and yes. He explains that the quality of the actor’s vocal production and embodiment of character should not decrease due to the demands of the physical environment. Lessac, however, continues that the size of the performance space, as well as the actor’s intent, determines whether the actor’s speech and behaviour will resemble that of everyday life or whether it will be heightened. Film acting bears a resemblance to the behaviour of everyday life, while theatre acting mostly incorporates heightened behaviour, as argued previously. Lessac Kinesensics<sup>174</sup> distinguishes between five levels of communicative behaviour. The actor presents different signifiers to communicate the character’s behaviour on each of these levels. There are similarities between the five levels of communicative behaviour and Hall’s proxemic distances. The five levels of communicative behaviour, however, focus specifically on the actor’s body and voice in behaviour. As such, the actor’s embodiment of the performance shifts from theatre acting to film acting and is elucidated according to these levels.

#### 3.7.1 EXTRAVAGANT COMMUNICATIVE BEHAVIOUR

The general space of certain physical environments necessitates extravagant communicative behaviour. This correlates with the discussion on proxemics in section 3.5.1. Hall argues that public communication can occur between 12-25 feet<sup>175</sup>, or can extend beyond 25 feet. In the

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<sup>174</sup> Lessac initially distinguished between four levels of communication, namely extravagant; formal; informal and conversational/intimate (1997:240-245). The Master Teachers of Lessac Kinesensics are currently exploring the notion of five levels – differentiating between conversational and intimate. The Master Teachers are also developing alternative terms with which to describe these levels. These terms are: extravagant communicative behaviour; heightened communicative behaviour; expanding or social communicative behaviour; conversational/bridging communicative behaviour; and intimate/confidential communicative behaviour.

<sup>175</sup> 3,6 – 7,6 metres.

theatre, the distance between the actor and some of the audience members can extend beyond this parameter, in which case the actor's psychological kinesphere exceeds 25 feet. Communication that extends beyond 25 feet requires different behavioural patterns than communication that occurs between 12-25 feet. As such, a differentiation can be made between public communication on an extravagant level and public communication on a heightened level. Extravagant communication refers to an increase in the actor's degree of physical and vocal behaviour. The actor generally employs far-reach, or a large use of the personal space sphere<sup>176</sup>. Extravagant behaviour is not limited to the movement possibilities within the personal space sphere. The actor can actively engage, through their use of energy or intent, with people, objects and orientations beyond their physical reach and as such, a traveling space sphere manifests (Lessac 1990:228). The bodymind continuously adapts and readapts the personal space sphere in movement<sup>177</sup>. For example, an actor who portrays a clown in a children's theatre production could enter the stage area by doing several cartwheels and conclude the movement sequence with an energetic jump. Lessac (1990:228) continues that the personal space sphere thus becomes a sphere within a sphere. Lessac Kinesensics Master Teacher, Deborah Kinghorn (2019/06/25) taught communicative behaviour as part of a workshop in Croatia. Kinghorn deduces that a person who engages in extravagant behaviour remains within their own personal space sphere. The individual's space sphere does not come into contact with that of another individual. Kinghorn (2019/06/25) continues that "behavior needed to be larger, or more extravagant, in order to capture attention... (and) the vocal use was heightened" (spelling in original). Nancy Krebs (2019/03/18), another Master Teacher of Lessac Kinesensics, agrees that vocal behaviour on this level of communication is heightened. She states that a yawn dynamic manifests in the oral cavity and that utterances occur at a slow tempo.

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<sup>176</sup> Lessac uses the term 'personal space sphere' (1990:226) to refer to the same notion as the LMS description of 'kinesphere', as introduced previously.

<sup>177</sup> In LMS terms the actor engages with a psychological kinesphere that extends beyond the outer limits of the kinesphere. The kinesphere becomes a sphere within the psychological kinesphere.

Lessac (1997:243) argues that actors who employ extravagant communicative behaviour, employ optimal tonal NRG<sup>178</sup>. Tonal NRG refers to the acoustic output or tone of the voice. It is “[T]he music of the voice itself” (Lessac 1997:122). Vocal tone is created through the vibrations of the voice. Lessac and Kinghorn (2014:66) state that ‘organized’ vibration – in other words, the awareness and control of bone-conducted<sup>179</sup> sound, results in tone. Tonal NRG can especially be felt in the lower third of the vocal range (Lessac 1997:136), although acoustic output that is as saturated as possible, can be experienced over the entire vocal range. Munro<sup>180</sup> (2019/09/29) explains that in the extravagant communicative behaviour the use of Tonal NRG in the higher (or expanded) voice range can also be necessary, especially when linked to intense emotion. Lessac and Kinghorn (2014:70) opine that the warm and rich tonal quality of the voice can be experienced in everyday conversational speech. The actor who engages in heightened vocal qualities required for emotional speech, can employ bone conducted tone so that they do not resort to shouting and damaging the vocal folds (Lessac & Kinghorn 2014:70). Lessac (1997:138) identifies this behaviour as a *Call*. The Call is similar to calling out to others over a distance and sometimes above the noise of a crowd (Lessac & Kinghorn 2014:71-72). Tonal NRG is employed to fill a large space. As such, vocal pitch, pace and volume intensify.

According to Kinghorn (2019/06/25) extravagant communicative behaviour requires a high degree of Structural NRG. The specific NRG is called Structural, as the oral cavity provides a structure in which the voice can resonate (Lessac & Kinghorn 2014:60; Lessac 1997:160). In other words, Structural NRG refers to the shape and space of the oral cavity. Structural NRG facilitates the clarity of vowels for pronunciation and contributes to intelligibility. Within the English language, the combination of Structural NRG with Tonal NRG enables the cheek muscles to naturally extend forward and create the sensation of a forward facial orientation. The use of Structural NRG and Tonal NRG for extravagant communicative behaviour results in the elongation of vowels. Speech is therefore uttered at a reduced pace (Lessac & Kinghorn

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<sup>178</sup> NRG is the Lessac Kinesensics abbreviation for the word ‘energy’. It is distinguished from the scientific meaning of energy. NRG in Lessac Kinesensics refers to one’s engagement with actions that relieve the body from pain and contribute to the individual’s well-being. Lessac and Kinghorn (2014:34) explain that one’s engagement with pain relieving actions “changes the body’s matter because you are using energy”.

<sup>179</sup> Vibrations that are experienced internally in the hard surfaces of the body, as opposed to air-conducted sound that can be heard externally (Lessac 1997:123).

<sup>180</sup> A Lessac Kinesensics Master Teacher.

2014:64; Krebs 2019/03/18). In terms of real time (as explicated in section 3.6), sounds, words or sentences thus take more seconds to utter when extravagant behaviour manifests than when communicative behaviour occurs on one of the other five levels.

Although Tonal NRG and Structural NRG dominate the actor's vocal behaviour on this level of communication, the actor should employ consonants effectively so that intelligibility is maintained (Lessac 1997:243). This may result in deliberate engagement with consonants. Lessac (1997:243) continues that extravagant communicative behaviour can be observed in classical Greek plays and many Elizabethan dramas. Other examples in which theatre actors employ extravagant communicative behaviour include pantomimes, some children's theatre productions, certain musicals and performances that are 'site-specific'<sup>181</sup>. The film actor hardly ever engages with extravagant communicative behaviour. Even when a film actor addresses a large crowd, (such as in the earlier example of the character William Wallace in *Braveheart*), the actor's intent for communication<sup>182</sup> extends only to the camera, as suggested in section 3.5.5.

### 3.7.2 HEIGHTENED COMMUNICATIVE BEHAVIOUR

As argued previously, heightened communicative behaviour can be defined as part of Hall's definition of public distance (see section 3.5.1). The public distance refers to communicative behaviour that occurs between 12-25 feet. Heightened physical and vocal behaviour are required for effective communication on this level. Heightened communicative behaviour manifests when the actor's intent or communication expands over 12-25 feet. Lessac (1990:227) explains that the actor's auditory space sphere, vocal space sphere, and visual space sphere can exceed the outer limits of the personal space sphere. In LMS terms, the actor thus commits their intent through the use of the psychological kinesphere. Actors utilise gestures with a mid- to far- reach within their personal space spheres. For instance, an actor who plays the role of a preacher who blesses a community, extends their arms upwards and sideways, towards the outer membrane of their personal space sphere. Kinghorn

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<sup>181</sup> Performances that are developed in relation to the specific physical site in which it is staged.

<sup>182</sup> Or psychological kinesphere in LMS terms.



(2019/06/25) states that heightened behaviour also occurs within the individual's personal space sphere, but that the peripheries of two individuals' space spheres may be in close proximity to each other or may be further apart. Kinghorn (2019/06/25) continues that the barrier between personal space spheres can be breached only through the voice. Similarly, this can also be breached through a gesture executed with intent. The actor employs Tonal NRG and Structural NRG, with similar commitment than when engaging in extravagant communicative behaviour, although diluted tone usage may be employed. The full use of the sustained Call focus is reduced. The Call will rather be used sparingly. The yawn dynamic can still be observed in the oral cavity, but the tempo of utterances increases (Krebs 2019/03/18). Kinghorn (2019/06/25) agrees that there is a slight increase in the tempo of speech. This type of behaviour can be observed in most theatre plays (Lessac 1997:243). Film actors occasionally engage in heightened communicative behaviour.

### 3.7.3 EXPANDING OR SOCIAL COMMUNICATIVE BEHAVIOUR

When communication in general space occurs over a social distance, as defined by Hall (see section 3.5.2), expanding communicative behaviour can be observed. The actor's communicative intent (or psychological kinesphere) reaches 4-12 feet<sup>183</sup>. The actor makes use of gestures with a near- to far- reach, depending on the context. According to Kinghorn (2019/06/25) expanding communicative behaviour could include the merging of two or more people's personal space spheres. One's space sphere may also remain distinct from another person(s) space sphere(s), but in close proximity. Two characters who shake hands, while extending their arms, make use of expanding communicative behaviour. The actor's vocal usage changes. Lessac (1997:242) argues that Structural NRG dominates on this level of communication. The size of the oral cavity is reduced while the shape is still deliberate. An occasional quiet Call forms part of the actor's communication, which indicates the actor's use of diluted Tonal NRG. The use of consonants, or consonant NRG<sup>184</sup>, becomes more prominent. There is a further increase in speech tempo (Krebs 2019/03/18). This behaviour is evident on

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<sup>183</sup> 1,2 – 3,6 metres.

<sup>184</sup> Consonant NRG refers to the exploration of consonants to discover their versatile and unique qualities and to experience the richness and precision they add to speech (Lessac 1997:120).

a small stage or when conversation across a full-sized room takes place (Lessac 1997:242). Both theatre actors and film actors employ Expanded or Social communicative behaviour.

### 3.7.4 CONVERSATIONAL OR BRIDGING COMMUNICATIVE BEHAVIOUR

As the name indicates, communicative behaviour on this level is conversational; it is the extending or 'bridging' of the self to another. The individual's behavioural intent (or psychological kinesphere) thus extends only as far as the person(s) with whom they communicate. Conversational behaviour correlates with Hall's identification of the personal distance (section 3.5.3). The individual employs a small or medium personal space sphere (kinesphere) depending on the context. Gestures with a near- to mid- reach are employed. Kinghorn (2019/06/25) identifies smaller hand and arm movements as part of this behaviour. When communicating with conversational behaviour, two or more individuals' space spheres touch and may share a common denominator. It is the type of communication that often occurs between friends (Kinghorn 2019/06/25). Since conversation occurs at a close range, speech tempo resembles that of everyday speech. Krebs (2019/03/18) explains that the same reduced yawn dynamic (as that employed during expanding communicative behaviour) manifests in the oral cavity while the tempo of speech increases. Consonant NRG dominates, supported by diluted Tonal NRG. The use of Structural NRG is condensed (Lessac 1997:242). Film actors' behaviour is mainly filmed on close-up shots or medium shots and therefore primarily communicate through conversational behaviour. Theatre actors hardly ever employ conversational behaviour in performance, even when two theatrical characters are in close proximity; the actors portraying these characters present signifiers to an audience over a public or social distance. Theatre actors therefore mainly employ expanding, heightened or extravagant behavioural communication.

### 3.7.5 INTIMATE OR CONFIDENTIAL COMMUNICATIVE BEHAVIOUR

As stated previously, Hall identifies an intimate distance as the use of approximately eighteen inches<sup>185</sup> of space or less. Two people who engage in the act of hugging display intimate or confidential communicative behaviour. Their separate space spheres become a shared personal space that remains a common denominator for as long as their communicative behaviour is intimate or confidential. A person who displays intimate or confidential behaviour minimises their behavioural intent (psychological kinesphere) and keeps their gestures as small as possible (near reach within the kinesphere). Kinghorn (2019/06/25) explains that “body actions are smaller... and somewhat still”. This type of behaviour can also be observed when a person minimises their personal space sphere to include only themselves. In LMS terms the individual reserves their psychological kinesphere only for themselves. Intimate or confidential communicative behaviour correlates with communication over an intimate distance (as defined by Hall – see section 3.5.4). The pace of speech becomes rapid (Kinghorn 2019/06/25; Krebs 2019/03/18). Tonal NRG can be completely reduced or diluted while Consonant NRG dominates, followed closely by Structural NRG. This type of behaviour forms part of the film actor’s sign systems but eludes the theatre actor.

Human behaviour is dynamic. These five levels of communicative behaviour are interchangeable and shifts between them are fluid, depending on the context. The following illustration demonstrates the actor’s use of their personal space sphere on each level of communicative behaviour:

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<sup>185</sup> 46 centimetres.

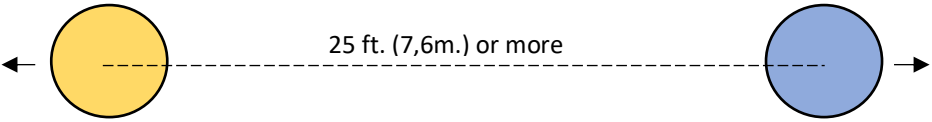
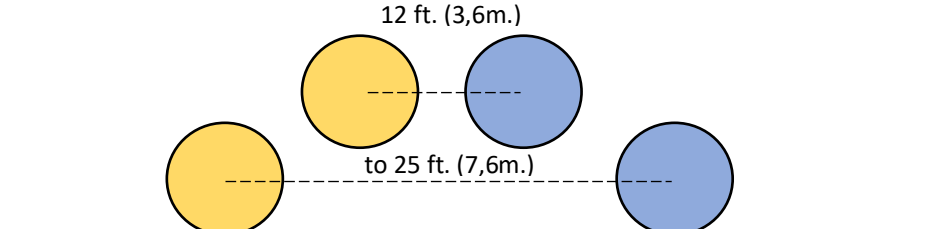
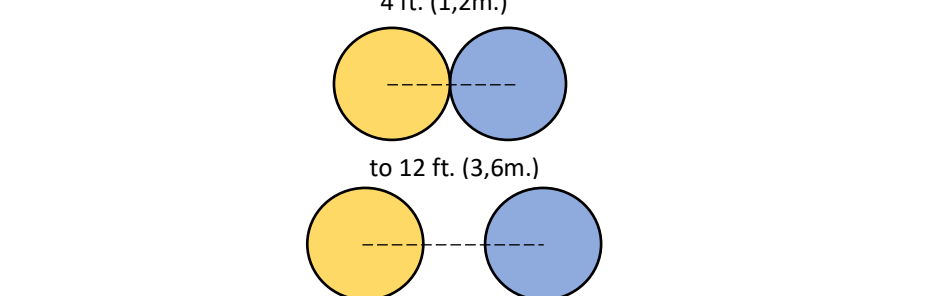
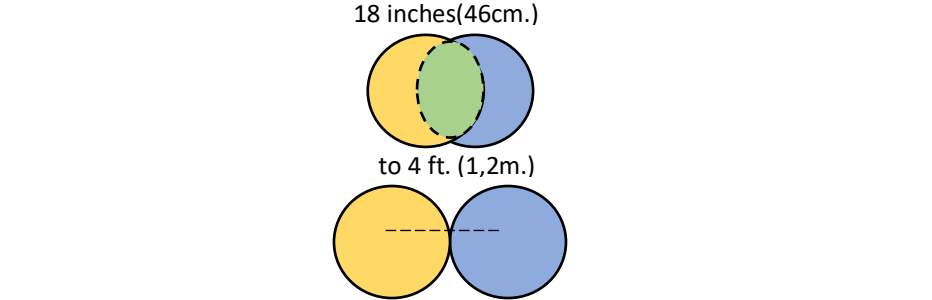
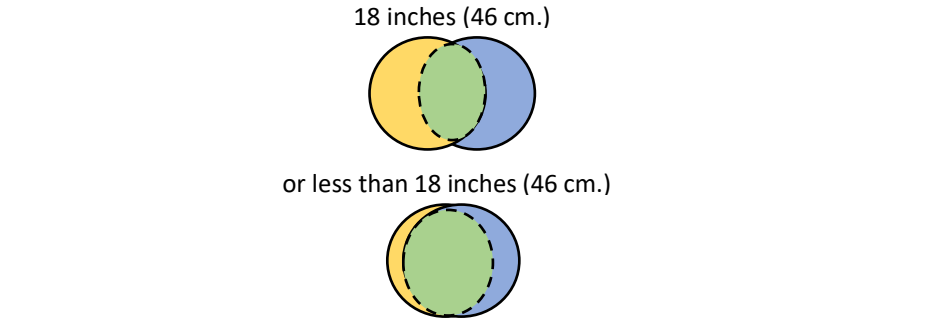
<p>Extravagant Communicative Behaviour</p>	
<p>Heightened Communicative Behaviour</p>	
<p>Expanding or Social Communicative Behaviour</p>	
<p>Conversational or Bridging Communicative Behaviour</p>	
<p>Intimate or Confidential Communicative Behaviour</p>	

Figure 3.14 the various employments of personal space spheres (following Lessac Kinesensics and Hall)

The actor in performance adheres to the demands of the medium. Certain levels of communicative behaviour are more suitable for the actor's presentation of signifiers in the specific medium. The theatre actor mainly employs expanding, heightened or extravagant communicative behaviour, even when the character is situated in a conversational or intimate context. The film actor primarily makes use of conversational, intimate or expanding communicative behaviour, even when the character is placed within a heightened or extravagant context. The theatre actor and the film actor's use of implied space and real space have been discussed in section 3.5.5. When the actor's behavioural intent or psychological kinesphere differs from the character's behavioural intent or psychological kinesphere, two different levels of communicative behaviour could be simultaneously at play to create verisimilitude. To return to the example of William Wallace in *Braveheart*: The relationship between the actor and the specific size of the shot determines the actor's psychological kinesphere. In this case loose close-ups are being used. The actor should thus display conversational behaviour. The character's psychological kinesphere extends to an entire army, with communication over such a distance requiring extravagant behaviour. The actor adheres to the demands of both the medium and of the fictional narrative to create verisimilitude. For instance: The actor, Mel Gibson, elongates his vowels and thus speaks at a slower pace, as though the character's behaviour is extravagant. Gibson, however, does not make use of heightened Tonal NRG – vocal behaviour associated with this level of communication. Instead, Gibson only occasionally employs a Call. Gibson thus signifies behaviour that serves both the narrative and the medium. The actor adheres to the demands of the space, while signifying the character's place.

Elements of space, place and time combine within each level of communicative behaviour. The actor's embodiment of each level of communicative behaviour results in signifiers that adhere to the different demands of theatre acting and film acting respectively. This notion is summarised in the following table:

**Table 3.1 The elements of the actor's sign systems in the media of theatre and film, drawing on Hall, Laban Movement Studies and Lessac Kinesensic**

		SPACE AND PLACE			TIME
		GENERAL SPACE IN THEATRE AND FILM	PSYCHOLOGICAL SPACE	KINESPHERE AND INNER SPACE	
LEVEL OF BEHAVIOURAL COMMUNICATION	EXTRAVAGANT	*Large theatre *Amphitheatre *Extreme wide shots	Communication over a public distance that exceeds 25 feet	* Far reach * Personal space sphere becomes a sphere within the travelling space sphere * Tonal NRG as saturated as possible including full Call * High degree of Structural NRG	Reduced pace due to larger physical and vocal expressions extending from the personal space sphere to the a larger sphere (psychological Kinesphere in LMS terms)
	HEIGHTENED	*Theatre *Wide/long shots	Communication over a public distance between 12-25 feet	* Medium- to far- reach * Strong Tonal NRG slightly less saturated * High degree of Structural NRG * Individual's space sphere remains separate from other individuals, in close or far proximity	Pace remains slower due to large physical and vocal expressions extending from the personal space sphere to a larger sphere (psychological Kinesphere in LMS terms)
	EXPANDING	*Small theatre *Full shots	Communication over a social distance	* Near- to far- reach * Prominent use of Structural NRG * Prominent use of Consonant NRG * Diluted Tonal NRG *Personal space sphere can be distinct from others or start merging with others	Pace slightly reduced, but increases in comparison to the extravagant and heightened levels of communicative behaviour
	CONVERSATIONAL	*Medium shots *Loose close-up shots	Communication over a private distance	* Near reach * High degree of Consonant NRG * Diluted Tonal NRG supports * Reduced Structural NRG * Personal space sphere overlaps with others	Behaviour resembles that of everyday life and as such, the tempo of movement and speech is also considered 'normal'
	INTIMATE	* Tight close-up shots * Extreme close-up shots	Communication over an intimate distance	* Minimal physical expressions * High degree of Consonant NRG * Increased Structural NRG * Diluted Tonal NRG * Personal space sphere merges with others	Communicative behaviour occurs at a rapid pace

### 3.8 SUMMARY

Chapter 2 explicated the commonalities of embodied acting. In this chapter, I have elucidated the differences between theatre acting and film acting. Theatre actors and film actors present signifiers differently, due to the specific demands of each medium. These demands have been discussed according to the elements of space, place and time. The actor's embodiment of signifiers has been studied in relation to the five levels of communicative behaviour, as defined by Lessac Kinesensics. The actor's communicative behaviour, and articulation of signifiers, are what distinguishes theatre acting from film acting. The five levels of communicative behaviour thus forms the basis of the film acting training programme discussed in Chapter 6. Chapter 3 concludes the first sub-aim of this study. The second sub-aim will be explored next. The focus of the next chapter is twofold and will explore:

- the elements of several embodied learning practices in acting and
- the way in which these elements can be utilised to teach actors the necessary shifts from theatre acting to film acting

## CHAPTER 4

### EMBODIED ACTING APPROACHES FOR THE FILM ACTOR

As argued in Chapter 2, congruencies exist between theatre acting and film acting. Acting in both media employ the principles of embodied acting. Chapter 3 explicated the differences between acting for theatre and acting for film. These differences are determined by the different demands of the two media. This study sets out to design, teach and assess the efficacy of a film acting training programme that specifically focuses on the shifts from theatre acting to film acting. The programme will be taught to theatre trained actors and should incorporate elements of embodied acting while facilitating the shifts from theatre acting to film acting – thus honouring the congruencies and differences in acting between these two media. The purpose of this chapter is to elucidate several existing embodied acting approaches that can be utilised for the designing and teaching of the film acting training programme in question<sup>186</sup>. With reference to figure 2.1, embodied acting can be simplified as a process which involves:

- The script – including fictional environment and character depiction;
- The actor, who applies imagination, creativity and memory to the script;
- The bodyminded character, situated and living within a certain context; and
- The manifestation of the character according to the demands of the medium.

As such, the four focus areas of this chapter are:

- **Script analysis for the film actor** (section 4.1). The process of script analysis includes the elements of embodied acting explicated in Chapter 2<sup>187</sup>. Both theatre actors and film actors identify their character's relationships with space (section 3.4 and 3.5), place (section 3.4 and 3.5) and time (section 3.6) within the character's fictional environment, through script analysis. Script analysis enables the actor (in both theatre and film) to identify potential signifiers within the written text from which to construct clusters of signifiers for performance (as explicated in section 3.3). Owing to the demands of each

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<sup>186</sup> These approaches facilitate the shifts from theatre acting to film acting. The teaching and learning of these shifts are explicated in Chapter 6.

<sup>187</sup> These elements are: the body of the actor and character (section 2.2.2.1); emotion (section 2.2.2.2); the actor and character's consciousness and reason (section 2.2.2.4); memory (section 2.2.2.5); mindfulness (section 2.2.2.6); imagination (section 2.2.2.7); and communication in performance (section 2.2.2.7).



medium, playwrights and screen writers employ different techniques to represent a character's fictional world. Theatre texts differ from film scripts. Sontag (1966:27) states that theatre, when viewed as a literary conception, derives from dramatised texts, while film is considered a visual medium<sup>188</sup>. As such, the theatre actor and the film actor's identification of potential signifiers also varies. A comprehension of the identification of potential signifiers in the film script, will possibly aid the film actor in making performance shifts from theatre to film. Script analysis thus enables theatre trained actors to connect their existing knowledge with new knowledge. Furthermore, the demands of space, place and time in both theatre and in film (as discussed in sections 3.4; 3.5 and 3.6) impact the actor's process of script analysis in distinctive ways. The film actor's embodied knowledge of their character, as informed by the script, will potentially aid them in overcoming the challenges space, place and time pose on the film actor.

- **Characterisation** (section 4.2). The actor identifies potential signifiers in the written text to present these signifiers in performance. A process of characterisation, through which the actor embodies and envoices the character, thus occurs. The actor, in both theatre and film, employs all the elements of embodied acting<sup>189</sup> (see Chapter 2). Acting is embodied and as such, the theatre actor and the film actor's process of characterisation share similarities. As argued in Chapter 3 (specifically in section 3.3) however, the actor's presentation of their cluster of signifiers differs according to the demands of each medium. Theatre trained actors have to make certain performance shifts when acting in film. Film actors should present their characters' embodiment of intent (as determined through script analysis) in a manner that contributes to the verisimilitude of the medium. In this section, the shifts actors have to make from theatre acting to film acting are explored with specific reference to the embodiment of intent.

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<sup>188</sup> Sontag (1966:27) acknowledges that films cannot be diminished to mere "images with sound added" and theatre is not limited to dramatised plays.

<sup>189</sup> The body of the actor and character (section 2.2.2.1); emotion (section 2.2.2.2); the actor and character's consciousness and reason (section 2.2.2.4); memory (section 2.2.2.5); mindfulness (section 2.2.2.6); imagination (section 2.2.2.7); and communication in performance (section 2.2.2.7).

- **The Emotional life of the character** (section 4.3). As explicated in section 2.2.2.2, human beings, unlike other living beings, are able to experience feelings (Damasio 1999:282). The theatre actor and the film actor's effective portrayal of a human (or humanised) character relies, in part, on their presentation of feelings. The film actor forms part of the ostensive sign systems in film and as such, is mostly required to portray human characters or characters with human characteristics, including feelings (see section 3.3.2). The relationship between the body, emotions, feeling and consciousness – in other words the feeling process – is the same for the theatre actor and the film actor. The film actor, however, faces several challenges pertaining to time (discussed in section 3.6). These challenges influence their feeling process and consequent presentation of emotional signifiers. The film actor's emotional signifiers also differ from those of the theatre actor, due to the particular demands of each medium (see Chapter 3). The induction of emotion for the film actor is thus a necessary component of the training programme in question.
- **Mindfulness in performance** (section 4.4). The actor, in performance, presents a cluster of signifieds. These signifieds are informed by the script and manifest as physical (including vocal) actions that can be interpreted by the audience. For the actor to continuously present the cluster of signifieds or performance score (or sections thereof) as though the character is engaging in the fictional content for the first time, requires mindfulness. Mindfulness is an element of embodied acting regardless of the medium the actor works in (see section 2.2.2.5). Mindfulness in performance is, however, of particular importance to the film actor. Brown (2012:107,111) explains that the film actor's intimate thoughts, feelings, inner life and reactions are captured on camera (as discussed in Chapter 3). If the film actor's thoughts, feelings, inner life and reaction do not align with those of the character in the moment, the camera will reveal the disconnect. Mindfulness will therefore be incorporated into the film acting training programme that forms part of this study. The four focus areas can now be studied.

## 4.1 SCRIPT ANALYSIS FOR THE FILM ACTOR

As explicated above, the process of script analysis is similar for the theatre actor and the film actor. There are, however, certain differences due to the demands of each medium. The different demands of each medium also influence the creation and presentation of theatrical characters and filmic characters (both in the script and in performance). Script analysis, as part of the film acting training programme, thus enables theatre trained actors to build on their existing knowledge and to gain new knowledge regarding character analysis and character creation for film.

### 4.1.1 INTRODUCTION

As argued in Chapters 2 and 3, the actor embodies various sign systems so that the audience may recognise the behaviour of the character (Munro, Pretorius & Munro 2008:44). The actor identifies the potential signifiers embedded in the written text. Chekhov (1991:60) explains: “The author’s excitement, imagination, feelings, creative ideas, his love, laughter, and tears are hidden behind the printed words. The actor’s task is to unseal all of these treasures”. Munro et al. (2008:45) posit that the actor combines the performance clues embedded in the script with their embodied knowledge of performance and lived experience, to construct a cluster of signifiers or a performance score. The identification and analysis of the performative elements in a script is the first step in the actor’s process of character embodiment. For the purpose of this study, script analysis is explicated with specific reference to the film actor. An approach to script analysis for the film actor should take the elements of embodied acting, as well as the specific demands film poses on both the actor and the character into account. These two factors are interrelated but studied separately.

**Script analysis and the film actor:** Space, place and time in film (as explicated in Chapter 3) influence the film actor’s script analysis process. The impact these elements have on the film actor are as follows:

- As discussed in Chapter 3, films are shot out of sequence and there can be substantial time lapses between the shooting of a specific character’s scenes. The film actor should

have a thorough understanding of the elements of script analysis pertaining to their character in each scene and in the film as a whole. This understanding will enable the actor to maintain character continuity. In other words, the actor will be able to present signifiers pertaining to the character's movement in and through time and space, with intent, in a consistent manner and thus contribute to the verisimilitude of the film.

- The actor prepares the performance score in isolation and has limited rehearsal time with other actors and the director. The film actor's emplacement of the character relies strongly on the potential signifiers embedded in the script. The film actor's identification and interpretation of signifiers in the written text thus serve as a primary guideline in the film actor's process of character embodiment.
- The director, on set, might require the film actor to adjust their presentation of potential signifiers. The film actor should be able to embody a variety of possible interpretations of the character's bodymind, while honouring the demands of the written text. These demands include the space, place and time of the fictional character within their environment and the potential signifiers through which the actor can present these elements in performance. The script provides guidelines or 'parameters' within which the actor can explore various presentations of the character, during preparation and in performance.

**Script analysis and the filmic character:** According to Knopf (2017:15), the actor must fully comprehend the character's fictional environment so that they may effectively embody the character's actions, objectives and strategies. The writer incorporates elements of space, place and time (see sections 3.4 – 3.6) to signify the character's fictional world. The actor's task is to identify, interpret and present the signifiers (pertaining to the character) that are embedded in the text. Drawing from the work of Ball (1983); Levin and Levin (1992); Thomas (1992); Waxberg (1998); McKee (1999); Merlin (2003); Carnicke (2009) and Knopf (2017), I posit that the character's fictional environment can be studied according to:

- Given Circumstances;
- Character Traits;
- Objective(s) and Superobjective; and
- Conflict and Action.

The actor's comprehension of these elements will enable them to develop a range of behaviours (signifiers) that express (or present) the actor's understanding of the character's intent. Each of these elements and how it impacts the film actor's process of character analysis, is discussed individually.

#### 4.1.2 GIVEN CIRCUMSTANCES

The world of a film, and the characters' situations within that world, are implicitly and explicitly suggested (or signified) in the script and provide a context for the characters' actions (Knopf 2017:16). Carnicke (2009:218) agrees: "[A]ll conditions, detailed by the playwright and implicit in the play's social and historical milieu... determine characters' behavior" (spelling in original). Stanislavsky assigned the term 'given circumstances' to describe the facts that are "given" to the actor, by the writer (Stanislavsky 1989:9). An actor's recognition of the given circumstances enables them to reconstruct the characters' lived experiences, by means of clusters of signifiers, before the onset of the play/film, as well as in the intervals between the character's appearances within the narrative (Levin & Levin 1992:17).

Knopf (2017:16-17) identifies six different factors that contribute to the given circumstances in a text. Depending on the specific text, some factors may have a greater contribution to the character's given circumstances than others (Levin & Levin 1992:17). Thomas (1992:42-48) includes background story as part of the elements of plot progression. Background story is derived from the other given circumstances stipulated by Thomas. It is therefore included in this study as part of the given circumstances. The different given circumstances can be elucidated as follows:

**Setting or Place:** The setting of the narrative can be considered in terms of the planet, the continent, the country, the province, the city or town, the neighbourhood and the specific residence or location within the area. A distinction can be made between public and private places (Thomas 1992:28-29,42; Knopf 2017:17). With reference to sections 3.4 and 3.5, the given setting or place, stipulated in the script, can refer to space or place or both, depending on the character(s)' relationship with the specific environment(s).

**Date and Time:** The analogy of date and time includes a consideration for the period in which the narrative is set, as well as the writer's use of time; in other words, the way in which the actions move through time (Knopf 2017:20). Thomas (1992:28-29,42) postulates that the actor can analyse this given circumstance by asking questions, such as 'What time is it? What year is it? What season is it? How much time passes during the scene/film? How much time passes between each scene in which the character is involved?'

**Economic class(es):** This given circumstance refers to the class structures and different economic classes represented in the world of the character (Knopf 2017:23). The identification of the class differences within the narrative, will further enable the actor to identify the conflict that occurs due to these differences (Thomas 1992:28-29, 42). This given circumstance will thus aid the actor's interpretation of the character's relationships and as such, the character's emplacement within the narrative (see section 3.4.1).

**Government and Law:** These given circumstances can be implicit or explicit (Knopf 2017:24). Thomas (1992:28-29,42) provides a number of questions that the actor can ask in order to determine the impact of the government and laws on the action in the narrative. These questions include: How do the governing systems impact the character's background and current existence? Are political or legal actions, ceremonies and activities included in the text? Who is in control of the political and legal systems? What are the rewards and punishments associated with political or legal conformity or the violation of these systems? The actor's answers to these questions, as informed by the written script, will provide further clarity on the particularities the writer inscribes in the character's fictional space. These particularities result in the character's sense of place (Casey 1996:14) as argued in section 3.4.1.

**Social structures:** Factors, such as society, intellect and culture form part of this area of given circumstances. Knopf (2017:25), as well as Thomas (1992:28-29,42) explain that the character's circles of family, friends, community, school, work and media shape the beliefs and consequent actions of the character. As explicated in section 3.4.1, these elements inform the character's perception of the space and place that they navigate and thus signifies the character's relationship with the environment.

**Spirituality or Religious institutions:** Thomas (1992:28-29,42) states that the actor asks questions relating to the spiritual/religious elements in the narrative, so that the implications thereof on the character may become evident. These implications contribute to the creation of knots (to return to the term used by Ingold – see section 3.4.1) that constitute the narrative. Questions include: What spiritual beliefs and religious outlooks are accepted, and which are rejected? Do spiritual or religious activities form part of the narrative? Do religion and spirituality have control over your character and other characters? Who controls the spiritual circumstances and how strongly do they enforce their beliefs? What rewards and punishments are associated with spirituality in the text?

According to Thomas (1992:28-29,42) the total given circumstances contribute to a social universe that forms the world of the play. Thomas's explanation reiterates Ingold's definition of a narrative as a tapestry of knots or places that combine to form a character's place within space (see section 3.4.1). Analysis of the given circumstances will further enable the actor to determine what the character's mental attitude and conduct is and how these are affected by the world of the text. The actor can also consider how these attitudes change as the narrative unfolds and what the various characters' points of view are. In Thomas's view **The World of the Play** thus forms another given circumstance.

The given circumstances provide the actor with insight into the **background of the character**. Knopf (2017:28) refers to background information as 'previous action'. Ball (1983:39-44) identifies it as 'exposition'. Thomas (1992:30) states that it may also be referred to as 'antecedent action'. Background information includes characters' actions before the film or play commences, as well as actions that take place in the absence of the audience (Ball 1983:43-44). Previous actions provide context to the actions that unfold in the view of the audience and reveal further information regarding the nature of the character(s) (Knopf 2017:28). Thomas (1992:30) posits that the actor should understand the character's past to effectively portray the character's present. History, inscribed in the character's space, thus contributes to the character's place in performance.

#### 4.1.3 CHARACTER TRAITS

Once the actor has analysed the given circumstances they can search for implicit character traits in the text (Knopf 2017:40). The actor's identification of these traits will enable them to present correlating signifiers in performance. Waxberg (1998:80-91) explains that the writer signifies the character's qualities in the script in several ways:

- The writer's description of the character is often indicated in the directions<sup>190</sup>
- The character's own utterances, in other words what they say about themselves
- Other characters' descriptions of the specific character
- The character's actions

Waxberg (1998:85) argues that the actor's character analysis, according to these four areas, will provide "an accurate foundation fully supported by the script". This character foundation will include information regarding the character's physical, psychological, intellectual, social and personal traits (Knopf 2017:40-41). The actor will also be able to determine what the character wants and what actions the character is willing to take in order to fulfil this need(s). The character's wants or needs can be described in terms of Objective(s) and Superobjective(s).

#### 4.1.4 OBJECTIVE AND SUPEROBJECTIVE

Carnicke (2009:226) explains that Stanislavsky used the Russian word 'Zadacha' – translated by Hapgood as 'objective' - to signify two concepts: The character's fulfilment of a specific task, as determined through the given circumstances and through action of the text and the physical actions the actor as character performs to circumvent obstacles. *What* a character wants can thus not be separated from *why* they want it (Ball 1983:63). The character's objective reflects their motivation, goal or intention from one moment to the next. The superobjective – as translated by Hapgood from the Russian word 'Sverkhsverkhzadacha' – refers to the character's overarching action that links together their actions throughout the play. It is the character's "through-action" (Carnicke 2009:226).

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<sup>190</sup> Also referred to as stage directions or the business of the scene.



#### 4.1.5 CONFLICT AND ACTION

Conflict within a narrative occurs when an impelling action collides with a counteraction (Carnicke 2009:216). McKee (1999:257-258) explains: “First ask, who drives the scene, motivates it, and makes it happen (and) what forces of antagonism block this desire?” Thomas (1992:80) argues that these antagonistic forces may be other characters, the environment, the character’s destiny, forces of nature<sup>191</sup>, imposed ideas<sup>192</sup>, or the character’s own conflicting desires and beliefs. Conflict manifests externally/physically or internally/mentally and may be easily observable, or subtle (Carnicke 2009:216). The actor should thus determine the character’s objective(s), the obstacle(s) they face, and the resulting conflict(s) (Waxberg 1998:36). The identification of these factors will enable the actor to present potential signifiers that indicate the character’s relationship with the antagonistic forces. Carnicke (2009:212) states that the actor as character takes certain steps to solve each problem they face, and to fulfil their goal. Action, that may be both mental/inner and physical/outer (psychophysical), thus occurs (Carnicke 2009:212). Carnicke’s definition correlates with that of Casey (1996:23) who states that movement is the result of the interplay between the bodymind, place and motion (see section 3.4.1).

Certain stipulated physical actions form part of the character’s given circumstances, while other physical actions may be interpreted by the actor and/or director. Stanislavsky’s distinction between *activities* and *actions*, clarifies this notion (Carnicke 2009:211-213). *Activities* relate to Kemp’s (2012:131) definition of narrative action while *actions* correlate with Kemp’s interpretive action (Kemp’s definitions are discussed in section 2.2.2.3). Stanislavsky’s *Activities* include physical actions that provide a context enabling the interaction between psychophysical actions and counteractions. These interactions are what Stanislavsky referred to as *actions* (Carnicke 2009:211-213). While *actions* may be construed by the performer and director, some *activities* form part of the given circumstances. Activities, such as a character’s entrances and exits, movement and location (blocking) and use of properties may be altered by a director. A specified

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<sup>191</sup> Within context ‘force of nature’ refers to a natural force that is beyond human control, such as an earthquake or a tsunami.

<sup>192</sup> Idea in this context refers to the inner form or meaning of the film, as opposed to its physical manifestation (Thomas 1992:92).

physical activity that forms a key part in the progression of the film's narrative, can be considered as part of the given circumstances. Through script analysis, the actor will be able to identify clusters of signifiers through which both the inner/mental and outer/physical actions of the character can be presented. Stanislavsky describes the character's segments of events as "bits of action" (Merlin 2003:34)<sup>193</sup>. Waxberg (1998:59) states that it may also be referred to as "beats". Ball (1983:11,14) defines the notion:

An event is anything that happens. When one event causes or permits another event, the two events together comprise an action... An action is comprised of two events: a trigger and a heap. Each heap becomes the next action's trigger, so that actions are like dominoes toppling one into the next. Sequential analysis means following the play domino by domino from start to finish.

Through the analysis of the bits of action, the actor will be able to identify the inherent action changes, the rhythm, and the way tension builds in each unit or scene (Waxberg 1998:54). A great variety of interpretations and consequent presentations for each scene and bit of action may exist. Waxberg (1998:60) argues that the most effective presentation of potential signifiers will become apparent to the actor once they embody the actions in the script. As stated in Chapter 2, acting is embodied. The actor's construction and presentation of potential signifiers thus imply a process through which the actor embodies and envoices a character. Bloom (2018:49) states that Laban Movement Studies (LMS) offers a means through which actors can explore and embody the physical, as well as the psychological elements of the character; in other words, the character's bodymind. Chekhov (1991:xxxvii) states that the actor's bodymind differs from that of the character and that the actor's manifestation of the character's bodymind relies, in part, on the actor's imagination (see section 2.2.2.6). Bloom (2018:49) agrees that imagination is central to the actor's embodiment of a character. Most characters are presented through both non-verbal signifiers and verbal signifiers (see section 2.2.2.7). The actor's envoicement of a character thus contributes to their embodiment of a character. Characterisation thus explores the actor's physical, psychological and vocal choices, rooted in the text and ignited through the imagination (Adrian 2018:107).

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<sup>193</sup> Several 'bits of action' combine to form the 'units of action' within the script (Knopf 2017:69). A certain number of units of action form a scene. A chain of scenes forms an act and a number of acts constitute an entire script. The two most basic types of structures are climatic and episodic dramatic structures (Knopf 2017:59). The focus of this section is not to elucidate the structure of a script, but to indicate how the smallest units of action impact the actor's embodiment of the character.

## 4.2 CHARACTERISATION

As stated previously (and illustrated in figure 2.1), the actor applies imagination (which includes creativity and memory, as explicated in section 2.2.2.4 and section 2.2.2.6) to recognise performative elements in the written script. The actor consequently embodies and envoices these performative elements, thus constructing a performance score or cluster of signifieds. The actor's process involves the application of their own bodymind for character creation. The first focus area of this section is imagination, as it is a key element in the developmental trajectory of the actor's characterisation process. The actor's embodiment and envoicement of intent will consequently be explored. It is, however, important to note that these three elements are interrelated and thus separated for study purposes only.

### 4.2.1 THE ACTOR'S USE OF IMAGINATION FOR THE EMBODIMENT OF A CHARACTER

This section builds on the explication of imagination in section 2.2.2.6. Michael Chekhov's approach to actor training evolves around imagination and the embodiment of intent (Lutterbie 2011:64). Zinder (2007:14) agrees that Chekhov's technique focuses on the actor's evocation of images into the imagination and the consequent shaping of these images as part of the actor's performance. Krillov and Merlin (2005:4) state that Chekhov's approach to actor training focuses on the capabilities of the actor's imagination and (according to Chamberlain 2004:61) evolves around the notion that both the actor's and the character's bodymind is controlled by the actor. Chekhov encourages actors to focus on the feelings, physicality and movements of their characters, rather than on their own. This approach enables the actor to embody and envoice the character, as opposed to "reducing the character to the personality of the actor" (Chamberlain 2010:64-65). A primary focus of Chekhov's explorations is the development of the actor's embodied imagination; an imagination that reflects the psychophysical interconnection between the body and the mind (Daboo 2007:264; Kemp 2012:74). Chekhov's approach to imagination as part of actor training is therefore a key component in the discussion on embodied acting.

As argued previously, the actor has to bring a scripted character to life. Chekhov describes a number of explorations to advance the actor's body and psychology (bodymind), so that the actor may experience a "sensitivity of body to the psychological creative impulses; ... a richness of the psychology itself ... (and) a complete obedience of both body and psychology to the actor" (Chekhov 2002:3-5). The actor thus cultivates their own embodied capacities before they develop those of the character. This approach aligns with the previously explicated basic trajectory of characterisation, and the elements of acting as indicated in figure 2.1. Chekhov offers a number of exercises<sup>194</sup> pertaining to the imaginary body, through which the bodyminded actor engages in the process of characterisation. Actors who engage with Chekhov's *imaginary body exercises* 'alter' specific parts of their bodies in order to experience the physicality and psychology of the character in the moment (Daboo 2007:265). Chekhov (1983:78) explains:

If you imagine it [the Imaginary Body] you will see that you are so far from your own psychology that you have already plunged into another imaginary being; and you will have a different psychology and will speak and move differently... The actor must be brave enough to say goodbye to his own stiff body and follow the suggestions of his imaginary body. He must enlarge his being and make his being flexible.

One of the exercises Chekhov describes is that of the actor's ideal centre. Chekhov invites the actor to imagine the centre of their chest as a source of energy and power, from which all impulses and movements originate (Chekhov 2002:7-8). This exercise enables the actor to release tension in the body, to embrace a feeling of ease, and to become aware of the body's impulses and flow of energy (Chamberlain 2010:63). The actor engages with an embodied imagination which enables the release of their habitual patterns and provides limitless possibilities to embrace the gestural routines of a character (Daboo 2007:265). Chamberlain (2010:77) explains that it might be overwhelming for the actor to physically manifest the entire body of the character at once. Chekhov (according to Chamberlain 2010:77) therefore encourages a gradual process of characterisation, where actors focus on the moulding and shaping of individual parts of the body, before the actor embodies the character in its totality.

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<sup>194</sup> Chekhov refers to 'exercises'. As argued in Chapter 3, a differentiation can be made between repetition and active preparation. The term 'exercise' correlates with Zarrilli's (2009:30) description of repetition in which the body can absentmindedly perform habitual and empty tasks. This is not Chekhov's intent. I therefore employ the term exploration to indicate a process of active preparation which includes a childlike playfulness.

Chekhov (1991:90) states that each character has a specific desire(s) and that each character employs unique gestural routines to fulfil the particular desire. Chekhov (1991:90) explains that the character's Will answers the question "what?" while the manner in which the character executes their actions answers the question "how?" Laban and Lawrence (1979:11) argue that Effort (one of the elements of LMS<sup>195</sup>) specifically indicates a person's attitude and investment of energy. It offers a means through which the individual, and thus the character's intention can be analysed and embodied, thus answering the question 'how?' Laban's Effort explores the actor as the character's embodiment of intent. Mizenko (2018:159) argues that LMS complements the work of Chekhov. According to Mizenko, LMS enhances actors' understanding of Chekhov's techniques. LMS, with specific reference to the Effort component, is therefore a useful tool in the designing and teaching of an acting programme, such as the one in question.

#### 4.2.2 THE ACTOR'S USE OF EFFORT FOR THE EMBODIMENT OF INTENTION

Laban Movement Studies (LMS) offers a framework for the analysis, creation and observation of human movement. These movements include gestures and expressions with particular spatial, temporal and energetic qualities. Various combinations of these elements result in meaningful movement sequences (Baron & Carnicke 2011:204). Four main categories, according to which movement can be analysed, are identified: Body, Effort, Space<sup>196</sup> and Shape (Hackney 1998:237). Adrian (2002:74) defines the interrelatedness of these elements: the Body reacts on the impulses of its Effort Actions, which affect the individual's use of Space (as discussed in Chapter 3) through Shape. Adrian (2008:8) argues that the Relationship between these elements constitutes a fifth factor. North (1978:21) agrees: she states that all the aspects of LMS must to be taken into consideration as they function in an integrated way. It is merely for study purposes that these elements can be separated.

This section specifically explicates the elements of Effort to indicate the way in which these elements contribute to the film actor as character's bodymindedness, thus adhering to the qualities of embodied acting, discussed in Chapter 2. It will be argued that Effort explorations

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<sup>195</sup> As discussed in section 4.2.2.

<sup>196</sup> Space indicated here with a capital letter as it forms part of the four key elements of LMS.

present the actor with numerous ways in which to signify a character in performance. As stated in Chapter 3, the film actor is required to execute a successful performance while the camera is rolling (Nelson 2013:87). Pressure is placed on the film actor to deliver an optimal performance instantaneously. The film actor's understanding and embodiment of the elements of Effort can aid them in the following ways:

- As argued in Chapter 3, film actors have limited rehearsal time with the director. The film actor constructs a performance score in isolation. Once on set, the director might require the actor to change aspects of their performance score. Film actors should be able to adjust their embodiment of signifiers with ease. A shift in the actor's use of Effort elements will enable the actor to make these adjustments immediately.
- The exploration of a character through Effort will deepen the actor's insight into the character's bodymind and present the actor with a variety of performance possibilities (Bloom 2018:71). The film actor's embodied understanding of the Effort elements will enable them to make intuitive, yet motivated performance decisions in front of the camera. Effort elements thus contribute to the film actor's spontaneity in performance.
- Film actors are required to maintain emotional and physical continuity with each recording of the same scene or section thereof. Film actors are also required to maintain emotional and physical continuity from one scene to the next, even though these scenes are filmed out of sequence and often weeks apart (see Chapter 3). The film actor's bodyminded understanding of the Effort elements <sup>197</sup>will enable them to embody the Effort Lives that best signify the character and the character's intent. The film actor will be able to access these Effort Lives with every performance of the character and thus maintain physical and emotional continuity in the role.

The Effort elements can now be elucidated, so that it may become clear how these elements aid the film actor's embodiment of the character.

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<sup>197</sup> Effort refers to one's attitude towards a motion factor as well as the dynamic characteristics of the movement (Bartenieff & Lewis 1980:51).

#### 4.2.2.1 THE ELEMENTS OF EFFORT

According to Studd and Cox (2013:137), “Effort” is the English translation of the German word *Antrieb*: *an* meaning on, and *trieb* meaning drive. Within the LMS pedagogy, Effort refers to a person’s inner attitude towards a motion factor (Bradley 2009:42). It is the energy and dynamics of movement, “the window through which the psyche is revealed” (Bloom, Adrian, Casciero, Mizenko & Porter 2018:2). LMS distinguishes between four motion factors (Effort) – Space<sup>198</sup>; Weight; Time<sup>199</sup>; and Flow (Whittier 2010:241). Adrian (2008:115) states that two polar extremes of attitudes towards each of the four motion factors can be identified<sup>200</sup>. A person’s attitude towards time can lean towards the sustained or sudden; Weight can be explored in a strong or a light manner; Space Effort can be experienced in terms of directness or indirectness; and Flow employs either free energy or bound energy. These eight Effort qualities form the basis of every individual’s energies and movements (Root 2011:257). A certain degree of each of the four Effort Lives can be detected in every movement an individual makes. Within a certain series of movements, particular Effort elements will be more discernible than others (Laban & Lawrence 1979:65). Each individual combines the qualities of the motion factors in a unique manner, thereby expressing their own characteristics (Bloom 2018:64). A person can increase or decrease their application of an Effort element according to the specific task they execute (North 1978:24-25). Although the four Effort Lives are interrelated, each quality can be studied separately.

##### **Space Effort**

Space Effort, according to Newlove (2001:133), as well as Fernandes (2015:148) indicates the individual’s attitude towards their physical environment. Laban and Lawrence (1979:17) explain that an individual’s movements manifest along a certain path in space. Adrian (2008:118) adds that the individual’s attitude towards the location of the movement in space determines which of the Space Effort Factors they utilise. Space Effort Factors include a direct focus – the individual pinpoints or zeroes in on something specific – and an indirect focus – a person’s focus is encompassing or flexible (Bloom 2013:67; Fernandes 2015:148).

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<sup>198</sup> Space as an element of LMS will be referred to as Space Effort to distinguish it from space.

<sup>199</sup> Time as an Effort element will be referred to as Time Effort to distinguish it from time.

<sup>200</sup> Effort elements exist on a continuum of opposites. An individual’s movement can lean more towards one end of the continuum than the other, or can be executed with equal attention to both affinities (Adrian 2008:113).

## **Weight Effort**

Weight Effort can be described as a person's "(D)egree of resistance to gravity" (Baron & Carnicke 2011:192). Light and Strong exertions form the two polar extremes of Weight Effort (Newlove 2001:65). Light and Strong Weight Effort should not be confused with a person's body weight, nor the sensing thereof (Adrian 2008:117); rather, it indicates the individual's active attitude towards the use of their own body weight (Bradley 2009:102). According to Adrian (2018:142), the nature of the obstacle that has to be overcome, will determine whether a forceful, strong Effort or a gentle, light Effort is employed. Hackney (1998:220) ascribes the adverbs "airy", "delicate", "fine touch", and "buoyant" to Light Weight movements, and uses "powerful", "forceful", "firm touch" and "impactful" to describe Strong Weight movements. A differentiation must be made between Strong Weight Effort and 'Heavy' weight. Heavy weight in this instance refers to a passive quality, while Strong Weight has an active quality (Fernandes 2015:153). Fernandes (2015:153) explains that a powerful punch, performed with an active Strong Weight Effort can have great impact. The same punch, if performed with a passive Heavy Weight quality, would result in the passive falling of the arm on the opponent. It is important for actors to distinguish between the two, so that they may access the dynamic qualities of Strong Weight Effort for character creation and performance. However, Heavy Weight, aligned with passive weight sensing, contributes to the induction of certain emotions, as will be discussed in section 4.2.3.

## **Time Effort**

Time Effort refers to one's attitude towards time (Bradley 2009:104) or one's "psychological orientation to time" (Casciero 1998:206). Time Effort can be experienced along a continuum ranging from Sudden Effort, which refers to rapid or quick movements to Sustained Effort, which refers to lingering or slow movements (Carnicke 2008:192). Fernandes (2015:157) explains that a movement can maintain a particular rapid or slow timing without varying speed, or variation in the movement velocity may occur. Adrian (2008:118) provides an example of an individual's affinity towards the two continuums of Time Effort: ten minutes could seem like an eternity (revealing a Sustained attitude) or like too little time (an attitude of Suddenness), depending on one's specific task.



## **Flow Effort**

Flow Effort refers to a person's level of control over a movement (Baron & Carnicke, 2008:192). This control can be observed in Bound flow and in Free flow (Newlove 2001:48). An action that can be stopped at any moment is performed with Bound flow. In other words, the flow of energy is restricted (Bradley 2009:102). Davies (2006:46) explains that when Bound flow is utilised, the established body boundary prevents energy from flowing through the body and into its surrounding space. According to Bradley (2009:102), movements performed with Free flow are difficult to stop abruptly. Free flow enables the flow of energy through the body and beyond the body boundary (Casciero 1998:199). Hackney (1998:219) posits that Flow allows for a "goingness" of movement. Flow forms the basis from which the other Effort elements emerge and to which they return (Adrian 2018:142).

Bloom (2018:70) argues that the eight qualities, or poles, of the four Effort elements can be divided into two groups: Indulging elements and Fighting elements. Indulging Effort elements include Indirect Space Effort, Light Weight Effort, Sustained Time Effort and Free Flow Effort. According to Bartenieff and Lewis (1980:51), these four elements are active qualities even though they offer no resistance to the four motion factors. The Fighting Effort elements on the other hand, move against and affect the motion factors. Casciero (1998:198) identifies the Fighting Effort elements as Direct Space Effort, Strong Weight Effort, Sudden Time Effort and Bound Flow Effort.

The eight qualities of the four Effort elements can be observed and experienced separately, or in pairs. Depending on the context, Effort elements appear and disappear in various combinations, constantly altering and adding dimension to actions. Mizenko (2018:162) states that a cyclical relationship occurs between one's psychological being and physical actions. As such, "Effort MODIFIES action as opposed to BEING action" (emphasis in the original) (Bradley 2009:119). Studd and Cox (2013:139) argue that the combination of two Effort elements result in a State of Mind or a mood and, within the LMS lexicon, is referred to as a State. Six States can be distinguished:

- Dream State: combines Weight Effort with Flow Effort;
- Awake State: combines Time Effort and Space Effort;
- Near State: the use of Weight Effort and Time Effort;
- Remote State: the employment of Space Effort and Flow Effort;
- Mobile State: Time Effort and Flow Effort combine; and
- Stable State: the combination of Weight Effort and Space Effort (Bloom 2018:71).

Three Effort qualities could be simultaneously present in a single movement, to form a heightened moment, referred to as a Drive (Casciero 1998:223). States can be viewed as the transitions between Drives: “(S)tates are the moment-to-moment stepping-stones between... the heightened moments in life” (Adrian 2008:142). Adrian (2008:141) posits that States and Drives provide a language that facilitates, inspires and describes the expressive aspects of voice, speech and movement. According to Bloom (2018:71), States reveal an individual’s conscious and unconscious conflicts, desires, needs, hopes and passions. While the individual’s mood is revealed through States, Drives indicate the individual’s characteristics and are “fully loaded moments of full expressivity” (Bradley 2009:104). LMS distinguishes between four different Drives: Action Drive; Passion Drive; Spell Drive; and Vision Drive (Bartenieff & Lewis 1980:61-62). While Action Drives is a category of its own, Passion, Vision, and Spell, Drives all form part of Transformation Drives (Adrian, 2008:149). There are eight possible Effort-combinations within each of the Drives, as each Effort can consist of an indulging or fighting quality. There are thus thirty-two possible combinations within Drives.

**Action Drives:** Laban and his collaborators named the eight basic Effort actions within the Action Drive. These are:

- Punch Action Drive: Sudden + Strong + Direct
- Dab Action Drive: Sudden + Light + Direct
- Action Drive: Sudden + Strong + Indirect
- Flick Action Drive: Sudden + Light + Indirect
- Press Action Drive: Sustained + Strong + Direct
- Glide Action Drive: Sustained + Light + Direct
- Wring Action Drive: Sustained + Strong + Indirect

- Float Action Drive: Sustained + Light + Indirect (Baron & Carnicke 2011:199).

Fernandes (2015:174) explains that Action Drives refer to Effort combinations that provide quality and clarity of intent to actions, without the involvement of emotions. **Transformation Drives** manifest when a certain emotional state or frame of mind is embodied:

- **Passion Drives** combine Flow with Weight and Time. Fernandes (2015:170) explains that Flow Effort enables a feeling quality; Weight Effort a sensation; and Time Effort a sense of urgency (sudden) or indulgence (sustained). As the name indicates, this combination of Effort elements results in “intense passionate expression” (Fernandes 2015:170). Bloom (2018:91) states that Space Effort is excluded from the Passion Drive. As such, the individual’s ability to reflect is absent. Examples of the manifestation of the Passion Drive, include: a tantrum (Bloom 2018:01); profound happiness (Fernandes 2015:170); and intense anger (Fernandes 2015:171).
- **Spell Drives** manifest when Flow, Weight and Space Effort elements combine (Studd & Cox 2013:140). Time Effort is thus missing. Fernandes (2015:171) posits that Spell Drives enable a sense of eternity in which time seems fixed. Bloom (2018:91) characterises the Spell Drive as steadfast with a spell-like intensity. A person who is in a trance, embodies the Spell Drive (Bloom 2018:91).
- **Vision Drives** exclude Weight Effort. It is a combination of Time Effort, Space Effort and Flow Effort (Studd & Cox 2013:140). Since the body does not engage in Weight effort, a feeling of disembodiment can occur (Bloom 2018:91). According to Fernandes (2015:173), Vision Drive refers to the individual’s external projection of attention, resulting in a moment of vision. Decision (time) intertwines with feeling (flow) and attention (space). An example hereof is a person who is overly excited or emotional (Bloom 2018:91).

It is also possible to combine all four Effort elements; such a combination is called a ‘complete movement’<sup>201</sup> (North 1978:21).

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<sup>201</sup> According to Bartenieff and Lewis (1980:63), a complete movement or full Effort combination is accessed in extreme expression of emotion or urgency – a heightened state.

Even though different human beings may execute specific actions using the exact same Effort element or combinations thereof, each individual performs movement in a unique manner (Hackney 1998:217). Human beings all have a tendency towards one end of each of the Efforts' continuums. To perform daily tasks, however, the individual easily shifts along the spectrums of the four Efforts, combining the elements most suitable to each task. The individual's embodiment of the various Effort qualities depends on their intent, as well as the context of the situation. Casciero (1998:25) explains that the way in which these tasks/movements are performed, serves as outward manifestations of the individual's inner emotions. Effort thus enables bodymindedness.

Both theatre actors and film actors can utilise Effort as part of the characterisation process. Theatre actors and film actors, however, engage their psychological kinespheres (see section 3.4.2) in different ways, to present signifiers that suit the demands of the medium. As stated in section 3.4.2, a psychological kinesphere refers to the interaction between the individual's dynamic movement and the spatial environment in which that movement occurs (Wahl 2018:224). Effort offers a means through which the actor can explore the dynamic movement of the character. The spatial environment<sup>202</sup> in which that movement occurs, differs for the film actor and the theatre actor and results in different behavioural communication. As explicated in section 3.7, the film actor mainly employs conversational, intimate or expanding communicative behaviour, while the theatre actor primarily makes use of expanding, heightened or extravagant communicative behaviour. The inclusion of Effort in the designing and teaching of the film acting training programme in question, thus specifically focuses on the embodiment of Effort (and thus of the character's intent) according to the film actor's level of communicative behaviour. The embodiment of Effort facilitates the shifts from theatre acting to film acting.

According to Adrian (2018:107), LMS enables the expansion of both physical and vocal expressiveness. Vocal expression as explicated in the Lessac Kinesensics pedagogy has been defined in section 3.7. Lessac Kinesensics identifies three vocal NRGs through which the actor can explore and expand their vocal capabilities. These include Tonal NRG, Structural NRG and

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<sup>202</sup> See space, place and time (section 3.4).

Consonant NRG (see section 3.7). The actor's use of each of these three NRGs differs according to the actor's level of behavioural communication (see section 3.7). As previously argued, the actor in performance presents signifiers according to the level of communication that is best suited to the specific medium (theatre or film in this case). The actor's enunciation of intent as part of characterisation can therefore be explored according to Lessac Kinesensic's vocal NRGs. Lessac (1997:210) explains: "if you explore... with your voice and your body... you will find in these experiments unexpected meanings and interpretations".

This section argued that imagination, Effort elements and vocal NRGs will result in the actor's bodyminded manifestation of the character's intent and emotions. Effort elements and vocal NRGs can be explored in a manner that facilitates the shift from theatre acting to film acting; a process that involves imagination. The more the actor develops their imagination, the more effectively they will be able to present the "depth and meaning of the character" (Chekhov 1991:xli). Effort, as part of LMS, contributes to the actor's embodiment of the character's emotions (Fernandes 2015:270). The actor's voice and acoustic output is also closely connected to their emotions (Lessac & Kinghorn 2014:73). Although these three methodologies contribute to the actor as character's presentation of emotions, several other approaches pertaining to the induction of emotion are applicable to the actor, and to the film actor in particular. These approaches will now be discussed.

#### 4.3 THE EMOTIONAL LIFE OF THE CHARACTER

As argued in section 2.2.2.2, emotion cannot be separated from decision making (Caine et al. 2005:85). Acting can be considered as a series of embodied decisions presented as a cluster of signifiers in performance. Emotion and the induction of emotion by the actor, in aid of the character, is therefore a key component of the actor's performance.

### 4.3.1 INTRODUCTION

The purpose of this section is to explicate the emotional elements under voluntary control, so that it may become clear how actors can induce emotion through physical and physiological means. This process applies to both theatre actors and film actors. It is, however, particularly valuable to the film actor for the following reasons:

- As explicated in Chapter 3, the film actor has limited rehearsal time. The film actor sometimes receives a script less than twenty-four hours before they must manifest the character in performance (Rohrer 2005:14). Limited time prevents the film actor from thoroughly investigating the situations responsible for the character's emotional responses. The embodiment of physical, and thereby physiological, aspects of emotion enables the film actor to signify the character's emotion, despite the lack of preparation time.
- As stated previously, films are shot out of sequence. Two consecutive scenes may be filmed weeks or months apart, and not necessarily in successive order. The film actor should maintain physical and emotional continuity. The character's emotions in the scene should have a logical progression. Film actors must 'pick up where they left off'. The induction of emotion through the employment of the controllable elements thereof, will aid the film actor's continuity between scenes.
- The film actor repeats a scene or segment thereof multiple times. One take is directly followed by the next. The film actor repeats the signifying of the character's emotions in short successions. The film actor must perform the emotions consistently so that the film editor may intercut between the various takes. The induction of emotions through the controllable elements thereof allows the actor to control the emotional sign systems they employ, so that:
  - the actor may maintain emotional intensity from one take to the next;
  - the actor's emotional expression may suit the required behavioural communication of the specific filmic frame (or shot size).

The means through which actors can induce emotion can now be discussed.

As explicated in Chapter 2, emotional experience involves stimulus, cognition and physiological arousal. Bloch, Orthous and Santibañez-H (1987:1) state that the actor and the character's emotional stimuli and subsequent internal, subjective physiological states, differ. Rix (2001:207) posits that the actor's only form of stimulus within the fictive world of the character, is provided by their fellow actor(s). As a result, many approaches to actor training rely on the actor's memories and imagination to induce emotion in performance.

Alba Emoting offers a unique perspective on the induction of emotion; it is a purely physical approach to physiological arousal (Rix 2001:207). According to Shafir, Tsachor and Welch (2016:1), the motor elements of LMS also provide a means through which emotion can be induced and regulated. Kemp (2012:186) points out that there are congruencies between LMS, Alba Emoting and Ekman and Friesen's research on facial expression. Frank (2005:239) explains that Ekman and Friesen (1978) designed a "comprehensive system to identify visible facial movements" called the Facial Action Coding System (FACS). I primarily draw from these three fields to explicate the way in which the manifestation of emotion can be taught to actors.

There is very little scientifically validated data concerning the organic processes within the human body when emotion occurs<sup>203</sup> (Bloch 2018:45). Oatley and Johnson-Laird (2013:138) explain: "[I]t may derive from an ur-emotion of action readiness or from core affect or it may be one of a small number of basic emotions". Scientists, however, agree that certain behaviours associated with the expression of emotions are under voluntary control, while others are involuntary or automatic (Kalawski 2013:181; Koole 2009:4). Mechanisms under voluntary control include breath, facial expression, dynamic postural attitudes and vocal responses (Roseman 2011:434-435). Automatic behaviours include one's heart rate and blood pressure (Bloch, Lemeignan & Aguilera-T 1991:141). The simultaneous activation of the voluntary aspects of a specific emotional pattern, enables the activation of that emotion (Beck 2010:143). Rix (2001:208) explains: "[I]n taking on the physical characteristics of an emotion, the body begins to feel that emotion: the limbic system, sympathetic and parasympathetic nervous systems begin to respond as if there were a stimulus creating the response". Rosenberg and Ekman (2005:63) argue that

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<sup>203</sup> This is an ongoing area of research.

due to the evolution of emotion as part of human survival, each emotion has a different embodied pattern of response. Bloch (1993:125) refers to an embodied pattern of response as an 'emotional effector pattern'.

Emotions are experienced subjectively and can be observed only when the embodied pattern of response manifests externally (Gosselin, Kirouac & Doré 2005:257; Bloch 2018:46; Roseman 2004:441). The introspective nature of emotions has led to many discussions around the question of whether or not emotional expressions are universal (Sauter, Eisner, Ekman & Scott 2015:354). Despite their differences, scientists agree on the distinction between primary (or Ur) and secondary emotions (McConachie 2014:189), as has been defined in Chapter 2. Most views correlate with that of Damasio (1999:51) who identifies primary emotions as happiness, sadness, anger, fear, disgust and surprise. The Warsaw Set of Emotional Facial Expression Pictures (WSEFEP) includes a seventh emotion in their list, namely contempt (Olszanowski, Pochwatko, Kuklinski, Scibor-Rylski, Lewinski & Ohme 2015:2). Bloch (according to Beck 2010:143) also identifies joy, sadness, fear and anger as part of an individual's primary emotions. Bloch, however, adds two elements of love – eroticism and tenderness – in her description of 'basic emotions' "since they have specific and universal differentiated Effector Patterns, and because both fulfill the characteristics (of primary emotions)" (Bloch 2018:54). Emotions manifest physically through a particular breathing pattern combined with a specific facial and postural attitude and a given subjective experience (Bloch 1993:125). According to Bloch (1993:122), one of the core functions of the actor, is to recreate emotions during performance. The actor has to produce an emotion at will. They have to control the onset and conclusion of the emotion whilst effectively portraying it to an audience. The actor's physical manifestation of the character's emotion is the means through which audiences gain insight into characters (Baron & Carnicke 2011:174). Certain elements of each pattern of response are under voluntary control. The actor can therefore embody these elements to signify the character's emotions (Gosselin et al. 2005:244). These elements are interrelated but discussed separately for study purposes.



### 4.3.2 FACIAL EXPRESSION OF EMOTION

Emotional facial expression plays a key role in theories pertaining to emotion (Olszanowski et al. 2015:1) and is important to both theatre actors and film actors. The film actor, however, is often framed in a close-up or medium close-up shot (see Chapter 3). The film actor's display of emotion will therefore especially be recognisable on their face, the part of the human body that "is arguably the most important external part of the human body embodying aspects of the self" (Marmaridou 2011:24). Olszanowski et al. (2015:1) state that each unique face contains information regarding the individual. Ekman and Friesen (1975:10-11) divide the information signified by the face into multiple signals and multiple messages. They differentiate between three types of facial signals:

- Static signals include physical aspects of the face that do not change over time, such as skin colour and bone structure;
- Slow signals refer to facial features that occur gradually over time, such as wrinkles and muscle tone; and
- Rapid signals include temporary changes in the appearance of the face due to muscle movements.

Facial messages, according to Ekman and Friesen (1975:11), signify factors such as the individual's sex, age, race, attitudes and emotions. The individual's face as a signifier of emotion is influenced by the facial expressions they observed and imitated as a child (Ekman & Friesen 1975:7). Ekman and Friesen (1975:11) state that static and slow facial signals do not signify the individual's emotions, although they might influence an interpreter's perception thereof. Rapid signals, however, directly relate to the way in which an individual signifies emotions. Gosselin et al. (2005:243) argue that a person can control their facial expression to express or conceal emotion. The following diagram indicates the controllable elements of facial expression that manifest as part of the individual's patterns of response. The elements of emotional facial expressions are separated in the following table, however, "facial expressions of genuine emotions generally include several facial movements that occur simultaneously" (Gosselin et al. 2005:245). The elements are elucidated according to Ekman and Friesen's (1975), as well as Bloch's (2015) identification of the basic emotions:

**Table 4.1 Emotional Facial Expressions (based on Ekman & Friesen 1975:37,50,68,81-82,103,117-125; Bloch 2018:107)**

EMOTION	QUALITIES OF FACIAL EXPRESSIONS
Surprise	<ul style="list-style-type: none"> <li>● Brief in duration</li> <li>● Sudden in onset</li> <li>● Eyebrows are raised</li> <li>● Eyes are wide open</li> <li>● Jaw drops open, allowing the separation of the lips</li> </ul>
Fear	<ul style="list-style-type: none"> <li>● Can occur gradually and have a lingering presence or have a sudden onset and short duration depending on the situation</li> <li>● Horizontal wrinkles on the brow</li> <li>● Eyebrows raised, tensed and drawn together</li> <li>● Eyes open, upper lids raised, tensed lower lids</li> <li>● Unfocused and moving gaze</li> <li>● Lips slightly open and tensed</li> </ul>
Disgust	<ul style="list-style-type: none"> <li>● Upper lip is raised</li> <li>● The nose wrinkles</li> <li>● Lower eyelids are pushed up</li> <li>● Eyebrow is lowered</li> </ul>
Anger	<ul style="list-style-type: none"> <li>● Can build gradually or have a sudden onset and the duration of anger can vary according to the situation</li> <li>● Vertical wrinkles on the brow</li> <li>● Eyebrows are drawn together and lowered (frowning)</li> <li>● Eyes narrow as lower eyelid presses upwards</li> <li>● Focused and tensed gaze</li> <li>● Clenched teeth, tight lips</li> </ul>
Happiness	<ul style="list-style-type: none"> <li>● Relaxed eyelids and brow</li> <li>● Slightly lowered eyebrows</li> <li>● A sparkle in the eyes</li> <li>● Focused and then varied gaze</li> <li>● Corners of the lips extend upwards</li> <li>● Mouth opens laterally</li> <li>● Cheeks are raised</li> </ul>
Sadness	<ul style="list-style-type: none"> <li>● A prolonged emotion</li> <li>● Gradual onset</li> <li>● Inner corners of eyebrows are raised and can be drawn together</li> <li>● Heaviness in upper eyelids</li> <li>● Lower eyelid can remain neutral or be raised, depending on the intensity of the sadness</li> <li>● A downward and unfocused gaze can be observed</li> <li>● Corners of the mouth pull downwards</li> <li>● Mouth is semi-closed</li> </ul>
Tenderness	<ul style="list-style-type: none"> <li>● Relaxed eyelids</li> <li>● Open and natural eyes</li> <li>● Relaxed brow and eyebrows</li> <li>● Gaze is directed at object/subject</li> <li>● Mouth is semi-open</li> <li>● Corners of mouth extend upwards</li> </ul>

This table indicates the facial elements through which the basic emotions are signified. Dael, Mortillaro and Scherer (2011:1086) explain that all other nonbasic emotions are classified as

“blends” of the basic emotions. As argued in Chapter 3, communication depends on both signs, and interpreters of those signs. Humans employ multimodal embodied knowledge to recognise and interpret emotions (Veenendaal, Daly, Jones, Gang, Vartak & Patwardhan 2016 [sp]). An individual’s intended emotion can be mis-interpreted as a different emotion (Olszanowski et al. 2015:4). In most cases, however, “[T]he human brain is expert in analyzing rapidly and precisely facial features, especially emotional expressions representing a powerful communication vector” (Krolak-Salmon, Hénaff, Isnard, Tallon-Baudry, Guénot, Vighetto, Bertrand & Mauguière 2003:446). The individual’s ability to interpret emotions successfully and efficiently, is crucial for the development of their social intelligence (Massey 2002:1; Mattavelli, Sormaz, Flack, Asghar, Fan, Frey, Manssuer, Usten, Young & Andrews 2014:1684). Emotion, however, is signified through more than facial expressions. All forms of nonverbal communication contribute to the individual’s expression of emotions (Atkinson, Dittrich, Gemmell & Young 2004:717).

Montepare, Koff, Zaitchik and Albert (1999:133-134,146), as well as Gunes and Piccardi (2006:[sp]) and Dael et al. (2011:1085) state that emotion is often studied in relation to facial and vocal expression, leaving the other expressive qualities of the body relatively unexplored. The body is the locus of emotion (Shafir et al. 2016:2) and as such, emotional expression relies on the face and the body (Destephe, Hashimoto & Takanishi 2013:386). According to Gunes and Piccardi (2006:[sp]), humans employ multimodal expressive behaviour and facial expression constitutes only a single expressive modality. The study of emotion should thus investigate the dynamic interactions of the entire bodymind (Atkinson et al. 2004:717; Mauss, Wilhelm & Gross 2004:631).

#### 4.3.3 THE BODY AS LOCUS OF EMOTION

Mauss et al. (2004:658) postulate that emotion is embodied (as explicated in Chapter 2). Colombetti (2010:145) agrees that “the body is a vehicle of meaning”. Embodied emotion is signified through static presentations of the body (for example, in photographs), static body

postures<sup>204</sup>, and dynamic movements (Atkinson et al. 2004:720; Dael et al. 2011:1085). Following Darwin (1882), Tsachor and Shafir (2017:1) argue that movement and emotion is bidirectional; that emotion can be affected by a change in body attitude or movement, and vice versa. Michalak, Troje, Fischer, Vollmar, Heidenreich and Schulte (2009:580) agree with Dael et al. (2011:1099) who state: “emotion components systematically affect response patterning in body posture and action”. One’s voluntary choice of body attitude and movements will thus affect one’s emotions (Tsachor & Shafir 2017:1,2). Bloch et al. (1987:2) argue that acting involves learnt behaviour and as such, the specific behaviour can also be taught. Actors can be trained to perform particular emotional patterns with accuracy and speed to convincingly portray the required emotion of the character (Kalawski 2013:182).

Atkinson et al. (2004:720) state that actors, directors and dramatists recognise and exploit the fact that body movements and attitudes signify certain emotional states. An actor training programme, such as the one in question, should thus incorporate the body movements and attitudes through which actors can evoke the characters’ emotions. LMS offers a “well-established and widely accepted systematic language for describing and documenting movement... it captures various qualitative motor elements... in addition to quantitative aspects of the movement” (Shafir et al. 2016:2). Shafir et al. (2016:1) conducted a study to analyse and validate the dynamic motor elements of the body through which emotion can be expressed, using LMS. They found that a unique set of motor elements can be associated with a specific emotion. Shafir et al. (2016:2) continues that the expression of these motor elements is influenced by personal uniqueness and by specific circumstances, and that slight varieties in actions and movements may thus occur. There are, however, common characteristics in the motor movements pertaining to each specific emotion. Tsachor and Shafir (2017:5) explain that the qualities of these motor movements can be described according to the LMS definition of Effort (as explicated in section 4.2.2), Shape and Space.

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<sup>204</sup> I include the term ‘posture’ as it is used in certain scholarships. ‘Posture’ refers to the orientation of the body but could be perceived as a fixed position. The dynamic body is in continuous motion. To support this notion, I prefer the term ‘body attitude’.

According to Pisk (2019:xxxv) how the body is shaped is the outer manifestation of the inner environment. Adrian (2018:11) describes shape as “the inner attitude of an individual as it radiates outward changing the visible shape of the body”. The body thus sculpts itself within space by combining components of Shape with certain Effort qualities (Tsachor & Shafir 2017:5). Shape qualities that are affinities to Effort qualities include rising, sinking, spreading, enclosing, advancing and retreating<sup>205</sup> (Hackney 1989:4). Tsachor and Shafir (2017:5) explain that the action of reaching upwards implies a dynamic movement within Space. When reaching upwards, the torso elongates, which indicates the embodiment of both a rising Shape quality and a Light Effort component. Similarities, in terms of spatial expression, exist between LMA and Alba Emoting (Kemp 2012:186). LMA categorise the Effort qualities of Light, Indirect, Sustained and Free as Indulging or Retreating elements. Strong, Direct, Sudden and Bound Effort qualities are referred to as Fighting or Approaching elements (Casciero 1998:198). Alba Emoting refers to the tension and relaxation of the dynamic body attitude to indicate the same movement qualities (Kemp 2012:186). Affinities between LMA’s definition of Space, Shape and Effort are summarised as follows:

**Table 4.2 The affinities between Space, Shape and Effort (Tsachor & Shafir 2017:5)**

SPACE	SHAPE	EFFORT
Upwards	Rise	Light
Downwards	Sink	Strong
Side across	Enclose	Direct
Side open	Spread	Indirect
Backward	Retreat	Sudden
Forward	Advance	Sustained

The embodiment of each set of affinities signifies a different emotion. Personal uniqueness will influence the individual’s experience and expression of these emotions. Human congruencies will, however, enable the signifying of particular emotions irrespective of the individual’s cultural paradigm. For example, the combination of light and rising movements signifies happiness, while its opposite – the combination of sinking and strong movements – indicates sadness (Shafir et al. 2016:8-9). Other emotional effector patterns, as indicated through dynamic body movements, are elucidated in Table 4.3 below. LMA thus offers a means through which the actor can physically

<sup>205</sup> The Laban/Bartenieff Institute of Movement Studies (LIMS) more recently ascribed the terms ‘ascending’ and ‘descending’ to explicate these qualities.

manifest inner emotions (Casciero 1998:25; Bloom 2018:71). Alba Emoting also offers particularly useful tools for the actor (Beck 2010:141,143). Alba Emoting allows actors to embody specific emotional states which are “separate from, but in the service of, what might be called character and given circumstances, which (the) actor then registers and interprets in subjective terms to connect to the given material” (Blair 2008:47). The following table draws from LMS (Shafir et al. 2016; Tsachor & Shafir 2017); Alba Emoting (Bloch 2018); Ekman and Friesen (1975); Gunes and Piccardi’s Bimodal Face and Body Gesture Database (2006), as well as the research on emotion recognition conducted by Atkinson et al. (2004), to explicate the ways in which the body signifies emotion:

**Table 4.3 Emotion expressed through the dynamic body (based on Gunes & Piccardi 2006[sp]; Atkinson et al. 2004:723-724; Ekman & Friesen 1975:48; Shafir et al. 2016:9,11; Tsachor & Shafir 2017:3; Bloch 2018:106)**

EMOTION	QUALITIES OF THE DYNAMIC BODY
Surprise	<ul style="list-style-type: none"> <li>● Hands reach towards the head, often touching areas of the head or the face</li> <li>● Body retreats</li> </ul>
Fear	<ul style="list-style-type: none"> <li>● Abrupt onset</li> <li>● Trembling hands</li> <li>● Body tenses, withdraws, encloses, condenses</li> <li>● Retreating, condensing, binding, enclosing movements occur</li> <li>● Bound flow</li> <li>● A backward directorial attitude can be observed</li> </ul>
Disgust	<ul style="list-style-type: none"> <li>● Hands close parts the body, especially the face</li> <li>● Body retreats</li> <li>● Head drops</li> </ul>
Anger	<ul style="list-style-type: none"> <li>● Abrupt onset</li> <li>● Hands on hips or waist or arms crossed</li> <li>● Clenched fists, could be accompanied by a pointing finger</li> <li>● Raised arms</li> <li>● Expansive, approaching or advancing movements and directional attitude</li> <li>● Stomping feet</li> <li>● Strong, sudden, direct or advancing movements</li> <li>● The head is forward and low</li> </ul>
Happiness	<ul style="list-style-type: none"> <li>● Relaxed body orientation</li> <li>● Lightness and free flow</li> <li>● Vertical (open) body attitude</li> <li>● Arms lifted, extending outwards</li> <li>● Hands shake, clap or make fists</li> <li>● Jumping up and down or skipping</li> <li>● Rising, spreading, light, free, upward and rhythmic movements</li> <li>● Head orientation is backwards</li> </ul>
Sadness	<ul style="list-style-type: none"> <li>● Body retracts</li> <li>● Shoulders drop</li> <li>● Head drops forwards and down</li> <li>● Hands and arms cover face and parts of the upper body</li> <li>● Slow movements</li> <li>● Passive weight</li> </ul>

Tenderness	<ul style="list-style-type: none"> <li>● Smooth and relaxed movement qualities</li> <li>● Forward, engaging directional attitude</li> <li>● The head is inclined to tilt sideways</li> </ul>
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Shafir et al. (2016:12) posit that even though there are several motor elements associated with each emotion, not all the elements have to be present for a certain emotion to manifest. The actor’s task is to select the motor elements that best suit the character and the situation, so that the actor may signify the character’s emotions. Pisk (2019:xxxv) explains “[T]he motivations of your movements spring from physical, emotional and mental sources and your actions... There are many interactions and endless permutations”.

Another important factor in signifying emotion, is duration (Kemp 2012:165). According to Ekman (2005:36) “[D]uration... distinguishes emotions from other reflexes and moods”. Emotions such as fear, anger, disgust and surprise occur rapidly, have heightened moments of intensity and diminish rapidly. Sadness and background emotions<sup>206</sup> occur and diminish gradually. These temporal patterns of emotion relate to Laban’s identification of States and Drives (see section 4.2.2). States are present at the onset and conclusion of an emotion, while Drives (excluding Action Drives) are evident during emotionally intense moments (Kemp 2012:165). Movements are naturally connected to breath (Pisk 2019:xxxvi). Breath is also a key factor in signifying the duration of an emotion. As stated previously, emotion is induced when facial expressions and dynamic movements combine with particular breathing patterns (Bloch 1993:125). As such, a discussion on the breath patterns associated with the basic emotions, follows.

#### 4.3.4 BREATH AND EMOTION

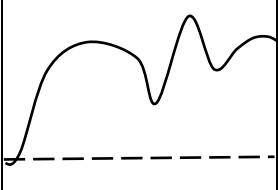
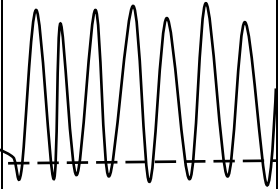
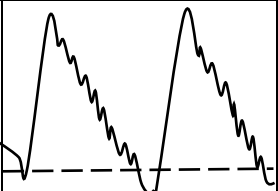
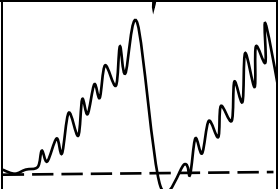
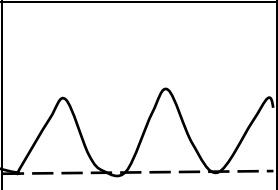
According to Munro (2017:21), breath is a key element of the live body. Breath provides the body with “life giving air” (Page 2018:125). Breath also affects the movement of the body and is, in turn, affected by it (Lessac 1997:20). Breath thus steers the dynamic interaction between the environment and the embodied being (Munro 2017:21). Inhaling and exhaling can occur through the nose and through the mouth and both inhalation and exhalation are associated with the

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<sup>206</sup> As explicated in section 2.2.2.2, background emotions refer to emotions that recur frequently or are sustained over substantial time periods (Kemp 2012:165).

signifying of different emotions. Lessac (1997:24) states: “[S]omewhere between the fundamental acts of inhaling and exhaling lie the harmonics of crying and laughing, fear and joy, anticipation and astonishment, gentle blowing and whispering, sobbing and sighing, disappointment and ecstasy!” Mastering breath as a signifier of emotion can greatly aid the actor’s interpretation of emotional moments (Lessac 1997:24). Bloch (2018:102) explains that each basic emotion correlates with a particular breath pattern. These respiratory patterns are under voluntary control. The actor’s embodiment of a breath pattern associated with a particular emotion, will result in the actor’s experience and signifying of that emotion. Bloch (2018:103) identifies the breath patterns associated with fear, anger, happiness, sadness and tenderness as follows:

**Table 4.4 The breath patterns associated with emotions (according to Bloch 2018:103)**

EMOTION	QUALITY OF BREATH	SCHEMATIC PRESENTATION
Fear	<ul style="list-style-type: none"> <li>● Rapid breath (Ekman &amp; Friesen 1975:48)</li> <li>● Frequency of breath is highly variable</li> <li>● Amplitude increases markedly</li> <li>● Expiratory pause is absent</li> <li>● Inspiratory actions are irregular and reach a “plateau” at times</li> </ul>	
Anger	<ul style="list-style-type: none"> <li>● Sharp inhalations and exhalations</li> <li>● A large increase in amplitude occurs</li> <li>● Frequency of breath increases rapidly</li> <li>● Expiratory pause is absent</li> </ul>	
Happiness (laughter)	<ul style="list-style-type: none"> <li>● Smooth inhalations</li> <li>● A large increase in the amplitude of breath</li> <li>● A slight decrease in the frequency of breath</li> <li>● Short or absent expiratory pauses</li> <li>● A rhythmic expiratory action occurs</li> </ul>	
Sadness	<ul style="list-style-type: none"> <li>● The amplitude of breath increases</li> <li>● There is a slight decrease in frequency</li> <li>● Expiratory pauses are short or absent</li> <li>● Rhythmic inspiratory breaths occur</li> <li>● Smooth exhalations</li> </ul>	
Tenderness	<ul style="list-style-type: none"> <li>● Expiratory pause is always present</li> <li>● No changes occur in the frequency or amplitude of breath</li> </ul>	



Breath is one of the elements of emotional expression that is under voluntary control. Breath, facial expressions and dynamic body movements can be embodied by the actor to signify the emotions of the character. Meaning is generated through cognitive and emotional dynamics (Munro et al. 2008:45). The elements of emotion under voluntary control thus form part of the signals the actor selects to convey meaning and to impact an audience(s) (Munro et al. 2008:45). When the actor combines the emotional facial expressions of a particular emotion with the affiliating dynamic body movements and correlating breath patterns, they become a signifier of that emotion. The actor ultimately contributes to the fact that “[S]tories can evoke real emotions about unreal events” (Oatley & Johnson-Laird 2013:140).

The processes through which film actors and theatre actors, respectively, evoke emotions during performance, are similar. Gosselin et al. (2005:244) agrees that “actors frequently must portray the emotions experienced by their characters”. Their signifying of emotion, however, differs according to the demands of the medium. According to Ruch (2005:89), emotions vary in intensity. The level of intensity is reflected in one’s behaviour. As argued in Chapter 3, film actors mostly employ intimate or conversational communicative behaviour. Therefore, in most cases, it is not necessary for film acting students to embody emotion to its maximum intensity. Film actors can continuously engage on an intimate or conversational level with the physiological arousal of emotion through physical means, so that effective emotional induction may occur with ease. Rix (2001:211) explains: “[T]his is the “magic moment” when the individual’s genuine emotion emerges... from the practiced pattern”.

Rix (2001:211) argues that the embodiment of emotion causes biochemical flooding in the body. Bloch (2018:124) states that students can potentially remain in the emotional state they induced. A process through which the effects can be neutralised should therefore form part of actor training pertaining to emotion. Garnefski, Kraaij and Spinhoven (2001:1311), as well as Koole (2009:4) posit that emotional regulation is key to well-being and optimal functioning. Different bodymind approaches and meditative practices can be employed for this purpose. Pisk (2019:4) explains that the release of the spine is central to the release of emotion. The actor’s spine should gain or regain flexibility so that tension may be released throughout the body and its various connected components. Bloch (2018:124-126) designed a process called the ‘step-out’ through

which students release the emotion from the body, in part through the release of the spine. Lessac Kinesensics identifies several 'body pain relievers' and 'relaxer energisers'. Lessac and Kinghorn (2014:17) posit that the bodymind instinctively knows how to release itself from tension. The body organically engages in actions to overcome pain and discomfort. Such actions include stretching<sup>207</sup>, shaking and releasing the body without necessarily giving in to gravity (Munro 2017:17). The actor's mindful engagement with these actions will enable the release of tension and emotion.

Rix (2001:215) argues that the application of emotional induction processes in performance, when done effectively, should seem 'invisible'. The actor should mindfully engage in signifying the pre-determined performance score, of which emotional expression forms a part. Munro et al. (2008:44) explain: "for an actor to perform his or her role effectively, the audience has to recognise the behaviour presented by the actor... as being believable (and) identifiable". As stated previously, the successful actor presents signifiers that contribute to the verisimilitude of the medium. The actor has to achieve believability with every performance of the score (with every presentation of cluster of signifiers) or sections thereof, a process which requires mindfulness. Building on section 2.2.2.7, mindfulness as part of actor training can now be discussed.

#### 4.4 MINDFULNESS IN PERFORMANCE

This section builds on section 2.2.2.5. The cultivation of mindfulness is of key importance to the actor, in both theatre and film, as the actor is required to repeat the pre-determined performance score while taking the variations of each performance into consideration. The actor has to be mindfully aware to make the necessary adjustments in performance and to prevent potential obstacles from becoming interferences.

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<sup>207</sup> Lessac Kinesensics refers to stretching as 'body yawning' or 'reaching'.

#### 4.4.1 INTRODUCTION

As previously elucidated, the actor in performance “reproduces what has been done before” (Silverberg 1994:2). The film actor thus repeats their performance score, or sections thereof (albeit not in a logical trajectory during the film-making process). The score is determined by the actor’s embodiment and enunciation of the performative qualities embedded in the script, as discussed previously. With every performance of a rehearsed or previously performed action, the actor as character must convince the audience that they experience the moment for the first time, without anticipating the next. Silverberg (1994:3) states that actors can achieve this sense of reality when they are fully present in the moment. Actors as characters have to respond to the internal and external stimuli that form part of their (both the actor and the character’s) environment in every particular instant. Actors have to “re-educate (themselves) to look and see... to listen and to hear” (Stanislavsky 1986:77). In other words, actors have to mindfully engage with the pre-determined performance score during every performance thereof. Chekhov (1991:43) argues that the actor’s bodymind should be sensitive to the impulses it receives so that the actor may express these impulses during performance. When mastered, the actor feels “inwardly richer and outwardly freer” (Chekhov 1991:47).

In order to master mindfulness in performance, the actor has let go of interfering thoughts or ‘self-interferences’. The bodymind is easily distracted: “[T]he mind tends to wander” (Kabat-Zinn 2005:22). The actor is often concerned with self-judgements (negative, as well as positive affirmations) and interferences. Kabat-Zinn (2005:25) states that the individual is unable to experience calmness and relaxedness when their bodymind is dominated by judgements and unawareness. These qualities interfere with the individual’s ability to think, feel and act clearly. The individual is, however, usually unaware of these limitations and “the self-destructive behaviors they often result in” (Kabat-Zinn 2005:25) (spelling in original).

Mindfulness for the actor is thus twofold:

- the actor should decrease self-interfering thoughts; and
- engage in the moment-to-moment unfolding of the pre-determined performance score.

As such, the two focus areas will be:

- the actor's mindful reactions in the moment of performance (informed by inner- and outer- stimuli); this notion is referred to as 'impulse-reaction'; and
- minimising interfering thoughts during performance.

These two areas can now be discussed.

#### 4.4.2 IMPULSE-REACTION

Reactions manifest based on impulses. This process involves a continuous feedback loop between the body and the brain (bodymindedness). Munro (2017:13) explicates this continuous feedback drawing from the Lessac Kinesensics notion of SPAR, as well as elements of Embodied Cognition and Radical Embodied Cognitive Neuroscience. SPAR is an acronym used in Lessac Kinesensics pedagogy for sensation; perception; awareness; and response (Lessac 1990:23). Munro (2017: 13) explains that these are the four markers involved in the process of bodymindedness. Although the four elements are discussed in a particular order, the process is fluid and simultaneous, rather than linear:

- **Sensation:** Sensing indicates the body's action or reaction to stimuli experienced through the five senses and the different physical filters of the body. These filters include interoception, proprioception and exteroception (Munro 2017:13). Hurt (2014:43) explains that actors become self-reflective and are able to identify sensations when they focus their attention inward. Munro (2017:13) argues that sensing possibly draws on the activities of the reptilian brain<sup>208</sup>, and as such, a survival response is activated and experienced.
- **Perception:** This step involves the actor's investigation of the significance of their experience (Hurt 2014:43). The actor engages with action/reaction through their unique filters. Activities of the limbic system potentially trigger an emotional response (Munro 2017:13).
- **Awareness:** Embodied cognition enables a process of awareness of one's own multimodal experiences and reactions. The bodymind is engaged and "critical and interpretative

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<sup>208</sup> The reptilian brain forms part of the Triune brain theory. The Triune brain theory describes the overarching structural organisation of the brain, as discussed in section 4.2.1.

thinking contributes to the awareness of the gestalt process” (Munro 2017:13-14). Hurt (2014:43) states that the actor discovers elements of their own bodymind. This knowledge enables the actor to engage in self-teaching.

- **Response:** According to Kabat-Zinn (2005:11), humans tend to react automatically and unconsciously to stimuli from the inner- and the outer- environment. Response within the Lessac Kinesensics pedagogy, advocates for mindful engagement in the moment, so that one may choose and facilitate the most effective response to one’s impulses. (Munro 2017:14).

Lessac Kinesensics offers several explorations to improve the individual’s awareness of the emotional and neurological experiencing systems within their own body (Lessac 1997:203) and enables a sensing process of one’s moment-to-moment existence (Hurt 2017:192). Lessac Kinesensics is therefore a useful approach when training actors to be mindfully aware, so that they may *respond*, rather than *plan* when performing. One of the explorations is referred to as ‘The Inner Environment’.

#### 4.4.2.1 LESSAC’S INNER ENVIRONMENT

Lessac and Kinghorn (2014:7) state that most individuals have a greater awareness of the external environment and its associated stimuli than of the internal environment and its related impulses and reactions<sup>209</sup>. Lessac Kinesensics differentiates between the outer environment and the inner environment. This view correlates with Stanislavsky (1986: 87) who distinguishes between external attention – attention that can be placed on objects outside of the individual, and inner attention – which centres on the elements experienced through one’s senses. Elements in the outer environment can impact the individual in a positive or a negative manner. Lessac and Kinghorn (2014:8-10) explain that negative elements, physical or emotional, act as poisons or antidotes to the individual’s inner environment. By cultivating an awareness of the body’s organic resources, the individual is able to release tension and to increase their well-being. One of the creative explorations within the Lessac pedagogy with this specific focus, invites the actor to

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<sup>209</sup> Lessac and Kinghorn write from a specific cultural perspective. It can be argued that their statement would not apply to all cultural paradigms.

envision an ideal place in nature<sup>210</sup>. The actor is guided through a process of imaginary exploration in which they engage in the environment through all of their senses. Poisons or antidotes that make the environment uninhabitable are gradually introduced. Actors become aware of their emotional responses to these poisons or antidotes and are then invited to take the appropriate actions. Actors therefore identify the motivations for their actions, isolating each impulse before a reaction occurs. An awareness of the bodymind's involvement in the imaginary activities, enables the actor's organic experience of the process of acting and reacting (Lessac 1997:204). Actors also develop their ability to pay inner attention, a crucial part of acting, as the majority of the character's life "takes place in the realm of imaginary circumstances"<sup>211</sup> (Stanislavsky 1986:87).

Sanford Meisner's approach to actor training also cultivates *responsiveness*, as opposed to *planning*, during performance (Blair 2008:43). Krasner (2010:159) agrees that reacting, or spontaneous communication, forms the basis of Meisner's repetition technique. As such, elements of the Meisner Technique are explicated. These elements will be incorporated in the designing and teaching of the film acting training programme that forms part of this study.

#### 4.4.2.2 MEISNER'S REPETITION EXERCISES<sup>212</sup>

The Meisner technique is a progressive sequence of exercises intended to disengage actors from dialectical thought processes and to engage them with, what Meisner considers, their 'basic instincts' (Malague 2012:122). Meisner's work evolves around the principle of the reality of doing (Esper & DiMarco 2008:23). As part of Meisner's focus on the point of doing, he introduced a series of 'repetition exercises' (Krasner 2010:158). Meisner, Longwell and Pollack (1987:29-30) discuss the first of these explorations: Actors verbalise their observations of another actor. One actor would, for instance, say 'You have blue eyes' and the other actor would respond 'I have blue eyes'. The core of the sentence (blue eyes) is repeated numerous times while the actors

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<sup>210</sup> The exploration was designed by Deborah Kinghorn, a Master Teacher of Lessac Kinesensics. Kinghorn first presented the 'Inner Environment Journey' at the Lessac Conference in 2004 (Kinghorn 2019/10/15).

<sup>211</sup> The brain does not distinguish between real and imaginary circumstances (Zebende, Oliveira-Filho & Leyva-Cruz 2017:[sp]).

<sup>212</sup> Meisner uses the term 'exercise'. As explicated before, I prefer the term 'exploration'.

continue to deduce each other's behavioural patterns. Silverberg (1994:15) cautions that actors should "[N]ever do anything more than is actually happening". This asks for the actor to mindfully engage in the moment. Actors should simply repeat what they hear without pausing to think about it, to access the actor's instinctive behaviour (Silverberg 1994:23). Meisner et al. (1987:29-30) argue that actors who mindfully observe, become instinctively aware of any changes in their own, or one another's behaviour. Krasner (2010:158) explains that the process of repetition further enables actors to deduce one another's emotions, feelings and thoughts. Actors' observations deepen. Instead of uttering a sentence, such as 'You are laughing at me' the actor would say 'You think I am ridiculous'- addressing the emotions associated with the other actor's actions. Silverberg (1994:29) explains that the actor's interest shifts from that which is being asked to that which is being communicated<sup>213</sup>.

Silverberg (1994:44-45) states that during the explorations actors may feel as though the explorations are monotonous or tedious and they might become infuriated or frustrated. At some point though, one of the partners will organically feel the impulse to change the course of the conversation (Esper & DiMarco 2008:38). This organic change is possible when actors are "fully *being with* another human being" (Silverberg 1994:41); in other words, actors listen and respond truthfully. Meisner's repetition exercises allow actors to focus on their fellow actors and to enjoy interplay. As a result, communicative behaviour between actors extends beyond words and focuses on the subtext. Krasner (2010:159) explains: "[A]s the actor receives the stimuli, they then feed it to the imagination and personal associations. The actor responds by acting on the stimuli, creating an 'impulsive' behaviour that emerges truthfully and spontaneously from reactions rather than from pre-planned behaviour". Silverberg (1994:49) asserts that if acting is defined as "living truthfully under imaginary circumstances", the repetitious explorations offer a means through which the actor can explore *living truthfully*.

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<sup>213</sup> The next phase of the repetition exercises is when actors improvise scenarios called 'The knock on the door' (Krasner 2010:158). Although I acknowledge the value of these exercises, I do not incorporate them into my training programme. As such, a discussion on these explorations is excluded.

#### 4.4.2.3 LEVELS OF CONCENTRATION

Michael Chekhov's approach to embodied actor training also emphasises intuition, rather than analysis, as part of the actor's process of character creation (Daboo 2007:267). Chekhov (2002:2) explains that the first requirement of becoming an actor "is extreme sensitivity of body to the psychological creative impulses". Chekhov developed a number of explorations to increase the actor's awareness of their own impulses and correlating responses (Chamberlain 2010:70). These processes, as stated above, involve the imagination. Chekhov (according to Chamberlain 2004:46), claims that actors should develop a heightened level of concentration<sup>214</sup> to effectively imagine and manifest the characters they portray. A heightened level of concentration will enable the actor to experience the feelings of the character (Chekhov 2002:26). Concentration can be unwilled and easy to maintain. Concentration can also be willed and requires a conscious effort to uphold. Willed concentration occurs when an individual has to overcome an inner resistance and bring their attention to an internal or external object. In Stanislavsky's terms, the actor shifts their inner focus to an outer focus. Stanislavsky identifies three circles of attention: small, medium, and large (Stanislavsky 1986:82-83). Each of these circles indicates the size of the area in which the actor's focused bodymind engages<sup>215</sup>. Stanislavsky makes use of objects to help actors concentrate on their immediate environment, and to determine the size of the actor's circle of attention. Once the objects are removed, the actors' attention have to replace the physical objects. Stanislavsky (1986:84) states "[Y]our attention will slip and become dissipated in space. *You must collect it again and redirect it as soon as possible to one single point or object...* (emphasis in original)". Chekhov's explorations in concentration also focus on developing actors' abilities to bring their wandering minds back to a particular task (Chamberlain 2004:46). As stated previously, Meisner's repetition exercises could seem tedious to the actor or cause frustration. Actors' concentration could therefore deviate during the exercises. Combining aspects of Stanislavsky's and Chekhov's approaches to concentration, with the elements of Meisner's repetition exercises, could enable the actors' unwilled, rather than willed, concentration. The actor's willed concentration, i.e. their mindful impulse-reactions, rely in part on the actor's ability

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<sup>214</sup> Possibly referring to acute mindfulness.

<sup>215</sup> A small circle of attention relates to a small psychological kinesphere (section 3.4.2) and can be compared to communicative behaviour on an intimate/confidential or conversational/bridging level (see section 2.7).



to eliminate interfering thoughts. The notion of elimination self-interference can now be elucidated.

#### 4.4.3 ELIMINATING SELF-INTERFERENCE THROUGH THE TECHNIQUES OF THE INNER GAME

Lin, Chang, Zamon and Midlarsky (2007:139) argue that performance anxiety affects most musicians at some point in their careers. This anxiety affects the musician's "intricate behaviour that involves a sequence of skilled actions that may easily be disrupted, with unfortunate consequences" (Lin et al. 2007:139). The same argument can be made for actors. The actor is expected to give plausible performances despite these anxieties. Acting programmes however, rarely address the ways in which actors can overcome this obstacle (Page 2018:100).

Timothy Gallwey (*The Inner Game of Tennis* 1974) originally defined the techniques of the Inner Game by applying it to sport. Barry Green subsequently related the concept of inner/outer to music (*The Inner Game of Music* 1987). The concept of inner/outer are applied to the art of acting<sup>216</sup>, since the principles of the Inner Game are relevant to any area of life. The Inner Game techniques advocate mindfulness. Gallwey (2008:xviii) explains that a performer can enhance their relaxed concentration, confidence and awareness through the application of the Inner Game techniques, so that they may experience more freedom and spontaneity in performance. Page (2018:108) agrees that mindfulness training enables the actor to be more receptive, responsive and present during performance. Inner Game techniques encourage the performer to recapture a state of childlike innocence<sup>217</sup> and to apply their mature knowledge to this curiosity (Gallwey & Green 1987:12). Ultimately, the actor's mind will be at peace, so that they may effectively embody and envoice the character they portray.

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<sup>216</sup> As explicated in section 2.2.2.

<sup>217</sup> This relates to Lessac's notion of 'childlike curiosity'. Lessac (1997:65) explains: "find that child still within you with (our) own genuine, fresh vulnerability and freedom!"

#### 4.4.3.1 THE TWO GAMES

A game can be defined as an activity that involves one or more person(s) and can be physical (the Outer Game) or mental (the Inner Game) (Gallwey 2008:103-104). Each person or player has a motive and an objective for playing<sup>218</sup> and has to overcome a number of obstacles in order to achieve this goal(s). Gallwey and Green (1987:21) argue that people are aware of their engagement in an Outer Game, as this game is played in the “outside world, against outside opponents”. Timothy Gallwey emphasises another, subtler, less observable game – the Inner Game (Gallwey & Green 1987:21-22). Although the Inner- and the Outer- Games manifest simultaneously, one of the two may be prioritised (Gallwey 2008:125). Gallwey and Green (1987:23-24) aver that many performers try to “improve their performance by increasing their potential through practicing and learning new skills”. The Inner Game differs in that it aims to lower the level of self-interference while training potential, so that the performance may be an effective reflection of the actor’s abilities.

#### 4.4.3.2 THE INNER GAME APPROACH TO SELF-INTERFERENCE

The Inner Game techniques enable an awareness within the performer of self-interferences (as discussed previously), so that solutions for this problem may be found (Gallwey & Green 1987:23). Munro (2017:12), as well as Lessac (1990:3-4), describes awareness as the individual’s ability to critically self-reflect on as well as in action<sup>219</sup>. According to Gallwey and Green (1987:31), the bodymind is “the best learning facility of all”. Lessac and Kinghorn (2014:17) agree: “the body knows how to take care of itself instinctively”. It provides immediate feedback in thousands of ways<sup>220</sup>. When performers’ foci shift from their embodied knowledge to their self-interfering thoughts, they deny themselves access to the guidance and knowledge their bodies offer (Gallwey 2008:35-36). Gallwey and Green (1987:29) explain that even though these thoughts

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<sup>218</sup> Play is an important learning tool. A sense of play allows the student to accept (and celebrate) the uncertainties involved in exploring while simultaneously acknowledging ethical and physical boundaries. Students can make unexpected discoveries through deliberate playfulness (Munro 2017:15).

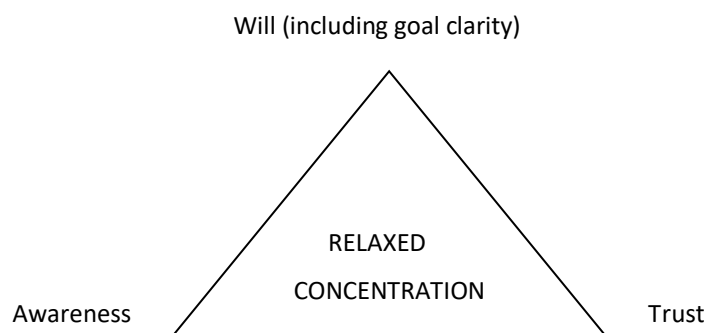
<sup>219</sup> Donald Schön was the first person to refer to this notion as reflect-in-action and reflect-on-action (see Schön 2017).

<sup>220</sup> As explicated in section 2.1.2, feedback loops manifest due to the interaction between the bodymind and the environment (Blakeslee & Blakeslee 2007:5-10; Cook 2014:86).

may sometimes be valid, they still interfere with performers' abilities to focus their full attention on their objectives. Kabat-Zinn (2005:21) states: "much of the time our mind is more in the past or the future than it is in the present... we may be only partially aware of what is actually occurring in the present". Self-interference should be kept to a minimum so that the actor may perform mindfully and with ease. Gallwey and Green (1987:34) offer techniques with which the actor's self-interference can be minimalised. These solutions are summarised in the 'Triangle for relaxed concentration'<sup>221</sup>.

#### 4.4.3.3 THE TRIANGLE OF RELAXED CONCENTRATION

Gallwey and Green (1987:42) explain that the secret of playing the Inner Game lies in the successful development and balancing of the three skills: awareness, will and trust, as the following triangle illustrates. When these elements are balanced moments of mindfulness, in which peace and stillness can be experienced amidst activity, occur (Kabat-Zinn 2005:60). Each of these elements, how they contribute to a state of Relaxed Concentration, and the means through which they can be improved will then be defined.



**Figure 4.1 The triangle of Relaxed Concentration (Gallwey & Green 1987:42)**

##### 4.4.3.3.1 AWARENESS

Page (2018:96) views awareness as a crucial part of consciousness. He states that awareness continuously monitors the individual's inner- and outer- environments "without them being at the center of attention" (Page 2018:96). Thoughts, however, can easily become the 'centre of attention' and steer the individual's attention away from the present moment (Kabat-Zinn

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<sup>221</sup> This aligns with Caine and Caine's (2005:7) notion of relaxed awareness.

2005:22). Page (2018:96) posits that when enhanced attention is paid to awareness, the individual achieves mindfulness. To be mindfully aware, the individual can take the stance of an impartial witness to their own experience. In doing so, the individual will recognise self-interfering thoughts and learn to overcome them, rather than to get distracted by them (Kabat-Zinn 2005:33). Kabat-Zinn (2005:34) continues that one should simply accept self-interfering thoughts. One should not judge them, as that would escalate the problem of self-interference. Kabat-Zinn (2005:38) explains that acceptance implies simply experiencing things the way they are. When one accepts self-interfering thoughts, they disappear. Kabat-Zinn (2005:39) explains: “We recognize them and we just don't pursue them any further. We let them be, and in doing so we let them go”.

The actor who takes the stance of an impartial witness, will experience less judgement and self-interferences. Gallwey and Green (1987:41) state that performers learn more rapidly when they are aware of their intentions and how these intentions correlate with the outcomes of their actions. Performers who pay attention to self-interferences, however, usually try to determine ‘what went wrong’ and then overcompensate for their perception of mistakes. As a result, actors’ focus is drawn away from their portrayal characters. “Awareness, then, means simple awareness of what is happening before the ‘rush to judgement’ takes place” (Gallwey & Green 1987:41).

The ‘rush to judgement’ that Gallwey and Green refer to may be caused by external or internal distractions. These distractions are inevitable. Performers may accept or ignore the distraction(s), change aspects thereof or incorporate it into their performances (Gallwey & Green 1987:131-135). The actor, who addresses the distraction(s) in one of the aforementioned ways, will consciously focus their attention in the present moment, which will result in increased awareness and decreased frustration (Gallwey 2008:93). The performer will also experience an increased level of concentration. Kabat-Zinn (2005:35) states that the present moment can be experienced when each moment is approached as though all the elements in that moment are present for the first time. Gallwey and Green (1987:51,52) suggest that the performer focus their concentration on the present moment, by paying attention to four different elements: that which they can see, hear and/or feel, as well as that which they know in the given moment. By focusing on a subject(s)/object(s), the actor manages to exclude interferences (Page 2018:111).

Kabat-Zinn (2005:28) posits that awareness in the moment results in a change in one's relationship with the elements in the inner- and outer- environments. Kabat-Zinn (2019:[sp]) explains: "[Y]ou see more, and you see more deeply. You may start seeing an intrinsic order and connectedness between things that were not apparent before". When an individual is mindfully aware, their mind is open and receptive to learning and observing (Kabat-Zinn 2005:31) and their entire bodymind engage in the moment.

The technique of awareness can be summarised as: "(S)tability grows as I learn to accept what I cannot control and take control of what I can" (Gallwey 2008:131). Through awareness, the performer is able to get to the core of an obstacle (Gallwey & Green 1987:65). They become aware of the subtle changes in their bodymind (Gallwey 2008:118). The performer's ability to listen increases, enabling their responses to be informed by impulses and resulting in the authentic portrayal of a character (Gallwey & Green 1987:60). Awareness allows the performer to accept obstacles that cannot be altered and to remain focused on the character instead (Gallwey & Green 1987:61; Gallwey 2008:126). Even though awareness enables the performer to refocus their attention on the present moment, it can provide the performer with satisfying results only if it has clear direction. This direction is given through will (Gallwey & Green 1987:65).

#### 4.4.3.3.2 WILL

Will refers to the intensity and the direction of one's attention (Gallwey & Green 1987:41). Kabat-Zinn (2005:45-46) explains: "people have to kindle a vision of what they really want for themselves and keep that vision alive in the face of inner- and outer- hardships, obstacles, and setbacks". In the case of the actor, the results of a performance may be twofold: the actor's accomplishment of a specific goal, and their subjective experience, while aiming to reach this goal. The latter is often neglected. The Inner Game however, focuses on three areas of performance: the actual performance, or achievement of goals; the quality of the performer's experience, which includes enjoyment; and what the performer learns while reaching for their goals (Gallwey & Green 1987:38). These three elements of performance are intertwined and when they are in balance, the entertainer's success in each individual area increases. Gallwey and Green (1987:39) illustrate these three elements as a triangle:



**Figure 4.2: The Goals Triangle (Gallwey & Green 1987:39)**

Gallwey (2008:122 & 123) differentiates between being concerned with winning and being concerned with the effort to win. Kabat-Zinn's (2004:34) perspective correlates with that of Gallwey. He states: "[T]o a great extent, our ability to influence our circumstances depends on how we see things" (Kabat-Zinn 2005:3-4). Both of these concepts thus caution against placing too much emphasis on the outer. The actor might give a very effective performance during an audition. Whether they get the part or not is, however, not entirely within their own control. It would therefore be unreasonable for the actor to attach emotions to an outcome that they cannot control. When the actor focuses on the effort to win however, they merely aim to do their best. The actor should begin to observe each moment as it unfolds (Kabat-Zinn 2005:38). This correlates with Gallwey and Green (1987:39) who state that a focus on the effort to win allows the performer to become aware of their own feelings while performing. The performer's awareness of the feedback that they receive consequently increases, which in turn, enables a more rapid learning process<sup>222</sup>. The knowledge the performer gains will further increase their level of performance, resulting in a heightened enjoyment of the craft.

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<sup>222</sup> This notion is defined within the Lessac Kinesensics pedagogy as 'the teacher within' (Lessac 1990:1).

#### 4.4.3.3.3 TRUST

According to Gallwey and Green (1987:92), Trust is the third of the Inner Game skills<sup>223</sup>. Although the constant development of skills will increase the actor's level of trust, trust cannot be learnt or taught. In order to trust themselves, the actor has to identify and overcome the obstacles that lie in the way of trusting. These obstacles, according to Gallwey and Green (1987:92-93), include:

- **The performer's concern with their own image.** Kabat-Zinn (2005:75) explains that one's preoccupation with one's physical appearance often comes from deep-seated insecurities about the body<sup>224</sup>;
- **The performer's doubt in the amount of control they have over the situation.** According to Kabat-Zinn (2005:31-32), people often try to control processes so that the result may be what they have envisioned. This approach however, is antithetical to approaches dealing with awareness.
- **The performer's doubt in their own abilities.** Kabat-Zinn (2005:36) suggests that the actor trusts their own intuition and authority, rather than looking outside of themselves for guidance. In other words, the actor balances their inner/outer instead of focusing on and intending to control the outer.

Gallwey and Green (1987:94-97) posit that the performer's lack of trust can be resolved if they embrace a process of sensory awareness. Munro (2017:11) explains that this awareness focuses on interoception, proprioception and exteroception and enables the individual to facilitate their perception of the self in the inner- and outer- environment. This knowledge will enable the actor to let go of conscious control. Lessac and Kinghorn (2014:1) posit that the bodymind has an innate wisdom; a way of knowing that is unimpeded by habitual interferences<sup>225</sup>. This correlates with Kabat-Zinn (2005:36): "If at any time something doesn't feel right to you, why not honor your feelings?" Cultivating an attitude of 'letting go', contributes to a state of mindfulness (Kabat-Zinn 2005:39). Gallwey and Green (1987:104) outline eight techniques that can help the performer let go of the conscious control. Some techniques will resonate more with the individual than others,

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<sup>223</sup> Trust is situated in the prefrontal cortex. Will, as well as trust, is higher order brain activities (Colzato, Sellaro, van den Wildenberg & Hommel 2015:131).

<sup>224</sup> This refers to body image/body schema as discussed in section 2.1.2.

<sup>225</sup> This correlates with Blakeslee and Blakeslee (2007:54).

due to the individual's continuous and fluid emergence of the bodyminded self (Lessac 1990:8; Munro 2017:10). The eight techniques are:

- **Role playing** - Gallwey and Green (1987:105-106) suggest that the performer pretends to be another, inspiring, performer while performing. By focusing on the imitation of the inspiring performer, the actor will be able to let go of their own insecurities and habitual patterns<sup>226</sup>.
- **Becoming the material** - According to Gallwey and Green (1987:106), many performers are so concerned with mastering the technique of their art that they fail to lose themselves in the material they are communicating. The actor has to give themselves over to the thoughts and actions of the character, while in performance (following Gallwey & Green 1987:106). The actor thus gives themselves permission to engage in childlike play. Through childlike play, the actor continuously asks questions, searches for answers and discovers new sensations (Lessac 1997:261).
- **Doing something familiar** - The performer is encouraged to relate the challenges they experience in their art, to familiar activities in other areas of life. For example, a bass player in China had difficulty sustaining an even tone with his bow until he related this problem to the idea of keeping a fish on a line while reeling it in with a fishing rod. The bass player managed to even the tension in his bow while maintaining a full and resonant tone (Gallwey and Green 1987:110-111). This notion relates to 'familiar events' as elucidated in the Lessac Kinesensics pedagogy (Lessac 1990:5,23; Lessac & Kinghorn 2014:11). Familiar events refer to aesthetic actions<sup>227</sup> that the individual accesses instinctively and organically, such as breathing.
- **Letting the body take over** - Gallwey and Green (1987:113) posit that the performer will be able to let go if they allow their body, rather than their mind, to dictate their activities. When the actor is aware of the impulses of their body, their level of performance will increase. This notion thus addresses the idea of the bodymind in action and relates to Lessac's identification of body wisdom (Lessac & Kinghorn 2014:1), as explained previously<sup>228</sup>.

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<sup>226</sup> This aligns with Stanislavsky's notion of the 'magic if' (1988:54-71).

<sup>227</sup> Aesthetic actions refer to the bodymind's organic functions that can relax, as well as energise the individual (Lessac 1997:65).

<sup>228</sup> This honours a monist bodymindedness (see section 2.1.2).



- **Letting go through the use of the environment** - The performer can let go by imagining that certain elements in their environment can be embodied (Gallwey & Green 1987:115). Gallwey and Green (1987:115) explain that there may be certain qualities that lack in an individual's performance, such as energy or tenderness. The performer can overcome this obstacle by identifying objects in the environment that possess the qualities that lack in their performance, and then embody those qualities.
- **Letting go by giving over to the overload** - Gallwey and Green (1987:117) argue that when the performer overloads the brain with a multitude of instructions "it has so many things to attend to that it no longer has time to worry".
- **Letting go by giving over to the ridiculous** - Gallwey and Green (1987:119) explain that when the performer is concerned with their physical appearance while executing a task, it may be helpful for them to give over to the ridiculous. If, for example, the actor pretends that they are a fish while performing a human character, they may discover new qualities that can be incorporated as part of the role. The actor thus explores or plays with childlike curiosity (Lessac 1997:65).
- **Letting go by giving over to the impossible** - Gallwey and Green (1987:122) suggest that the performer imagines that they have to perform an impossible task. For example, if an actor plays the part of Hamlet, it would be impossible to expect him to deliver all his lines with a single breath. This impossible task may, however, help the actor to regain his breath management.

These techniques inspire a form of 'adult play'. By employing playfulness, the actor grants themselves permission to cross the boundaries of their own habitual patterns (Munro 2017:14). While honouring ethical and physical boundaries, playfulness encourages the possibility of exploring, with the intention of making new discoveries. The continuous engagement with curiosity and playfulness will enhance the actor's awareness of the interrelatedness between the inner- and the outer- environments, so that these environments may be balanced in the present moment; thus further enhancing a bodymind integration (Munro 2017:15).

According to Kabat-Zinn (2005:32-33), the principles of mindfulness are nonjudging, non-striving, acceptance, patience, embracing a beginner's mind and letting go. The Inner Game techniques offer a means through which actors can embody these principles so that they may overcome the

obstacles that prevent them from reaching their full potential. In addition to these advantages, Page (2018:101) argues that techniques pertaining to mindfulness also enhance the actor's memory capacity. Mindfulness cannot be taught; it is a result of various exploratory processes. Rather, students are invited to explore with the notion of living intentionally from one moment to the next (Kabat-Zinn 2005:19). The actor should not become devoted to the techniques of the Inner Game, but rather make use of continual creativity to increase their acting skills (following Gallwey & Green 1987:125-126). Gallwey (2008:133) argues that the actor is on a continuous journey, seeking to master the Inner Game. The Inner Game "is a process of self-discovery that naturally makes its own contribution to the whole as we learn to make the basic contribution to ourselves" (Gallwey 2008:134).

#### 4.5 SUMMARY

This chapter explicated embodied acting approaches through which the shifts from theatre acting to film acting can be taught. As indicated previously, the shifts that can be made through the use of these approaches have not been indicated; the teaching and learning of these shifts form the focus of Chapter 6. The congruent qualities of acting in theatre and film, as well as the differences between acting in these media can be explored through the embodied acting approaches that have been discussed in this chapter. Elements of these embodied acting training approaches will consequently be incorporated into the designing and teaching of the film acting training programme that forms part of this study. This programme will form the focus of Chapter 6. As argued in Chapter 2, the actor's personal uniqueness and embodied way of learning, should also be taken into consideration with the designing and teaching of the actor training programme. Huang (2002:27) states that a good educator considers each individual's characteristics and their means of processing information. An individual's thinking and learning preferences can be determined through Whole Brain Thinking strategies. These strategies share similarities with elements of Experiential Learning. Both fields employ embodied cognition as part of the teaching and learning process. The way in which Experiential Learning and Whole Brain Thinking strategies can assist in the designing and teaching of a film acting training programme, will now be explored.

## CHAPTER 5

### TEACHING AND LEARNING STRATEGIES

Fischer, Daniel, Immordino-Yang, Stern, Battro and Koizumi (2007:1) state that human beings have a unique capacity to learn through instruction, both in education and through cultural interactions. Learning involves both the individual and their social interactions. This implies that individuals learn due to the interactive relationship with the environment and with themselves in the environment. Learning thus extends beyond the individual to groups of people and forms part of a greater community (Herrmann 1996:11; Caine, Caine, McClintic & Klimek 2005:59). D'Amato and Wang (2015:42) assert that teaching and learning is an interconnected process between teacher and student. The teacher thus acts as facilitator in the environment, directing the learning experience and potential change in the student themselves. Since learning occurs in what can be perceived by the student as highly complex environments, education should pay attention to the epistemology, practice, and ontology thereof (Hugo, Slabbert, Louw, Marcus, Mac, du Toit & Sandars 2012:128). Teachers should consider these factors as part of the teaching and learning process and incorporate elements thereof to enhance students' knowledge and skills. It has been argued in Chapter 2, that the nature of the actor's knowledge, the application thereof and the way in which the actor constructs and portrays meaning, is an embodied process. The actor's body is thus the locus of learning. This study includes the designing and teaching of a film acting training programme (Chapter 6). My approach to actor training will therefore be to develop pedagogical strategies that nurture embodied ways of learning and knowing while consciously employing the principles of embodied learning as offered in Munro (2018). Such an approach should be "attentive to our bodies and its experiences as a way of knowing" (Freiler 2008:40).

Building on the correlating elements of embodied acting in the media of theatre and film outlined in Chapter 2, I explicated the differences between acting in these two media in Chapter 3. In Chapter 6 I elucidate an acting training programme that facilitates the shifts from theatre acting to film acting. The differences discussed in Chapter 3 and the embodied approaches to actor training that could potentially assist in the teaching of these shifts, explicated in Chapter 4, underpin the programme in Chapter 6. Since acting is embodied, the actor-in-training learns

through embodied cognition (Perry & Medina 2011:70). The experiential bodymind of the actor-in-training takes on two forms: the bodymind as a lived, experiential structure; and the bodymind as a subject of cognitive growth (Perry & Medina 2011:63; Varela et al. 1993:xvi; Dixon & Senior 2011:477). Embodied experience and cognition are therefore interrelated and simultaneously present in the learning opportunity. Embodied learning principles<sup>229</sup> provide ways to facilitate this interrelatedness, as it eliminates the brain/body hierarchy, and emphasises the body's involvement in meaning-making (Munro 2018:6). Learning is enabled in and through the multimodal bodymind. The recognition and use of activities and strategies that adhere to the multimodality of the bodymind, will enable "shifts in perspectives, perceptions, paradigms, behaviour and actions" to occur (Munro 2018:7). The elements of embodied learning underscores the notion of Experiential Learning which can be defined as a process of learning through reflection on one's actions. Experiential Learning thus possibly leads to, or contributes to Embodied Cognition. Section 5.1 of this chapter discusses the elements of Experiential Learning. These elements are incorporated into the designing and teaching of the film acting training programme.

Experiential Learning addresses the notion that each student's process of learning is unique (Kelan 2010:39; Huang 2002:27). Lutterbie (2011:131) argues that individual actors differ in temperament and sensibility which results in unique responses/unresponsiveness to certain explorations. Whole Brain Thinking investigates cognition in terms of the properties of the brain and provides a means through which the individual's preferences and dislikes can be determined. Whole Brain Thinking strategies is a scientific yet metaphorical approach, situated within Neuroscience. Experience and scientific understanding complement each other (Varela et al. 1993:14; Stolz 2015:475), and as such, Experiential Learning and Whole Brain Thinking can be combined to provide a pedagogical approach that supports embodied learning and can thus be incorporated into the development of an actor training programme. Whole Brain Thinking strategies (section 5.2) form part of the focus of this chapter, as it complements and supports Experiential Learning.

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<sup>229</sup> Holistic integration; Organic congruencies; Personal uniqueness; Sensory awareness; Inner and outer; Continuous change; Habitual patterns; Re-patterning; Self-teaching (Munro 2018).

## 5.1 EXPERIENTIAL LEARNING

Clark (2008:29) adequately describes the mind's interrelatedness with the body and the world when he states that the "(M)ind itself leaches into body and the world"<sup>230</sup>. When the individual's bodymind, as opposed to only their mind, is actively involved in the process of learning, cognition occurs more rapidly (Zwaan 1999:84). Cognition that is gained through the bodyminded interactions with the world is referred to as Embodied cognition (Thelen 2000:4; Lindgren & Johnson-Glenberg 2013:445; Shapiro 2011:56,61; Wilson 2002:625). According to Wilson (2002:625), the theoretical point of departure for advocates of Embodied Cognition is not that a mind works on an abstract problem, but that a body requires a mind in order to function. This supports the notion of a bodymind where the two concepts cannot be separated and where no hierarchy between the various aspects that contribute to the bodymind is implied (Munro 2017:4). Embodied cognition places the body at the centre of learning, an approach that is continuously gaining popularity in educational settings (Evans, Davies & Rich 2009:401). Embodiment within performative pedagogical practices refers to teaching and learning mindfully through bodies in motion. As stated previously, the multimodal actor-in-training simultaneously manifests as object and subject "where the one is always present in and because of the other" (Munro 2018:8). The bodymind simultaneously experiences and learns and as such, Embodied cognition and Experiential Learning are interrelated.

According to LeDoux (2003:68), the individual's synapses are altered with every experience their brain<sup>231</sup> documents. LeDoux (2003:137) continues that the "repeated delivery of a brief electrical stimulus to a nerve pathway alter [sic] synaptic transmission in that pathway". These shifts or changes result in learning. Blair (2006:171) explains that an individual's innate neural biology interacts with their inner- and outer- environments to determine a specific set of neural pathways. This set of neural pathways defines and distinguishes each individual. Boettcher (2007:[sp]) states that each brain has a distinctive structure and unique accumulated

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<sup>230</sup> Clark artificially separates the body and the mind in this statement. Human beings are bodyminded drawing from the monist perspective of humans and their interactions with the environment they continuously find themselves in, as argued in Chapter 2.

<sup>231</sup> The brain is part of the body, holistically contributing to and present in bodymind (Munro 2017:4).

experiences<sup>232</sup>. The interaction between one's genetic make-up and lived experiences is a complex and dynamic process that continuously alters the neuroplasticity of the brain (Blair 2008:20), resulting in a personally unique self. According to Dordevic, Taubert, Müller, Kaufmann, Hökelmann and Müller (2019:8), as well as Pi, Wu, Wang, Liu, Wu, Zhu and Zhang (2019:1), cortices can expand due to stimulation in a specific field. Neural patterning is thus a process of experience that enables memory and learning (Blair 2006:173; D'Amato & Wang 2015:42). This forms the basis of Experiential Learning. Kolb (1984:20), Kolb and Kolb (2005:193), as well as Fenwick (2000:243) explain that Experiential Learning refers to an educational process that is informed by experience. As such, it attributes the human's bodymindedness to exposure to both the inner- and outer- environments.

Experiential Learning is based mainly on the theories presented by Dewey, Lewin, Piaget, James, Jung, Freire and Rogers (Kolb 1984:20; Kolb & Kolb 2005:194; Andresen, Boud & Cohen, 2000:225; Wagner & Shahjahan 2015:252). Andresen et al. (2000:229) argue that Kolb's contribution is central to modern day educational theories of Experiential Learning.<sup>233</sup> According to Herrmann-Nehdi (2009:2), the brain is central to all types of learning, for as Neethling, Black and Rutherford (2005:2) state: "[E]verything we do starts with our brain"<sup>234</sup>. While all teaching approaches are essentially brain based (Saleh 2012:20), Experiential Learning can be distinguished from other methods of learning (Kolb 1984:20). As Experiential Learning implies active learning through the body, thus there is a deliberate and orderly engagement with bodymindedness. Davis and Sumara (2000:821) explain that when learning is considered in terms of the expansion of human possibilities and actions, the process can be defined as transformation or change. Experiential Learning however, governs expansion whilst challenging the logic of expert knowledge hegemony, refusing universally validated disciplinary knowledge claims, and resists knowledge that claims its authoritative status based solely on scientific evidence. Experiential Learning by definition then, situates the individual bodymind as the locus and filter of the learning process, supporting a personally unique process. Experiential Learning, according to Fenwick (2000:244), as well as Andresen et al. (2000:225,227), is conceived as a reflection-action, as it requires the individual to create mental knowledge structures through the recall and

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<sup>232</sup> Supporting the notion of a continuous becoming of a bodymind; thus a continuous process of learning.

<sup>233</sup> The work of Kolb (1984) is thus seminal and will form part of the argument in this section.

<sup>234</sup> Neethling refers to a systemic interrelated process and not to the brain as a hierarchical organ.

analyses of their lived experience. This learning experience involves processes of “privatizing, objectifying, ordering, and disciplining experience” (Fenwick 2000:244)<sup>235</sup> that, as a matter of course, establishes superiority and adopts hierarchies of skill and knowledge. Experiential Learning thus extends beyond mere “learning by doing” (Roberts 2002:281), facilitating multimodal bodyminded change and ownership thereof.

Within the Experiential Learning pedagogy, teachers focus on *guiding*, rather than *instructing* students through a process of learning (Andresen, Boud & Cohen 2000:225-227; Roberts 2002:282). Every individual student’s process of learning is unique and is informed by their lived experience (Kolb 1984:28; Kelan 2010:39; Huang 2002:27). This notion tangentially acknowledges body/brain plasticity. Blakeslee and Blakeslee (2007:11) explain that neuroplasticity enables the continuous development of neurological pathways in the brain which form part of the body. Each class consists of a combination of unique individuals, and as such, each group of students or class has distinctive qualities (Van Lier 2007:47; Herrmann-Nehdi 2009:3). Teachers who make use of Experiential Learning should design, orchestrate and facilitate students’ experiences in such a manner that each student’s capacities and skills are employed and developed (Caine et al. 2005:135; Huang 2002:33,34). Teachers should respect the multiple unique qualities present in the group. Each of these unique qualities contributes and informs the teaching and learning moment. Teachers should not only teach new concepts to their students but should encourage students to also re-shape some of their existing ideas and/or perceptions (Kolb 1984:28) and skills. This process can occur when the teacher’s guidance accommodates each individual brain’s process of learning (Oghyanous 2017:158) and when teachers are adaptable and able to make necessary changes (Caine et al. 2005:137). Roberts (2002:282-3) explains that the brain “is the ultimate multi-tasking machine” and therefore, complex, multi-sensory environments that incorporate multi-modal instructional practices and numerous intelligence activities<sup>236</sup> are essential to the brain’s parallel-processing. Adult learning furthermore places emphasis on the individuality of the student(s) and as such experience-based learning is particularly effective with adult students (Huang 2002:32; Andresen et al. 2000:225). Kolb and Kolb (2005:194), as well as Kolb (1984:26) identify six main characteristics of Experiential Learning.

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<sup>235</sup> This correlates with Kolb (1984:20,21).

<sup>236</sup> Possibly linking to Multiple Intelligences as posited by Gardner (1993:5).

### 5.1.1 SIX MAIN CHARACTERISTICS OF EXPERIENTIAL LEARNING

**Learning is viewed as a process, not merely as an outcome.** Van Lier (2007:52) argues that learning requires both structural processes, such as a curriculum and exploratory processes. Exploratory processes or experience, according to Kolb (1984:26), allow the formation and the re-shaping of ideas, perceptions and skills. Caine et al. (2005:6) postulate that experience occurs only when a student is present within the moment. Within the Experiential Learning pedagogy, emphasis is thus placed on the process and not on the result (Kolb & Kolb 2005:194; Kolb 1984:26). Learning is thus a non-linear process (van Lier 2007:46), taking each person's personal uniqueness into account. Andresen et al. (2000:226) argue that the main aim of Experiential Learning is the student's own appreciation of something that is significant to them personally. The individual's process of learning thus outweighs the outcome of that process. Kolb (1984:26&27) argues that outcomes-based learning, when considered in terms of Experiential Learning, is non-learning, as outcomes-based learning is product-driven and not process orientated. Being process orientated correlates with the embodied learning principle of 'continuous change'. Munro (2018:11) explains that the multimodal bodymind is in a continuous process of movement, constantly shaping and re-shaping itself due to its interactions with the environment. Learning, through the bodymind, is therefore continuous.

**Learning is a continuous process guided through experience;** in other words "all learning is relearning" (Kolb & Kolb 2005:194)<sup>237</sup>. These experiences include both the individual's lived experience as well as their learning experiences (Andresen et al. 2000:225,226; Kolb 1984:28). Huang (2002:28) posits that students actively learn by constructing their own experiences. Students gain new knowledge based on their existing knowledge<sup>238</sup> (Kolb 1984:27). Students subsequently integrate their new knowledge with their existing knowledge or replace their former ideas with new ideas (Kolb 1984:28,29). Acquired skills can continuously be refined and extended and are influenced by the ever-changing self and environment (Shusterman 2012:205). Munro (2018:11) explains that this notion is referred to as 're-patterning' in embodied cognition

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<sup>237</sup> This correlates with Kolb (1984:27,28) and Stolz (2015:479).

<sup>238</sup> This is substantiated by Blakeslee and Blakeslee who offer that perception is an active construct: "... (your) brain is constantly comparing incoming information to what it already knows" (2007:41).



pedagogies. Munro (2018:11) continues that re-patterning is enabled by the neuroplasticity of the brain, which further enables changes in the body's plasticity. It is a continuous process, and therefore learning is never entirely concluded. Learning does not only take place as part of formalised education but can occur outside of an institution (Fenwick 2003:123). In this sense, students are taking ownership of their own learning processes (van Lier 2007:48)<sup>239</sup>. A key element of continuous learning is the individual's ability to reflect upon their former experiences (Andresen et al. 2000:226,228). According to Caine et al. (2005:163), the student's interaction with their own experience results in physiological changes, thus affirming bodymindedness. Through reflection, the student can interpret their own lived experiences so that they may form, shape or shift bodyminded structures. The student thus engages in self-teaching (Munro 2018:12). These structures allow the student to represent, express and transfer their newly gained knowledge to a new situation (Fenwick 2000:248). The student's monitoring of their own process of learning is a key element of bodyminded learning (Caine et al. 2005:213).

**Learning occurs when the conflict between dialectically opposed views of the world are resolved** (Kolb 1984:29; Kolb & Kolb 2005:194). Caine et al. (2005:150) state that the human brain constantly aims to discern and comprehend new patterns while expressing individualised patterns of its own. As such, the process of learning is filled with tension (Kolb 1984:30-31). Through experience, conceptualisation, experimentation and reflection, students are able to resolve the conflict between existing patterns and new patterns. This approach involves what embodied learning strategies refer to as *sensory awareness* – a process through which the individual gains insight into the complex processes of their own bodymind (Munro 2018:10). The way in which the student resolves the conflict and tension determines the amount of knowledge and insight they gain through the process. The complexity, as well as the integration of dialectically apposed modes of adaptation to the world, thus form the key elements of the individual's creativity and growth (Kolb 1984:31; Caine et al. 2005:150).

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<sup>239</sup> Van Lier (2007) elucidates this quality of learning as part of action-based teaching and learning – an approach that closely relates to Experiential Learning (Van Lier 2007:48).

**Learning includes the individual's holistic process of adaptation to their surroundings** (Kolb 1984:31)<sup>240</sup>. Experiential Learning enables the individual, through the processes of thinking, feeling, perceiving and behaving, to adapt to their social and physical environment<sup>241</sup>. A recurring sequence of performance, learning and development occurs (Kolb 1984:32,34). Andresen et al. (2000:227) explain that the entire human being is involved in the process of learning. In other words, the individual's intellect, feelings and senses form part of their process of learning. Caine et al. (2005:133) summarise this concept when they state that "[E]very learner is a physical universe". Learning as such, includes and affects the multimodal sense of self. Experiential Learning, like Embodied Cognition, places emphasis on the holistic integration of specialised human functions (Kolb 1984:32). Experiential Learning is thus a holistic process of human adaptation that honours the bodymind (Munro 2018:8-9).

**Synergetic transactions occur between the individual and the environment** (Kolb 1984:34; Kolb & Kolb 2005:194). Other forms of learning often focus on a person's psychological view and disregard the environment as part of the individual's learning experience. Experiential Learning, like Embodied Cognition, considers the interaction between the individual and their environment as a key element of the learning process (Kolb 1984:34-36; Andresen et al. 2000:227; Munro 2018:10). Caine et al. (2005:5) explain that one's interactions with the environment and one's consequent understanding of those interactions, constitutes learning. Munro (2018:10) explains: "through a bodyminded consciousness, the personal inner environment... as well as the multi-layered outer environment, multimodally and often simultaneously... manifest". Huang (2002:27) argues that teachers have to take the physical environment and the relevant phenomena of the field of learning into consideration when applying an Experiential Learning approach. Carpenter (2011:38,42) explains that the individual's interaction may also occur with abstract thought, as the human bodymind does not differentiate between these interactions and interactions with the environment. Regardless of the type of interaction, Kolb (1984:36) posits that a number of elements function in reciprocal determination – a key element of Experiential Learning.

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<sup>240</sup> This correlates with Kolb and Kolb (2005:194).

<sup>241</sup> This correlates with Damasio's (1999:367) description of a continuous cycle of feedback.

**Learning is a process through which knowledge is created** (Kolb & Kolb 2005:194 and Kolb 1984:36). According to Kolb (1984:36-37), “(K)nowledge is the result of social and personal knowledge”. This correlates with Boud et al. (according to Andresen et al. 2000:225) who state that learning is both culturally and socially constructed. Caine et al. (2005:49) agree that teachers have to take the impact of the student’s relationships and connection with the community into consideration, as they impact the individual’s personally unique and continuous process of learning. In order to create knowledge, one thus needs to take the psychology of the learning process, as well as the epistemology into consideration (Kolb 1984:36,37).

These six qualities of Experiential Learning can occur in every stage of the individual’s learning process. Caine et al. (2005:140) identify two basic stages of learning: initial learning and advanced learning. Initial learning occurs when an individual is introduced to a new concept or procedure. The individual utilises their senses, emotions, movements and repetitions in order to evolve to the second stage of the process. Advanced learning occurs when the student employs a comprehensive focus to answer questions, such as who?, what?, where?, when?, how? and why?. An in-depth study of these questions enables the student to make deeper connections with the subject matter(s). Caine et al. (2005:140) continue that the student’s prior knowledge, as well as the context of the study, will determine whether the student experiences initial or advanced learning. An overlap between these two stages is also likely to occur. Kolb (1984:38) divides the process of learning into four phases to give a more in-depth overview. The phases of Experiential Learning are discussed accordingly.

### 5.1.2 THE PHASES OF EXPERIENTIAL LEARNING

Kolb (1984:38)<sup>242</sup> divides the process of learning into four phases and advocates that effective learning only occurs once a person has completed all four phases. These four phases include **Concrete Experience** in which the individual encounters a new/reinterpreted situation or experience; the **Reflective Observation** of the concrete experience; **Abstract Conceptualisation** during which the individual’s reflection enables a new idea or the modification of a current

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<sup>242</sup> This correlates with Kolb and Kolb (2018:11).

abstract concept; and **Active Experimentation** where the individual uses the analysis and conclusions gained in the first three phases to hypothesise future situations. Kolb and Kolb (2018:8) argue that learning is “an endlessly recurring cycle not a linear process”. Each of the four stages is thus interrelated and mutually supportive. An individual can enter the process of learning at any phase and continue with the cycle in its logical sequence. This concept is illustrated as follows:

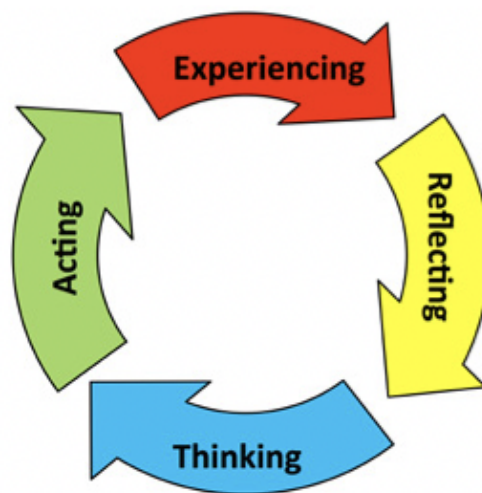


Figure 5.1 The Experiential Learning Cycle (Kolb & Kolb 2018:8)

Kolb’s learning theory furthermore distinguishes between four learning styles (McLeod 2017:2). Kolb and Kolb (2005:196) argue that each individual has a preference for a specific learning style. This preference is influenced by a number of factors, such as an individual’s basic cognitive structure, their educational experiences and their social environment. Each learning style preference is a combination of two sets of variables. Kolb presents these sets as lines of an axis. The left to right axis refers to the way in which a task is performed and is referred to as the Processing Continuum. The bottom-top axis is called the Perception Continuum and relates to emotional responses, feelings and thought. McLeod illustrates Kolb’s learning styles as follows:

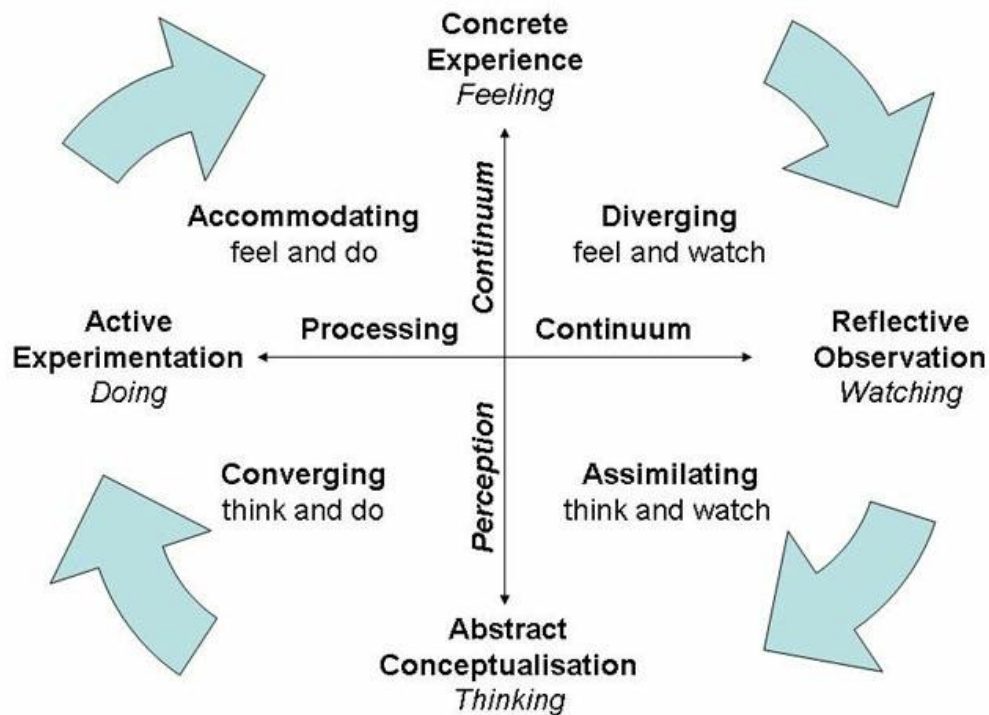


Figure 5.2 Kolb's Learning Styles (McLeod 2017:3)

In Kolb's model, students combine one set of variables that form part of the Perception Continuum, with a set of variables from the Processing Continuum. These combinations result in Kolb's identification of four learning styles:

**Diverging** combines Concrete Experience (CE) with Reflective Observation (RO). Individuals with a preference for this learning style often employ a holistic view. They enjoy challenges and problem solving through the use of imagination. They are interested in other people, groupwork and a variety of cultures, often reacting emotionally to situations and are keen listeners (Ellis 2015:42; McLeod 2017:3-4).

**Assimilating** is a combination of Active Experimentation (AC) and Reflective Observation (RO). Individuals with this preference are usually concise, analytical and factual, employing logical and clear thought. They are interested in practicality, ideas and abstract concepts. They excel at planning, defining problems, creating models and developing theories (Ellis 2015:42; McLeod 2017:4).

**Converging** refers to a learning preference situated in Abstract Conceptualisation (AC) and Active Experimentation (AE). People with a converging learning style enjoy problem identification and solving, setting and reaching goals, making decisions, technical tasks, practicality, technology and experimentation (Ellis 2015:42; McLeod 2017:4).

**Accommodating** – this learning style is the combination of Concrete Experience (CE) and Active Experimentation (AE). These individuals make decisions based on intuition rather than logic. They enjoy new challenges, practical and experiential learning environments, taking action, taking risks, being personally involved, interacting with people and influencing others (Ellis 2015:42; McLeod 2017:4-5).

According to McLeod (2017:5), each person will have a unique response to the demands and stimulus of the various learning styles. Kolb's learning styles enable teachers to orientate a process of learning according to the student's preferred method. Every student should however, engage with all four types of learning to a certain extent. Teachers should identify students' less preferred ways of learning and strengthen these areas by applying the Experiential Learning Cycle. Ultimately, teachers should develop learning material in a manner that draws on students' abilities from each phase of the Experiential Learning Cycle, and guide the students through the entire sequence of learning (Kolb & Kolb 2018:12). It is this invitation to develop learning material in a manner that respects each student's personally unique learning preferences that stimulate the engagement with Whole Brain Learning preferences.

Congruences exist between Kolb's cognitive styles and the learning and thinking preferences identified by the Whole Brain Model.<sup>243</sup> Herrmann (1989:17) states that dominance in brain functioning, determines cognitive styles or preferences. Whole Brain Thinking strategies separate the thinking preferences of the cerebral mode into four metaphorical quadrants: Fact, Form,

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<sup>243</sup> This study acknowledges that there are similarities and differences in the two main Whole Brain approaches – that of Herrmann and that of Neethling. The purpose of this study is to engage with Whole Brain Learning preferences as a pedagogical tool and not to engage in a dispute regarding the efficacy of the two approaches. As such, scholarly discourse regarding the two approaches as pedagogical tools will be drawn upon. Herrmann uses A B C and D to indicate each of the four metaphorical quadrants. Neethling refers to these quadrants as L1, L2, R2 and R1. Herrmann's descriptions of the qualities of each metaphorical quadrant correlate with that of Neethling. Quadrant A or L1 will henceforth be referred to as 'Fact'; Quadrant B or L2 as 'Form'; Quadrant C or R2 as 'Feeling'; and Quadrant D or R1 as 'Fantasy'. Fact, form, feeling, and fantasy are short-hand descriptors provided by Herrmann (1996:21).

Feeling, and Fantasy, as will be elucidated in **Section 4.2.4**. Whole Brain Thinking strategies posit that learning occurs optimally when the individual's specific preferences and aversions, as determined through their unique brain profiles, are taken into consideration. This correlates with Saleh (2012:20) who states "every student is able to learn effectively, if their brain is given the opportunity to function in an optimum manner". This notion links to Caine et al. (2005:4-5) who state that emotional survival could impede learning. Optimal learning can take place only when an optimal emotional climate is created. Students engage in a state of relaxed alertness when threats are kept to a minimum. Threats are kept to a minimum when each student's learning preferences and aversions are taken into consideration. Potgieter (1999:11) argues that each of Kolb's four learning styles relates to the thinking preferences of one of the metaphorical quadrants identified in Whole Brain Thinking. Potgieter (1999:11) explains that Concrete experience utilises Feeling-quadrant thinking; Reflective observations include the thinking preferences of the Fantasy-quadrant; the preferences of the Fact-quadrant relate to Abstract conceptualisation; and Active Experimentation utilises the Form-quadrant. Experiential Learning, as demonstrated by Kolb, follows a clear trajectory. A potential shortfall can be identified, since each phase of the learning cycle adheres to the thinking preferences of a specific learning quadrant. Students with an aversion for that specific quadrant relating to a specific learning style will be excluded from the learning process. To effectively facilitate learning, teachers have to incorporate the preferences of all four metaphorical quadrants of learning preferences during each phase of knowledge acquisition. As such, the manner in which content is shared in each phase of Experimental Learning has to include the other Whole Brain preferences. Whole Brain Thinking and the way in which it aids the facilitation of Whole brain Learning, will now be discussed.

## 5.2 WHOLE BRAIN THINKING

Lutterbie (2011:83) states that various parts of the performer's brain are activated during a performance. It is a complex process that enables the actor to draw on their analytical abilities whilst applying improvisational skills, portraying emotions and retrieving memories. While the brain of an actor is fundamentally the same as that of another human being, Lutterbie (2011:79) states that the actor's "experience has led to the privileging of different ways of processing

information". As argued previously, an actor training programme should foster the unique ways in which actors process information. Such a programme should adhere to their individual thinking and learning preferences and aversions.

A great number of learning style instruments that have been designed, particularly to determine a student's individual preferences, exist (Hugo et al. 2012:129). De Boer, Du Toit, Bothma and Scheepers (2013:49) opine that the growing number of learning style instruments can be attributed to the global growth in research activities. The Coffield report (Coffield, Moseley, Hall & Ecclestone 2004), documents an investigation into the thirteen leading learning style theories<sup>244</sup>. The report includes an investigation into the fundamental theory of each model, its strengths and weaknesses; the reliability and validity of each model; and each model's pedagogical influence (De Boer, Du Toit, Bothma & Scheepers 2012)<sup>245</sup>. Coffield et al. (2004:138) recommend Herrmann's whole brain model and whole brain dominance instrument (HBDI) as one of the six most efficient models in education and training. Herrmann's Whole Brain approach encourages flexibility, change and adaptation (as stated by Holtzhausen 2010:217), more than any of the other models reviewed in the Coffield report (Coffield et al. 2004:138). Owing to the similarities between Herrmann's Whole Brain model and Neethling's Whole Brain model, the argument also applies to Neethling's approach. As stated in Chapter 3, the film actor is often challenged by the unpredictable circumstances associated with filmmaking. Being flexible, adaptable and susceptible to change are therefore of particular importance to the film actor. These are also key elements of consideration when designing an actor training programme. Peterson (2012:[sp]) explains that the teaching and learning environment of performance is particularly unpredictable, as actors-in-training discover and release their own potential during training. Whole Brain Thinking strategies can thus aid the embodied learning experience of both actors and actor trainers. Whole Brain Thinking employs a metaphorical four-quadrant model.

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<sup>244</sup> These learning style theories include Allinson and Hayes's Cognitive Style Index (CSI); Apter's Motivational Style Profile (MSP); Dunn and Dunn's model and instruments of learning styles; Entwistle's Approaches and Study Skills Inventory for students (ASSIST); Gregorc's Styles Delineator (GSD); Herrmann's Brain Dominance Instrument (HBDI); Honey and Mumford's Learning Styles Questionnaire (LSQ); Jackson's Learning Styles Profiler (LSP); Kolb's Learning Style Inventory (LSI); Myers-Briggs Type Indicator (MBTI); Riding's Cognitive Styles Analysis (CSA); Sternberg's Thinking Styles Inventory (TSI); and Vermunt's Inventory of Learning Styles (ILS) (Coffield et al. 2004).

<sup>245</sup> Constructing a Comprehensive learning style flexibility model for the innovation of an information literacy module.)



The qualities of these four metaphorical quadrants are situated within the two hemispheres of the brain. The two hemispheres – left and right – form part of the cerebral cortex of the brain. A large part of the cerebral cortex consists of the neocortex. The neocortex in turn, can be identified as part of the Triune Brain model. As such, the Triune Brain model and Brain hemisphere research will be explicated, followed by a discussion on Whole Brain thinking strategies.

### 5.2.1 THE TRIUNE BRAIN

Berthoz (2000:1) describes the brain as a proactive machine<sup>246</sup> that continuously engages with, perceives and processes the world. It is a complex, interconnected and individualised organ (Roberts 2002:282). Scientists often use the triune theory of the brain to describe the overarching structural organisation of this complex organ. American neurologist Paul MacLean introduced the Triune Brain concept in 1973. The Triune Brain model explores the notion of the phylogenetic evolution and development of the brain into three distinct and separate layers (Panagariya 2011:233). MacLean (1990:15-17) explains that these three layers can be identified as the ‘reptilian brain’ or R-layer; the paleomammalian complex or limbic system; and the neomammalian complex or neocortex.

The reptilian brain is situated at the top of the spinal cord, at the base of the neck, beneath the rest of the brain. It contains the cerebellum and brainstem and is crucial for survival (Blakeslee & Blakeslee 2007:24,40,186). Panagariya (2011:233) explains that the reptilian brain is “responsible for... survival instinctual behaviors involved in fight, flight, fright reflexes, aggression, reproduction, dominance, territoriality and ritual displays” (spelling in original). As such, this part of the brain is also referred to as the ‘survival brain’. The largest part of the brain, the cerebrum, is situated at the top of the structure. Based on evolutionary thinking, the reptilian brain is the oldest and most primitive part of the brain (MacLean 1990:15-17). The reptilian brain is responsible for functions such as breathing, heartbeat, trauma reaction and the basic sexual urge (MacLean 1990:15-17).

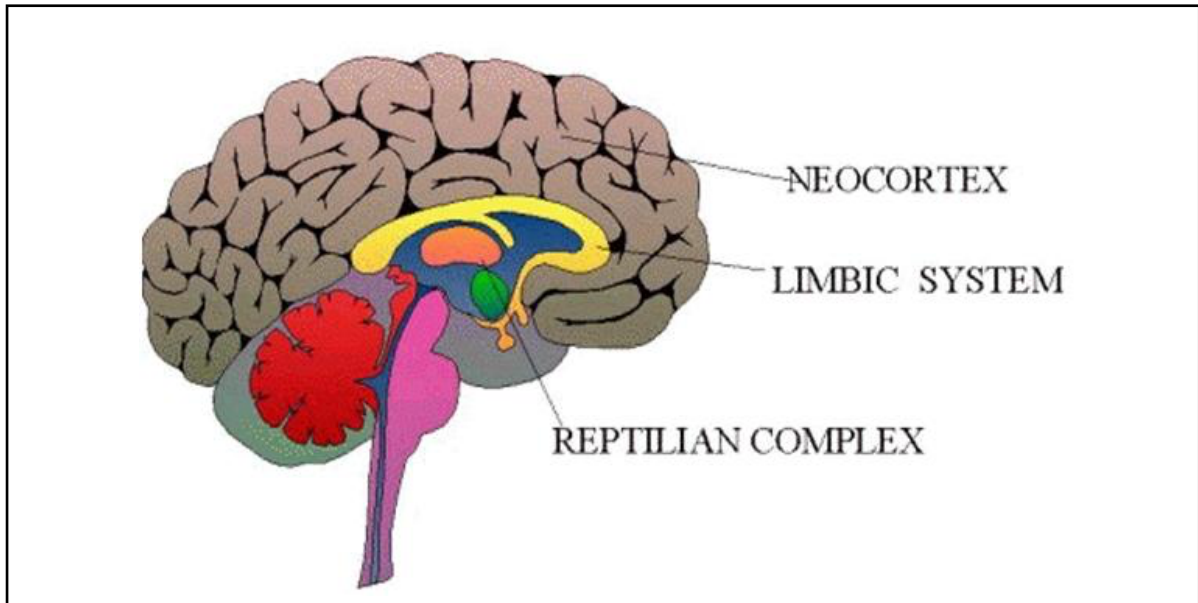
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<sup>246</sup> Berthoz uses a metaphor.

The limbic system comprises the amygdala, hippocampus and hypothalamus. The limbic system is at the centre of the brain and communicates with the neocortex through extensive pathway connections. Communication between these two parts of the brain enables the processing and understanding of social intelligence and emotions (MacLean 1990:15-17). Panagariya (2011:233) states that the limbic system is also known as the Emotional or Societal Brain. The limbic system facilitates the need for emotional survival.

The neomammalian complex contains the cerebral neocortex, which is a structure unique to mammals. According to Ploog (2003:489), the neocortex provides humans with abilities related to language, perception, planning and abstraction. It is the part of the brain that modulates logic and judgement, as well as higher mental and cognitive functions (Panagariya 2011:233). The neocortex is the most developed and largest part of the brain and is located over the limbic system. It is divided into left and right hemispheres which are connected by the corpus callosum (MacLean 1990:15-17).

Although the three layers identified in the Triune Brain model are presented as separate, they are interdependent (Panagariya 2011:234), and rely on one another for survival (Lyons et al. 2014:19-21). Each layer has unique qualities that influence and support the other layers. Ploog (2003:489) agrees: "it goes without saying that each part of the triune brain is dependent on the combined working of all three systems, each of which makes its own contribution". A basic illustration of the Triune Brain is illustrated in the following figure:



**Figure 5.3: The Triune Brain (Boyd 2015)**

The neocortex constitutes the largest part of the cerebral cortex, which is the outer layer of the cerebrum. The cerebrum is divided further into two hemispheres, the left hemisphere and the right hemisphere. The left and right hemispheres are connected by a bundle of nerve fibres, the corpus callosum. While the two hemispheres “work together in a harmonious fashion” (D’Amato & Wang 2015:52), Di Carlo, Khoshnevis and Udwadia (2008:1)<sup>247</sup> argue that each of these hemispheres “interprets the world differently”. This notion forms the focus of the following section.

### 5.2.2 BRAIN HEMISPHERE RESEARCH

Scholars agree that “brain function could be described as consisting of distributed interactions between cortical regions united to perform a common cognitive task, or a behaviour” (Jaušovec & Jaušovec 2011:50). The application of research regarding the anatomy, chemistry and processes of the brain to individual learning preferences and aversions however, is still in its infancy (Jorgenson 2003:368). Buzan (1989:15) argues that humans have been familiar with the basic anatomy of the human brain for approximately five centuries. Investigation into left-right

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<sup>247</sup> This correlates with Holtzhausen (2010:217).

brain specialisation developed only later on. Morris (2006:30) explains that one of the earliest studies in this field was done in 1861 by French surgeon Paul Broca. Broca had a patient nicknamed Tan (after the only word he could say) who suffered from a tumour in the left side of his brain. Tan's inability to utter any other words indicated to Broca that some language functions were situated in the left hemisphere of the brain. Broca continued his work on eight other patients who all had left hemisphere lesions. These patients showed a similar lack of language abilities as Tan. Broca's work thus initiated research into left and right brain thinking preferences (Neethling et al. 2005:2).

Many other researchers followed in Broca's footsteps. Another significant study in this field was made by 1981 Nobel Prize winner, Roger Sperry (Jónsson & De Waal 2018:32). Sperry's split-brain research work enabled him to identify that each of the brain hemispheres – left and right – has its own advantages and limitations and that each of the hemispheres is responsible for a specialised function (Herrmann 1996:15; Buzan 1989:17; Gazzaniga 1998:50). Jónsson and De Waal (2018:32) state that each hemisphere controls the opposite body half and is responsible for different qualities of thought and action. The left hemisphere divides information into segments and excels at functions concerning language and speech, while the right hemisphere considers the whole and is responsible for visual-motor tasks (Lee & Hung 2009:68; Di Carlo et al. 2008:1,4; De Boer, Du Toit & Bothma 2015:59<sup>248</sup>; D'Amato & Wang 2015:52).

Research on the functioning brain has increased dramatically since Sperry's discovery and is still evolving today (De Boer et al. 2013:1). Whole Brain Thinking strategies have long tried to determine whether people have a preference for the functions and processes of one of the two hemispheres. According to Neethling et al. (2005:245), these studies have proved that while most people have brain preferences, their preferences do not necessarily involve only the left brain or only the right brain. Individuals' preferences rather involve the whole brain (Caine & Caine 1997:1). Jónsson and De Waal (2018:32) posit that the latest research in the field of neuroscience proves that logical and creative processes are not limited to a single hemisphere. While specific thinking preferences are predominantly related to specific areas in the brain, both sides of the

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<sup>248</sup> Activating Whole Brain innovation: A means of nourishing multiple intelligence in higher education.

brain are activated. This correlates with Leonard and Straus (1997:3) who explain that Whole Brain thinking models should be viewed metaphorically, rather than physiologically as not all the functions associated with each hemisphere are located within the specific cortex.

### 5.2.3 BRAIN QUADRANT RESEARCH

Whole Brain Thinking strategies evolved from research on the way the brain facilitates the processes of thinking, learning, creating, problem solving and communicating (Hugo et al. 2012:129). Morris (2006:30) states that Ned Herrmann is considered to be the father of Whole Brain Thinking strategies. Herrmann was initially a scientist who became specifically interested in the creative capacity of the human brain (Herrmann 2009:1). Herrmann soon started research pertaining to the brain. His research was inspired by MacLean's Triune Brain Model (De Boer, Steyn & Du Toit 2001:186; Bawaneh, Abdullah, Saleh & Yin 2011:89). Herrmann (1996:15)<sup>249</sup> combined Sperry's left-right brain theory with MacLean's Triune Brain Model to create Herrmann's metaphorical Whole Brain Model. Herrmann (1996:6) posits that the human brain not only consists of two hemispheres, but that it comprises four separate learning styles, each with its own functioning and means of processing information. Herrmann thus identifies four metaphorical quadrants of the brain (Herrmann 2009:3; Bawaneh et al. 2011:90). Every quadrant has its own distinct cluster of cognitive functions, referred to as specialised modes of learning (Hugo et al. 2012:129). Each of the quadrants has its own language, unique ways to solve problems, values and ways of gathering information (Herrmann, 1996:23-25, De Boer et al. 2013:3-4). Herrmann (1998:2-3) explains that the continuously evolving human brain contains a combination of thinking and learning preferences. Whole Brain Thinking strategies provide a means through which these preferences can be determined (D'Amato & Wang 2015:41). Whole Brain Thinking instruments measure the degree of dominance that is cultivated among the four metaphorical quadrants of the brain. Herrmann (1998:3) differentiates between the cerebral parts or hemispheres of the brain and the limbic parts or limbic halves, and argues that the interconnectedness of these sections represents a Whole Brain:

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<sup>249</sup> This correlates with De Boer et al. 2013:3.

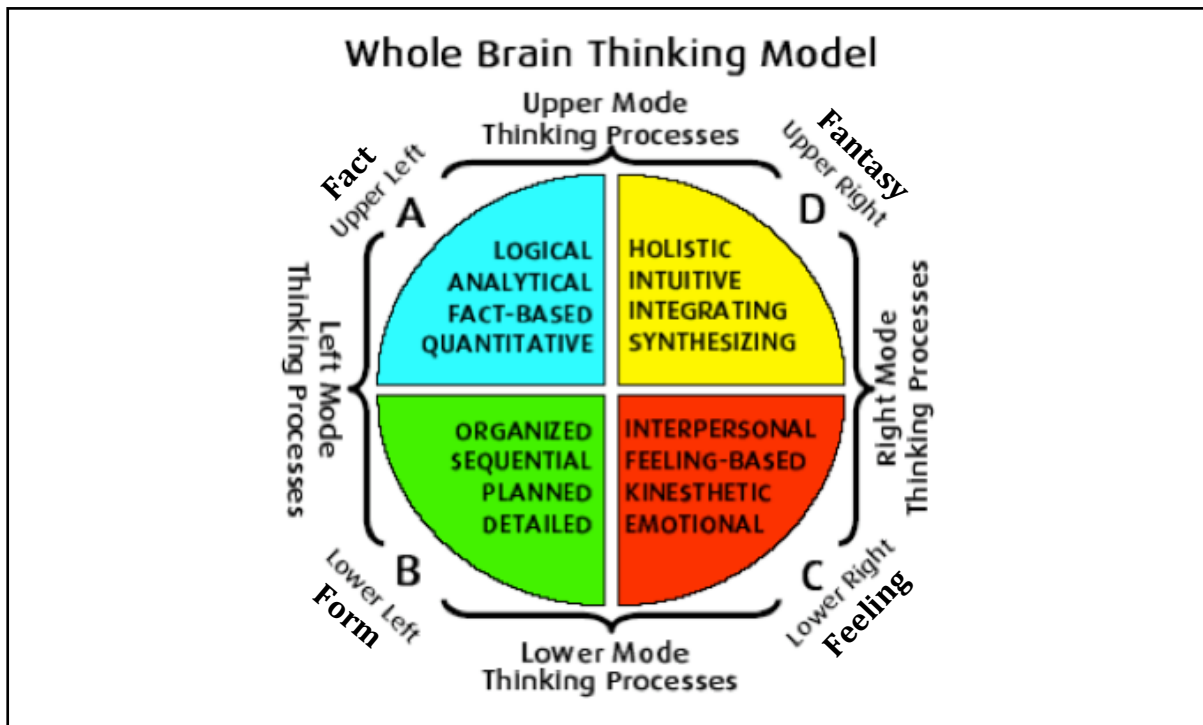


Figure 5.4: A schematic representation of Herrmann’s metaphoric Whole Brain Model (De Boer et al. 2013:4)

Herrmann, (according to De Boer et al. 2013:5), identifies four modes through which an individual’s thinking preferences can be measured. The upper mode (or upper limbic half) refers to the combination of the Fact and Fantasy quadrants. This mode employs cognitive and intellectual processes, and a thinking preference for abstract and conceptual methods. The combination of the Fact and Form quadrants (left cerebral/hemisphere) is referred to as the left mode and relates to processes concerning precision, order, discipline and realistic attitudes. Key mental approaches that involve intuition and perceptive thinking, as well as idealistic, expressive and all-encompassing styles form part of Right Mode thinking processes. This mode combines the Feeling and the Fantasy quadrants (right cerebral/hemisphere). The lower Mode comprises the Form and Feeling quadrants (lower limbic half) and can be described as grounded and emotional.

Another significant scholar of Whole Brain Thinking, Kobus Neethling<sup>250</sup>, also determined that both the left and the right brain processes (as originally categorised by Sperry) can be sub-divided into two definitive categories, thus establishing four metaphorical brain quadrants. Neethling

<sup>250</sup> President of the South African Creativity Foundation (2011).

and Rutherford (2001:69) explain that Sperry's (amongst others) split-brain research created the perception that the right brain is responsible for creative processes while the left brain deals with logic and analysis. Neethling, a student of creativity who studied under E. Paul Torrance<sup>251</sup>, argues that creative processes occur in both the left and the right hemispheres.

Building on the work of Torrance and Herrmann, Neethling developed the Neethling Brain Instruments (Rutherford & Neethling, 2001:245). Neethling's continued research later on inspired his creation of the eight dimensions of the brain through which the individual's brain preferences can be studied in more detail (Jónsson & De Waal 2018:32). The following illustration indicates these eight dimensions:

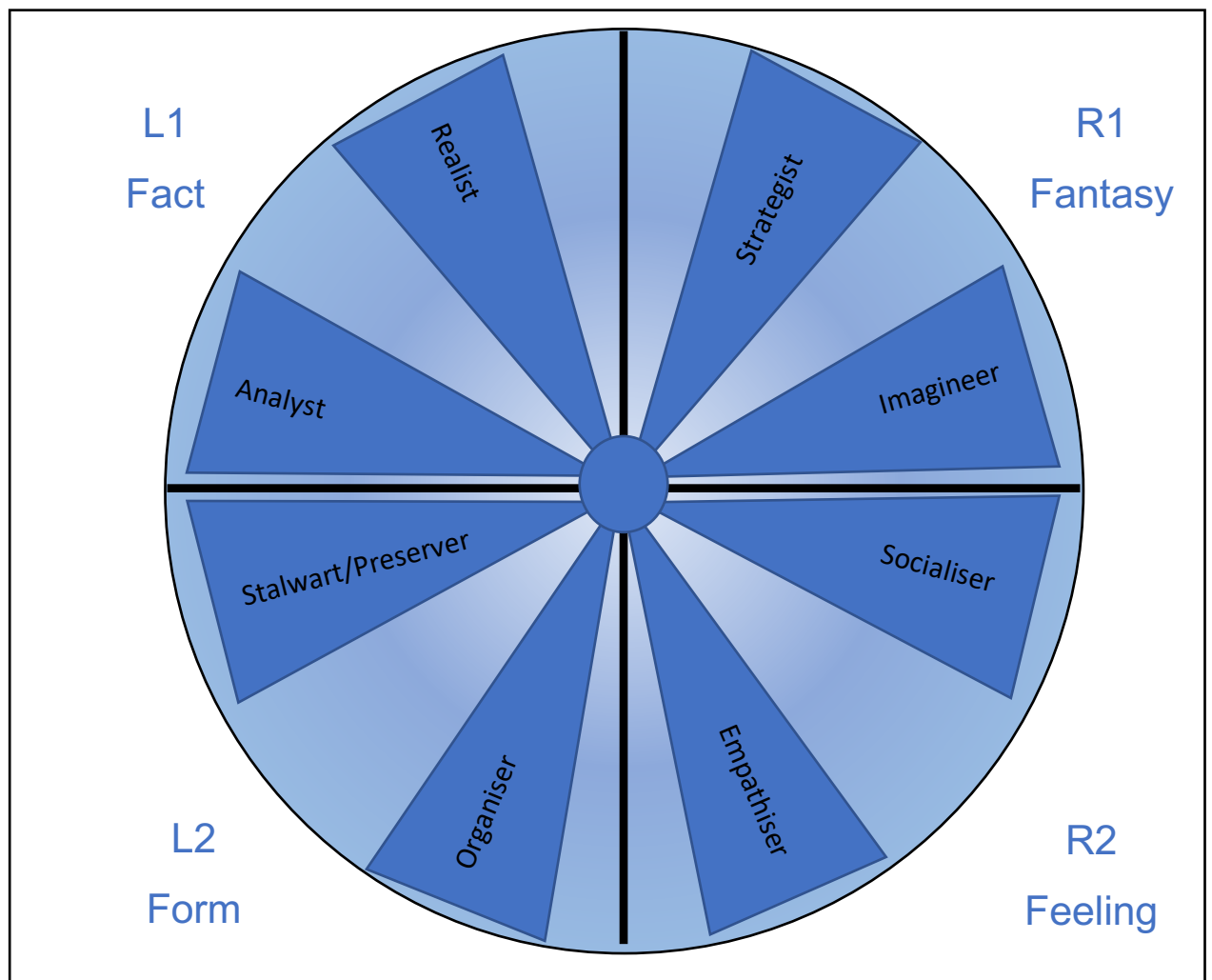


Figure 5.5: Neethling's Whole Brain 8 Dimension Model (based on Neethling 2000:14)

<sup>251</sup> E. Paul Torrance is considered to be one of the key figures in the psychological research into creativity (Raina 2000:3).

Both Herrmann and Neethling developed instruments in the form of questionnaires, through which an individual's brain preferences in each of the metaphorical quadrants can be measured. Although a person's development of their preferences in turn, establishes their interests, which leads to the development of their competencies (Herrmann 1996:25; Neethling et al. 2005:3), neither Herrmann nor Neethling's instruments measure an individual's competencies, but rather the individual's preferences. Another quality of these Whole Brain models is their ability to identify students' avoidances. Herrmann (1996:31,152), De Boer et al. (2013:36,273) and Horak and Du Toit (2002:23) all argue that learning avoidances are of greater importance than learning preferences, since learning avoidances could cause students to disengage. While genetic inheritance contributes to a person's thinking preferences, the individual's development (influenced by elements, such as socialisation, teaching, parenting, cultural influences and life experience) mainly shapes their thinking preferences (Herrmann 1996:34; Leonard & Straus 1997:4). Thinking preferences are neither positive nor negative but can be seen as assets or liabilities, depending on the particular situation (Leonard & Straus 1997:4; Neethling et al. 2005:3).

Herrmann's instrument is called the Herrmann Brain Dominance Instrument (HBDI) and Neethling's instrument is called the Neethling Brain Instrument (NBI). As indicated above, Neethling further subdivides each of the four metaphorical quadrants into two: The Fact quadrant can be divided into the Realist and the Analyst; Form comprises the Stalwart or Preserver and the Organiser; Fantasy involves the Strategist; and the Imagineer<sup>252</sup> and Feeling consists of the Empathiser and the Socialiser<sup>253</sup> (Neethling 2000:14). The thinking preferences of the four metaphorical brain quadrants, as outlined by Herrmann and by Neethling, can now be elucidated.

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<sup>252</sup> "Imagineer" is a term used by Neethling and forms part of the field of study.

<sup>253</sup> Neethling's further subdivision of the four metaphorical quadrants into eight, distinguishes his work from that of Herrmann and is, as such, included in this discussion. The eight different areas, however, do not form a central part of this study. The qualities of the four metaphorical quadrants will be used in the designing and teaching of the film acting training programme that forms part of this study (Chapter 6).



#### 5.2.4 THE FOUR METAPHORICAL BRAIN QUADRANTS

**Fact** - Jónsson and De Waal (2018:41) state that the Fact quadrant's thinking processes revolve around the question 'what?' Herrmann (1996:24; 2009:3), as well as Coffield et al. (2004:77) who describe the thinking processes of the Fact quadrant as logical, analytical, rational, factual and critical. This quadrant is responsible for activities, such as collecting data, solving mathematical problems and making calculations (Morris 2006:30; De Boer et al. 2013:12; Lumsdaine & Lumsdaine 1994:6; De Boer, Steyn & Du Toit 2001:186,189). Neethling (2000:10,31,69) agrees with Herrmann when he states that the Fact quadrant seeks exactness and clarity, enjoys focus, accuracy, critical probing, problem solving and investigation. Individuals with a strong preference for thinking processes in this quadrant are likely to strive for perfection, to be performance driven and to have a realistic outlook (Neethling et al. 2005:4; Jónsson & De Waal 2018:35).

Neethling further differentiates between the Realist and the Analyst, that both form part of the Fact quadrant. Neethling and Rutherford (2001:247-250) and Neethling (2000:15,71) outline the qualities of the Realist as an individual with a strong preference for clarity of thought and factual information. The Realist prefers to focus on a specific task without being interrupted. The outcome of the task should be clearly defined and attainable. The Realist prefers clear directions and guidelines and enjoys considering the advantages and shortfalls and possible outcomes of a specific situation or plan (Jónsson & De Waal 2018:37). The Analyst enjoys making in-depth studies so as to arrive at the essence of a situation. Such individuals are likely to connect facts with figures or measurements. The Analyst seeks certainty and is therefore likely to probe, research, and examine any relevant conditions and circumstances before proceeding with a plan or action. Before starting a new venture, the Analyst requires as many facts as possible. They thus query, question and enquire extensively (Neethling 2000:16,72; Jónsson & De Waal 2018:37).

**Form** - De Boer, Steyn and Du Toit (2001:186,190) posit that the Form quadrant is synonymous with sequential thinking. Individuals with strong thinking preferences in this quadrant are likely to enjoy structure, detail and thorough planning. Such individuals are usually well organised and function optimally in a controlled environment and with routine (Herrmann 2009:3). Persons

with a dominant Form quadrant are often concerned with administration, safekeeping and maintenance (Lumsdaine & Lumsdaine 1994:6; Morris 2006:30; De Boer et al. 2013:12; Herrmann 1996:24; Coffield et al. 2004:77). According to Neethling (2000:10,31,69) these individuals are often habitual, conventional, neat and tidy, cautious and methodical. The Form quadrant is concerned with time, rules and regulations. Form dominant individuals are likely to prefer stability and steadfastness. The Form quadrant's thinking processes thus evolve around the core question of 'how?' (Jónsson & De Waal 2018:41).

Neethling (2000:17,72) argues that the Form quadrant can be sub-divided into the Stalwart/Preserver and the Organiser. The Stalwart/Preserver is a person who values tradition, well-proven methods and skilled, loyal and trustworthy people. Such an individual prefers to function in environments where rules and regulations are in place and where they can proceed in a methodical and cautious manner. The Stalwart/Preserver enjoys tidiness, security and stability (Jónsson & De Waal 2018: 37-38). The Organiser, as outlined by Neethling (2000:18,72), as well as Jónsson and De Waal (2018:38), refers to people who like to plan ahead. As the name indicates, these individuals enjoy organising and arranging events. Their approach is likely to be systematic and orderly. They tend to pay attention to detail and enjoy listing their tasks before executing them. The Organiser values perseverance, effectiveness and usefulness.

**Feeling** - This quadrant involves thinking processes that relate to communication, body sensations, nurturing, teaching, training and music (Lumsdaine & Lumsdaine 1994:6; Morris 2006:30; De Boer et al. 2013:12; Coffield et al. 2004:77; De Boer, Steyn & Du Toit 2001:186,190). It ultimately explores the question 'who?' (Jónsson & De Waal 2018:41). Herrmann (1996:24-25; 2009:3) posits that interpersonal thinking is key in the Feeling quadrant. Individuals with strong thinking preferences in this quadrant are likely to make emotional, spiritual and sensory connections. Herrmann's description of this quadrant's thinking preferences correlates with that of Neethling. Neethling (2000:69) adds that people utilise non-verbal cues when accessing the Feeling quadrant. Co-operation, participation and teamwork are important to Feeling dominant persons. Such individuals are often playful, accessible, approachable, expressive, sensitive or empathetic, nurturing and respectful (Neethling et al. 2005:4).

The Socialiser and the Empathiser both form part of Neethling's sub-division of the Feeling quadrant (Jónsson & De Waal 2018:38). The Socialiser can be classified as someone who enjoys the company of other people. Such an individual functions well in group situations and prefers to be surrounded by other people. The Socialiser often shares ideas and information and encourages others to do the same. Socialisers are usually energetic and outgoing people. The Empathiser refers to someone who enjoys assisting or reaching out to other people. The Empathiser intuitively applies sensitivity and care when helping others. Such an individual enjoys encouraging other individuals to reach their goals. They have a high regard for positivity and prefer to create environments that encourage hopefulness. Empathisers often have only a few friends whose companionship they regard as invaluable. It is likely that the empathiser would place the needs of their fellows above their own (Jónsson & De Waal 2018:39).

**Fantasy** - Coffield et al. (2004:77) and Herrmann (1996:25; 2009:3) explain that an individual with a strong thinking preference for this metaphorical quadrant is likely to be imaginative, to think visually and to take the greater whole of any situation into consideration. Lumsdaine and Lumsdaine (1994:6) maintain that such a person probably adapts to situations with ease, enjoys dreaming of, planning and foreseeing the future and is innovative. People with strong thinking preferences in this quadrant usually take the initiative and enjoy the challenge of solving problems (Morris 2006:30), thus mainly asking the question 'why?' (Jónsson & De Waal 2018:41). According to De Boer et al. (2013:12)<sup>254</sup>, D-quadrant dominant individuals usually have an artistic flair and appreciate a holistic approach. Neethling (2000:10,33,69) also describes Fantasy dominant individuals as adventurous, alternative, curious, dynamic, opportunistic, risk takers, spontaneous and unstructured, to name but a few examples.

Neethling et al. (2005:247,250)<sup>255</sup> further differentiate between the Strategist/Explorer and the Imagineer. Strategists/Explorers often challenge existing approaches and investigate multiple possibilities. Such individuals enjoy considering the past in order to forecast or predict the future, and are not afraid to take risks when involved in the creation of future trends. The Strategist/Explorer enjoys the challenge of unknown territory, new experiences and uncertainty.

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<sup>254</sup> This correlates with De Boer et al. (2011:71); Horak & Du Toit (2002:19); Du Toit (2012:1220); De Boer, Du Toit & Bothma (2015:57); Horak, Steyn & De Boer (2001:203).

<sup>255</sup> This correlates with Neethling (2000:72).

Neethling et al. (2005:250) continue that the Imagineer is a visual thinker who employs the use of metaphors and images to describe their experiences. The Imagineer is synonymous with daydreaming, fantasising and imagining the impossible or the extraordinary. In order to listen effectively to another individual, the Imagineer often scribbles or draws pictures whilst that individual is talking. Jónsson and De Waal (2018:40) aver that the Imagineer is usually reflective and meditative. Such individuals often follow unconventional methods to obtain new insights. It is likely that the Imagineer wants to do things in their own – often unsystematic - manner, and that their ideas might be viewed as ‘strange’ (Neethling 2000:72).

According to De Boer et al. (2013:7&8), Herrmann’s database includes more than 3 million brain dominance profiles. Five percent of these profiles indicate single dominant profiles of individuals who much prefer the thinking styles of one quadrant to the other three. Fifty-eight percent of these profiles are indicative of people with a preference for two quadrants, called double dominant profiles. Triple dominant profiles make up thirty-four percent of the database and three percent of these individuals have a quadruple dominant profile. Herrmann (1996:38-9) states that even though each person has thinking preferences that dominate in one or more quadrant(s), the individual is capable of accessing and utilising the qualities of each metaphorical brain quadrant. Jónsson and De Waal (2018:35) explain that a person with a dominant thinking preference in a specific quadrant, will not necessarily resonate with all the qualities thereof, but will resonate with most of them. Herrmann (1996:38; 2009:8) and Neethling et al. (2005:3) agree that each person can develop the qualities of their less preferred quadrants, so that they may access these characteristics in specific situations and consequently achieve greater results. Education is one of the many areas in which the concept of Whole Brain thinking can be applied.

#### 5.2.5 WHOLE BRAIN TEACHING AND LEARNING

According to Herrmann-Nehdi (2009:3), the world consists of people with all types of learning preferences, crossing the traits elucidated in Whole Brain Thinking approaches. The implementation of Whole Brain Thinking strategies enable teachers to engage with a diversity of students and keep their attention (Neethling et al. 2005:251). Hugo et al. (2012:130) argues that Whole Brain Learning requires teaching approaches that are unconventional and learning

opportunities that are meaningful and challenging to both students and teachers. Emphasis should be placed on “learning to *be* rather than learning to *know*” (Hugo et al. 2012:130). Herrmann envisioned that teachers could present the fundamental learning elements in all four quadrants to their students through the use of the Whole Brain Model (De Boer et al. 2013:28). Herrmann (1996:417) thus created a model that specifically focuses on teaching and learning through the use of the metaphorical Whole Brain Model. This teaching and learning model is presented in Figure 5.6 below.

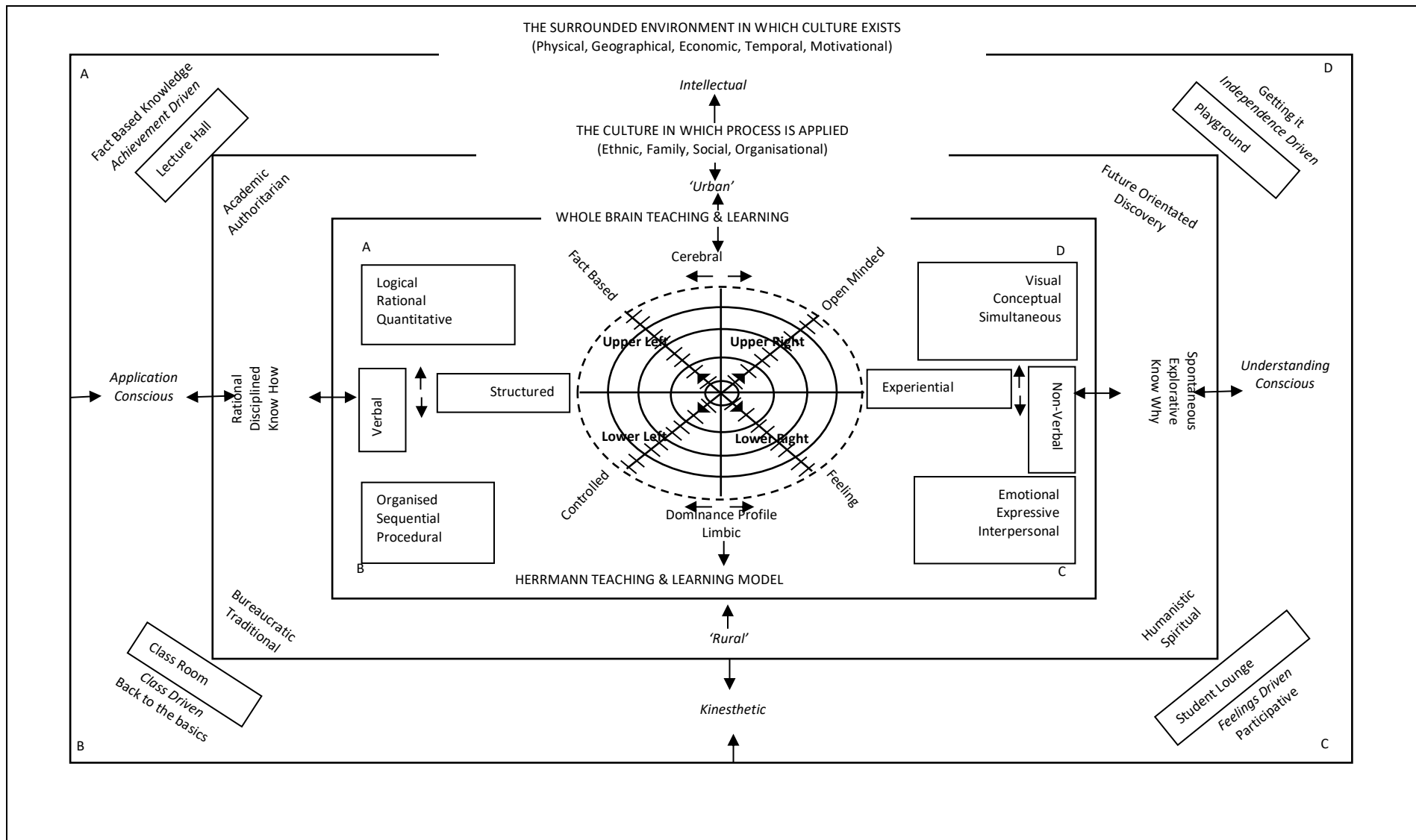


Figure 5.6 Whole Brain Teaching and Learning model (Herrmann 1996:417)

De Boer et al. (2013:103-244) studied the application of Whole Brain facilitated learning to tertiary students, in various departments at the University of Pretoria<sup>256</sup>, over a period of fifteen years. By implication, the studies investigated both lecturers' facilitating of learning as well as students' responses. De Boer, Steyn and Du Toit (2001) also report on the application of Whole Brain teaching and learning in the *South African Journal of Higher Education*. Horak, Steyn and de Boer (2001) investigated the efficacy of a Whole Brain approach in the teaching and learning of engineering students. Based on their research over this period and building on Herrmann's Whole Brain Teaching and Learning Model, De Boer et al. (2013:273-282) constructed the Comprehensive Flexible Whole Brain Model for Learning and Facilitating Learning. The University of Pretoria offers a semester module on *Information Literacy* to first-year students from the various departments. With the purpose of innovating the *Information Literacy* Module, De Boer, du Toit, Bothma and Scheepers (2012) applied the Comprehensive Flexible Whole Brain Model for Learning and Facilitating Learning. De Boer, Bothma and du Toit (2011) also describe the value of the application of the model. De Boer, du Toit and Bothma (2015) use the model as part of their study on determining how Whole Brain innovation enhances the development of multiple intelligences in higher education.

Neethling's general brain instrument can be seen as an instrument that summarises a person's thinking preferences at a specific time of that individual's life (Neethling 2000:66). Using the general brain profile as a point of departure, Neethling developed several brain profiling instruments in order to determine individuals' thinking preferences in various situations<sup>257</sup>. These include instruments that focus on leadership, business relationships, teamwork, parenting, spirituality, personal relationships, eating habits and sport areas. Neethling also developed a Learning style instrument, as well as a Teacher-Trainer instrument<sup>258</sup>.

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<sup>256</sup> These departments include the Department of Higher Education; the Engineering Department; the Department of Information Science; the School of Dentistry; the Department of Family Medicine; and the Department of Taxation.

<sup>257</sup> The Kobus Neethling Institute launched a new website in 2019. The focus of the Kobus Neethling Institute is the training of future leaders in creativity across the globe. The institution hosts discussion on creativity on a regular basis. These events are called "Creativity Café" (The Kobus Neethling Institute 2019/05/06).

<sup>258</sup> The Neethling Brain Instruments mentioned here are discussed on the Kobus Neethling Institute's website – [www.knstitute.com](http://www.knstitute.com).

Drawing from both these Whole brain thinking approaches, the thinking preferences and aversions of both teachers and students, and how it impacts their different approaches to teaching and learning respectively, is summarised in the following table:



**Table 5.1 Teaching and Learning preferences and aversions (based on Neethling 2000:46-8; Herrmann 1995:417; De Boer et al. 2013:273-281)**

Metaphorical Brain Quadrant	Thinking Preferences	Thinking Aversions	Students' Expectations	Teachers' application of Facilitated Learning
Fact	Factual Analytical Logical processing Theoretical Quantifying Rational Critical Precise	Vagueness Emotional expressiveness Inaccuracy Lack of logic Imprecise concepts or ideas Unfocused interaction	Purposeful lessons Challenging problems to solve Formal lessons Well researched and proven material and methods Precise and clear instructions Concrete information Opportunity to do own research Spreadsheets	Formal lesson Textbook, spreadsheets and other material Summaries used and encouraged Applied logic Researched, fact based findings Analytical and critical thinking Electronic devices as support systems Quantitative research
Form	Organisational Sequential Structural Detailed planning Thorough Steadfast Structural Conventional	Risk taking Unclear concepts and instructions Uncertainty Ambiguity Impulsiveness	Formal lesson Chronological processes Repetition and review Clear instructions and objectives Structured lessons Detailed information regarding material and lessons Practical concrete examples	Incorporates timelines, checklists and worksheets Thoroughly planned lessons Sequential teaching Policies and procedures are important Pre- and post-tests Repetition and reinforcement Practical application of theory Clear lesson objectives
Feeling	Communication Emotional Interpersonal Sharing Expressive Sympathetic/Empathetic Involved Internalising	Excessive data or analysis Seclusion Lack of time for relationships	Assignments involving teamwork Practical applications Share ideas and experiences Group discussions Qualitative research Interactive activities Music Narrative elements that relate to the content of the lesson	Listening to and sharing ideas Dramatisation including storytelling and music Group discussions Teamwork Qualitative research Cooperative learning Movement Playfulness Non-verbal communication and touch Emotional display as part of teachings

Fantasy	Imaginative Conceptualising Synthesising Discovering Alternative Spontaneous Unstructured Exploring	Structure Excessive strictness Excessive detail Autocratic Rigidity Deadlines	Mental imagery Holistic overview Visual aids Metaphors Brainstorming concepts Spontaneous student participation Student choices and freedom Challenging, discovery activities	Brainstorming Holistic overviews and exercises Mind-mapping Visual aids Metaphors Playfulness Learning through discovery Unstructured lessons Speculation encouraged
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An actor's unique combination of preferences towards the four metaphorical quadrants will influence the way in which they acquire new skills. Making the required shifts from theatre acting to film acting can be seen as a new skill. In order to effectively teach this skill to all their students, teachers need to take the preferences of all four metaphorical quadrants into account. Coetzee and Munro (2007:105) argue that the Whole Brain model, however, does not allow optimal embodied learning to take place. Whole Brain theorists identify the role of emotion in learning in the lower right (C, R2 of feeling) quadrant. Coetzee and Munro (2007:104) state that (following Damasio 1999; Le Doux 1996 and Hannaford 1995) optimal learning can occur only if the individual is in an optimal emotional state. Saleh (2012:20) explains that one of the key principles of Brain-Based learning is the integration of an emotional climate that enables students to have a relaxed alertness, so that the brain may function optimally. Emotions are key to the patterning process in the brain and are inhibited by threat (Roberts 2002:283). Emotions and intelligence are interconnected<sup>259</sup> (Cambria, Livingstone & Hussain 2012:145,154) and therefore cannot be confined to the Feeling quadrants only. It is acknowledged though, that within Whole Brain preferences the Feeling quadrant indicates a preference for people to engage with and through emotion. Coetzee and Munro (2007:105) propose a revised model of whole-brain learning that integrates the current model with both bodymind and emotion. Coetzee and Munro's model acknowledges that emotion is present in all perception and engagements with the environment. Emotion is therefore also present in learning. They also indicate that all brain activity and therefore learning preferences are due to and situated in a bodymind:

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<sup>259</sup> Referring to the integration and interdependences of the levels of the Triune brain (Panagariya 2011:233).

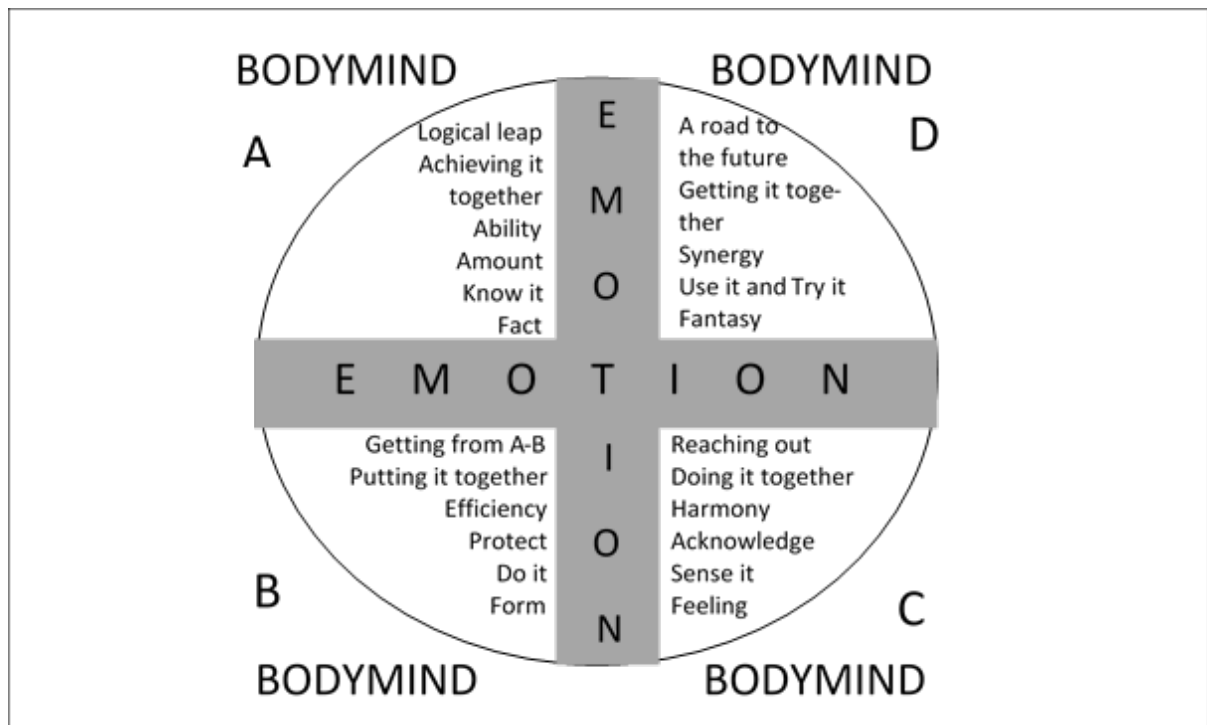


Figure 5.7: Revised model (Coetzee & Munro 2007:105)

A process of learning involves more than the two hemispheres; it includes the mind, emotion, and body. Emotion and long-term memory, two key components of learning, are situated within the limbic or mammalian brain, as discussed in section 5.2.1 (Santoso 2016:232). This layer of the brain is therefore also activated in the process of learning. The reptilian brain ensures that the body regulates relaxation and stress and responds to the threats a student feels physically or emotionally (Santoso 2016:232). Learning comprises all three components of the triune brain, and the body in its totality (Oghyanous 2017:158; D’Amato & Wang 2015:51). Coetzee and Munro (2007:106) conclude that “(W)ith the four quadrants embedded in bodymind...optimal deep-structure learning will take place”. Bodymind connectivity (which includes emotions created, recognised, processed and expressed through the body and the voice), as well as individual learning preferences, have to be taken into consideration when designing and teaching a training programme for film actors making the shift from theatre acting to film acting.

### 5.3 SUMMARY

In this chapter I demonstrated and discussed the way in which embodied cognition forms part of Experiential Learning; the qualities of Experiential Learning; the phases of learning and the way in which Whole Brain Thinking strategies aid each individual's process of learning. Experiential Learning and Whole Brain Thinking strategies can assist in the designing and teaching of a film acting training programme. The designing and teaching of the film acting training programme, which incorporates the performance shifts from theatre acting to film acting, as well as the teaching and learning strategies that have been outlined, forms the focus of the next chapter.

## CHAPTER 6

### A FILM ACTING TRAINING PROGRAMME

As indicated in Chapter 1, the main research aim of this study is to design and teach an actor training programme that facilitates the shifts from theatre acting to film acting. In order to achieve the main aim of this study, three sub-aims have been explored. The first sub-aim was to define the differences between acting for theatre and acting for film. The first step in achieving this sub-aim, was to study the correlating elements between theatre acting and film acting (see Chapter 2). It has been argued that acting in both media are embodied experiences and as such, embodied acting has been discussed (Chapter 2). The differences between acting for theatre and acting for film were consequently defined. These differences form the focus of Chapter 3. The actor constructs a performance score, or clusters of signifiers that are interpreted by an audience. These signs have to adhere to the demands of the specific medium – theatre or film. The actor adjusts their embodiment of signifiers to suit the particular medium, so that the actor as character's behaviour may be deemed believable and identifiable. The second sub-aim of this study was to determine how the shifts from theatre acting to film acting can be taught to previously trained theatre actors. As such, several embodied learning practices pertaining to acting have been investigated (Chapter 4). Sub-aim three focuses on the way in which the various principles of Experiential Learning (including Whole Brain Thinking strategies) can assist in the designing and teaching of the training programme in question. Chapter 5 draws from the fields of Experiential Learning and Whole Brain Thinking to develop pedagogical strategies that nurture embodied ways of learning and knowing. This chapter explores the interaction between the first three sub-aims, with the purpose of designing an actor training programme that focuses on the shifts from theatre acting to film acting, while adhering to the individual needs of each participating actor. Chapter 6 therefore forms the fourth sub-aim of this study<sup>260</sup>.

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<sup>260</sup> Some of the information included in this chapter is repetitive. The purpose thereof is to indicate the way in which the preceding three sub-aims of this study are combined.

The proposed film acting training programme consists of six lessons. Each lesson takes place over approximately seven to eight hours. The seven hours are further divided into sessions of 90–120 minutes (1,5 to 2 hours)<sup>261</sup>. Within the context of a South African tertiary institution, this programme would be presented as a semester course. The six lessons are presented in a format that enables transferability. Each lesson of the training programme forms a sub-section of this chapter. Script analysis for the film actor is explored in section 6.1. Section 6.2 focuses on the notion of impulse-reaction. The aim of section 6.3 is to investigate the shifts the actor makes from theatre acting to film acting, following the five levels of communicative behaviour (section 3.7). The actor's embodiment and envoicement of the character's intent is explored with reference to Laban's Effort elements, in section 6.4. Section 6.5 discusses the film actor's induction of emotion. The techniques of the Inner Game are studied in section 6.6. Several explorations form part of each lesson<sup>262</sup>. These explorations are contextual examples to indicate the key structural components of the programme. The references to the context may change according to the group and the facilitator's personal uniqueness. In essence, this chapter explicates the training programme that forms the main focus of this study. Each lesson can now be elucidated.

## 6.1 LESSON 1 – SCRIPT ANALYSIS FOR THE FILM ACTOR

The first lesson of the film acting training programme focuses on script analysis for the film actor. As explicated in Chapter 4 (section 4.1), the first step in the actor's characterisation process, is to identify the performative elements embedded in the script. The actor consequently embodies a series of signifiers through which the scripted character can be presented to the audience. Script analysis forms part of embodied acting (see section 2.2.2), as it enables the actor to:

- study the bodymind (including body, emotion, consciousness and reason<sup>263</sup>) of the character; the differences between their own bodymind and that of the character and the similarities between their own bodymind and that of the character;

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<sup>261</sup> The time spent on each exploration is not indicated in the explication of each lesson. The facilitator has to take the specific group's lived experiences, as well as the context in which the lessons are taught, into consideration. The explorations are free flow and interrelated.

<sup>262</sup> Some explorations are explicated in detail to clarify its content. Other explorations build on the embodied acting approaches discussed in Chapter 4 and are, therefore, not as detailed.

<sup>263</sup> See Section 2.2.2.1; Section 2.2.2.2 and Section 2.2.2.3.

- to draw from their imagination (as discussed in section 2.2.2.6) and memory (see section 2.2.2.4) to study, interpret, embody and present (thus communicating in performance – explicated in section 2.2.2.7) the written text.

Script analysis thus applies to both theatre actors and film actors. As discussed in Chapter 3 however, the actor's embodiment of signifiers is influenced by the demands of space, place and time in each medium. It is argued in section 4.1 that these demands impact both the film actor and the character they portray. As stated in section 4.1, the process of script analysis includes the elements of embodied acting and can potentially aid the actor in making the necessary performance shifts from theatre to film. Script analysis for the film actor is thus included in this training programme.

The six main characteristics of Experiential Learning (see section 5.1.1), as well as the four phases of Experiential Learning (discussed in section 5.1.2) and the thinking and learning preferences of the four metaphorical brain quadrants (explicated in section 5.2.4), are taken into consideration in the designing and teaching of this lesson. These elements are incorporated into the explorations pertaining to script analysis – as will be explicated in Table 6.1 below. Building on section 4.1, the explorations focus on:

- Given Circumstances;
- Character traits;
- Objective, Superobjective, Conflict and Action;
- Discussion; and
- Application to film acting.

The potential outcomes of these explorations are:

- Through the process of script analysis, students will gain insight into the character's environment. This insight will enable the film acting student to develop a cluster of signifiers, in line with the demands of the medium, through which the character's behaviour can be presented.
- Film acting students will have an embodied understanding of how to maintain physical and emotional continuity throughout the filming process, despite the discontinuous order in which scenes are filmed (see section 3.6.2).



- Students will gain insight into the ways in which they can construct and present clusters of signifiers, appropriate for film, in isolation (without the guidance of the director<sup>264</sup>).
- The director might require the actor to make instant changes to their performance score (discussed in section 3.6.2). Script analysis will enable film acting students to have a clear understanding of the trajectory of the performance score throughout the film, even though it is filmed a-logically. When performing as film actors, this understanding will further enable students to incorporate feedback from the director into their performances (as stated in section 3.6.3), while adhering to the holistic overview of the character's journey.

A contributing factor in achieving these outcomes, is the climate in which teaching, and learning occurs. As argued in Chapter 5 (section 5.2.5), emotion is present in learning. An environment in which students feel physically and emotionally safe, must be created. As stated in section 5.1.2, such an environment enables students to experience a relaxed alertness so that their bodyminds function and learn optimally (Saleh 2012:20). As such, the first exploration of the training programme (and thus of Lesson 1) focuses on cultivating awareness, as opposed to judgement, so that students' fears and uncertainties may be minimised. The sub-aims of this exploration include:

- helping the students get acquainted;
- developing a sense of connection;
- cultivating a shared focus; and
- relieving inhibitions and building trust among participants.

Chlup and Collins (2010:36) state that these aims are achievable through icebreaker activities. Icebreaker activities refer to short explorations through which one can 'break the ice' (Chlup & Collins 2010:36).

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<sup>264</sup> The film actor's rehearsal process differs markedly from that of the theatre actor, as explicated in section 3.6.1.

Icebreaker activities, followed by the other explorations that form part of Lesson 1 (those pertaining to script analysis for the film actor), are explicated in the table below. The potential outcomes of these explorations motivate their inclusion in the designing and teaching of this programme and thus answers the question 'why?' The discussion of each exploration indicates 'what' will be taught. The explication of the elements and phases of Experiential Learning, as well as the thinking and learning preferences of the four metaphorical brain quadrants, explains 'how' teaching and learning in each exploration occurs.

**Table 6.1 The explorations of Lesson 1**

Exploration (with reference to section 4.1) <sup>265</sup>	Elements of Experiential Learning (with reference to section 5.1.1)	Phases of Experiential Learning (with reference to section 5.1.2)	Thinking and Learning preferences of metaphorical brain quadrant (with reference to section 5.2.4)
<p>6.1.1 INTRODUCTION TO AWARENESS</p> <p>Three short icebreaker activities are introduced at the onset of the training programme<sup>266</sup>. Students are asked to arrange themselves in a line according to certain criteria; for example: the person who travelled the longest time to get to class should stand to the left side of the room, while the person who travelled the least amount of time should stand to the right. The students interact with one another until they have arranged themselves chronologically. The question is then posed: “Do you think the person who travelled the longest time to get here, is the most committed to this training programme, and the person who travelled the least amount of time is the least committed?” The aim of this question and the responses it evokes, are to create an awareness of each student’s personal uniqueness and lived experiences. Just as every student</p>	<ul style="list-style-type: none"> <li>• Learning is a process, not merely an outcome.</li> <li>• Active learning is enabled by the construction of students’ own experiences.</li> <li>• Synergetic transactions occur between the student and the environment (including abstract thoughts).</li> <li>• Personal uniqueness is taken into consideration and forms part of the learning process.</li> </ul>	<ul style="list-style-type: none"> <li>• All four phases of Experiential Learning are encountered. Students reinterpret situations or experiences, reflect upon those experiences, conceptualise new ideas based on their existing knowledge, and analyse and conclude in order to</li> </ul>	<ul style="list-style-type: none"> <li>• Students with preferences in the Fact quadrant are included in the exploration by incorporating quantitative and analytical elements.</li> <li>• Form quadrant students will enjoy the sequential and detailed nature of the exploration.</li> <li>• Students with strong Fantasy quadrant thinking and learning preferences will value the holistic and</li> </ul>

<sup>265</sup> Information that has been referenced in previous chapters will not be referenced again. Relevant sections are referred to. New references are cited.

<sup>266</sup> The icebreaker activities used in this section are based on the icebreaker activities that Lessac Kinesensics Master teacher, Deborah Kinghorn, designed and taught as part of the Lessac Kinesensics Intensive Workshop in South Africa in January 2013.

<p>took a certain amount of time to travel to class, every student is on a unique journey of personal growth. Students are encouraged to observe their own, and one another's qualities, rather than judging it. This basic introduction to awareness through the use of icebreaker activities, creates an emotionally safe environment.</p>		<p>hypothesise future situations.</p> <ul style="list-style-type: none"> <li>• The notion of observing or applying awareness as opposed to passing judgement, might be unfamiliar to some students. As such, those students enter the phase of Concrete Experience.</li> </ul>	<p>integrating factors of the exploration.</p> <ul style="list-style-type: none"> <li>• Feeling quadrant students will value the interpersonal qualities of the exploration.</li> </ul>
<p>6.1.2 GIVEN CIRCUMSTANCES 6.1.2.1 GIVEN CIRCUMSTANCES, PHASE ONE For the purpose of exploring given circumstances, students are divided into groups of two. Each pair memorises the same short piece of ambiguous dialogue<sup>267</sup>. Each pair is provided with a different set of given circumstances (see section 4.1.2) to incorporate into their performances. The groups view one another's performances, followed by a discussion. The exploration and consequent discussion enable students to have an embodied experience of the way in which given circumstances</p>	<ul style="list-style-type: none"> <li>• Students construct their own performances, and thus their own experiences.</li> <li>• Students are already theatre trained. As such, they build on their existing knowledge and possibly replace former ideas. Re-patterning is thus possible.</li> </ul>	<ul style="list-style-type: none"> <li>• Phase One of the exploration potentially occurs as part of Concrete Experience, as theatre trained students reinterpret their existing knowledge.</li> <li>• Phase Two of the exploration enables</li> </ul>	<ul style="list-style-type: none"> <li>• The exploratory components of Phase One of the exploration will resonate with students who have strong learning preferences in the metaphorical brain quadrants of Feeling and Fantasy.</li> <li>• Van Lier (2007:52) states that learning occurs through exploratory, as well as</li> </ul>

<sup>267</sup> Each student's personal uniqueness informs their interpretation of the dialogue, as the dialogue is generic and open to interpretation.

<p>provide a context for characters' actions (as explicated in section 4.1.2).</p> <p>6.1.2.2 GIVEN CIRCUMSTANCES, PHASE TWO</p> <p>Given circumstances, as explicated in section 4.1.2, are discussed. Each element is written on a black board<sup>268</sup> and students are granted the opportunity to write the elements down and make additional notes, should they prefer to do so. The students now have an embodied knowledge as well as a theoretical understanding of given circumstances and should be able to identify the elements thereof in a script.</p> <p>6.1.2.3 GIVEN CIRCUMSTANCES, PHASE THREE</p> <p>Students are given a filmic scene between two characters. Students read through the script in pairs. Each pair then discuss the given circumstances embedded in the script. This is followed by a group discussion on the topic.</p>	<ul style="list-style-type: none"> <li>• A synergetic transaction occurs between the student and their inner- and outer- environments, thus supporting bodymindedness.</li> <li>• An awareness of the fact that knowledge is influenced by the individual's (or character's) social and cultural circumstances, develops.</li> </ul>	<p>Reflective Observation to occur.</p> <ul style="list-style-type: none"> <li>• Abstract Conceptualisation is possible in any of the three phases of the exploration.</li> <li>• Active experimentation is likely to occur during the third phase of the exploration.</li> </ul>	<p>structural processes.</p> <p>Structural processes resonate with students who prefer the learning processes associated with the Fact and the Form metaphorical brain quadrants. The Second phase of the lesson adheres mainly to these thinking and learning preferences.</p> <ul style="list-style-type: none"> <li>• Phase Three of the lesson includes thinking and learning preferences in all four metaphorical quadrants. Students are posed the challenge of identifying the given circumstances in the script. This challenge adheres to the expectation of students with a strong preference for the Fact quadrant. Students with a</li> </ul>
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<sup>268</sup> The elements that are described have to be written where it is visible. Although I prefer a black board, the facilitator of the programme may have a different personal preference.

			<p>strong preference for the Form quadrant enjoy the inclusion of practical examples and value the repetition and review of information. Feeling quadrant preferences are incorporated into the exploration as it involves team work and group discussions. Individuals with preferences for the Fantasy quadrant remain engaged as the activity involves the imagination, conceptualising, discovering and exploring.</p>
<p><b>6.1.3 CHARACTER TRAITS</b>          Following the analysis of the given circumstances, students can search for the implicit character traits in the specific scene (see section 5.1.3). This process develops over two phases:  <b>6.1.3.1 CHARACTER TRAITS, PHASE ONE</b>          The four ways in which writers embed character traits in a script (see section 4.1.3), are discussed. The elements are written on a</p>	<ul style="list-style-type: none"> <li>• Students take ownership of their own learning processes – self-teaching occurs.</li> <li>• The student’s insight and level of knowledge increases through a process of experience, conceptualisation,</li> </ul>	<ul style="list-style-type: none"> <li>• Abstract Conceptualisation and Active Experimentation combine. As such, Kolb’s identification of a Converging learning</li> </ul>	<ul style="list-style-type: none"> <li>• Although the thinking and learning preferences of all four metaphorical quadrants are included, Phase Two of the analysis of character traits includes more thinking and learning preferences in the Fact and Form quadrants,</li> </ul>

<p>black board and students are given the opportunity to write these elements down.</p> <p>6.1.3.2 CHARACTER TRAITS, PHASE TWO</p> <p>In groups of four, students identify and discuss the character traits (discussed in section 4.1.3) of each of the characters in the provided scene. A large group discussion on the topic follows.</p>	<p>experimentation and reflection.</p> <ul style="list-style-type: none"> <li>• Creativity and growth is enabled through the integration of opposed views.</li> <li>• Students interact with the environment (and the environment of the character(s)).</li> <li>• Psychology and epistemology form part of the learning process.</li> </ul>	<p>style occurs (see Figure 5.2).</p>	<p>than in the Feeling and Fantasy quadrants. To ensure that students with thinking and learning preferences in the Feeling and Fantasy quadrants remain engaged, the discussions take place in groups of four, instead of pairings of two. Students with preferences in the Feeling and Fantasy quadrants welcome change, will enjoy the expansion of the interactive activities, and will appreciate the holistic overview (of the character traits) the larger group provides.</p>
<p>6.1.4 OBJECTIVE, SUPEROBJECTIVE, CONFLICT AND ACTION (following section 4.1.4)</p> <p>6.1.4.1 PHASE ONE: EMBODYING AN OBJECTIVE</p> <p>For the purpose of this exploration, a bottle of water is placed in the middle of the room. Each student is given a chance to pick the bottle up. Each student, however, has a different motivation or</p>	<ul style="list-style-type: none"> <li>• Students execute tasks in their own unique ways and thus construct their own experiences.</li> <li>• Learning takes place through embodied experiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Phase One and Phase Two of the exploration includes Concrete Experience.</li> </ul>	<ul style="list-style-type: none"> <li>• The explorations of Phases One and Two are especially effective for students with strong Feeling or Fantasy thinking and learning preferences, as they include</li> </ul>

<p>objective for doing so. Students are provided with these objectives. The students are unaware of each other's motivations. Examples of objectives include:</p> <ul style="list-style-type: none"> <li>● Pick the bottle of water up in order to drink from it</li> <li>● Steal the bottle without anyone noticing</li> <li>● Remove the poisonous bottle of water from the environment</li> </ul> <p>6.1.4.2 PHASE TWO: EMBODYING CONFLICT (following section 4.1.5)</p> <p>As stated in section 4.1.5, conflict occurs when an impelling action collides with a counteraction (Carnicke 2009:216). This notion is explored practically. Two students are invited to simultaneously pick up the water bottle. Their actions are informed by their individual objectives, provided in Phase One. Their opposing objectives result in conflict. These two explorations are followed by a group discussion.</p> <p>6.1.4.3 PHASE THREE: A THEORETICAL APPROACH</p> <p>Objectives, superobjectives, action and conflict, as explicated in section 4.1.4 and 4.1.5, are discussed. Key elements are written on a black board and students are granted the opportunity to make notes. The students now have an embodied knowledge, as well as a theoretical understanding of objectives, superobjectives, action and conflict. The students should be able to identify the elements thereof in a script.</p>	<ul style="list-style-type: none"> <li>● Theatre trained students have knowledge regarding characters' objectives, actions and conflict. Re-patterning is possible, as these explorations allow them to expand their existing knowledge and possibly replace previous beliefs.</li> <li>● The student's interaction with their inner- and outer-environments forms a reciprocal relationship through which learning is enabled.</li> <li>● This process reiterates the fact that knowledge is both socially and culturally constructed.</li> </ul>	<ul style="list-style-type: none"> <li>● Phase Three enables Reflective Observation to occur.</li> <li>● Phase Four encourages Abstract Conceptualisation and Active Experimentation – resulting in a Converging learning style.</li> </ul>	<p>playfulness, movement and non-verbal communication.</p> <ul style="list-style-type: none"> <li>● To ensure that students with thinking and learning preferences in the Fact and Form quadrants remain engaged, Phase Three follows a structural approach which includes detailed and purposeful information regarding the lesson.</li> <li>● Phase Four of this exploration includes thinking and learning preferences in all four metaphorical quadrants; students cognitively engage with the elements of embodied acting, as explicated in section 2.2.2.</li> </ul>
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<p>6.1.4.4 PHASE FOUR: IDENTIFICATION OF OBJECTIVES, SUPEROBJECTIVES, CONFLICT AND ACTION IN A SCRIPT</p> <p>In pairs, students discuss each of the characters in the filmic scene’s objectives, superobjectives, inner conflict and outer conflict. A group discussion follows.</p>			
<p>6.1.5 CONCLUSION TO SCRIPT ANALYSIS</p> <p>A discussion on the importance of script analysis for the film acting student (as explicated in section 6.1) follows. These concepts are visually presented through the construction of a line of dominoes (following Ball 1983:11,14). Each domino represents a scene in the film acting student’s performance score. Just as the dominoes topple one into the next, the film acting student has to maintain physical and emotional continuity from one scene, or section of a scene, to the next. The film acting student should have a thorough understanding of each event and how it contributes to a series of actions. This understanding will enable the film acting student to perform each section of the performance score in relation to that which precedes and that which follows it, thus maintaining physical and emotional continuity. The line of dominoes is constructed again; however, one domino is removed before setting the others in motion. The dominoes do not topple successfully. This serves to illustrate that a lack of physical and emotional continuity in performance, will affect the through line of the film acting student’s performance score.</p>	<ul style="list-style-type: none"> <li>• Re-patterning is enabled</li> <li>• Students monitor their own learning processes.</li> <li>• The integration of opposed views is possible.</li> <li>• Potential learning affects the student’s multimodal sense of self.</li> <li>• A reciprocal relationship exists between the individual and the environment (including abstract thought).</li> <li>• The process through which knowledge is created includes cultural and social experiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Section 6.1.5 especially incorporates Abstract Conceptualisation. The aim is that students’ reflections will enable new or modified ideas so that their conclusions may be applied in the next exploration (thus enabling Active Experimentation to occur) – the application to film acting (section 6.1.6).</li> </ul>	<ul style="list-style-type: none"> <li>• The final discussion on the importance of script analysis for the film acting student, demonstrates researched and fact-based findings as well as analytical and critical thinking. These elements address Fact quadrant learning preferences.</li> <li>• Sequential teaching and thoroughly planned lessons are implemented – qualities that are appreciated by students with learning preferences in the Form quadrant. These students will also enjoy the practical application of the theory, and</li> </ul>

			<p>the repetition of formation in various contexts.</p> <ul style="list-style-type: none"><li>• Students with strong preferences in the Feeling quadrant are likely to enjoy the playfulness of the visual demonstration and the social nature of the discussion.</li><li>• Students with dominant Fantasy quadrants have a preference for visual aids and for the use of metaphors. The thinking and learning preferences of all four quadrants are thus engaged in this concluding phase.</li></ul>
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### 6.1.6 APPLICATION TO FILM ACTING

Each lesson is concluded with an exploration where students apply the knowledge they have gained to the performance of a filmic scene. Students thereby gain an embodied knowledge of the way in which the content of each lesson aids the performance shifts from theatre acting to film acting. The elements of Experiential Learning, phases of Experiential Learning and the incorporation of thinking and learning preferences in the four metaphorical brain quadrants, remain consistent every time students engage in this exploration. As such, this exploration is explicated as part of section 6.1, but applies to sections 6.2 – 6.6 as well.

**Table 6.2 Teaching and learning processes involved in exploration 6.1.6 – the application to film acting**

Exploration	Elements of Experiential Learning (with reference to section 5.1.1)	Phases of Experiential Learning (with reference to section 5.1.2)
<p>Students, in pairs, prepare an on-camera performance. The performances are recorded, and consequently viewed on screen. Students critically reflect on their own and one another's performances. Students are given feedback on their performances.</p>	<ul style="list-style-type: none"> <li>• Contains structural and exploratory components</li> <li>• Personal uniqueness is honoured.</li> <li>• The exploration is process orientated.</li> <li>• Learning is guided by students' own experiences. They take ownership of their learning processes.</li> <li>• Re-patterning is possible</li> <li>• Dialectically opposed views of the world are potentially resolved.</li> <li>• Students adapt to the inner- and outer- environments.</li> <li>• Learning affects the multimodal sense of self.</li> <li>• Cultural and social elements impact the individual and contribute to their process of learning.</li> </ul>	<ul style="list-style-type: none"> <li>• Concrete Experience is enabled through the preparation and performance of the filmic scene.</li> <li>• Reflective Observation is possible during the preparation and performance of the filmic scene, as students potentially reflect on the new/reinterpreted knowledge they have gained through the preceding explorations. This phase of Experiential Learning is also possible once the filmic scenes are viewed and critically reflected upon.</li> <li>• Abstract Conceptualisation and Active Experimentation likely occur during the discussion and analysis of the pre-recorded performances.</li> </ul>

Students have to take ownership of their own learning processes and an awareness of their own experiences should be cultivated. Students should thus be encouraged with each feedback session to share their observations (pertaining to their own performances). A group discussion follows in which peers are also given the opportunity to share their observations. Each student's thinking and learning preferences should be taken into consideration when providing the student with feedback. Examples of the questions and statements that can be included in the session, for each metaphorical brain quadrant, are summarised in the following table:

**Table 6.3 Reflecting on filmic performances, with reference to the four metaphorical brain quadrants (based on Herrmann 1995:417; Neethling 2000:46-48; De Boer et al. 2013:273-281)**

<p><b>FACT – QUADRANT</b></p> <ul style="list-style-type: none"> <li>• How would you analyse your on-screen performance?</li> <li>• Which of the elements that we explored in this lesson, aided your performance?</li> <li>• Now that you have embodied the elements of this lesson’s explorations, critically reflect on the purpose of these explorations for the film actor.</li> <li>• Feel free to make notes.</li> <li>• Describe the impact of the electronic devices – the camera and the screen – on your performance.</li> <li>• You have succeeded in the following areas of your performance... (elements would be listed).</li> <li>• You can focus on the following areas for possible growth (list elements).</li> <li>• Remember to consider the following facts when rehearsing and performing... (list factual elements pertaining to the focus of this lesson)</li> </ul>	<p><b>FANTASY – QUADRANT</b></p> <ul style="list-style-type: none"> <li>• What was your experience of your on-screen performance?</li> <li>• How did you explore the various elements of the foregoing explorations?</li> <li>• What discoveries have you made during the preparation and performance of the scene?</li> <li>• Can you see how all the elements of the explorations that form part of this lesson are coming together in your on-screen performance?</li> <li>• You shone like a star in the following moments... (discuss highlights of performance).</li> <li>• What do you envision the next steps in your learning process to be?</li> <li>• I suggest you challenge yourself by exploring the following... (discuss elements of possible growth).</li> </ul>
<p><b>FORM – QUADRANT</b></p> <ul style="list-style-type: none"> <li>• List some of the elements that you observed in your on-screen performance.</li> <li>• Describe the preparation phase of your performance.</li> <li>• Let us discuss some examples where you practically applied the elements of this lesson’s explorations to your performance.</li> <li>• Make as many notes as you see fit.</li> <li>• Do you see how your preparation and performance builds on the knowledge you have gained in the foregoing explorations?</li> <li>• You have made some valuable performance choices, such as... (discuss positive elements of performance).</li> <li>• You can pay attention to the following detail (list areas of possible growth).</li> </ul>	<p><b>FEELING – QUADRANT</b></p> <ul style="list-style-type: none"> <li>• How do you feel about your on-screen performance?</li> <li>• Describe how the elements of the foregoing explorations help the actor to tell the character’s story.</li> <li>• Share your ideas and experiences of the preparation and performance of the scene.</li> <li>• You could listen to music that captures the mood of the scene, or the emotions of the character, as part of your preparation.</li> <li>• I loved certain moments of your performance (I expand on this statement).</li> <li>• I am excited to see what will happen if you explore the following areas of performance (discuss areas in which student can grow).</li> </ul>

### 6.1.7 CONCLUSION TO LESSON 1

The main purpose of the explorations in Lesson 1, was to guide film acting students to ‘extract’ the information necessary for performance creation from the text. As stated previously, the actor in performance has to reproduce the performance score, or sections thereof, as though the character experiences the moment for the first time, without anticipating the next. Actors should mindfully engage in their pre-determined performance scores. As discussed in section 4.4.1, actors’ reactions should be informed by internal and external stimuli. The next phase of the film acting training programme, therefore focuses on the notion of impulse-based reactions.

### 6.2 LESSON 2 – IMPULSE-REACTION

The purpose of the explorations of Lesson 2, is to enhance mindfulness so that actors’ reactions may be informed by internal and external stimuli in the present moment (see section 4.4.2). As stated in section 4.4.2, during a performance, actors as characters should *respond* rather than *plan*. Mindfulness is an element of embodied acting (section 2.2.2.5) and is a key component of effective performance for both theatre actors and film actors. Other qualities of embodied acting that are integrated in the explorations of Lesson 2 include: the body of the actor (section 2.2.2.1); emotion (section 2.2.2.2); the actor’s consciousness and reason (section 2.2.2.3); memory (section 2.2.2.4); and communication in performance (section 2.2.2.7). Focus is placed specifically on imagination (section 2.2.2.6) and on mindfulness (section 2.2.2.5). Both theatre actors and film actors employ these elements to present a pre-determined performance score or clusters of signifiers in performance. Both theatre actors and film actors are charged with the task of presenting their performance scores as though fictional events unfold for the first time. As argued in Chapter 4, mindfulness is particularly important to the film actor. As stated in section 4.4.1, the camera reveals any disconnect between the film actor and the character. Mindfulness is therefore included in this training programme.

The explorations that form part of Lesson 2 of the training programme aim to improve the students' awareness of the emotional and neurological experiencing systems within the bodymind (following Lessac 1997:203), so that their reactions may be based on impulses (see section 4.4.2). The explorations are based on:

- Lessac Kinesensics' The Inner Environment;
- Meisner's repetition exercises; and
- Levels of Concentration, following Chekhov and Stanislavsky.

The potential outcomes of these explorations are:

- Explorations, such as The Inner Environment can be seen as Focused Attention Meditation (FAM) that advances awareness and relaxation within the bodymind (Page 2018:111). This view correlates with Kabat-Zinn (2005:20) who describes mindful meditation as "actively tuning in to each moment in an effort to remain awake and aware from one moment to the next".
- As argued in section 4.4.2.1, The Inner Environment exploration aims to enhance responsiveness rather than planning. When actors mindfully engage with the pre-determined performance score and respond to the internal and external stimuli in every moment, the actor as character's impulse-based reactions will seem spontaneous.
- The purpose of Meisner's repetition exercises, is for film acting students to engage with what Meisner describes as 'basic instincts' (Malague 2012:122) and to truthfully and playfully interact with their fellow students (Silverberg 1994:41).
- The incorporation of Chekhov's Levels of Concentration and Stanislavsky's Circles of Attention into the explorations, will enable film acting students to shift their focus from the use of a larger psychological kinesphere (discussed in section 3.4.1) to a smaller psychological kinesphere (while still responding truthfully to inner- and outer- impulses).
- The combination of the various pedagogical approaches will potentially enable film acting students to simultaneously:
  - present signifiers of impulses and reactions; and
  - embody behavioural communication appropriate to the specific medium (film).

The explorations are therefore designed to facilitate performance shifts from theatre acting to film acting.

As with Lesson 1, the six key elements of Experiential Learning (see section 5.1.1), the four phases of Experiential Learning (discussed in section 5.1.2), as well as the thinking and learning preferences of the four metaphorical brain quadrants (explicated in section 5.2.4), form part of the designing and teaching of this lesson and are indicated in Table 6.4 below.



**Table 6.4 The explorations of Lesson 2**

Exploration	Elements of Experiential Learning (with reference to section 5.1.1)	Phases of Experiential Learning (with reference to section 5.1.2)	Thinking and Learning preferences of metaphorical brain quadrant (with reference to section 5.2.4)
<p>6.2.1 EXPLORING THE INNER ENVIRONMENT</p> <p>For the purpose of this exploration, students are invited to lie down with their eyes closed<sup>269</sup>. Students focus their attention on their breathing. Page (2018:11) explains that breathing is a ubiquitous action through which life is sustained. Lessac and Kinghorn (2014:11) describe breathing as a ‘familiar event’. Students thus easily focus their attention on this instinctive action. Lessac and Kinghorn (2014:13) continue that the student should not try to control their breath but rather allow it to flow organically and without effort through the body. Following Lessac and Kinghorn (2014:11-16) students are guided to smell something pleasurable so that they experience the most natural way of breathing without any effort. Kabat-Zinn (2005:48-49) states that one’s mindful engagement with breath cultivates an awareness of the changes that occur in the bodymind.</p>	<ul style="list-style-type: none"> <li>• Personal uniqueness is taken into consideration.</li> <li>• Students learn through the construction of their own processes.</li> <li>• Students adapt to the inner– and the outer environments.</li> <li>• An awareness of the multimodal self develops.</li> <li>• Abstract thought is incorporated.</li> <li>• There is a reciprocal relationship between the student and the environment.</li> </ul>	<p>At this stage, students’ awareness of, and consequent reflection on, the changes in the bodymind likely enable a Diverging learning style to occur. Diverging combines Concrete Experience with Reflective Observation.</p>	<ul style="list-style-type: none"> <li>• Students with thinking and learning preferences in the Fact quadrant might experience the exploration as vague and as though it lacks logic. They will, however, appreciate the purpose of the lesson once it is explained as part of the group discussion.</li> <li>• Students with a preference for the Form-quadrant, might be frustrated with the informal nature of the exploration, but will enjoy the chronological process and the clarification of the objectives of the exploration during the discussion.</li> <li>• Students with thinking and learning preferences in the Feeling quadrant will enjoy the narrative element of the</li> </ul>

<sup>269</sup> Students’ personal uniqueness and lived experiences are taken into consideration, and as such, are also given permission to sit with an alert attitude in a chair.

<p>Building on the students' awareness of breath within the body, they are guided through Lessac's exploration called 'The Inner Environment'. This exploration is elucidated in section 4.4.2.1. The facilitator narrates imaginative explorations through which students experience elements of the inner- and the outer- environment. Once guided through this exploration, students are given the opportunity to reflect on the process and to share their experiences with the group. The session is concluded through a discussion on the continuous feedback loop between the body and the brain (as explicated in section 4.4.2), and how this feedback loop enables impulses and related responses to occur.</p>	<ul style="list-style-type: none"> <li>• Social and cultural background impacts the construction of knowledge.</li> </ul>		<p>exploration but might long for more interaction with others.</p> <ul style="list-style-type: none"> <li>• The qualities of the Fantasy quadrant that are addressed include mental imagery, metaphors and student choices and freedom.</li> </ul>
<p>6.2.2 DRAWING FROM MEISNER, CHEKHOV AND STANISLAVSKY FOR THE CULTIVATION OF IMPULSE-REACTION</p> <p>This exploration draws from Meisner's repetition exercises (section 4.4.2.2); Chekhov's levels of concentration (section 4.4.2.3; and Stanislavsky's circles of attention (section 4.4.2.3). Each student memorises a short sentence prior to the exploration. The exploration takes place over three phases.</p>	<ul style="list-style-type: none"> <li>• The continuous changes incorporated in this exploration address learning as a continuous process.</li> <li>• Students construct and monitor their own experiences which enable re-patterning.</li> <li>• Experience is followed by conceptualisation,</li> </ul>	<p>Students' use of senses, emotions, movements and repetition enable them to gradually advance from a Diverging phase through an Assimilating phase, Converging phase and finally an Accommodating phase of learning.</p>	<ul style="list-style-type: none"> <li>• Students with thinking and learning preferences in the Fantasy quadrant are likely to enjoy the intuitive nature of the exploration.</li> <li>• Students with thinking and learning preferences in the Feeling quadrant will appreciate the interpersonal and feeling-based qualities of the exploration.</li> <li>• Form – quadrant thinkers (and learners) will enjoy the sequential</li> </ul>

<p>6.2.2.1 PHASE ONE: IMPULSE-REACTION IN A GROUP</p> <p>Students form a circle and pass a ball between them, in randomised order. Students are encouraged to receive and pass the ball without pre-empting any responses. Students should become aware of the organic way in which their bodies guide them, without attempting to exert control. This notion correlates with Lessac and Kinghorn's (2014:13) description of 'organic instructions'. The actions of passing and receiving the ball are repeated until students respond truthfully to stimuli experienced through the five senses and through interoception, proprioception and exteroception (as discussed in section 4.4.2). Students reach a point where they "do nothing more than is actually happening" (Silverberg 1994:15), as described in section 4.4.2.2. The object that is being passed around is then substituted for another object. The different object enables different stimuli and thus different reactions. Students then utter the short sentences they memorised prior to the exploration, while continuing to pass the object. The passing of the object while uttering a sentence is repeated until unwilling bodymind responses are achieved.</p>	<p>experimentation and reflection so that students' insight and knowledge may increase.</p> <ul style="list-style-type: none"> <li>• Students constantly adapt to their inner- and outer-environments during the phases of this exploration.</li> <li>• Synergetic transactions occur between the student and the environment.</li> <li>• Each student's unique process of learning is addressed from a psychological and an epistemological point of view.</li> </ul>		<p>development of the exploration and the detail that forms part of every phase.</p> <ul style="list-style-type: none"> <li>• Fact – quadrant thinkers (and learners) will engage with the analytical and logical discussions that form part of the exploration.</li> </ul>
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<p>6.2.2.2 PHASE TWO: IMPULSE-REACTION IN PAIRS</p> <p>The group is divided into pairs. Each pair receives a different object to pass between them while they utter their sentences. The main difference between the first and second phases of the exploration is that each phase explores different circles of attention, as defined by Stanislavsky (see section 4.4.2.3). After the students have repeated the sentences and passing of the objects several times, the objects are substituted for different ones. The students experience different stimuli and thus different reactions. Pisk (2019:1) explains: “[E]very inner involvement has an outer consequence”. The next step in this phase of the exploration is the removal of the objects. As stated in section 4.4.2.3, students’ attention should now replace the objects (Stanislavsky 1986:84). Students continue uttering their sentences. As stated by Silverberg (1994:29) (see section 4.4.2.2), the students become increasingly aware of the non-verbal communication (as discussed in section 2.2.2.7) that transpires between them. This phase is concluded with students’ critical reflection on the process.</p> <p>6.2.2.3 PHASE THREE: APPLICATION TO TEXT</p> <p>Students memorise a piece of ambiguous dialogue. They explore the scene several times, in pairs. With every</p>			
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<p>exploration, the facilitator changes the characters' objectives (see section 4.1.4) and given circumstances (see section 4.1.2). This will result in a change in stimuli and thus in reaction, which potentially leads to conflict (see section 4.1.5). This phase builds on the previous two phases pertaining to impulse-reaction, as well as on the content of Lesson 1 of the training programme – script analysis (discussed in section 4.1 and in section 6.1).</p>			
<p>6.2.3 APPLICATION TO FILM ACTING<sup>270</sup></p> <p>After preparing their performance scores, students perform filmic scenes in front of the camera. The performances are recorded where-after they are viewed and discussed. The group of students discuss each student's performance and the facilitator can point out the areas in which students excelled and the areas in which growth is still possible.</p>	<p>The following areas are incorporated in the final exploration (Application to Film Acting) of each lesson:</p> <ul style="list-style-type: none"> <li>- the elements of Experiential Learning;</li> <li>- the phases of Experiential Learning; and</li> <li>- the preferences of the four metaphorical quadrants of the brain.</li> </ul> <p>The way in which these three areas form part of the exploration has been discussed in section 6.1.6.</p>		

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<sup>270</sup> The integration of the elements of Experiential Learning (section 5.1.1); the phases of Experiential Learning (section 5.1.2) and the thinking and learning preferences of the four metaphorical brain quadrants (section 5.2.4) in this exploration, has been discussed in detail in section 6.1.6 and is therefore not repeated.

## 6.2.4 CONCLUSION TO LESSON 2

Lesson 1 and Lesson 2 of the training programme focus on the process from actor to filmic character; in other words, on characterisation. The next step is to guide students to present their embodied characters in performance according to the demands of the specific medium. Theatre trained actors shift their communicative behaviour (as explicated in section 3.7) to suit the demands of film. The way in which these shifts can be taught, is explored next.

## 6.3 LESSON 3 – THE ACTOR AS CHARACTER’S COMMUNICATIVE BEHAVIOUR IN VARIOUS MEDIA

As explicated in section 3.7, the actor as character’s communicative behaviour alters according to the demands of the medium. This notion forms the focus of Lesson 3. Five levels of communicative behaviour are explicated within the Lessac Kinesensics pedagogy (see section 3.7). Lessac Kinesensics offers an embodied approach to actor training. The exploration of the five levels of communicative behaviour incorporates the elements of embodied acting (see section 2.2.2) in the following ways:

- The actor presents the character’s bodymind (thus including the body of the actor and the character, section 2.2.2.1; the actor and the character’s consciousness and reason, section 2.2.2.3; and communication in performance, section 2.2.2.7) according to the level of communicative behaviour that is required.
- The actor as character engages differently with their psychological kinsesphere on each level of communicative behaviour. Emotion (section 2.2.2.2); imagination (section 2.2.2.6); and memory (section 2.2.2.4) are central components of this engagement.

The exploration of these five levels will aid the actor in adjusting the clusters of signifiers through which they present the character, according to the demands of the medium. These explorations will thus facilitate performance shifts from theatre acting to film acting (as discussed in Chapter 3, specifically in section 3.7).

The explorations are designed (and will be taught) with the six main characteristics of Experiential Learning (see section 5.1.1); the four phases of Experiential Learning (discussed in section 5.1.2); and the thinking and learning preferences of the four metaphorical brain quadrants (explicated

in section 5.2.4) in mind. The integration of these elements in the explorations are explicated in Table 6.5 below. The explorations evolve around the following notions:

- The actor's bodymind;
- The embodiment (and thus envoicement) of a character;
- The actor as character's behavioural communication according to demands of each medium; and
- The simultaneous manifestation of more than one level of communicative behaviour. The potential outcomes of these explorations are:
  - Film acting students will have an embodied understanding of the presentation of their characters' behavioural intent.
  - Behavioural intent is presented through embodiment (and envoicement). Film acting students will therefore gain insight into the vocal and physical shifts required for behavioural communication on each level.
  - Film acting students will know how to adjust the signifiers through which they present their characters' behavioural intent according to the demands of the medium.

The designing of the explorations pertaining to the five levels of communicative behaviour, will now be elucidated.

**Table 6.5 The explorations of Lesson 3**

Exploration	Elements of Experiential Learning (with reference to section 5.1.1)	Phases of Experiential Learning (with reference to section 5.1.2)	Thinking and Learning preferences of metaphorical brain quadrant (with reference to section 5.2.4)
<p>6.3.1 DRAWING FROM IMAGINATION AND MEMORY TO EMBODY AND ENVOICE A CHARACTER</p> <p>6.3.1.1 PHASE ONE: THE ACTOR’S BODYMIND</p> <p>This section follows Checkhov’s approach to imagination and memory, as discussed in section 4.2.1. Students are guided to become aware of:</p> <ul style="list-style-type: none"> <li>- the centre of the body;</li> <li>- the flow of energy from and to the centre through the body; and</li> <li>- the interconnectedness of the various parts of the bodymind.</li> </ul> <p>Imagination is employed to identify various shapes within the body. Students are continuously encouraged to breathe optimally by smelling something pleasurable, so that they may release tension from their bodies.</p> <p>6.3.1.2 PHASE TWO: THE EMBODIMENT AND ENVOICEMENT OF A CHARACTER</p> <p>Students envision a school teacher – this character can be based on memories of a specific teacher, or can be completely fictional. Students are guided through the same process as explicated in</p>	<ul style="list-style-type: none"> <li>• Students draw from imagination and memory for the manifestation of the characters they create in these explorations. Imagination and memory are further informed by students’ personal uniqueness, as well as their cultural and social identities.</li> <li>• Each student’s multimodal sense of self is enhanced. An awareness of habitual patterns and the identification of new patterns are encouraged.</li> </ul>	<ul style="list-style-type: none"> <li>• Students have engaged with explorations pertaining to awareness during Lesson 1 and Lesson 2. Exploration 6.3.1.1 is a reinterpreted variation of these experiences and as such, potentially constitutes a Concrete Experience. Some students, depending on personal uniqueness, might engage with Abstract Conceptualisation during this exploration. Such students’ reflection on previous awareness</li> </ul>	<ul style="list-style-type: none"> <li>• Students with thinking and learning preferences in the Fact quadrant will appreciate the focused nature of the exploration and the logical progression of the various phases. These students will also enjoy the analysis of the exploration, according to the communicative levels and specific proxemic demands of each medium.</li> <li>• Form–dominant students will also enjoy the chronological processes of the exploration and the clear instructions and objectives pertaining to the exploration. The exploration</li> </ul>



<p>Phase One. This time, however, the student embodies the teacher’s energy. This energy differs from their own energy, (reiterating the notion of the actor and the character), although there might be similarities. Students are guided to shape their bodies differently, so that they may signify the bodies of their characters. Students explore their physical surroundings as though they are their characters and become aware of the interconnectedness between themselves and their inner- and outer- environments. Finally, students explore their characters’ vocal NRGs (as explicated in section 3.7). This phase of the exploration thus enables students to embody and envoice their characters.</p> <p>6.3.1.3 PHASE THREE: BEHAVIOURAL COMMUNICATION ACCORDING TO THE DEMANDS OF THE MEDIUM</p> <p>Phase One and Phase Two focus on the actor’s embodiment and envoicement of a fictional character. This process of characterisation is similar for the film actor and for the theatre actor. Phase Three of the exploration facilitates performance shifts from theatre acting to film acting. During the third phase of the exploration, students are guided to signify the embodied and envoiced elements of their characters according to the five levels of communicative behaviour (as discussed in section 3.7). As stated before, the actor’s embodiment of the performance shifts</p>	<ul style="list-style-type: none"> <li>• The physical and abstract environments that form part of the exploration contribute to the student’s learning processes.</li> <li>• Students become their own teachers, as they take ownership of the learning process and construct their own experiences.</li> </ul>	<p>explorations would enable new insights into the current exploration.</p> <ul style="list-style-type: none"> <li>• Building on the experiences of exploration 6.3.1.1, exploration 6.3.1.2 likely enables all students to engage with Abstract Conceptualisation.</li> <li>• Students enter a phase of Active Experimentation during exploration 6.3.1.3.</li> </ul>	<p>includes discovery activities that might seem inaccurate or unclear to students with strong Fact and Form thinking and learning preferences. The instructor should therefore specifically pay attention to giving precise and clear instructions, while allowing students to construct their own experiences.</p> <ul style="list-style-type: none"> <li>• The exploration will resonate with students who have thinking and learning preferences in the Feeling quadrant, as it includes qualities, such as communication, sharing, expressiveness, movement, playfulness and teamwork.</li> <li>• Elements of the Fantasy – quadrant that are integrated in the teaching of this exploration include mental</li> </ul>
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<p>from theatre acting to film acting can be explored through the application of these levels.</p> <p>For the purpose of this phase, the ‘teachers’ are guided to explore various fictional environments. Each fictional environment contains certain proxemic demands and students (in character) thus have to employ a different level of communicative behaviour. Once all the levels of communicative behaviour have been explored, students are guided through a process in which they release the characters they have embodied and envoked.</p> <p>The exploration is concluded with a group discussion. Students critically reflect on their experiences. The five levels of communicative behaviour and the different media in which actors would employ the various levels of communicative behaviour (see section 3.7), are discussed. Students are given the opportunity to make notes.</p>			<p>imagery, student choices and freedom and activities that encourage discovery.</p> <ul style="list-style-type: none"> <li>• Students with strong Feeling and Fantasy thinking and learning preferences might have thinking aversions for excessive analysis or detail. As such, the discussions have a strong focus on the purpose of the exploration and the student’s embodied experiences thereof.</li> <li>• Students who request more information on the matter (Fact and Form quadrant students) should be given reading material and invited to further discussions in private.</li> </ul>
<p><b>6.3.2 THE SIMULTANEOUS MANIFESTATION OF MORE THAN ONE LEVEL OF COMMUNICATIVE BEHAVIOUR</b></p> <p>Students are divided into small groups. Each group is given a section of a children’s poem to perform. The different groups</p>		<ul style="list-style-type: none"> <li>• This exploration includes phases in which students present characters in performance, and phases</li> </ul>	<ul style="list-style-type: none"> <li>• Students with thinking and learning preferences in the Fact quadrant will enjoy the application of the knowledge</li> </ul>

<p>perform the different sections of the poem chronologically. The nature of the poem necessitates extravagant communicative behaviour for effective performance. Students then have to perform the sections of the poem by employing each of the other levels of communicative behaviour. Intimate communicative behaviour is used for the final performance. This exploration explicates the fact that two levels of communicative behaviour can manifest simultaneously. The nature of the characters depicted in the children’s poem, is extravagant. When students perform the characters through intimate communicative behaviour, the nature of the characters they perform remains extravagant. The majority of filmic performances require intimate or conversational communicative behaviour. Filmic characters, however, might have an extravagant nature, such as the character ‘The Joker’, portrayed by late Australian born actor Heath Ledger, in the film ‘The dark knight’ (2008).</p>		<p>in which they observe characters in performance. The presentation of characters in performance includes phases of Accommodating and phases of Converging. The observation of characters in performance include phases of Diverging and phases of Assimilating.</p>	<p>they have acquired in the first exploration, to another exploration. The progression of the explorations is logical and rational.</p> <ul style="list-style-type: none"> <li>• Form–dominant students will appreciate the sequential nature of the explorations, the organisational component thereof and the repetition and review of information.</li> <li>• The exploration includes elements such as narration, expression, emotion, communication and interaction, and will therefore resonate with students who have thinking and learning preferences in the Feeling quadrant.</li> <li>• Qualities of the Fantasy – quadrant that are integrated in the teaching of these</li> </ul>
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			<p>explorations include brainstorming, holistic overviews, playfulness and speculation.</p>
<p><b>6.3.3 APPLICATION TO FILM ACTING</b>  Students, in pairs, prepare an on-camera performance. The performances are recorded. The group of students then view the recordings and discuss each student’s performance. The facilitator also provides the students with feedback. The feedback should be informed by each student’s thinking and learning preferences.</p>	<p>The following areas are incorporated into the final exploration (Application to Film Acting) of each lesson:</p> <ul style="list-style-type: none"> <li>- the elements of Experiential Learning;</li> <li>- the phases of Experiential Learning; and</li> <li>- the preferences of the four metaphorical quadrants of the brain.</li> </ul> <p>The way in which these three areas form part of the exploration has been discussed in section 6.1.6.</p>		

### 6.3.4 CONCLUSION TO LESSON 3

The main purpose of the explorations that form part of Lesson 1 and Lesson 2 of the training programme, was to guide students through a process of characterisation. Lesson 3 focused on the manifestation of characters according to the demands of the medium. The demands that film poses on the actor have been emphasised. As argued previously, one of the challenges film actors face, is to maintain physical and emotional continuity throughout the filming of the character's performance score. Film scenes are, however, shot out of sequence. Laban's Effort Lives offer a means through which actors can embody the intent of their characters. An embodied understanding of these Effort Lives will enable actors to maintain physical and emotional continuity, as discussed in section 4.2. Effort Lives further enable students to explore the manifestation of their characters' intent according to the level of communicative behaviour required for the specific medium. The next phase of this film acting training programme therefore focuses on Effort elements as a means for the film actor to embody intention.

### 6.4 LESSON 4 – EFFORT LIVES

Effort, as part of LMS, can aid the film actor's rehearsal process and performance (see section 4.2.2). The way in which the elements of Effort can be taught to acting students to facilitate the performance shifts from theatre acting to film acting, forms the focus of this lesson. The exploration of Effort elements include the qualities of embodied acting:

- The actor as character presents the Effort elements as part of the character's behavioural intent. This process includes the body of the actor and the character (section 2.2.2.1); emotion (section 2.2.2.2); the actor and the character's consciousness and reason (section 2.2.2.3); memory (section 2.2.2.4); imagination (2.2.2.6) and communication in performance (section 2.2.2.7).
- As argued in section 4.2.2, the embodiment of the Effort elements enhances mindfulness (section 2.2.2.5).

As stated previously, the actor's movements include expressions and gestures with spatial, temporal and energetic qualities (Baron & Carnicke 2011:204). The integration of these qualities results in meaningful movements which form part of the actor's clusters of signifiers. The actor's

effective portrayal of the performance score or clusters of signifiers clarifies the intent and emotion of the character and contributes to the verisimilitude of the fictional narrative. Both theatre actors and film actors can employ Effort as part of their characterisation processes. As argued in section 4.2.2.1, the film actor has to engage with the character's dynamic movements according to the spatial environment (of both the actor and the character). Thus, this lesson particularly focuses on the film actor's embodiment of Effort according to the levels of communicative behaviour most suitable for film.

The explorations that form part of Lesson 4 are:

- The actor's embodiment (and enunciation) of the Effort elements;
- The actor's application of the Effort elements to dialogue; and
- Application to film acting.

The potential outcomes of these explorations are:

- The engagement with Effort elements could enhance the student's ability to engage mindfully during rehearsals and performance.
- Effort elements offer a means through which the film actor can maintain physical and emotional continuity throughout the shooting of the film.
- Students will gain an embodied understanding of the presentation of behavioural intent according to the demands of the medium.

The explorations are explicated in Table 6.6. The six main characteristics of Experiential Learning (see section 5.1.1); the four phases of Experiential Learning (discussed in section 5.1.2); and the thinking and learning preferences of the four metaphorical brain quadrants (explicated in section 5.2.4) are taken into consideration with the designing (and teaching) of these explorations, as indicated below.

**Table 6.6 The explorations of Lesson 4**

Exploration	Elements of Experiential Learning (with reference to section 5.1.1)	Phases of Experiential Learning (with reference to section 5.1.2)	Thinking and Learning preferences of metaphorical brain quadrant (with reference to section 5.2.4)
<p>6.4.1 THE ACTOR'S EMBODIMENT AND ENVOICEMENT OF THE EFFORT ELEMENTS</p> <p>6.4.1.1 PHASE ONE: AN AWARENESS OF THE CENTRE OF THE BODY</p> <p>Section 6.3.1.1 focuses on the centre of the body as a key source of energy. Although presented differently, this notion is utilised again to:</p> <ul style="list-style-type: none"> <li>- help students release tension from the body;</li> <li>- become mindfully aware of their personal uniqueness; and</li> <li>- gain an embodied understanding of the multimodality of the body.</li> </ul> <p>Students move various parts of their bodies, extending from, and returning to, the centre. This phase of the exploration encourages advanced learning and heightened awareness while preparing the students for the following phase.</p> <p>6.4.1.2 ENGAGING WITH THE EFFORT ELEMENTS</p> <p>The Effort Lives explored in this phase, are explicated in section 4.2.2. Building on Section 6.4.1.1, students shift their attention from themselves to their physical environment. Students find a</p>	<ul style="list-style-type: none"> <li>• The exploration:</li> <li>• contains both structural and exploratory components;</li> <li>• honours personal uniqueness;</li> <li>• encourages continuous change;</li> <li>• enables students to take ownership of their own learning processes;</li> <li>• advances creativity and growth;</li> <li>• heightens the student's awareness of their multimodal bodymind;</li> <li>• incorporates the inner- and outer- environments of the</li> </ul>	<ul style="list-style-type: none"> <li>• The repetition of the exploration used in section 6.3.1.1 potentially enables Abstract Conceptualisation and Active Experimentation to take place, as it builds on the Concrete Experience and Reflective Observation phases that likely occurred during Lesson 3.</li> <li>• Considering the fact that students are theatre trained actors, they are</li> </ul>	<ul style="list-style-type: none"> <li>• The first phase of the exploration includes repetition and precise and clear instructions. These qualities resonate with students who have thinking and learning preferences in the Fact – and Form – quadrants.</li> <li>• Students with such preferences will also appreciate the sequential progression of the exploration, the theoretical and analytical nature of the discussions and the clear lesson objectives.</li> <li>• Students with strong Fact – quadrant thinking and learning preferences will also enjoy the fact that the explorations are based on well researched approaches to actor training.</li> </ul>

<p>focal point in the room and imagine a connection between the centres of their bodies and the focal points. Each student imagines that they are pulled towards the focal point, and allows their body to move accordingly. Students thus employ direct energy to execute their movements. A context in which humans often employ direct Effort energy, is provided. Students are guided through the exploration of this energy within this context. Various fictional environments in which the students explore each of the Effort energies, are then presented. The energies are explored physically and vocally. After each Effort element has been explored, students are guided through a process in which Effort elements are combined. In other words, States and Drives are explored (see section 4.2.2.1). The exploration is concluded with a group discussion. The notion of Laban’s Effort is explained. The usefulness of Laban’s Effort elements for the film actor is discussed. Students are given the opportunity to make notes.</p>	<p>students and the characters.</p>	<p>possibly familiar with Effort. The presentation of exploration 6.4.1.2, however, is specifically aimed at Effort application for the film actor. As such, students potentially reinterpret their experiences of the Effort elements and thus engage in Concrete Experience.</p> <ul style="list-style-type: none"> <li>• The discussion of the embodied explorations enables Reflective Observation to take place.</li> </ul>	<ul style="list-style-type: none"> <li>• The explorations will resonate with students that have strong thinking and learning preferences in the Feeling – quadrant, since the exploration incorporates communication, personal interactions, narrative elements that relate to the content of the lesson, practical applications and group discussions.</li> <li>• Fantasy – quadrant students will enjoy the imaginative and explorative nature of the exploration and will engage with a process of learning through discovery.</li> <li>• Students with strong Fact – and Form – thinking and learning preferences, are likely to make notes.</li> </ul>
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<p><b>6.4.2 APPLICATION TO TEXT</b></p> <p>Students, in pairs, explore a piece of dialogue several times. With every exploration, they embody and envoice their characters through different Effort combinations. At first, the facilitator dictates which combinations they should use. As students gain more confidence with the use of the Effort elements, they choose the Effort combinations they wish to explore, themselves. Finally, students have to perform the scene without consciously choosing specific Effort elements. They mindfully engage with the content and allow their embodied knowledge of the Effort elements to form an intuitive part of their impulse-based reactions. Students critically reflect on the exploration.</p>	<ul style="list-style-type: none"> <li>• This exploration enables students to build on the knowledge they have gained in the first exploration, and to apply the knowledge to the performance of a script. Structural and exploratory elements thus form part of the exploration.</li> <li>• New knowledge forms based on existing knowledge.</li> <li>• Students monitor their own processes and self-teaching thus occurs.</li> <li>• Students construct their own experiences.</li> <li>• The integration of opposed views enables creativity and growth.</li> <li>• A recurring sequence between performance,</li> </ul>	<ul style="list-style-type: none"> <li>• Building on the explorations in section 6.4.3, this exploration enables Abstract Conceptualisation and Active Experimentation (in other words, Converging).</li> </ul>	<ul style="list-style-type: none"> <li>• Fact – quadrant students will enjoy the applied logic of this exploration and the opportunity to make their own informed decisions.</li> <li>• The exploration offers practical and concrete examples of the application of the Effort elements. Students with strong Form – quadrant learning preferences will appreciate this quality.</li> <li>• Students who prefer qualities of the Feeling – quadrant will value the interactive and narrative elements of the lesson.</li> <li>• Fantasy – quadrant students will embrace the fact that they are given choices and the freedom to explore.</li> </ul>
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	<p>learning and development takes place.</p> <ul style="list-style-type: none"> <li>• Learning occurs when students engage with abstract thought.</li> <li>• The process through which knowledge is created is both culturally and socially constructed.</li> </ul>		
<p><b>6.4.3 APPLICATION TO FILM ACTING</b></p> <p>Following a short rehearsal period, students, in pairs, perform filmic scenes on camera. The group of students then view and discuss their own and one another’s performances. The facilitator provides the students with feedback that takes each student’s thinking and learning preferences into consideration.</p>	<ul style="list-style-type: none"> <li>• The following areas are incorporated in the final exploration (Application to Film Acting) of each lesson: <ul style="list-style-type: none"> <li>- the elements of Experiential Learning;</li> <li>- the phases of Experiential Learning and</li> <li>- the preferences of the four metaphorical quadrants of the brain,</li> </ul> </li> <li>• The way in which these three areas form part of the exploration has been discussed in section 6.1.6.</li> </ul>		

#### 6.4.4 CONCLUSION TO LESSON 4

As stated in section 4.2.2, Effort Lives manifest outwardly as a result of inner emotions, enabling bodymindedness (Casciero 1998:25). Several other approaches to the actor's embodiment of emotion exist. Approaches in which actors can induce emotion without relying on memories, are of value to the film actor (see section 4.3.1). The induction of emotion is explored as the next phase of this film actor training programme.

#### 6.5 LESSON 5 – EMOTION

The purpose of Lesson 5 is to explore the film actor's embodiment of emotion. Emotion is an intrinsic part of embodied acting, regardless of the medium the actor performs in, as argued in section 2.2.2.2, and in Chapter 4. The actor's successful presentation of emotion as part of the performance score, requires the integration of other elements of embodied acting, such as:

- The body of the actor and the character (section 2.2.2.1);
- The actor and the character's consciousness and reason (section 2.2.2.3);
- Memory (section 2.2.2.4);
- Mindfulness (section 2.2.2.5);
- Imagination (section 2.2.2.6); and
- Communication in performance (section 2.2.2.7).

A process through which the actor induces emotion, as explicated in section 4.3, is particularly valuable to the film actor. Film actors face challenges such as:

- A lack of rehearsal time;
- Films that are shot out of sequence; and
- The multiple recordings of a scene or section thereof in a limited amount of time (see section 4.3).

In the face of these challenges, film actors are expected to effectively portray the emotions of the character while the camera is rolling. Continuous engagement with an induction process for the manifestation of emotion, will enable film actors to effectively present emotional signifiers in accordance with the demands of the medium.

The process of inducing emotion is explored through:

- The development of a sense of neutrality<sup>271</sup>;
- Reflections on the personal uniqueness of the expression of emotion;
- The induction of emotion; and
- Application to film acting.

These explorations aim to:

- Guide film acting students to a greater awareness, through the mindful engagement of sensing and feeling processes of their holistic bodyminds;
- Enable film acting students to embody the elements of emotion under voluntary control so that they may induce emotion for performance; and
- Facilitate a process through which film acting students gain an embodied understanding of the presentation of emotion according to the level of behavioural communication best suited to film.

The explorations pertaining to the induction of emotion are designed (and taught) by integrating the six elements of Experiential Learning (see section 5.1.1); the four phases of Experiential Learning (discussed in section 5.1.2); and the thinking and learning preferences of the four metaphorical brain quadrants (explicated in section 5.2.4). These explorations are explicated in Table 6.7 below.

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<sup>271</sup> As elucidated in section 4.3.4, the effects emotions have on the actor's bodymind should be neutralised after every emotional engagement. As such, the first exploration of Lesson 5 (section 6.5.1) addresses the means through which students can release the biochemical flooding caused by emotion, from the body.

**Table 6.7 The explorations of Lesson 5**

Exploration	Elements of Experiential Learning (with reference to section 5.1.1)	Phases of Experiential Learning (with reference to section 5.1.2)	Thinking and Learning preferences of metaphorical brain quadrant (with reference to section 5.2.4)
<p>6.5.1 TOWARDS NEUTRALITY</p> <p>6.5.1.1 PHASE ONE: SENSING AND FEELING THE HOLISTIC BODYMIND</p> <p>Students are in a supine position on the floor with their eyes closed, or open while maintaining a soft focus. This exploration focuses on bodyminded awareness and relaxation and can be seen as a guided meditation (following Page 2018:111). The student must become aware of tension in the bodymind in order to release it. According to Kabat-Zinn (2005:26) “this involves zeroing in on your body with a focused mind, experiencing the sensations coming from within the muscles themselves, and sending them messages to let the tension dissolve and release”. Messages can be sent to the tension-filled areas in a variety of ways. Breathing, or the sensation of smelling something pleasurable, is one of them. As explicated in section 4.3.4 breath is under voluntary control and can thus be employed to regulate emotion and release tension. During Phase One of the exploration, students are guided to locate the areas of tension within the bodymind and to release it through the use of breath.</p>	<ul style="list-style-type: none"> <li>• The exploration reiterates the process through which students become their own primary teachers. The students’ bodyminds become their loci of learning. They mindfully engage with their sensing and feeling processes, create and monitor their own experiences.</li> <li>• Personal uniqueness is taken into consideration.</li> <li>• Students adapt to impulses from the inner- and the outer- environments. The student and the environment function in reciprocal determination.</li> </ul>	<ul style="list-style-type: none"> <li>• The exploration enhances awareness. Even though students are likely to be familiar with this concept, the specific exploration offers reinterpreted experiences of tension release. As such, students engage with Concrete Experience.</li> <li>• The discussion enables Reflective Observation.</li> </ul>	<ul style="list-style-type: none"> <li>• Students with strong Fact – and Form – quadrant thinking and learning processes will embrace the familiarity of the exploration and the integration of the various previously introduced concepts. These students will also appreciate the specific objectives of the exploration.</li> <li>• Feeling – quadrant dominant students will enjoy the process of sensing and feeling and of engaging with their own emotions.</li> <li>• Fantasy – quadrant dominant students will value the fact that this exploration anticipates the next. The slight uncertainty will</li> </ul>

<p><b>6.5.1.2 PHASE TWO: RELEASING TENSION</b></p> <p>Other approaches to the release of tension are introduced. Students are guided to gradually find themselves in an upright orientation. Their eyes are open. As stated in section 4.3.4, the student’s spine should be flexible so that they may release tension throughout the body. Several movements pertaining to the release of the spine are thus introduced and explored. Lessac Kinesensics’ body pain relievers and relaxer energisers, such as shaking and stretching, are also utilised. Furthermore, students are guided to gently massage their faces and their heads so that they may release facial tension.</p> <p>A discussion follows. The importance of releasing emotion and tension from the bodymind after engaging with emotion (see section 4.3.4) is explicated. With this embodied knowledge, students can engage in the induction of emotion, as explicated in section 6.5.2 to follow.</p>	<ul style="list-style-type: none"> <li>• Learning affects the multimodal sense of self.</li> </ul>		<p>excite Fantasy – quadrant thinkers.</p>
<p><b>6.5.2 THE INDUCTION OF EMOTION</b></p> <p>As explicated in section 4.3, students can embody the elements of emotion under voluntary control, to induce emotion. The combination of the emotional facial expressions associated with a particular emotion; the affiliating dynamic attitudes and movements and correlating breath patterns, will result in the acting student’s embodiment of the particular emotion. Physiological arousal of the emotions of tenderness, happiness,</p>	<ul style="list-style-type: none"> <li>• Learning occurs in a reciprocal cycle in which performance, learning and development are interrelated.</li> <li>• Learning is thus non-linear.</li> </ul>	<ul style="list-style-type: none"> <li>• Section 5.5.2.1 enables students to reflect on their own presentation of emotions. As such, the Abstract Conceptualisation of</li> </ul>	<ul style="list-style-type: none"> <li>• Students with strong thinking and learning preferences in the Feeling – quadrant will enjoy this exploration as it focuses on emotion and expression. The interactive and interpersonal process that forms part of Phase</li> </ul>

<p>anger, sadness and fear through physical means, are explored. This exploration takes place over two phases:</p> <p>6.5.2.1 PHASE ONE: SELF-REFLECTING</p> <p>Students reflect on their own embodiment of specific emotions. In groups of two, they discuss the facial expressions, body movements and breath patterns that manifest when they emote. Students write their observations down.</p> <p>6.5.2.2 PHASE TWO: THE INDUCTION OF EMOTION</p> <p>Students are guided through the elements of emotion under voluntary control. Each emotion is explored separately. An intimate to conversational level of communicative behaviour is employed. As argued in section 4.3.4, the film actor in training does not have to embody emotion to its maximum intensity. The embodiment of each emotion is followed by the release of the emotion and resulting tension, as introduced and explored in Exploration 5.5.1. The exploration is concluded with a group discussion.</p>	<ul style="list-style-type: none"> <li>• The student’s holistic bodymind is involved in the process of learning.</li> <li>• Students adapt to their inner- and outer- environments throughout the exploration.</li> <li>• Students gain new knowledge based on their own experiences of the exploration, as well as their unique lived experiences.</li> <li>• Students take ownership of their learning processes.</li> </ul>	<p>Concrete Experiences occurs.</p> <ul style="list-style-type: none"> <li>• Students are familiar with the notion of emoting as part of presenting a character in performance. The notion of inducing emotion (section 5.5.2.2), however, might be new to some students. Concrete Experience will thus occur.</li> <li>• Throughout the exploration students are likely to reflect on their experiences, thus combining Concrete Experience with Reflective Observation (Diverging).</li> </ul>	<p>One will resonate with these students.</p> <ul style="list-style-type: none"> <li>• Fantasy – quadrant dominant students will embrace the challenge of inducing various emotions.</li> <li>• Students with Fact – quadrant thinking and learning preferences will value the analysis of emotion in Phase One and the logical approach to the embodiment of emotion in Phase Two.</li> <li>• Form – quadrant dominant students will appreciate the details pertaining to the induction of emotion that sets each emotion apart.</li> <li>• Fact – and Form – quadrant dominant students will also have an appreciation for the well-researched strategies pertaining to the induction of emotion.</li> </ul>
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		<ul style="list-style-type: none"> <li>• The concluding discussion will incorporate Abstract Conceptualisation and Active Experimentation.</li> </ul>	
<p><b>6.5.3 APPLICATION TO FILM ACTING</b></p> <p>The final exploration of the lesson includes the preparation and recording of filmic scenes. Students work in pairs. The recordings are followed by viewing and analysing the scenes. The facilitator provides the students with feedback. This feedback should be informed by each student’s thinking and learning preferences, as explicated in Table 6.3.</p>	<ul style="list-style-type: none"> <li>• The following areas are incorporated into the final exploration (Application to Film Acting) of each lesson: <ul style="list-style-type: none"> <li>- the elements of Experiential Learning;</li> <li>- the phases of Experiential Learning; and</li> <li>- the preferences of the four metaphorical quadrants of the brain.</li> </ul> </li> <li>• The way in which these three areas form part of the exploration has been discussed in section 6.1.6.</li> </ul>		



#### 6.5.4 CONCLUSION TO LESSON 5

During the first five lessons of the film acting training programme, students are guided through processes that cultivate awareness of their own bodyminds and of the bodyminds of their characters. Acting students explore various approaches to the embodiment of filmic characters. Students study the demands of the medium and investigate the embodiment of signifiers appropriate to filmic performances. These elements form part of the film actor's performance score, or clusters of signifieds. Although the performance score is pre-determined, the actor as character in performance should seem spontaneous and convince the audience that the moment unfolds for the first time. Interfering thoughts should not distract the actor from their portrayal of the character's fictional reality. An approach that focuses on the minimisation of interfering thoughts during performance, is the Inner Game. The Inner Game is discussed in section 4.4.3 and forms the focus of the sixth lesson of the film acting training programme.

#### 6.6 LESSON 6 – MINDFULNESS

As argued in section 4.4.1, the actor in performance must eliminate interfering thoughts so that they may engage mindfully in the unfolding of the performance score. This notion forms the focus of the explorations of Lesson 6. As argued in section 2.2.2.6 and in Chapter 4, both theatre actors and film actors have to present clusters of signifiers in performance as though the character engages in the fictional content for the first time. This process requires mindfulness. When the actor mindfully engages with the unfolding of the performance score, they will be able to engage with the other elements of embodied acting more optimally. Explorations pertaining to mindfulness for the actor thus integrate other elements of embodied acting, such as:

- The bodymind (including body, consciousness, reason, emotion, memory and imagination) of the actor and the character.
- The actor as character's communication in performance.

As previously stated, mindfulness is of particular importance to the film actor. The film actor's interfering thoughts will cause a disconnect between the actor and the character, which will be revealed on camera (Brown 2012:107,111). In order for the film actor to perform effectively while the camera is rolling, their interfering thoughts should be minimised. The following explorations are designed to cultivate mindfulness:

- Defining the 'Inner Game';
- Exploring awareness;
- Exploring will;
- Exploring trust; and
- Application to film acting.

The possible outcomes of these explorations include:

- Students will have goal clarity.
- Students' awareness will increase.
- Students' ability to trust themselves during performance will be enhanced.
- Students will be able to embody the signifiers appropriate for filmic performances without being distracted by interfering thoughts.

The following table indicates the explorations pertaining to mindfulness and how the six elements of Experiential Learning (see section 5.1.1); the four phases of Experiential Learning (discussed in section 5.1.2), as well as the thinking and learning preferences of the four metaphorical brain quadrants (explicated in section 5.2.4) are integrated in the explorations.

**Table 6.8 The explorations of Lesson 6**

Exploration	Elements of Experiential Learning (with reference to section 5.1.1)	Phases of Experiential Learning (with reference to section 5.1.2)	Thinking and Learning preferences of metaphorical brain quadrant (with reference to section 5.2.4)
<p>6.6.1 DEFINING THE INNER GAME</p> <p>6.6.1.1 PHASE ONE: UNDERSTANDING THE OUTER GAME</p> <p>To define the Inner Game of acting, one has to comprehend what the Outer Game of Acting entails, and what the differences between these two games are. To illustrate this notion, students view a short extract from a tennis game. Students have to identify the observable elements of the game. The notion of the Outer Game, as explicated in section 4.4.3.1. is consequently discussed.</p> <p>6.6.1.2 PHASE TWO: AN INTRODUCTION TO THE INNER GAME</p> <p>Students, in pairs, are given a piece of dialogue. The dialogue transpired between South African tennis player, Kevin Andersen, and a journalist after Andersen had advanced to the Wimbledon final in 2018. Andersen speaks of his strong ‘mental game’ during the semi-finals of the tournament, and how it gave him the edge over his component. After exploring the dialogue, students reflect on the possible qualities of the mental game – or Inner Game – that Andersen refers to. A group discussion follows</p>	<ul style="list-style-type: none"> <li>• The exploration emphasises the impact of the inner- and outer- environments on the student. Abstract thought forms part of these environments.</li> <li>• The exploration reiterates the fact that psychology and epistemology are integrated in the learning process.</li> <li>• Active learning is enabled since students construct their own experiences.</li> <li>• Both structural and exploratory components form part of the exploration.</li> </ul>	<ul style="list-style-type: none"> <li>• Students engage in Reflective Observation during the first and second phases of the exploration.</li> <li>• The second phase of the exploration also enables Concrete Experience.</li> <li>• The discussion could lead to Abstract Conceptualisation and consequent Active Experimentation.</li> </ul>	<ul style="list-style-type: none"> <li>• Students with a strong Fact – quadrant will appreciate the use of electronic devices as part of the lesson and the competitive nature of the sport in question.</li> <li>• Form – quadrant dominant students will enjoy the discussion on policies and procedures pertaining to the game of tennis.</li> <li>• Students with thinking and learning preferences in the Feeling quadrant will get emotionally involved in the narrative elements (such as winning and losing) that can be observed in the clip and in the scripted interview. They will also engage in the sharing of ideas and</li> </ul>

<p>during which the notion of the Outer- and the Inner- Game is explicated.</p>			<p>observations pertaining to the inner- and the outer- games.</p> <ul style="list-style-type: none"> <li>• Fantasy – quadrant students will value the integration of visual aids and metaphors that form part of this exploration.</li> </ul>
<p>6.6.2 EXPLORING AWARENESS</p> <p>Students explore Meisner’s repetition exercises, as explicated in section 4.4.2.2, in pairs. Students say the first physical aspect they observe of one another. This notion is repeated several times. Students then repeat one another’s utterances, as precisely as possible. In doing so, students pay attention to what they see and to what they hear. This exploration aligns with Gallwey and Green (1987:51-52) who state that the performer can focus their attention in the moment by paying attention to one of the senses, as discussed in section 4.4.3.3.1. The same principle applies to the other senses. The exploration is concluded with a discussion.</p>	<ul style="list-style-type: none"> <li>• The notion that learning is a process and not merely an outcome, is reiterated.</li> <li>• Personal uniqueness is emphasised.</li> <li>• Learning is a continuous process, guided by experience.</li> <li>• Dialectically opposed views of the world are potentially dissolved and re-patterning occurs.</li> <li>• Students constantly adapt to the inner- and outer- environments.</li> <li>• There is a reciprocal relationship between the</li> </ul>	<ul style="list-style-type: none"> <li>• During this exploration, students mainly engage with Reflective Observation. Abstract Conceptualisation and Active Experimentation may also form part of the learning moment.</li> </ul>	<ul style="list-style-type: none"> <li>• Students with a strong Feeling – quadrant will engage with the emotional, feeling-based and interpersonal nature of the exploration.</li> <li>• Fantasy – quadrant students will appreciate the intuitive and slightly uncertain qualities of the exploration. The same qualities might cause students with strong thinking and learning preferences in the Form – quadrant to disengage. These students will, however, be reassured by the fact that the exploration is similar to the explorations of section 6.2.2 and is as such, repetitive.</li> </ul>

	<p>student and the environment.</p> <ul style="list-style-type: none"> <li>• Psychology and epistemology are integrated in the learning process.</li> </ul>		<ul style="list-style-type: none"> <li>• Students who are predominantly Fact – oriented, might have an aversion to the emotional expressiveness that could form part of the exploration. They will, however, enjoy the focused interaction and the analytical nature of the exploration.</li> <li>• Emphasis is placed on the thinking and learning preferences of students in the Fact – and Form – quadrants in the following exploration so that these students may remain engaged.</li> </ul>
<p>6.6.3 EXPLORING WILL</p> <p>Students are presented with a tripod. The question is posed: “If this tripod represents the actor’s will, what could the three legs possibly stand for?” A discussion on each student’s goals at an audition or during a performance follows. As argued in section 4.4.3.3.2, the three elements that contribute to the actor’s goals, should be performance, experience and learning. This notion forms part of the discussion. The facilitator can draw the Goals triangle on a black board and bullet point the key elements of each component. As part of the explication, one leg of the tripod</p>	<ul style="list-style-type: none"> <li>• This exploration emphasises that learning is a process and not merely an outcome.</li> <li>• The exploration encourages students to monitor their own processes.</li> <li>• Students take ownership of their own learning experiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Students potentially engage with Abstract Conceptualisation and Reflective Observation (Assimilating phase).</li> </ul>	<ul style="list-style-type: none"> <li>• Fact – quadrant and Form – quadrant dominant students will value the formal nature of this exploration, as well as the logical and structural processing. These students will also appreciate the opportunity to make notes.</li> <li>• Fantasy – quadrant students will remain engaged as visual aids,</li> </ul>

<p>is shortened, and the tripod topples over. This illustrates that each of the three components pertaining to the actor's will are of equal importance. All three should be integrated as part of the actor's will. Students are given the opportunity to make notes, should they wish to do so.</p>			<p>metaphors and playfulness are included in the exploration.</p> <ul style="list-style-type: none"> <li>• Students with thinking and learning preferences in the Feeling – quadrant will also enjoy the playfulness, as well as the group discussion and the opportunity to listen to and share ideas.</li> </ul>
<p><b>6.6.4 EXPLORING TRUST</b>  Students are asked: "Do you trust yourself when you act? If not, why not?" A discussion follows. The three main reasons performers do not trust themselves (according to Gallwey and Green 1987:104 - see section 4.4.3.3.3) are elucidated. Gallwey and Green (1987:104-122) propose eight techniques through which the performer can let go of conscious control. These eight techniques, as explicated in section 4.4.3.3.3, are consequently explored. A practical exploration for each of the eight techniques is introduced. For instance, when exploring the notion of 'letting go through the use of the environment' students are paired together. One student (Student A) in each pairing is guided to embody the energy of a large, firmly rooted tree. The other student (Student B) has to lift their partner up. The exploration is repeated; however, this time student A embodies the energy of</p>	<ul style="list-style-type: none"> <li>• Structural and exploratory components are integrated.</li> <li>• Re-patterning is possible.</li> <li>• The student's level of knowledge and insight may increase due to a process of experience, conceptualisation, experimentation and reflection.</li> <li>• Students learn through adapting to the inner- and the outer- environments.</li> <li>• Abstract thoughts contribute to the student's</li> </ul>	<ul style="list-style-type: none"> <li>• This exploration mainly includes learning in the Converging phase, as it includes Abstract Conceptualisation and Active Experimentation.</li> </ul>	<ul style="list-style-type: none"> <li>• Fact – quadrant dominant students will appreciate the use and encouragement of summaries, and the purposeful nature of the exploration.</li> <li>• Form – dominant students will enjoy the detailed lesson, clear lesson objectives, and practical application of theory.</li> <li>• Students with strong thinking and learning preferences in the Feeling – quadrant will value the elements of playfulness, movement, teamwork,</li> </ul>

<p>a light feather, floating in the wind. Student B again attempts to lift Student A up. A discussion follows on the differences in energy of the two various embodiments. This energy can be used for character creation during rehearsals and/or performance. The embodied energy is inspired by the elements of the environment. The exploration illustrates the notion that the student's lack of trust in their own abilities, can be overcome by engaging with a form of 'adult play'. The student accesses their imagination and creativity to eliminate interference and be present in the moment. The exploration is concluded with a discussion. The eight techniques are written on a black board and students are given the opportunity to make notes.</p>	<p>environment and thus to their process of learning.</p> <ul style="list-style-type: none"> <li>• Personal uniqueness is integrated in the exploration.</li> </ul>		<p>dramatisation and non-verbal communication.</p> <ul style="list-style-type: none"> <li>• Students who prefer the Fantasy - quadrant, will engage with the imaginative, the process of discovering and the act of exploring.</li> </ul>
<p><b>6.6.5 APPLICATION TO FILM ACTING</b></p> <p>Students work in pairs to prepare and perform a filmic scene on camera. These recordings are viewed and a group discussion on each student's performance follows. The facilitator provides each student with feedback on their performance. The questions that are asked and statements that are made should resonate with the individual student's thinking and learning preferences. See Table 6.3 for examples.</p>	<ul style="list-style-type: none"> <li>• The following areas are incorporated in the final exploration (Application to Film Acting) of each lesson: <ul style="list-style-type: none"> <li>- the elements of Experiential Learning;</li> <li>- the phases of Experiential Learning; and</li> <li>- the preferences of the four metaphorical quadrants of the brain.</li> </ul> </li> <li>• The way in which these three areas form part of the exploration has been discussed in section 6.1.6.</li> </ul>		

#### 6.6.6 CONCLUSION TO LESSON 6

Lesson 6 explored mindfulness for the film actor. Cultivated mindfulness will enable the film actor to embody the signifiers appropriate to filmic performances (which formed the focus of Lessons 1 – 5), without being distracted by interfering thoughts. The elimination of interfering thoughts will allow the film actor to reach their full potential so that they may present the unfolding performance score as though for the first time. As stated previously, the film actor's intimate thoughts, feelings, reactions and inner life are captured on camera (according to Brown 2012:107,111) and any interfering thoughts the film actor might have will therefore be presented to the audience. Although both theatre actors and film actors should cultivate mindfulness, it is of particular importance to the film actor.

#### 6.7 SUMMARY

This chapter explicated the design of a film acting training programme that forms part of this study. The programme is based on the elements of embodied acting (Chapter 2); the differences between theatre acting and film acting (Chapter 3); embodied acting training approaches (Chapter 4); and the qualities of Experiential Learning, Embodied Cognition and Whole Brain Thinking strategies (Chapter 5). The programme is designed for students who are theatre trained. The programme should, therefore, facilitate the shifts between theatre acting and film acting while building on the knowledge the students likely already have. The efficacy of the designed programme can now be reported on.



## CHAPTER 7

### THE EFFICACY OF THE FILM ACTING TRAINING PROGRAMME

Chapter 6 provided an explication of the film acting training programme that has been designed and taught to previously trained theatre acting students with no experience in film acting. The application of the programme has consequently been assessed for its efficacy. This chapter discloses the outcomes of the efficacy of the training programme in question and forms the fourth sub-aim of this study. Subjective, as well as objective reflections are incorporated into the findings. A process of triangulation includes the observations of the facilitator, the reactions from the participating film acting students, and the feedback from a panel of film acting experts.

The selection process of the film acting students who participated in the programme is discussed in section 7.1. Section 7.2 explicates the empirical research process that took place. The purpose of section 7.3 is to explain the participation of the panel of acting experts and the evaluative results are elucidated in section 7.4.

#### 7.1 PARTICIPATING ACTORS

Entry level theatre trained actors with no film acting experience were invited to participate in the film acting training programme in question. The film acting students that were chosen for this study, had to adhere to certain criteria. The criteria included:

- Actors should have a minimum of three years theatre training at tertiary level.
- Actors should be between 18 and 30 years' old.
- Gender and cultural backgrounds were not important for this study.
- In order to effectively portray the incorporation of the individual film acting students' needs, eight students, two students with a dominant thinking preference in each one of the various metaphorical quadrants, were chosen to participate in the study.

To find eight actors applicable to this study, the brain profiles of twenty actors were drawn up. NBI whole-brain thinking assessments were performed for each actor, befitting the criteria, who volunteered. In order to find suitable volunteers, professional actors' agents who present formally trained theatre actors were contacted. The assessments and feedbacks were done free of charge, since the findings of these assessments contributed to this study and because it would have been unethical to charge participants for the assessments. The entire group of actors benefited from the process as they received feedback on their own Whole Brain Thinking preferences. The eight actors who most clearly represent the four metaphorical thinking preferences were consequently invited to form part of the training programme. The thinking preferences of the eight actors are indicated in the following table<sup>272</sup>:

**Table 7.1 Thinking preferences of participating film acting students (as determined through NBI)**

<b>Film acting student<sup>273</sup></b>	<b>Fact Quadrant</b>	<b>Form Quadrant</b>	<b>Feeling Quadrant</b>	<b>Fantasy Quadrant</b>
Student 01	91 High preference	84 High preference	73 Average preference	65 Average preference
Student 02	88 High preference	75 Average preference	60 Low preference	64 Low preference
Student 03	77 Average preference	81 High preference	84 High preference	58 Low preference
Student 04	72 Average preference	86 High preference	69 Average preference	73 Average preference
Student 05	76 Average preference	68 Average preference	65 Average preference	91 High preference
Student 06	72 Average preference	77 Average preference	82 High preference	69 Average preference
Student 07	68 Average preference	65 Average preference	95 Very high preference	72 Average preference
Student 08	81 High preference	83 High preference	55 Low preference	81 High preference

<sup>272</sup> An NBI score of 95+ indicates a very high preference; 80-94 indicates a high preference; 65-79 indicates an average preference; 50-64 indicates a low preference and below 50 indicates a very low preference (Neethling 2000:42).

<sup>273</sup> Codes were assigned to each student to protect the student's identity.

Seven of the eight film acting students completed the training programme. Student 02 withdrew after completing Lesson 1. Student 02's NBI profile indicated a high preference for Fact-quadrant processes. Student 01 and Student 08 also had high thinking preferences in the Fact-quadrant. The study was therefore not compromised by the withdrawal of Student 02.

Film acting students who participated in the training programme were requested to keep journals in which they critically reflected on the process. Their reflections are integrated in section 7.4 to assess the efficacy of the training programme in question.

## 7.2 EMPIRICAL RESEARCH PROCESS

To determine the efficacy of the film acting training programme elucidated in Chapter 6, pre- and post-recordings of the seven film acting students' performances of a filmic scene were made and sent to a panel of film acting experts for feedback<sup>274</sup>. Seven pre-recordings (one recording per student) were made before the training programme commenced. Post-recordings (seven in total, one of each student) were filmed at the conclusion of the film acting training programme. These recordings formed the final exploration of Lesson 6 (see section 6.6.5). Two different scenes were used for these purposes. Certain elements were included in both scenes to enable a fair comparison of the students' pre- and post-training performances. Students' abilities to identify potential signifiers in the written text (studied in Lesson 1 – see section 6.1) and present these signifiers in performance (the focus of Lessons 2 to 6 – see Chapter 6) would be assessed through a process of triangulation. I therefore chose scripts in which similar signifiers are embedded<sup>275</sup>. The elements that form part of the two scenes, were:

- The scene transpired between two characters;

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<sup>274</sup> To ensure objective assessments, the pre-and post-recordings were randomised.

<sup>275</sup> Film acting students' abilities to identify the embedded signifiers would likely have increased as the training programme progressed. Their presentations of these signifiers were consequently assessed.

- The characters' gender, race and age were not specified. (Each student could therefore build on their personal unique qualities to embody the character they portrayed);
- The setting or place in which the scene was set, as well as the date and time (see section 4.1.2), was non-descript;
- The impact social structures had on the characters in the scene (discussed in section 4.1.2) were discernible;
- Spiritual or religious elements (see section 4.1.2) formed part of the narrative;
- Characters' backgrounds (discussed in section 4.1.2) were not included, except the background elements that could be deduced from the dialogue between the characters;
- A description of the characters (discussed in section 4.1.3) was excluded, although some character traits could be deduced from the dialogue that transpired between the characters;
- The characters' individual objectives (see section 4.1.4) were clear: Character A aimed to address a certain issue, while Character B's goal was to disengage from the topic of discussion;
- Each character experienced internal conflict (see section 4.1.5);
- External conflict occurred between the two characters (see section 4.1.5);
- The scene had a dramatic tone;
- Movements and gestures (or narrative action – see section 4.1.5) were not specified;
- Tension built gradually throughout the scene (see section 4.1.5);
- When performed, the scene was approximately 90-120 seconds long.

The circumstances of the pre-recording environment were consistent with that of the post-recording environment. All the participating film acting students were provided with the same circumstances. These circumstances aligned with:

- a) the conditions actors can expect when preparing for, and performing in, a film;
- b) the conditions actors can expect when auditioning for a film. As discussed in section 1.1, film actors secure roles through a process of auditioning. Film

actors are therefore required to present effective performances in audition environments.

The set of conditions included:

- Film actors prepare scenes individually and in pairs. As explained in section 3.6.1, film actors mostly shape the sign systems of their performances in isolation and present their already formed characters to the director in performance.
- Each pair was provided with an empty room for preparation purposes. Film actors often identify private spaces on set to rehearse scenes with fellow actors. The empty rooms simulated such an environment.
- Film acting students were given 90 minutes to prepare their performance scores. The limited rehearsal time aligned with the conditions a film actor can expect. As stated in section 3.6.1, film actors are often provided with a script less than twenty-four hours before shooting.
- No direction was given during the preparation phase or the performance phase, although questions pertaining to the content of the scene were allowed. This aligns with the fact that film actors prepare their performance scores with minimal input from the director (see section 3.6.1).
- Recordings were made against a neutral background, to resemble an audition environment.
- The room that was used for recordings contained a camera<sup>276</sup> mounted on a tripod; three strategically placed lights<sup>277</sup>; a screen on which the performances were projected; a table and chairs for the observing film acting students. Figure 7.1 below illustrates the way in which the room was arranged.
- Students were positioned opposite each other, approximately 4ft (1,2 m) apart. One student was recorded at a time. The camera remained static and students exchanged places so that both performances could be recorded. A

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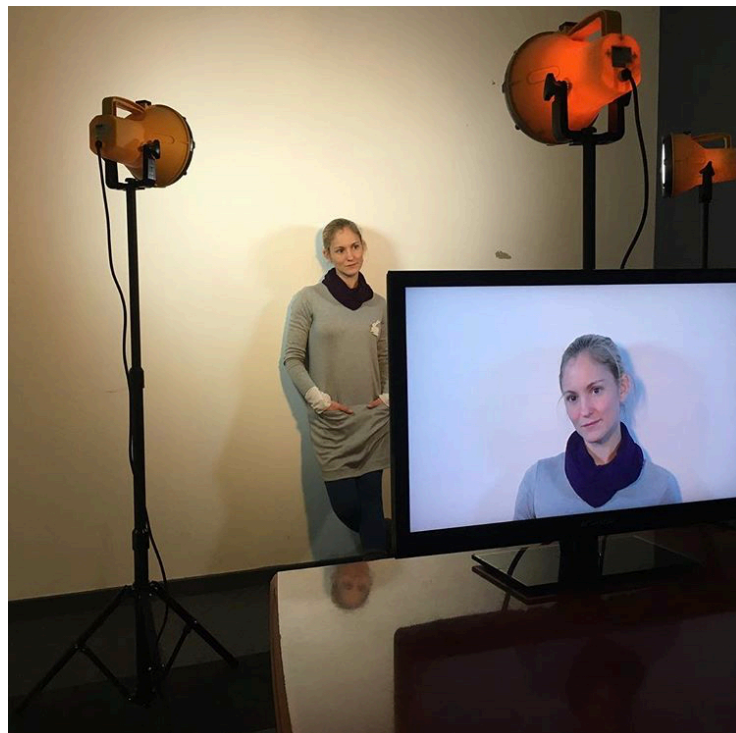
<sup>276</sup> Panasonic Full HD HC-V160 8.9 Mega Pixels.

<sup>277</sup> ACDC 50W LED Floodlights.

typical audition space was simulated. Figure 7.2 below illustrates the positioning of the students during recordings.

- Film acting students were framed in medium close shots, since this is the primary shot size used to frame actors on screen (see section 3.5.3).
- Film acting students were required to perform the entire scene in one take. This aligns with the conditions of a film audition.
- Re-recordings were allowed if film acting students forgot their words, as would be the case with performances on set (although actors might not be given another chance to present their performances in an audition environment).
- The same technical apparatus were used for the pre- and post-recordings.

In neither the pre-recording phase nor the post-recording phase did any technical errors occur. The audio recordings were, however, not optimal. Exterior noise levels were uncontrollable and sound interferences occurred. These interferences did not hinder the students in performance.



**Figure 7.1 The recording environment<sup>278</sup>**

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<sup>278</sup> The person in the photo is not one of the film acting students who took part in this study. Permission has been obtained to include this photo in the study.



**Figure 7.2 Film acting students positioned for recording purposes<sup>279</sup>**

The randomised, pre- and post-recordings were sent to an external expert panel to determine the effectiveness of the designed training programme accommodating the students' unique learning preferences. Scenes were made available via Google Drive and flash disks. The scenes were not edited. The panel consisted of nine specialists<sup>280</sup> from the South African film industry and included film critics, prominent film actors, acting coaches and film directors. The elements that formed part of the study<sup>281</sup> and how it manifested in the performances, formed part of the assessment criteria. The panel were requested to complete a Likert Scale questionnaire, so that their feedback on the efficacy of the training programme could be measured quantitatively, thus contributing to the mixed methods approach. The panel had 20 days to complete the process.

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<sup>279</sup> The individuals depicted in the photo did not participate in this study. These individuals granted permission for the use of the photo.

<sup>280</sup> Ten film acting experts agreed to be part of the panel. One panel member failed to submit feedback on time. The feedback provided by the other nine panel members are therefore included in this study.

<sup>281</sup> Elements of embodied acting (Chapter 2) and the actors' presentation of signifiers according to the demands of the medium (Chapter 3).

### 7.3 THE PANEL OF FILM ACTING EXPERTS

Film acting experts participated in the third and fourth phases of the study. The film acting experts were personally invited to provide feedback on the effectiveness of the film acting students' performances on camera. Each panel member adhered to the following criteria:

- The panel member had a tertiary qualification in Drama or Film or a related discipline  
and/or
- The panel member was recognised by their peers as an expert in the field of film or film performance.

A number of film acting experts were invited to participate. Those who agreed, constituted the panel. Each member of the panel signed a consent form in which the following was stipulated:

- Participation in the study was voluntary;
- A description of the assessment process;
- The time line of the assessment process;
- Panel members were requested to keep the footage of the participating film acting students confidential;
- Panel members were requested to keep the identities of the participating film acting students confidential, should the students' identities be known to them;  
and
- The identities of the panel members would also be kept anonymous.

The panel assessed the randomised, pre- and post-recordings according to a specific set of criteria. The criteria were based on the findings of the first two phases of research conducted as part of this study. The criteria were integrated in the following Likert scale questionnaire<sup>282</sup>:

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<sup>282</sup> The purpose of the questions posed in the Likert scale questionnaire, is discussed in section 7.4.



**Table 7.2 A Likert scale questionnaire to assess the pre- and post-recordings that formed part of the film acting training programme**

	No application of skills	Limited application of skills	Moments where skills manifest itself	Average application of skills	Competent application of skills	Excellent application of skills
Statements to be assessed:	0	1	2	3	4	5
1. The actor's expression of the character adheres to the spatial requirements of the filmic scene						
2. The actor's reactions are informed by impulses, generated by their internal and external environments						
3. The expression of intent is effectively embodied						
4. The expression of intent is effectively enoiced						
5. The actor includes a variety of applicable emotions in their performance of the character						
6. The actor portrays an understanding of the character's goal in the scene						
7. The actor's portrayal of the character effectively demonstrates the character's relationship with the other character(s) in the scene						
8. The actor's performance honours the tone of the written dialogue						
9. The actor is at ease while performing in front of the camera						
10. I generally perceive the acting for a filmic scene effective						

The outcome of the panel of experts' assessments and the content of the seven participants' reflective journals, as well as my own opinions and insights contained in my journal, will now be analysed and compared to determine the success of the proposed study.

## 7.4 EVALUATIVE RESULTS

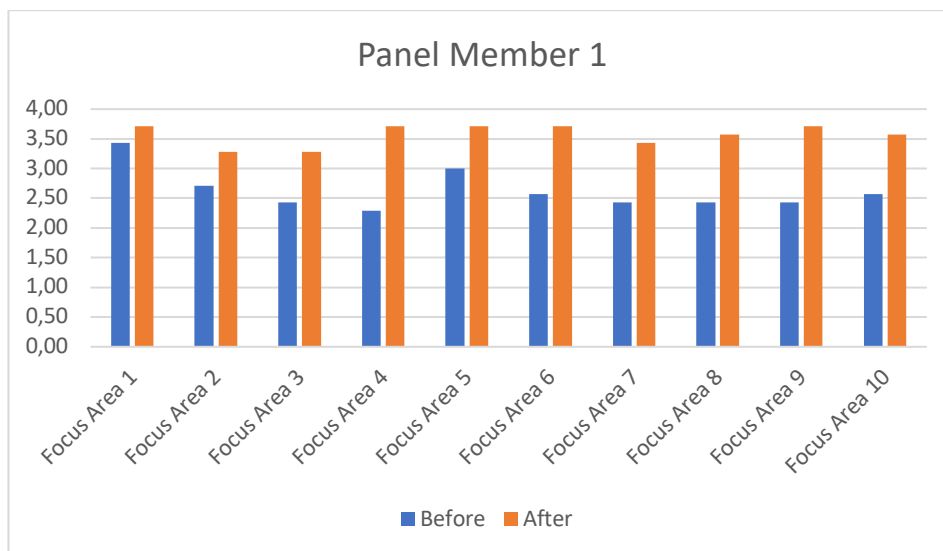
Anguera, Blanco-Villaseñor, Losada, Sánchez-Algarra and Onwuegbuzie (2018:2758) state that the main purpose of research is to “contribute to a better understanding and interpretation of phenomena, by moving beyond a purely descriptive analysis”. According to Onwuegbuzie and Johnson (2006:v), three key approaches to research can be identified. Onwuegbuzie and Johnson (2006:v) explain that if research is conceptualised as a continuum, qualitative research can be placed on one end; quantitative research on the other end and mixed methods in the middle. Yin (2006:41) posits that the integration of different methods (as opposed to a parallel approach to different methods), characterises a mixed methods approach. Mixed research incorporates the “complementary strengths and non-overlapping weaknesses of quantitative and qualitative research” (Onwuegbuzie & Johnson 2006:60). The assessment of a film acting programme that facilitates the shifts from theatre acting to film acting, involves both subjective and objective experiences. Subjective experiences include the facilitator, as well as the participating film acting students’ reflection on action – a qualitative research approach. The feedback from the panel of film acting experts constitutes an objective experience and forms the quantitative research component of this study. A triangulation strategy, in which mixed methods is used to cross-validate an observed phenomenon (Chen 2006:80), is applied. The data collected for this study can now be critically engaged with, so that the efficacy of the film acting training programme may be determined.

### 7.4.1 CRITERIA FOR THE ASSESSMENT OF A FILM ACTING TRAINING PROGRAMME TO FACILITATE THE SHIFTS FROM THEATRE ACTING TO FILM ACTING

As argued in Chapter 3, a successful film acting performance can be described as an actor’s effective presentation of a character through clusters of signifiers, so that the character may be interpreted by an audience as believable. An effective film acting performance adheres to the demands of the medium to contribute to the verisimilitude of the film (see section 3.2). Acting is embodied, irrespective of the

medium the actor works in (as discussed in section 2.2). The elements of embodied acting should therefore be integrated in the film actor’s development and presentation of a performance score. To determine the efficacy of the film acting training programme in question, the similarities, as well as the differences between theatre acting and film acting were assessed. Ten focus areas were identified, according to which the pre-recordings and post-recordings were evaluated. The process of collating the findings were:

- The nine panel members assessed the randomised pre-recordings and post-recordings of the seven film acting students according to the ten focus areas. A Likert scale questionnaire was used to collect these quantitative results.
- The average of every panel member’s findings, of the pre-recordings and of the post-recordings respectively, for all seven students, in each focus area was consequently determined<sup>283</sup>. Figure 7.3 below provides an example hereof. The figure indicates Panel member 01’s findings. The results of the pre-recordings are indicated in blue and the results of the post-recordings are indicated in orange:



**Figure 7.3 Consolidated findings of Panel member 01**

<sup>283</sup> See Addendum A for the findings of all nine panel members.

- The results of the nine panel members were consolidated in addendum A to provide an overview of their assessment of the ten focus areas.

Each focus area, including the subjective and objective analysis of the specific area, can now be explicated. It is foreseen that performance shifts the students made from theatre acting to film acting will be situated in a phase of unconscious competence. Following Purnell (see section 2.2.4), it can be argued that the acquisition of a new skill, such as the shifts actors have to make from theatre acting to film acting, develops over four phases (Romanello & Holtgreffe 2009:2). The film acting students would potentially have progressed through the phases of ‘unconscious competence’ and ‘conscious incompetence’ into ‘conscious competence’ (section 2.2.4). More application over time would be necessary for the students to progress to a stage of ‘unconscious competence’.

#### 7.4.2 FOCUS AREA ONE: THE ACTOR’S PRESENTATION<sup>284</sup> OF THE CHARACTER ACCORDING TO THE SPATIAL DEMANDS OF THE FILMIC SCENE

The purpose of this focus area is to evaluate the film acting student’s effective use of behavioural communication (see section 3.7) according to the demands of the medium. One of the key shifts actors have to make from theatre acting to film acting is therefore addressed. As argued in section 3.7, film actors mainly employ expanding/social communicative behaviour; conversational/bridging communicative behaviour or intimate/confidential communicative behaviour, depending on the context. For recording purposes, film acting students were placed approximately 4ft (1,2m) apart. The physical distance between them necessitated communicative behaviour on a conversational/bridging level or an expanding/social level (see Figure 3.14). The camera, however, framed the actors in a medium close shot. As stated in section 3.5.3, a medium close shot signifies communication over a personal distance

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<sup>284</sup> ‘Presentation’ is replaced with ‘expression’ in the Likert scale questionnaire that was sent to the panel of experts. Language usage in the questionnaire aligns with accepted terminology among experts in the field.

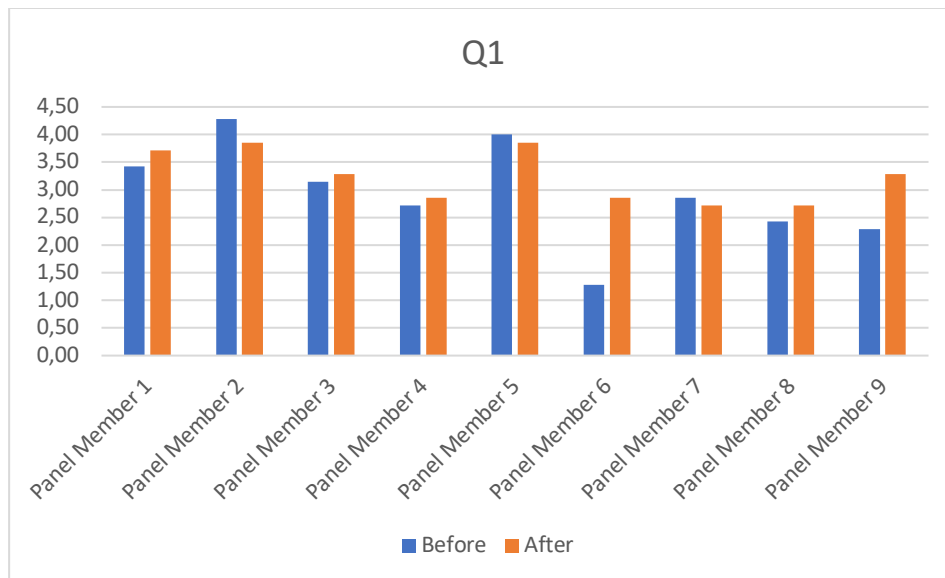
and necessitates conversational/bridging communicative behaviour between actors (as characters). While expanding/social communicative behaviour between the two actors (as characters) would be motivated, such communicative behaviour would not adhere to the implied distance established through the camera. Therefore, to contribute to the verisimilitude of the filmic scene, the film acting student's presentation of signifiers had to adhere to a conversational/bridging level of communicative behaviour. The students' effective presentation of their characters according to the spatial demands of the filmic scene relied on the following:

- The film acting student's small to medium employment of a psychological kinesphere;
- The film acting student's use of gestures with a near- to mid-reach to signify a small to medium use of the personal space sphere/kinesphere; and
- Film acting students' vocal usage had to adhere to the level of communication; speech tempo had to resemble that of every-day speech; consonant NRG had to lead, supported by diluted tonal NRG and condensed structural NRG.

The feedback from the panel of film acting experts; the participating film acting students and the facilitator of the film acting training programme can now be discussed.

#### 7.4.2.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA ONE

As stated in section 7.2, nine panel members assessed fourteen different filmic performances. Seven of these performances (one of each film acting student), were recorded prior to the training process and seven filmic performances (one of each film acting student), were recorded at the conclusion of the training programme. Each panel member allocated a score out of a possible 5 (see Table 7.2 above) for each of the seven pre-recorded performances. The average score that each panel member allocated for this focus area is indicated in blue in the graph below. The results of the post-recordings were accumulated in the same way. The post-recording results are indicated in orange. Six of the nine panel members indicated that the film acting training programme in question succeeded in this area. Consider the following graph:



**Figure 7.4 Results of question one**

#### 7.4.2.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA ONE

Students responded positively to the explorations pertaining to behavioural communication (see section 6.3). Their critical reflections include:

- Student 03 and Student 04 commented that the exploration enhances the actor's awareness of the continuous movement of the body. Student 03 stated: "Allow the body to dance on the inside. There is still movement... maintain energy". This comment reiterates the notion that the film actor's engagement with a small to medium psychological kinesphere on a conversational/bridging level of communicative behaviour (see section 3.7.4) requires commitment to intent.
- Student 03 and Student 06 agreed that the exploration enabled them to have an embodied knowledge of the way in which signifiers are presented in performance according to the specific medium. Student 06 noted: "Communication of performance depends on the medium... calibrate the size of your movement... to the space and situation". Student 01 found the explorations very insightful and stated: "Something just really fell in place for

me when we spoke about the bubble<sup>285</sup> today and how camera acting requires you to keep your bubble small”.

- Student 05 and Student 07 observed that a character can have an extravagant nature but be performed on an intimate/confidential or conversational/bridging level of communicative behaviour. This observation points to the simultaneous manifestation of the character’s psychological kinesphere and the actor’s psychological kinesphere and reiterates the notion of implied distance vs. physical distance (see section 3.5.5). Student 07 effectively summarised this idea as: “their bubbles merge”<sup>286</sup>.

#### 7.4.2.3 FACILITATOR’S CRITICAL REFLECTION ON FOCUS AREA ONE

In my experience as a casting director in the South African film industry and as a camera acting lecturer at the University of Pretoria, I often observe that theatre trained actors are uncertain of the level of communicative behaviour best suited for on-camera performances. Theatre trained actors tend to:

- minimise their psychological kinespheres to the extent where their character’s behavioural intent is not presented as part of their performances; or
- make no performance adjustments from theatre to camera.

The explorations pertaining to focus area one aimed to overcome these potential obstacles so that film acting students would have an embodied understanding of the presentation of their characters’ behavioural intent according to the demands of the medium.

During the pre-recording of the filmic scenes, all seven participating film acting students presented behavioural communication best suited for theatre performances. None of these students minimised their psychological kinespheres to the extent where their characters’ behavioural intent could not be interpreted. After the explorations of Lesson 3 (see section 6.3), I observed the following:

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<sup>285</sup> The student refers to the psychological kinesphere as a ‘bubble’.

<sup>286</sup> The student refers to the merging of psychological kinespheres.

- Six of the seven film acting students were able to shift their communicative behaviour in performance, to suit the demands of the medium. These six students maintained this ability throughout the remainder of the training programme. Their embodied (and envoiced) understanding of this notion was evident in their presentation of signifiers in the recordings made at the conclusion of the training programme.
- One student did not gain an embodied understanding of this notion. Even though the specific student cognitively comprehended what the shifts entailed (as deduced from the notes made in the student's diary), the student failed to embody (and envoice) a cluster of signifieds that suited the spatial demands film poses on the actor. With specific reference to the spatial demands of film, I did not observe a difference in the student's presentation of clusters of signifieds between the pre-recorded filmic scene and the post-recorded filmic scene.

#### 7.4.3 FOCUS AREA TWO: THE ACTOR'S REACTIONS AS INFORMED BY INNER- AND OUTER- STIMULI

The purpose of this focus area was to evaluate the film acting student's ability to engage with the unfolding of the pre-determined performance score. Actors in both theatre and film must present mindful reactions in the moment of performance (see section 2.2.2.5 and section 4.4). This focus area therefore investigated an element of embodied acting. The explorations pertaining to this notion, are elucidated in section 6.2. The film acting students' abilities to signify impulses and reactions in performance, as though the reactions occurred spontaneously, were studied according to the feedback from the panel of experts; the critical reflections of the participating students, as well as the critical reflections of the facilitator.



### 7.4.3.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA TWO

Feedback from the panel of experts on focus area two were consolidated in the same way as that of focus area one (see section 7.4.2.1). Seven of the nine panel members observed an improvement (from pre-recordings to post-recordings) in the film acting students' abilities to respond mindfully during performance. The results of the pre-recordings are indicated in blue, while the results of the post-recordings are indicated in orange, below:

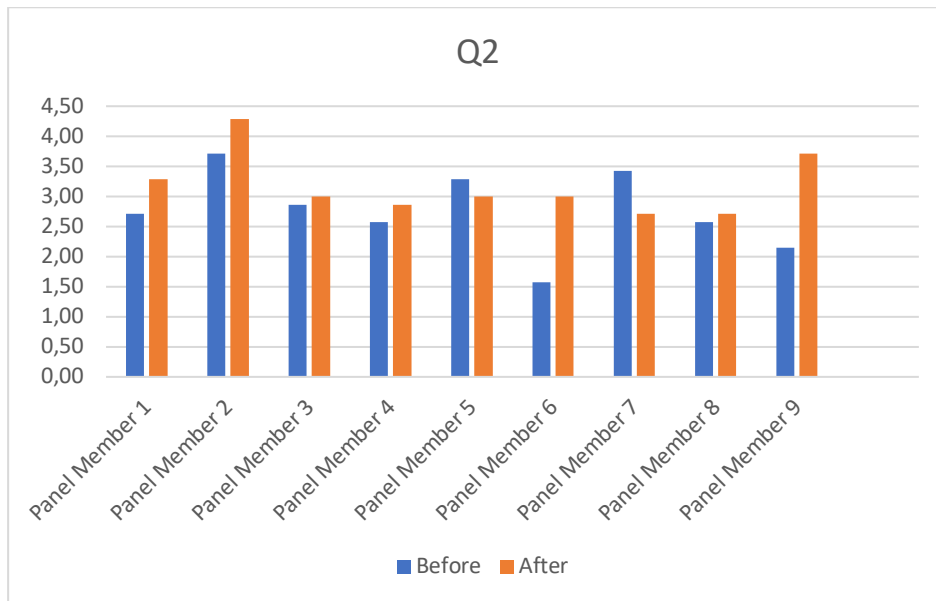


Figure 7.5 Results of question two

### 7.4.3.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA TWO

Following the explorations of Lesson 2 (see section 6.2), film acting students critically reflected on the notion of impulse-reaction:

- Student 01 and Student 03 experienced a heightened awareness of their internal and external environments (both as actors and as characters) during performance. This awareness enabled them to shift their focus away from the written dialogue to the intentions of the character. Student 03 explained: "The words are merely the vehicle for thoughts. Impulse-reaction is the thoughts". Student 04 agreed: "Don't *act* the lines, *trust* the feelings".

- Student 04, Student 06, Student 07 and Student 08 noted that the camera reveals the actor's thoughts and feelings. The film actor must merely respond mindfully to impulses for the relevant signifiers to manifest in performance (as explicated in section 3.3.1). Student 06 summarised this notion: "If you think something it shows; if you do too much it double shows". Student 05 indicated that the camera also reveals any disconnection between the actor and the character, stating: "If you don't have a truthful impulse, your reaction will not be true".

#### 7.4.3.3 THE FACILITATOR'S CRITICAL REFLECTION ON FOCUS AREA TWO

The film acting students' abilities to react to stimuli from the inner environment and the outer environment developed throughout the training course. Their mindful presentation of clusters of signifiers in performance increased from the pre-recordings to the post-recordings. The explorations of Lesson 2 were particularly valuable to Student 06 who developed a greater awareness of the reciprocal relationship between impulses and reactions. From the onset of the training programme, I observed that Student 03 was able to engage mindfully in explorations with ease. The student's diary entries supported the observations I had made in class. Student 05 struggled throughout the course, with the notion of awareness and mindfulness and demonstrated very little growth in this area.

#### 7.4.4 FOCUS AREA THREE: THE EFFECTIVE EMBODIMENT OF INTENT

The purpose of this focus area was to assess the film acting students' abilities to integrate spatial, temporal and energetic qualities in their gestural routines so that their movements might present the intent of the characters they portrayed (see section 4.2.2). The actor's embodiment of intent includes the elements of embodied acting (as discussed in section 6.4) and thus applies to both theatre actors and film actors. Although the embodiment of intent forms the main focus of this area of evaluation, the actor's behavioural communication (see section 3.7) and embodiment

of intent are interrelated. For the film actor’s presentation of the character’s intent to be effective, the film actor has to adhere to the spatial demands of the medium (see section 3.4; section 3.5 and section 3.7). Focus area three therefore also studies one of the shifts actors have to make from theatre to film. The efficacy of the film acting students’ embodiment of intent can be determined by studying the results from the panel of experts; the film acting students’ critical reflections and the critical reflections of the facilitator.

#### 7.4.4.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA THREE

Four of the nine panel members considered the film acting students’ embodiment of intent to be more effectively presented in the pre-recorded filmic scenes. Five of the nine panel members observed a more effective embodiment of intent in the post-recorded filmic scenes. Panel member 01, Panel member 06 and Panel member 09 considered the students’ growth in this area to be significant. The results of the panel members’ feedback are summarised below. Findings from the pre-recordings are indicated in blue while findings from the post-recordings are indicated in orange:

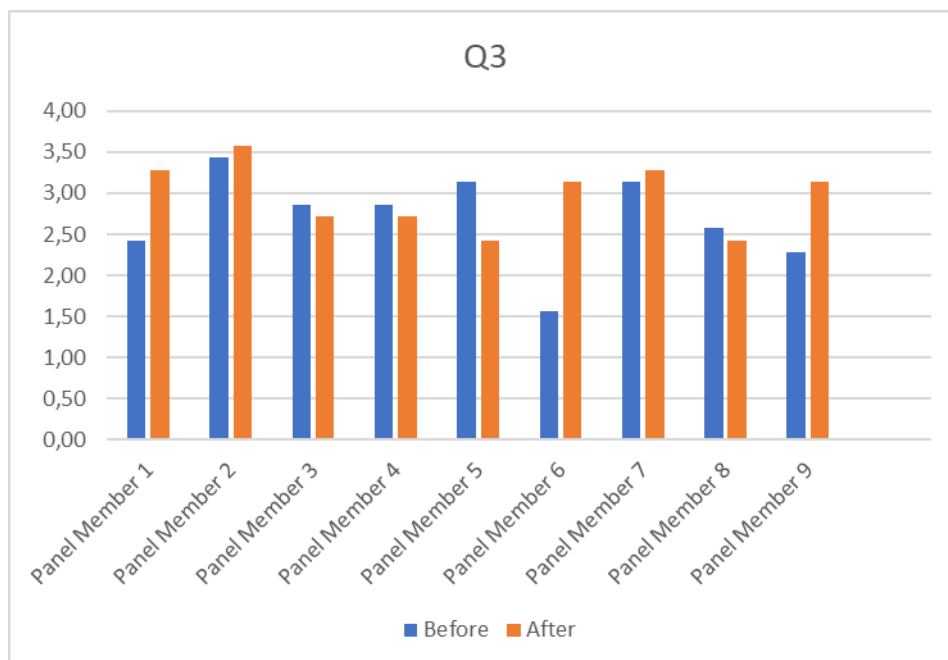


Figure 7.6 Results of question three

#### 7.4.4.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA THREE

Laban's Effort elements were used as the main pedagogical approach in facilitating the film acting students' embodiment of intent (see section 6.4). Six of the seven film acting students were introduced to the notion of Laban's Effort Lives (see section 4.2.2.) in their theatre training. The explorations of Lesson 4 (see section 6.4) specifically focused on the film actor's embodiment of intent using Laban's Effort Lives. The six students all commented that these explorations provided them with a renewed experience of the way in which the elements of Effort could be used in performance. They stated that the explorations aided their embodied understanding of the presentation of signifiers in a filmic performance. Student 01 noted "Effort Lives makes so much sense to me now". Other critical reflections from the film acting students included:

- Student 06 and Student 07 reported that their embodied understanding of the Effort elements increased the number of potential signifiers they could present in performance. Student 06 stated: "Effort gave me options to feel my character's objectives in my body. I could allow the energy in my body to make choices for me." Student 06's comment also indicates an increased awareness of the bodyminded nature of acting and of the body's inherent knowledge (see section 2.1 and section 2.2). Student 01 also commented on the effective results of trusting one's bodymind (as opposed to consciously trying to control expression)<sup>287</sup> in performance: "Performing with my new knowledge of Effort Lives, improved my acting! Maybe I don't have to work so extremely hard".
- Student 01, Student 03 and Student 04 reflected that the film actor should be aware of their unique employment of Effort elements and that they should shift their embodiment of the Effort elements for the portrayal of filmic characters in a manner that still feels authentic. In other words, if the actor shifts an Effort life to the opposite end of the Effort continuum, it is possible that the actor's inner life and reactions will not align with that of the character.

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<sup>287</sup> See section 2.1.1

The actor's presentation of that Effort life could then seem rehearsed rather than spontaneous.

- Student 01, Student 03 and Student 04 commented that a process of script analysis enabled the identification of the character's potential use of the Effort elements.

#### 7.4.4.3 FACILITATOR'S CRITICAL REFLECTION ON FOCUS AREA THREE

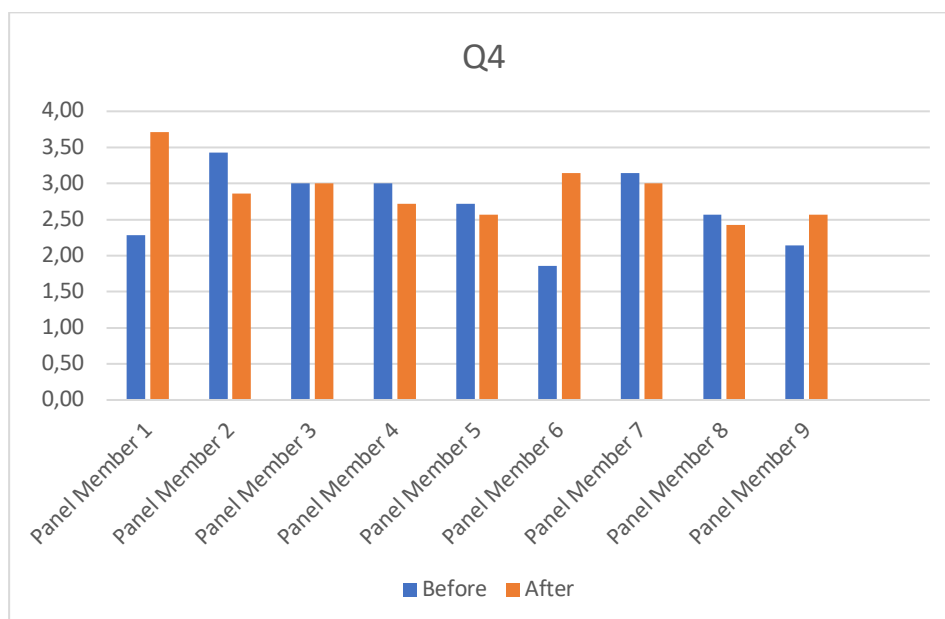
As the training programme progressed, most of the students became increasingly comfortable with the notion of flexibility within the performance score. The majority of students gained trust in their abilities to prepare their bodyminds with a variety of possible signifiers to present in performance. The result hereof was that the embodiment of intent, as informed by impulses, was more evident in the post-recordings of six of the students' filmic performances than in the pre-recordings. Except for Student 05, the film acting students gained an increased awareness of the embodiment of intent according to the spatial demands of the medium. Six of the seven film acting students demonstrated the ability to experience, reflect, think and act (the Experiential Learning cycle - see section 5.1.2) upon the knowledge they gained through the explorations pertaining to the embodiment of intent. These students were familiar with the notion of Effort elements prior to their participation in the film acting training programme. It is therefore possible that they gained new knowledge, based on their existing knowledge and that re-patterning occurred (see section 5.1.1). Student 05, on the other hand, had no prior knowledge of the Effort elements which potentially meant that the student remained in the Concrete Experience phase of learning. The student did not critically reflect on the embodiment of intent in the diary. There was no indication that the student entered the Reflective Observation phase of learning. I did not observe an increase in the student's ability to present a character's intent in performance, between the pre-recording and post-recording.

#### 7.4.5 FOCUS AREA FOUR: THE EFFECTIVE ENVOICEMENT OF INTENT

As stated in section 4.2.2.1, the actor's envoicement of a character forms part of their embodiment of a character. Vocal expressiveness contributes to the actor's presentation of a character in performance. The actor as character should present vocal signifiers in accordance with the Tonal NRG; Structural NRG; and Consonant NRG (see section 3.7) best suited to the level of communicative behaviour in film. In this case (as explicated in section 7.4.2) conversational/bridging communicative behaviour was required. This focus area therefore evaluates a shift from theatre acting to film acting. The film acting students' envoicement of intent in both the pre-recordings and the post-recordings was evaluated by the panel of experts and reflected upon by the film acting students, as well as the facilitator.

##### 7.4.5.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA FOUR

The panel of experts generally noted a decrease in the film acting students' abilities to envoice the intent of their characters. While Panel member 01 and Panel member 06 observed a significant increase in this area, five other panel members considered the students' envoicement of intent more effective in the pre-recorded filmic scenes. Panel member 03 noted no difference in this regard between the pre-recordings and the post-recordings. The results of the pre-recordings are indicated in blue and the results of the post-recordings are indicated in orange, below:



**Figure 7.7 Feedback on question four**

#### 7.4.5.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA FOUR

This focus area was explored as part of Lesson 3 (see section 6.3). The film acting students critically reflected on their individual experiences of the different levels of communication in their diaries. They commented on the use of the kinesphere in performance and noted the ways in which they had to adjust their non-verbal communication for each level of communicative behaviour. Student 03 was the only student who reflected on the changes in vocal behaviour required for each level. Student 03 stated: "Adjust the volume of your voice for the size of the shot".

#### 7.4.5.3 FACILITATOR'S CRITICAL REFLECTION ON FOCUS AREA FOUR

In comparing the pre-recordings with the post-recordings, I observed a more effective enoicement of intent from Student 01; Student 04; Student 07 and Student 08. Student 03 demonstrated a significant improvement in the enoicement of the character's intent. Student 05 and Student 06 did not present an increase or a decrease of ability in this focus area. I generally perceived an increase in the students' abilities in this field.

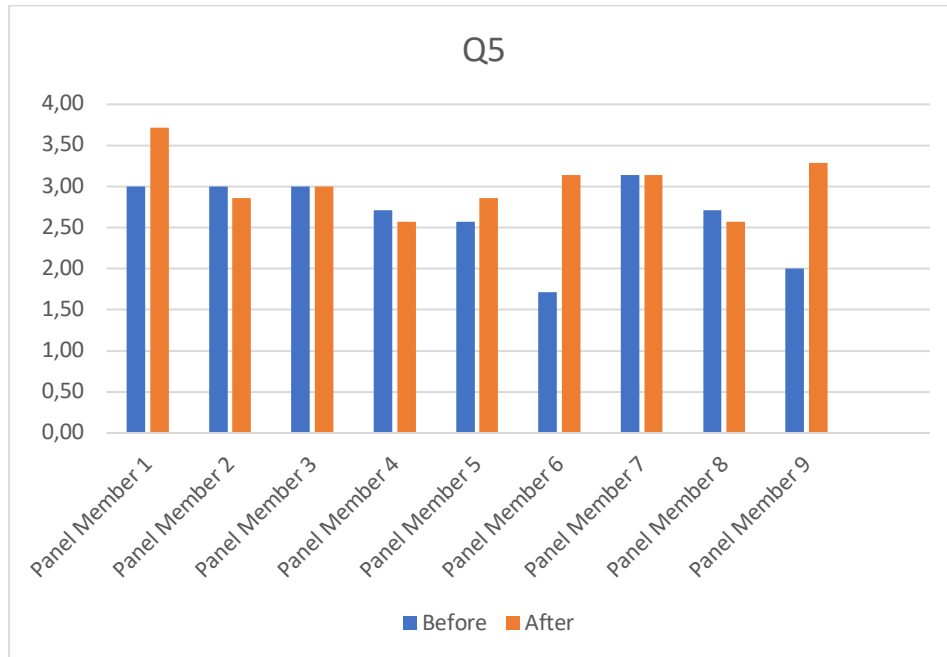
#### 7.4.6 FOCUS AREA FIVE: THE INCORPORATION OF A VARIETY OF EMOTIONS IN PERFORMANCE

The purpose of this focus area was to evaluate the film acting students' abilities to transform the invisible thoughts and feelings of their characters into visible signifiers that could be interpreted by an audience (Baron & Carnicke 2011:170 as stated in section 2.2.2.2). According to Bloch (1993:122), the recreation of emotions in performance is one of the core functions of the actor (see section 4.4). As stated in Chapter 4, the actor's portrayal of a human or humanlike character relies, in part, on their ability to present emotional signifiers. Human emotions can be multi-layered (see section 2.2.2.2 and section 4.4). The actor's effective embodiment of the character's feelings should therefore include a variety of emotions. This focus area is applicable to both theatre actors and film actors and thus assesses an element of embodied acting.

##### 7.4.6.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA FIVE

In considering the pre-recordings and the post-recordings of the students' filmic performances, four of the nine panel members observed an increase in the students' abilities to present a variety of emotions in performance; three panel members experienced a decrease in the actors' abilities in this focus area, while two panel members noted no increase or decrease in this field. Their findings are indicated below. The results of the pre-recordings are presented in blue and the results of the post-recordings are presented in orange:





**Figure 7.8 The results of question five**

#### 7.4.6.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA FIVE

The explorations pertaining to focus area five were introduced in Lesson 5 of the training programme. The key observations made by the participating students included:

- Student 03 and Student 06 considered the repetition of explorations towards a neutral bodymind valuable, stating that the actor's health and safety takes precedence over their ability to present emotion. Student 06 also observed that the actor's bodymind is "easier to mould and shape" when the actor explores from a 'neutral' space.
- Student 01, Student 04 and Student 08 commented on the efficacy of focusing on the controllable aspects of emotion to induce the required feelings. Student 04 stated: "Focus on the activity and the emotion will come". Student 08 also noted that the expression of emotion occurs organically when the actor mindfully engages with the character's experiences.
- Despite Student 07's strong preference for the Feeling-quadrant (see Table 7.1), the student did not reflect on the emotional experiences pertaining to Lesson 5 in the diary; neither did student 05. These students were potentially

facing emotional challenges based on their lived experiences that hindered their mindful engagement with, and reflection on, the presentation of emotion. Student 01's comment summarised this notion: "What a tough day! I struggled."

#### 7.4.6.3 FACILITATOR'S CRITICAL REFLECTION ON FOCUS AREA FIVE

I had to take certain elements into consideration when I facilitated the explorations pertaining to emotional induction (Lesson 5 – see section 6.5). These elements were:

- From the onset of the training programme, I observed in Student 03 the background emotion (see section 2.2.2.2) of sadness. The induction of emotion resulted in the student's immediate experience and presentation of feelings. Sadness underpinned every induced emotion the student presented. For the student's emotional safety, I asked her to return to a 'neutral' space as soon as the emotion manifested.
- Student 05 was unable to participate in the explorations. It was evident during the preceding four lessons of the training programme that the student found it challenging to engage with the emotional content in scenes. The student particularly struggled to embody the emotion of anger. The student actively engaged in the explorations of Lesson 5 by observing. It is my contention that the student disengaged from the experience of emotion due to lived experiences.
- Student 08 experienced a traumatic event during the week prior to the presentation of Lesson 5. The student informed me of the situation; thus I could facilitate the student's process of emotional induction, accordingly. It was clear from the student's non-verbal communication that the student experienced anger. The student's fists were clenched, and the student struggled to release tension from the bodymind. I requested the student not to engage with the induction of sadness, anger and fear. The student chose to leave the venue while these emotions were explored. I supported the student in this decision.

- I struggled with the facilitation of the induction of fear due to my own lived experiences. I consciously attempted to remain disengaged from the emotion, although this attempt was unsuccessful. I was aware of the challenges this emotion might pose on me as the facilitator, beforehand. I therefore chose to explore fear towards the end of the lesson.

Owing to these factors, ample time was spent on the release of tension from the students' and the facilitator's bodymind. The students' emotional well-being was my main priority.

I generally observed growth in the students' abilities to present emotional signifiers suitable for film, despite the limited time they were given for preparation. When considering the pre-recordings and the post-recordings, I noted the incorporation of a greater variety of emotions displayed by Student 03, Student 04, Student 07 and Student 08. I observed very little development in this area from Student 01 and Student 06, and no development from Student 05.

#### 7.4.7 FOCUS AREA SIX: THE ACTOR'S EFFECTIVE PORTRAYAL OF THE CHARACTER'S OBJECTIVE

As explicated in section 4.1.4, objective refers to the character's fulfilment of a particular task. The actor must take:

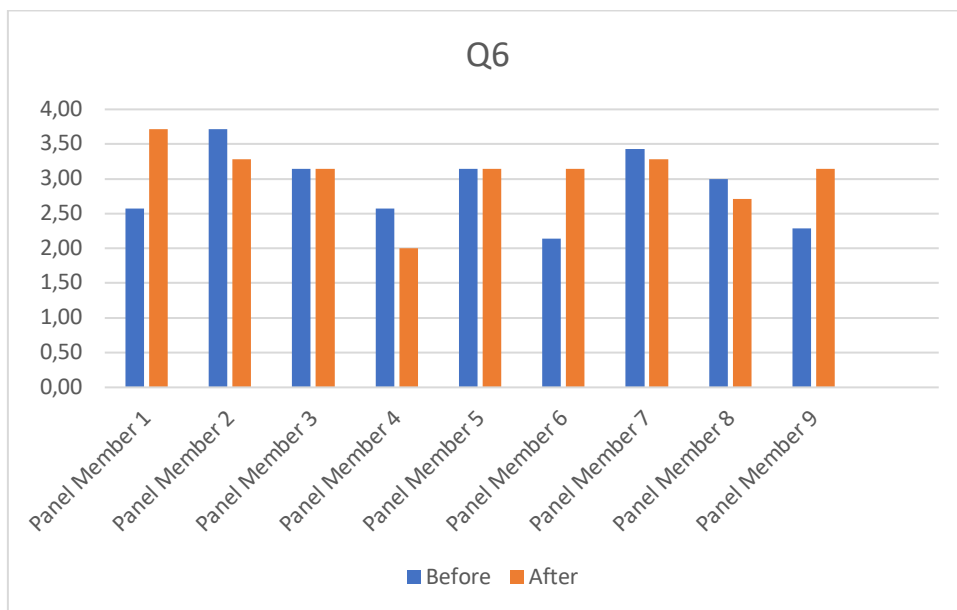
- the given circumstances in the written text; as well as
- the character's actions to circumvent obstacles (and which results in conflict – see section 4.1.5)

into account to effectively portray the character's objective. The actor's embodiment of the character's goal will clarify the character's intention from one moment to the next. This notion applies to both theatre actors and film actors and is explored as part of Lesson 1 in the training programme (see section 6.1). The film acting students' abilities to effectively incorporate their characters' objectives into their presentation of the performance scores were assessed by comparing their pre-recorded filmic scenes with their post-recorded filmic scenes. Feedback

on this focus area was provided by the panel of experts; the film acting students' critical reflections and the critical reflection of the facilitator.

#### 7.4.7.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA SIX

Four out of nine panel members indicated an increase in the film acting students' abilities to embody their characters' objectives. Four out of nine panel members indicated a decrease in the students' abilities in this area, while one panel member considered the students' presentation of their characters' objectives consistent in the pre-recordings and the post-recordings. The results of the panel's findings are indicated below. Findings from the pre-recordings are indicated in blue and findings from the post-recordings are indicated in orange:



**Figure 7.9 The results of question six**

#### 7.4.7.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA SIX

The film acting students responded positively to the explorations pertaining to the character's objective(s), as informed by the given circumstances. Student 01 reflected on the explorations of Lesson 1: "I knew about script analysis from previous studies, but some elements were re-explained, and I found it so

fascinating”. Student 01’s reflection indicates a process of re-patterning (as elucidated in section 5.1.1). Other reflections from the film acting students on focus area six, included:

- Student 05 commented that an understanding of the given circumstances and the character’s objective(s) enables the actor to determine how the character’s dialogue supports the character’s ability/inability to reach their goal.
- Student 04 and Student 07 observed that film is a visual medium and that the character’s objective(s) and the resulting conflict are therefore also presented through non-verbal communication.
- Student 03 and Student 08 noted the selection of signifiers (actions) the actor as character presents, is informed by the given circumstances, as well as the character’s motivation in the scene. Student 08 states: “Knowing WHY I am doing it, influences HOW I do it”. This observation correlates with Ball (1983:63) who explains that *what* a character wants cannot be separated from *why* they want it (as explained in section 4.1.4).

#### 7.4.7.3 FACILITATOR’S CRITICAL REFLECTION ON FOCUS AREA SIX

When comparing the pre-recordings with the post-recordings, I observed that the students’ abilities to present their characters with clear objectives had improved. I noted an increase in this focus area from all seven students. An embodied understanding of this notion was particularly evident in the post-recordings of Student 01, Student 04, Student 07 and Student 08.

#### 7.4.8 FOCUS AREA SEVEN: THE ACTOR AS CHARACTER’S PRESENTATION OF RELATIONSHIPS WITH OTHER CHARACTERS IN THE FILMIC SCENE

As discussed in section 2.1.2, the conscious mind is formed through the body’s physical interactions with the world (Trimingham 2014:235; Lakoff & Johnson 1999:17). The reciprocal relationship between the individual and the environment results in

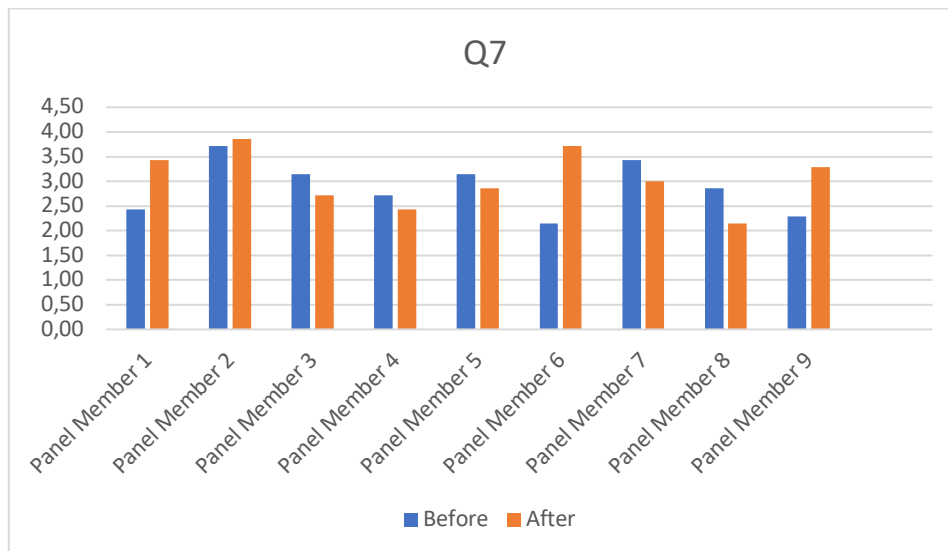
personal uniqueness. To portray a unique character, the actor should therefore consider the relationship between the character and their environment. The actor should study the script for signifiers pertaining to the character's physical, psychological, intellectual, social and personal traits. These elements are embedded in a script in two ways:

- as part of the given circumstances (see section 4.1.2); and
- as part of the character's traits (see section 4.1.3).

The actor must incorporate these qualities in their presentation of signifiers to indicate the relationship between the character and other characters in the scene. This notion forms part of embodied acting and forms the focus of this area of assessment. The panel of experts, the film acting students and the facilitator reflected on the efficacy of this focus area.

#### 7.4.8.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA SEVEN

Nine panel members assessed the efficacy of focus area seven. Four of these panel members observed an increase in the film acting students' abilities to effectively present their characters' relationships with other characters in the scene. Five of the panel members noted a decrease in the film acting students' abilities in this regard. The panel's findings of the pre-recorded filmic scenes are indicated in blue in the figure below, and their findings of the post-recorded filmic scenes are indicated in orange:



**Figure 7.10 The results of question seven**

#### 7.4.8.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA SEVEN

The film acting students gained an increased awareness of the reciprocal relationship between the different characters in the filmic scene. Student 03 explained: "You speak because you want to affect someone. Remain engaged with them to see the effect of what's just been said". Other observations made by the students on focus area seven, are as follows:

- Student 03 and Student 05 observed that the character's relationships with other characters becomes clear when the actor analyses the script from all the characters' perspectives (as opposed to limiting script analysis from the perspective of the character the actor portrays). Student 07 agreed by stating: "Consider the different points of view". Student 06 also commented on this notion: "Understand your character and the other characters".
- Student 04 reflected on a filmic scene performed with one other student. Student 04 noted that the actor as character's kinesphere (see section 3.7) included that of the other actor as character in the scene and that the efficacy of the scene relied on the dynamic interaction between these two subjects.

#### 7.4.8.3 FACILITATOR'S CRITICAL REFLECTION ON FOCUS AREA SEVEN

When comparing the pre-recorded filmic scenes with the post-recorded filmic scenes, I observed an increase in six of the seven film acting students' abilities to effectively present their characters' relationships with other characters in the scene. Student 05 did not improve in this regard. However, during the course of the training programme, Student 05 presented this ability during some of the other recordings that were made. When analysing all of these scenes, I noted that Student 05's ability to engage effectively with other actors as characters increased with the performance of scenes that had a comedic nature. The student did not mindfully engage with dramatic scenes. This reflection reiterates my contention that Student 05's acting potential is hindered by the results of the student's lived experiences.

#### 7.4.9 FOCUS AREA EIGHT: THE ACTOR'S PERFORMANCE ADHERES TO THE TONE OF THE WRITTEN DIALOGUE

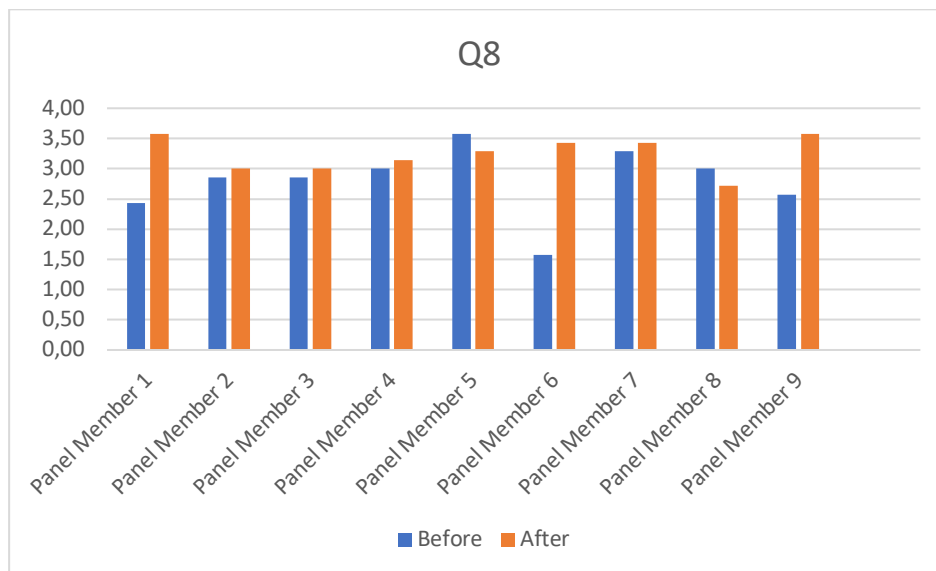
The film acting student's understanding of the given circumstances (section 4.1.2); character traits (section 4.1.3); objective and superobjective (section 4.1.4) and conflict and action (section 4.1.5) embedded in the written script, will enable the student to determine the tone of the written dialogue. The student must adhere to the tone of the script in the presentation of their performance score. Film acting students' ability to align their presentation of signifiers with the writer's intended tone is assessed in focus area eight. This ability is required of both theatre actors and film actors. The panel of experts, the film acting students and the facilitator of the training programme reflected on the efficacy of this element of embodied acting.

##### 7.4.9.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA EIGHT

As indicated below, the panel of experts generally observed growth in the film acting students' abilities to embody the tone of the written dialogue in their performances. Seven of the nine panel members noted an increase in abilities in this area, while two



of the panel members found a decrease in abilities in this area. The panel’s findings of the scenes recorded prior to the training programme are indicated in blue and their findings of the scenes recorded at the conclusion of the training programme are indicated in orange:



**Figure 7.11 The results of question eight**

#### 7.4.9.2 FILM ACTING STUDENTS’ CRITICAL REFLECTIONS ON FOCUS AREA EIGHT

The participating film acting students offered some insight into their experiences of focus area eight in their diaries. Their observations included:

- Student 05 commented that the actor should identify the emotions embedded in the script so that the required emotions may be presented in performance.
- Student 07 noted that the actor’s use of “tempo, intensity and pace” contributes to the presentation of signifiers that align with the genre or tone of the filmic scene.
- The actor’s effective creation of the character’s place relies, in part, on the actor’s ability to interpret and present the tone embedded in the script (see section 3.4.1). Student 08 reflected: “Where you are influences how you act, what you do and when you do it”. This statement aligns with the notion of the manifestation of place within space, as discussed in section 3.4.1.

#### 7.4.9.3 FACILITATOR'S CRITICAL REFLECTION ON FOCUS AREA EIGHT:

When critically reflecting on the pre-recordings and the post-recordings, I noted an increase in the film acting students' abilities to embody signifiers through which the tone of the scene was communicated. Except for Student 05, all the students obtained a greater embodied understanding of the experience and presentation of gestural routines and emotions that contributed to the tone of the scene. In both the pre-recorded scene and the post-recorded scene, Student 05 presented signifiers that adhered to the tone of the scene; however, these gestural routines were not informed by impulses in the moment of performance. Student 05's performances did not contribute to the verisimilitude of the filmic scenes or to the establishment of the writer's intended tone. As stated previously, Student 05 had a better understanding of comedic scenes than of dramatic scenes. When the student's progress throughout the training programme was considered (as opposed to merely assessing the pre-recorded and post-recorded filmic scenes), an increase in the student's abilities to experience and present signifiers that align with the tone of the written text could be observed in the student's comedic scenes. Four of the seven film acting students were equally capable of manifesting the tone of the performance in comedic scenes and in dramatic scenes. Two of the seven students were more effective at presenting signifiers that aligned with dramatic scenes, than with comedic scenes.

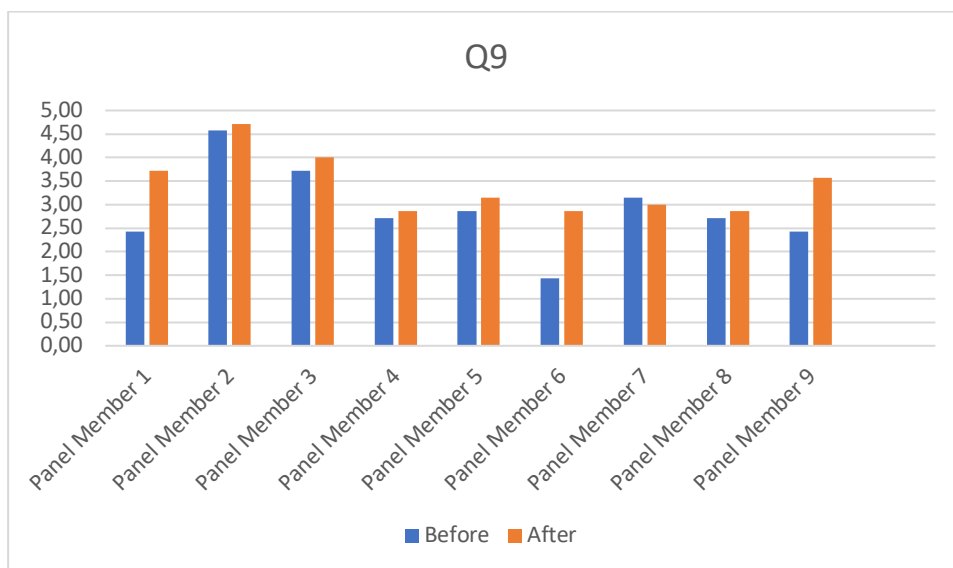
#### 7.4.10 FOCUS AREA NINE: THE ACTOR SEEMS AT EASE WHILE PERFORMING IN FRONT OF THE CAMERA

The purpose of this focus area is to assess the film acting students' abilities to obtain a state of Relaxed Concentration while performing (see section 4.4.3). As argued in section 4.4.3.3, the student must obtain a balance between three skills – awareness, will and trust to achieve Relaxed Concentration. A balance between these three skills will enable the student to eliminate interfering thoughts so that the student may engage mindfully in the presentation of a character in performance. This notion formed the focus of Lesson 6 of the film acting training programme. Although

mindfulness in performance is of particular importance for the film actor (see section 4.4 and section 6.6), this focus area does not assess a performance shift from theatre acting to film acting. Mindfulness forms part of the elements of embodied acting. Feedback from the panel of experts as well as critical reflections from the film acting students and the facilitator can now be elucidated.

#### 7.4.10.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA NINE

The panel of experts found an increase in the film acting students' abilities to obtain relaxed concentration in performance. Eight out of nine panel members observed growth in this regard, while one panel member considered a slight decrease of the students' abilities in this area. The panel's findings of the pre-recorded filmic scenes are indicated in blue and their findings of the post-recorded scenes are indicated in orange, in the figure below:



**Figure 7.12 The results of question nine**

#### 7.4.10.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA NINE

The film acting students responded positively to the explorations of Lesson 6 (see section 6.6). They critically reflected on their abilities to mindfully engage in a scene while experiencing Relaxed Concentration:

- Student 01 experienced fewer interfering thoughts by the end of the training programme. Student 01 explained: “I realised how I used to focus on my body during a performance and how insecure I felt about my movements. The more I focused on ‘the bubble’<sup>288</sup> and on my partner, the more my insecurities faded away. My responses became authentic.” Student 08 had a similar experience: “My performance was big on the inside and small on the outside<sup>289</sup>. I was in the moment”.
- Student 03 noted an increase in relaxed concentration as the training programme progressed. Student 03 stated: “Acting is like driving. You’re concentrating but you are at ease”.
- The actor’s ability to trust themselves was an area of potential development for Student 06. Student 06 repeatedly wrote in the actor’s diary: “TRUST YOURSELF”. The student’s awareness of this area of potential growth indicates that the student entered a phase of Abstract Conceptualisation (see section 5.1.2) from potentially preceding a phase of Active Experimentation (section 5.1.2).
- Student 07 and Student 08 commented on the efficacy of the explorations pertaining to trust (section 6.6.4). Based on these explorations, Student 07 experienced an increase in the ability to “be in the moment when the camera rolls”. Student 08 considered the Inner Game approach valuable for the development of the student’s confidence.

#### 7.4.10.3 FACILITATOR’S CRITICAL REFLECTION ON FOCUS AREA NINE

From the onset of the training programme, I observed that Student 03 was able to mindfully engage with the unfolding of the performance score. Student 03 maintained this ability throughout the programme. Student 06 occasionally demonstrated this ability. As the student noted (see section 7.4.10.2), the cultivation of trust will aid the student’s mindful engagement during performance. During the initial recordings of

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<sup>288</sup> Kinesphere

<sup>289</sup> Student 08 refers to the actor and the character’s simultaneous manifestation of psychological kinespheres, to align with the content of the narrative, as well as the demands of the medium.

the training programme, Student 07 and Student 08 experienced anxiety when performing in front of the camera. As the training programme progressed, both these students developed the ability to focus their attention on the mindful presentation of clusters of signifiers during performance. Their growth in this focus area was significant. Student 01 and Student 04 also improved in this focus area. These two students' awareness of their own experiences contributed to their mindful engagement in performance. Student 05 occasionally embodied a state of relaxed awareness during performance. A continuous cultivation of awareness will aid the student's abilities to engage in performances as though the events unfold for the first time.

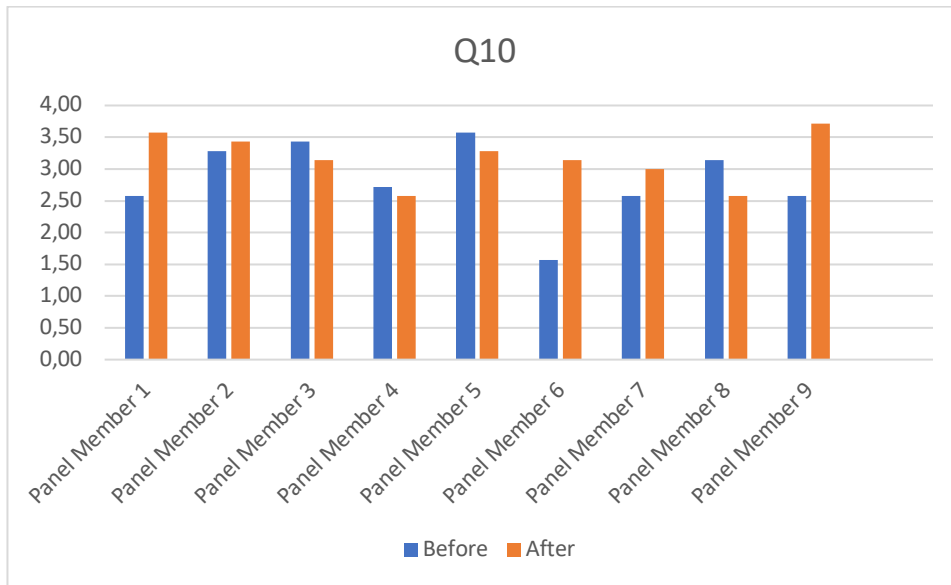
#### 7.4.11 FOCUS AREA TEN: THE EFFECTIVE PERFORMANCE OF A FILMIC SCENE

This focus area investigates the film acting students' contribution to verisimilitude within the filmic scene (see section 3.2). In other words, as elucidated in Chapter 3, the students' presentation of signifiers must contribute to the construction of a narrative in which life is effectively imitated (Sánchez-Escalonilla 2013:81). The film acting students' presentation of clusters of signifiers were informed by various factors. These factors formed the focus of areas one to nine. When the elements of the preceding nine focus areas are effectively combined, film acting students' performances of a filmic scene should contribute to verisimilitude and therefore be considered effective. Focus area ten assessed how the film acting students presented the elements of embodied acting according to the medium. Their ability to shift from theatre acting to film acting was therefore evaluated by the panel of experts. The film acting students and the facilitator critically reflected on this focus area.

##### 7.4.11.1 FEEDBACK FROM THE PANEL OF EXPERTS ON FOCUS AREA TEN

Five of the nine panel members found that the film acting students' performances were more effective during the post-recordings than during the pre-recordings. Four of the nine panel members considered the students' performances more successful

during the pre-recordings than during the post-recordings. The results from the panel of experts on area ten are indicated below. Blue is used to indicate their findings of the pre-recorded filmic scene, while orange is used to indicate their findings of the post-recorded scenes:



**Figure 7.13 The results of question ten**

#### 7.4.11.2 FILM ACTING STUDENTS' CRITICAL REFLECTIONS ON FOCUS AREA TEN

The film acting students experienced growth in their film acting abilities. Some of their reflections included:

- Student 01 and Student 04 observed growth in their abilities to present characters in performance that adhere to the demands of film. Student 01 stated: "I'm so proud of the work I have done during this course... I feel so incredibly grateful". Student 04 commented: "Thank you for this programme and the opportunity to grow".
- Student 03 gained an increased awareness of the ability to self-teach: "I can learn something from every experience and continue to grow".
- With the conclusion of the programme, Student 07 developed a sense of freedom: "I can now let my body go with the character. I don't feel restricted".

#### 7.4.11.3 FACILITATOR'S CRITICAL REFLECTION ON FOCUS AREA TEN

I observed development in all seven students' film acting abilities throughout the course. My critical reflections on focus area ten include:

- Student 01 and Student 04 were initially confident in their acting skills but uncertain of the shifts they needed to make to present their characters on film. Both these students' awareness increased which enabled them to develop an embodied knowledge of the requirements posed by the medium. Both students successfully adjusted the presentation of signifiers in performance to effectively portray filmic characters.
- At the onset of the training programme, Student 03 already displayed great awareness of the influences space, place and time pose on the actor. Student 03 intuitively adapted the presentation of signifiers to suit the demands of film. The training programme enabled the student to gain confidence in the performance shifts from theatre acting to film acting and to solidify this embodied knowledge.
- Student 05's performances throughout the programme occasionally contributed to the verisimilitude of the filmic scenes. The student's ability to present signifiers that adhere to the demands of the medium was inconsistent. The student displayed moments of insight. When comparing the student's pre-recorded filmic scene with the post-recorded filmic scene, I did not observe an improvement in the student's ability to effectively portray a filmic character.
- Student 06, Student 07 and Student 08 were mainly challenged by a lack of trust in themselves. Student 07 and Student 08 developed more trust as the training programme advanced. Both of these students presented filmic characters more effectively by the conclusion of the programme. Based on Student 06's final performance, I contend that the student's film acting performances will be more effective should the student's ability to trust improve.

#### 7.4.12 CONCLUSION ON THE FINDINGS OF THE SHIFTS BETWEEN THEATRE ACTING AND FILM ACTING

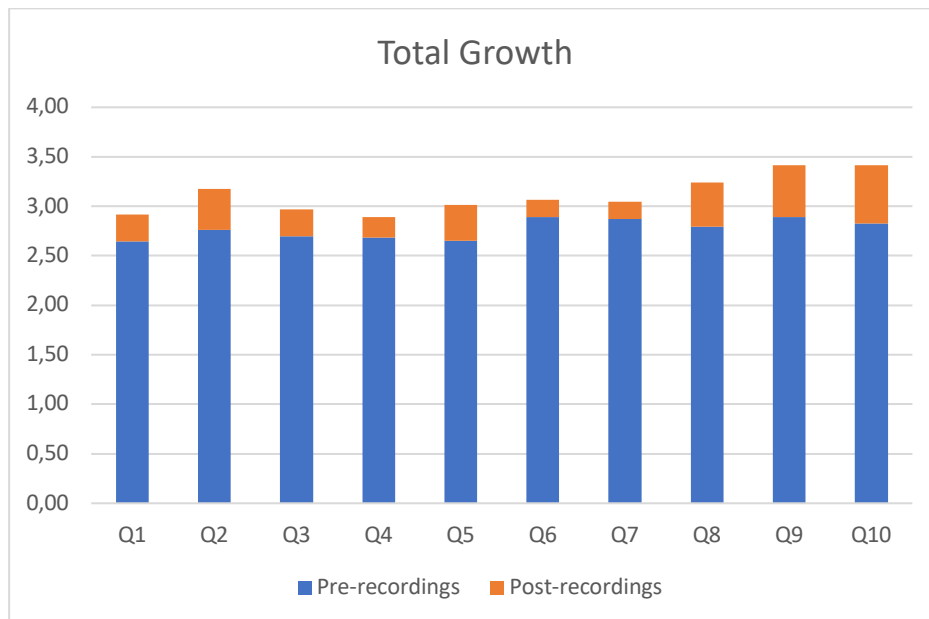
The collection of qualitative and quantitative data obtained from the ten focus areas indicate an increase in the film acting students' abilities to make the necessary performance shifts from theatre acting to film acting. The quantitative analysis, as determined through feedback from the panel of experts, indicates growth in each of the focus areas:

- **Focus area one – the actor's presentation of a character according to the spatial demands of the scene:** The combined findings of the panel of experts indicate an average score of 2,64 out of a possible 5 for the pre-recordings, and 2,91 out of 5 for the post-recordings. These scores reveal a growth of 10,27% in the film acting students' abilities to incorporate the spatial demands of film into their performances.
- **Focus area two – the actor's impulses as informed by inner- and outer-stimuli:** The average score for the pre-recordings, as specified by the panel of experts, is 2,67 out of 5. The average score for the post-recordings is 3,17 out of 5. The growth in this focus area, according to the panel, is 14,94%.
- **Focus area three – the effective embodiment of intent:** The panel of experts scored the pre-recordings 2,70 out of 5 and the post-recordings 2,97 out of 5. The panel thus considered a 10% increase in the film acting students' skills to embody the intent of their characters.
- **Focus area four – the effective envoicement of intent:** For this focus area, the panel of experts allocated an average score of 2,68 out of 5 for the pre-recordings and 2,89 out of 5 for the post-recordings. The panel's findings indicated a total improvement of 7,69% in the students' envoicement of intent.
- **Focus area five – the incorporation of a variety of emotions in performance:** The results of the pre-recordings were 2,65 out of 5 and the results of the post-recordings were 3,02 out of 5. The panel of experts indicated a 13,77% growth in the students' aptitudes in this area.



- **Focus area six – the actor’s effective portrayal of the character’s objective:** The panel of experts allocated an average score of 2,89 out of 5 for the pre-recordings and an average score of 3,06 out of 5 for the post-recordings. These results indicated a growth of 6,04% in this focus area.
- **Focus area seven – the actor as character’s presentation of relationships with other characters in the scene:** The combined findings of the panel of experts revealed an average score of 2,87 out of 5 for the pre-recordings and 3,05 for the post-recordings. The panel’s findings indicated a total growth of 6,08% in focus area seven.
- **Focus area eight – the actor’s performance adheres to the tone of the written dialogue:** The average score of the pre-recordings, as assigned by the panel of experts, is 2,79 out of 5. The average score of the post-recordings is 3,24 out of 5. These scores signified an increase of 15,91% in the students’ skills in this area.
- **Focus area nine – the actor seems at ease while performing in front of the camera:** The panel of experts scored the pre-recordings 2,89 out of 5 and the post-recordings 3,41 out of 5. According to the panel, a growth of 18,13% therefore occurred in focus area nine.
- **Focus area ten – the effective performance of a filmic scene:** In this focus area, the panel of experts assigned 2,83 out of 5 for the pre-recordings and 3,41 out of 5 for the post-recordings. The panel’s average scores therefore reflected a 20,97% increase in the students’ abilities to effectively perform a filmic scene.

The combined findings of the panel of experts on all ten focus areas of the pre-recorded filmic scenes and the post-recorded filmic scenes, are indicated below. The results of the pre-recordings are indicated in blue. The growth in each area is indicated in orange:



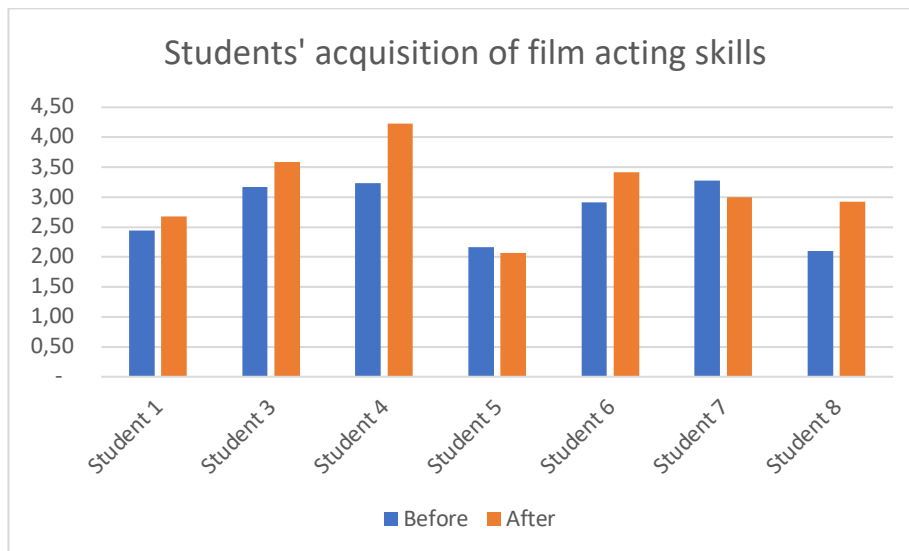
**Figure 7.14 Total growth from pre-recordings to post-recording**

The quantitative results of the pre-recordings and post-recordings indicate that five of the seven film acting students developed the skills required to effectively perform filmic scenes. Two of the seven film acting students' results indicated the opposite. The nine panel members' findings of each student's pre-recorded filmic scene and post-recorded filmic scene were consolidated to determine each student's acquisition of film acting skills. The final results are indicated in the table below:

**Table 7.3 Pre- and post-recording result of each film acting student**

STUDENT	PRE-RECORDING SCORE OUT OF 5	POST-RECORDING SCORE OUT OF 5	% GROWTH
01	2,44	2,68	4,8%
03	3,17	3,59	8,4%
04	3,23	4,23	20%
05	2,16	2,07	-1,8%
06	2,91	3,41	10%
07	3,28	3,00	-5,6%
08	2,10	2,92	16,4%

Figure 7.15 indicates the combined average allocated to each student's pre-recorded scene (in blue) and post-recorded scene (in orange):



**Figure 7.15 Film acting students' development of skills**

The panel of film acting experts' overall findings indicated an increase in the film acting students' abilities to shift from theatre acting to film acting. The percentage growth in each focus area was not significant, which reiterates Barr's statement (see section 3.1) that [theatre acting and film acting] "call for the same ingredients, but in different proportions" (1997:6). Although the performance shifts the majority of the students made were small (when measured quantitatively), they are significant. Small changes in their presentation of signifiers ultimately contributed to verisimilitude in film. This potentially explains the small margins of growth indicated by the panel in focus areas one to nine, despite their findings that the students' abilities to perform filmic scenes effectively increased by 20,97% (focus area ten). Furthermore, as stated previously, the students potentially developed conscious competence of the required shifts. Further engagement with these newly developed skills would enable the students to gain unconscious competence. Although the panel's findings are the most objective marker of the shifts the film acting students made, it is not the only one. The qualitative findings of the students and the facilitator contributed to the assessment of the efficacy of the programme. These findings are discussed in section 7.5.

The success of the training programme also relies on the effective incorporation of each student's thinking and learning preferences and aversions. As argued in section 5.1, an actor training programme should foster the unique ways in which actors

acquire information so that all students may remain engaged throughout the learning process. It is therefore necessary to consider the students' development of skills in each focus area, according to their dominant brain quadrants.

#### 7.4.13 ASSESSING THE INCORPORATION OF THINKING AND LEARNING PREFERENCES IN THE TRAINING PROGRAMME

To assess the effective incorporation of students' thinking and learning preferences in the film acting training programme, the following process was followed:

- Students' thinking and learning preferences were pre-determined through NBI profiles (see figure 7.1).
- The panel's findings of both the pre-recorded scenes and the post-recorded scenes were grouped according to students' dominant thinking and learning preferences.
- Students with very high (a score of 95 or more) or high (a score between 80 and 94) thinking and learning preferences in a particular quadrant were clustered together:

Fact quadrant: Student 01 and Student 08

Form quadrant: Student 01; Student 03; Student 04 and Student 08

Feeling quadrant: Student 03; Student 06 and Student 07

Fantasy quadrant: Student 05 and Student 08

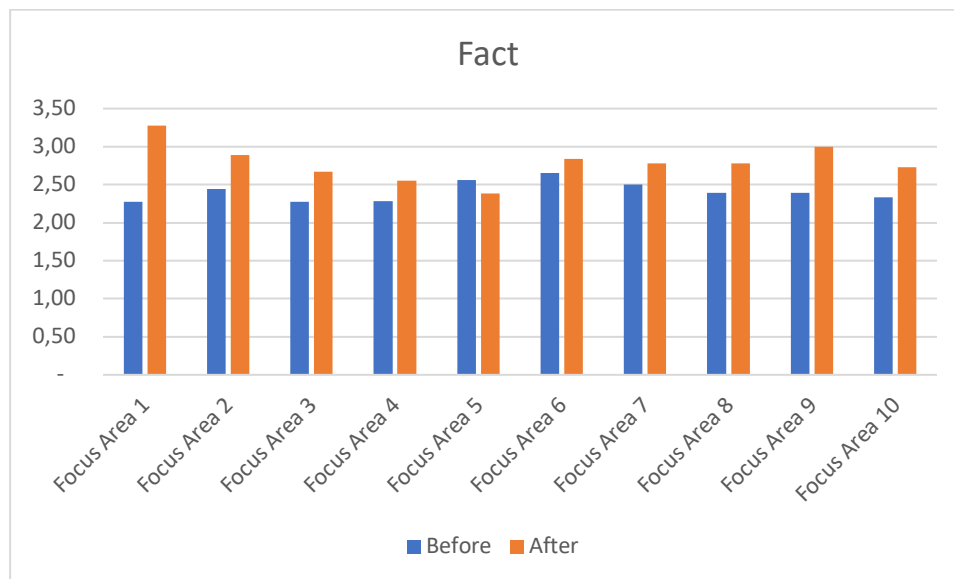
The results are as follows<sup>290</sup>:

**Fact quadrant:** The quantitative findings (see figure 7.16 below) indicated that students with strong preferences in the fact quadrant developed in nine of the ten focus areas. A decrease in skills was observed in area five which focused on the students' abilities to incorporate a variety of emotions into performance. As indicated in table 5.1, Fact-quadrant students had thinking aversions for emotional expressiveness, which motivated why these students potentially disengaged from the

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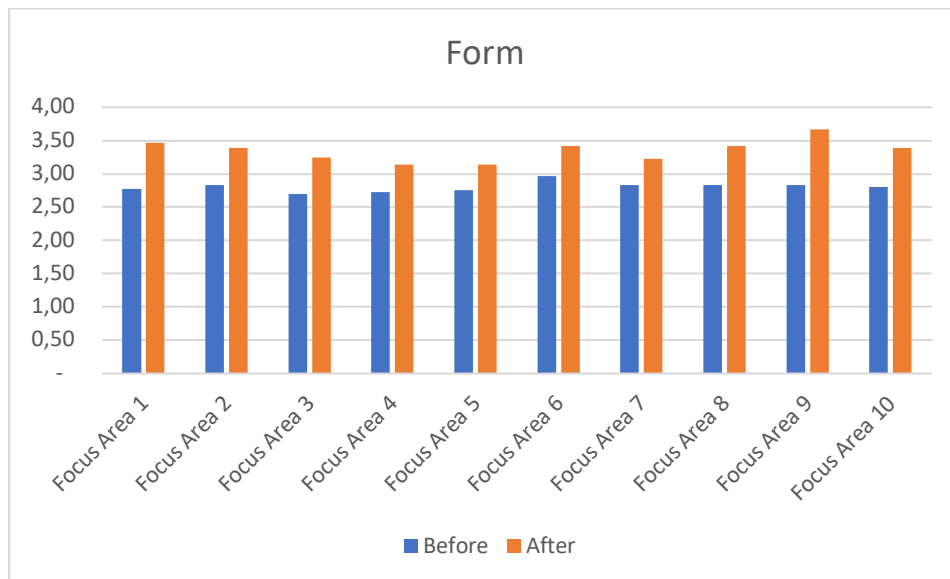
<sup>290</sup> See Addendum A for complete quantitative evaluative results.

presentation of emotion in performance. As explained previously, Student 08 was confronted with emotional trauma which possibly contributed to this student's limited incorporation of emotional variety in performance. My reflection in this regard concurred with the qualitative findings. Students with dominant Fact-quadrant preferences were challenged by the experience and expression of emotion, in both preparation and performance.



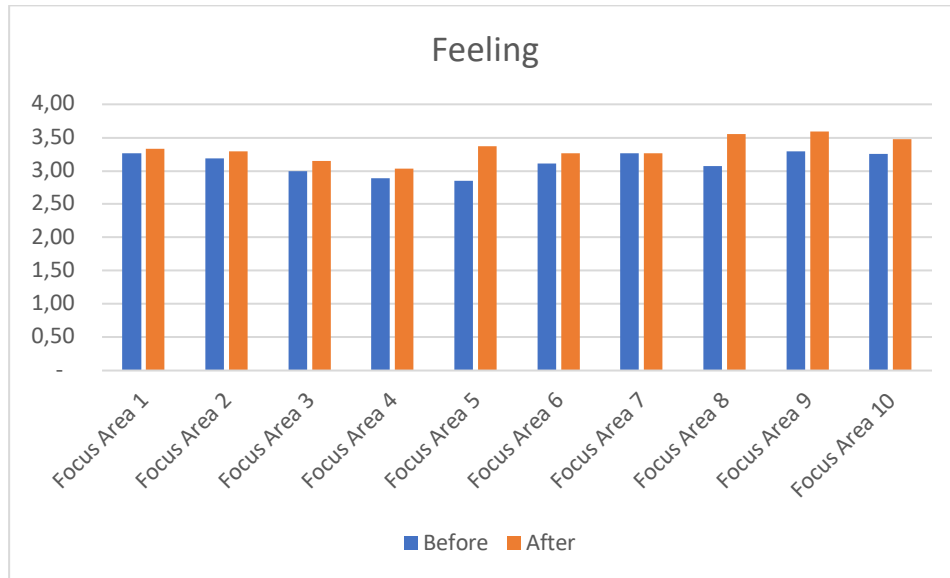
**Figure 7.16 Development of skills in the Fact-quadrant**

**Form quadrant:** Based on the findings of the panel of experts, students with a preference for the form quadrant developed in all ten focus areas over the course of the training programme. These results are summarised in figure 7.17 below. The organised, sequential and structured design of the training programme (following the preferences and aversions of Form-quadrant students, explicated in table 5.1), likely contributed to an environment in which these students could explore and develop. The incorporation of repetition and reinforcement in the training programme would have aided Form-quadrant students to gain an embodied understanding of the ten focus areas.



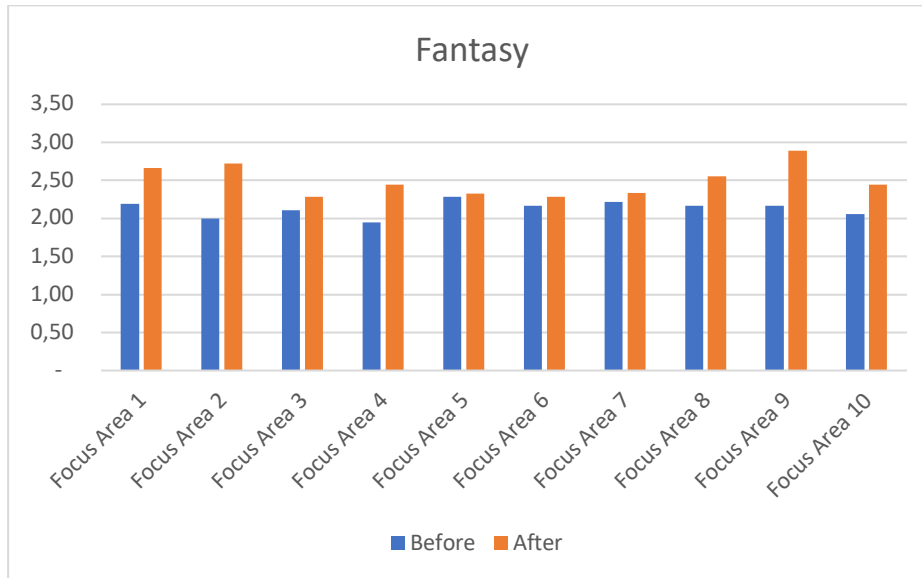
**Figure 7.17 Development of skills in the Form-quadrant**

**Feeling quadrant:** The findings of the panel of experts demonstrate that students with strong preferences in the feeling quadrant developed in nine of the ten focus areas. As demonstrated in figure 7.18 below, the findings indicated that no increase or decrease of skills occurred in focus area seven. Area seven assessed the actor as the character’s relationship with other character(s) in the scene. Qualities such as being sympathetic/empathetic, communicating with ease, having interpersonal relationships and being expressive formed part of the preferences of the Feeling-quadrant (see table 5.1). Students with a strong Feeling-quadrant therefore likely incorporated these elements successfully in their pre-recorded performances, to establish the relationship(s) between their characters and other character(s) in the scene. The presentation of these qualities occurred with ease. The development of the skills pertaining to focus area seven was therefore of less importance to these students than the development of skills in the other focus areas. It is my contention that the three students with strong Feeling-quadrant preferences effectively presented inter-character relationships in both the pre-recordings and the post-recordings.



**Figure 7.18 Development of skills in the Feeling-quadrant**

**Fantasy quadrant:** The quantitative results (see figure 7.19 below) signify that students with Fantasy quadrant thinking and learning preferences developed in all ten focus areas. The playful, holistic and imaginative elements that formed part of the training programme supported Fantasy-quadrant students, provided them with stimuli to grow and encouraged their acquisition of skills. I agree with the quantitative findings that minimal development of skills occurred in focus area five. I contend that Student 05’s abilities in this focus area decreased. Student 08 indicated growth in the presentation of a variety of emotions; however, the growth was minimal. Student 08 disengaged from emotional experience and expression (due to traumatic lived experiences).



**Figure 7.19 Development of skills in the Fantasy-quadrant**

The results indicated in figure 7.16, figure 7.17, figure 7.18 and figure 7.19 signify that students with strong preferences in each of the metaphorical brain quadrants remained engaged in the learning process throughout the training programme.

As explicated earlier:

- The content of Lesson 3 was assessed through Question One (Focus area one);
- Question Two (Focus area two) assessed the students' understanding of the content of Lesson 2;
- The elements assessed through Question Three (Focus area three) as well as Question Four (Focus area four) were integrated in Lesson 4;
- Lesson 5 explored the elements of Question Five (Focus area five);
- Question Six (Focus area six), Question Seven (Focus area seven) and Question Eight (Focus area eight) assessed skills acquired in Lesson 1; and
- The results of Question Ten (Focus area ten) indicate the students' overall acquisition of skills – developed throughout the training programme.

Based on these findings, it may be concluded that individual thinking and learning preferences were successfully included in the designing and teaching of the film acting training programme.



## 7.5 SUMMARY OF THE EFFICACY OF THE FILM ACTING TRAINING PROGRAMME

The findings of the panel of experts, the film acting students and the facilitator are considered as part of the process of triangulation this study employs. Some of the quantitative elements may signify limitations to this study. The two points below indicate how these quantitative findings are enriched by the qualitative data obtained:

- **Student 05 and Student 07 did not benefit from the training programme.** The quantitative results correlate with the qualitative results pertaining to Student 05. The student did not critically reflect on the training process in the diary. The facilitator also contends that a comparison between the student's pre-recorded scene and post-recorded scene indicates that the student did not acquire film acting skills. However, the student's development of skills can be observed when all the scenes recorded throughout the programme are taken into consideration.

The quantitative and qualitative results pertaining to Student 07 differ. I observed significant growth in the student's abilities to present signifiers according to the demands of the medium, in performance. My observation, like that of the panel members, is objective. The student's diarised reflections indicate a greater embodied understanding of film acting.

- **A small percentage overall growth occurred.** The students' diarised entries indicate an increase in their awareness and understanding of their own learning processes. This awareness guided them throughout the programme and enabled them to continuously engage with their bodyminded knowledge so that they could build on their existing knowledge and gain confidence in their abilities to self-teach. Although a percentage cannot be assigned to the qualitative growth students experienced, the students' reflections comment on the efficacy of the programme: "This course has made an impact on my life. The programme was, and still is, a necessity" (Student 04).

The triangulation outcome indicates that the film acting training programme is successful in facilitating students to make the shifts from theatre acting to film acting, while taking their individual thinking and learning preferences into account.

This study investigated how the application of the elements of the teaching pedagogies stipulated in Chapter 5, to the teaching of the shifts from theatre acting to film acting (Chapter 3), while adhering to the demands of embodied acting (Chapter 2), can aid actors in making the necessary shifts from theatre acting to film acting. For this purpose, a film acting training programme was designed and taught (the programme forms the focus of Chapter 6). This chapter explored the outcomes of the application of the film acting training programme in question. Based on the findings explicated in this chapter, it can be concluded that the film acting training programme succeeded in teaching individual students the shifts from theatre acting to film acting.

## CHAPTER 8

### CONCLUDING THE STUDY

The purpose of this chapter is to conclude the study by providing a concise overview of the outcomes of the study, its limitations and the areas of potential further research. This study aimed to design and assess the efficacy of a film acting training programme that facilitates the shifts from theatre acting to film acting. A mixed methods approach, for which quantitative and qualitative data were collected, was used to determine the efficacy of the training programme.

#### 8.1 OVERVIEW OF THE STUDY

The need for a film acting training programme that equips actors with the skills they require to perform effectively in front of the camera arose from my experiences and observations as an actress and casting director in the South African film industry and as a lecturer at a South African tertiary institution<sup>291</sup>. As explained in section 1.1, very little scholarly material exists on the topic of film acting, which further motivated the development of a standardised and structured film acting training programme. This study set out to design a film acting training programme with a strong academic foundation which takes students' thinking and learning preferences into account. The programme would specifically focus on the shifts actors have to make from theatre acting to film acting. Two main areas of investigation were identified:

- The shifts actors have to make from theatre acting to film acting; and
- The way in which these shifts could effectively be taught to previously trained theatre actors.

To determine the results of these two focus areas, four sub-questions were identified:

- Sub-question One: What differentiates film acting from theatre acting?
- Sub-question Two: How can the shifts between acting for theatre and acting for film be taught?

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<sup>291</sup> The University of Pretoria

- How can pedagogical strategies assist the facilitator to design a programme that will make the teaching of the shifts from theatre acting to film acting effective for all actors, in spite of (and considering) their personal uniqueness?
- What is the efficacy of the film acting training programme in question?

The first sub-question was investigated by determining the commonalities between theatre acting and film acting (Chapter 2), so that the differences could subsequently be identified (Chapter 3). Chapter 2 and Chapter 3 thus contributed to the first sub-aim of the study. Chapter 2 argued that the acting process depends on the holistic interplay of the various elements of the actor's bodymind and that acting is therefore embodied, irrespective of the medium in which the actor works. Embodied acting was studied by firstly defining the notion of embodiment (section 2.1). Embodiment views the mind and the body as an interconnected entity – the bodymind – that manifests due to the dynamic reciprocal interaction between its various parts. The bodymind engages with the inner- and the outer- environments, enabling a process of cognition through which the individual's multimodal identity develops. This multimodal identity forms the canvas from which the actor creates and presents a character (see section 2.2). Unlike many Western acting approaches that historically separated the body and the mind (thus aligning with Cartesian dualism), current acting methodologies subscribe to a bodyminded process of learning and creating by acknowledging the interconnectedness of the body, mind, feelings and reasoning. Section 2.2 studied these relationships according to the key elements of embodied acting:

- The body of the actor and the character (section 2.2.2.1)
- Emotion (section 2.2.2.2)
- The actor and the character's consciousness and reason (section 2.2.2.3)
- Memory (section 2.2.2.4)
- Mindfulness (section 2.2.2.5)
- Imagination (section 2.2.2.6)
- Communication in performance (section 2.2.2.7)

Existing embodied actor training approaches were briefly discussed in section 2.2.2.8. to further motivate the incorporation of the elements of embodied acting into the film

acting training programme. The film acting students who participated in the training programme, due to their theatre training, already had an embodied understanding of these elements. This knowledge enabled the actors to explore the differences between theatre acting and film acting. These differences were discussed in Chapter 3.

Chapter 3 posited that the effective presentation of reality in theatre and film respectively, rely on the achievement of verisimilitude in each medium (section 3.2). Characters and events contribute to the establishment of verisimilitude and are the means through which audiences become invested in the presented narrative. In both theatre and film, several elements of performance and non-performance combine to articulate meaning. The actor's contribution to the creation of meaning in both theatre and film, was studied through a semiotic approach in section 3.3. It was argued that the actor presents signifiers in performance to present abstract concepts (signifieds). Once the actor's presented signifiers trigger potential signifieds in the minds of the audience, a sign manifests. For the audience to connect their own signified domains to those which the actor presents, the actor's embodiment of signifiers has to adhere to the demands of the medium. Actors' performances, in and of themselves are influenced by (and, of course, influence) the sign systems of which they form a part. The actor as a sign within the two media was consequently discussed according to the different demands of space (section 3.4. and section 3.5), place (section 3.4 and section 3.5) and time (section 3.6) in each medium. This discussion illuminated acting as a process in which the actor's multimodal bodymind moves in and through certain spaces, at and through certain time 'sequences'. During this process the actor's gestural routines are informed by intent, as determined through the demands of the medium and the stimuli embedded in the text. It was argued that the actor ultimately strategises the potential signifiers of their gestural routines in and through time and space, with intent. In other words, the actor presents the character in performance through behavioural communication according to the demands of the medium. The actor's embodiment of communicative behaviour was studied in section 3.7 to:

- Illustrate that the actor's communicative behaviour, and articulation of signifiers, are what distinguishes theatre acting from film acting; and to
- pose a possible approach through which the shifts from theatre acting to film acting could be taught.

Building on Chapter 2 and Chapter 3, Chapter 4 explored sub-question two of this study with the aim (sub-aim two), to explore the elements of several embodied learning practices in acting and the way in which these approaches could be applied to the designing and teaching of a film acting programme that facilitates the shifts from theatre acting to film acting<sup>292</sup>. The programme had to honour the congruencies and differences in acting between the media of theatre and film and therefore, had to incorporate elements of embodied acting while facilitating the shifts from theatre acting to film acting. These requirements were explored through four different focus areas:

- Script analysis for the film actor (section 4.1);
- Characterisation (section 4.2);
- The emotional life of the film actor (section 4.3); and
- Mindfulness in performance (section 4.4).

Chapter 4 concluded the first sub-aim of this study, delineating the required shifts from theatre acting to film acting. The study consequently investigated the way in which these shifts could be taught to previously trained theatre actors.

Chapter 5 and Chapter 6 formed part of the third sub-aim of this study. These chapters explored potential answers to sub-question three. Teaching and learning strategies formed the focus of Chapter 5. This chapter argued that since acting is embodied, the actor-in-training learns through embodied cognition. Embodied cognition and experience are interrelated and simultaneously present in the learning process, thus pointing to the notion of Experiential Learning. Experiential Learning places the student (as opposed to knowledge) at the centre of the learning process. The student's

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<sup>292</sup> The purpose of Chapter 4 was not to explain the teaching and learning of the shifts from theatre acting to film acting (this would form the focus of Chapter 6), but rather to delineate embodied acting approaches through which the similarities and differences between theatre acting and film acting could be explored.

bodymind becomes the locus of learning. Six main characteristics of Experiential Learning were discussed (section 5.1.1):

- Learning is a process, not merely an outcome;
- Learning is a continuous process guided through experience;
- Learning occurs when the conflict between dialectically opposed views of the world are resolved;
- Learning includes the individual's holistic process of adaptation to their surroundings;
- Synergetic transactions occur between the individual and the environment; and
- Learning is a process through which knowledge is created.

Section 5.1.2 elucidated Kolb's Experiential Learning Cycle. Concrete Experience; Reflective Observation; Abstract Conceptualisation and Active Experimentation form the four phases through which learning occurs. Kolb's Learning Styles argues that an individual combines the variables of two of the learning phases to embody a specific learning style. Four learning styles were consequently explained: Diverging; Assimilating; Converging and Accommodating. Congruencies exist between Kolb's cognitive styles and the thinking and learning preferences identified by Whole Brain Thinking strategies. A potential shortfall in Kolb's learning styles was identified: since each phase of the learning cycle adheres to the thinking preferences of a specific learning quadrant, students with aversions for that specific quadrant relating to a specific learning style, would be excluded from the learning process. It is of key importance that the manner in which content is shared in each phase of learning adheres to all Whole Brain preferences. Whole Brain Thinking and the way in which it aids the facilitation of Whole brain Learning, was consequently investigated (section 5.2). Whole-Brain Thinking further complements an embodied and experiential way of teaching and learning and was studied to clarify how the elements thereof can assist in actor training.

The design of the film acting training programme was discussed in Chapter 6. The programme incorporated the elements of embodied acting approaches defined in Chapter 4, as well as pedagogical strategies discussed in Chapter 5 to teach the shifts from theatre acting to film acting, as explicated in Chapter 3, while adhering to the demands of embodied acting, as studied in Chapter 2. The programme was intended for theatre trained actors who would already be familiar with the basic elements of embodied acting. The training programme consisted of six lessons, which took place over forty notional hours. The focus of each lesson was:

- Lesson 1 – Script analysis for the film actor (section 6.1)
- Lesson 2 – Impulse-Reaction (section 6.2)
- Lesson 3 – The actor as character’s communicative behaviour in various media (section 6.3)
- Lesson 4 – Effort Lives (section 6.4)
- Lesson 5 – Emotion (section 6.5)
- Lesson 6 – Mindfulness (section 6.6)

The training programme was taught to entry level theatre trained actors with no film acting experience. The group of actors adhered to certain criteria. One to two actors with dominant thinking preference in each of the various metaphorical brain quadrants<sup>293</sup> were invited to participate in the study to effectively portray the incorporation of each actor’s needs. Seven of the eight actors who started with the training completed the programme. Pre- and post-recordings of the actor’s performances of filmic scenes were made. These recordings were assessed by a panel of nine film acting experts. Their findings along with the students’ critical reflections and the facilitator’s observations, formed the focus of Chapter 7.

Chapter 7 provided answers to the fourth sub-question of this study by reporting on the efficacy of the practical application of the designed programme (the fourth sub-

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<sup>293</sup> In order to identify eight suitable students for this study, NBI brain profiles for twenty actors were drawn up. The eight actors who most clearly represented the four metaphorical thinking preferences were invited to form part of the training programme.



aim of the research). Furthermore, Chapter 7 critically reflected on the main aim of this study: to assess the efficacy of a film acting training programme that facilitates the shifts from theatre acting to film acting. The evaluative results of the study were presented through quantitative data as well as qualitative data. The quantitative data consisted of the findings of the panel of film acting experts, as obtained through Likert scale questionnaires. The qualitative data included the critical reflections of the participating film acting students and the facilitator. A process of triangulation thus took place. Each of the ten questions posed on the Likert scale questionnaire was elucidated and the findings of the panel, the students and the facilitator on the specific focus area were discussed. The overall outcome of the research proved to be successful, albeit still on a level of conscious competence.

Furthermore, the chapter reports on the effective incorporation of each student's thinking and learning preferences and aversions in the designing and teaching of the training programme. The students' development of skills in each of the ten focus areas was considered according to their metaphorical brain quadrant preferences. Four diagrams, one for each metaphorical brain quadrant, were constructed to indicate the quantitative findings of the panel of experts. The students and the facilitator's critical reflections were also incorporated. The chapter concluded that the film acting training programme explicated in Chapter 6 was an effective approach to the teaching of the shifts from theatre acting to film acting. The training programme also succeeded in integrating the thinking and learning preferences of the individual students into the explorations.

## 8.2 CONTRIBUTION OF THE STUDY TO THE FILM ACTING TRAINING DISCOURSE

This thesis contributes to film acting as a field of study. As argued in section 1.1.2, theatre acting is more thoroughly researched than film acting. This study explores the similarities and differences between theatre acting and film acting and thus offers definitions through which film acting can be defined as a specific mode of acting. The

study will hopefully aid in bridging the gap between theatre and film acting scholarship.

Unlike the manuals that are available on screen acting (see section 1.1.2), this study provides a film acting programme with a strong academic foundation that takes individual students' thinking and learning preferences and aversions into account. This research therefore contributes to scholarly discourse pertaining to teaching and learning. The study provides a means through which film acting can be taught at a tertiary level of education. It is particularly valuable in teaching theatre trained actors how to make the necessary performance shifts to film acting.

Furthermore, this study will potentially contribute to actors' versatility. As stated in section 1.1.1, South African actors have to secure work in as many different disciplines and media as possible. This study has developed an approach to film acting that enables theatre trained actors to shift from theatre acting to film acting, thus providing actors with the skills they need to perform effectively in both media.

### 8.3 LIMITATIONS OF THE STUDY

The explorations that form part of the film acting training programme are informed by specific Western embodied acting pedagogies. Many South African (and African) tertiary institutions are embracing a process of transformation and decolonisation<sup>294</sup> that promotes the interrogation of a variety of frameworks from multiple contexts. The inclusion of African scholarship could have supported decolonisation in education, so that the study would be more applicable to current South African (and African) tertiary students.

The study assessed the efficacy of a film acting training programme. The panel of experts evaluated the pre- and post-recordings according to criteria pertaining to film

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<sup>294</sup> Decolonisation refers to a process of reclamation of indigenous culture and identity (Carter-Ényì & Carter-Ényì 2019:59).

acting in particular. These recordings should therefore have been viewed on a film screen. Instead, the footage was sent to the panel of experts electronically and they viewed it on their computer screens or television screens. The film acting students' subtle presentation of certain signifiers, to suit the demands of film, would potentially have been unnoticed on computer screens or television screens. The panel of experts would not have recognised the signifieds and as such, certain signs did not manifest. The panel's findings would potentially have differed had they viewed the footage on a film screen.

The questions that formed part of the Likert scale questionnaire included scholarly terms which led to confusion for panel members who were unfamiliar with the terminology or the context in which it was used<sup>295</sup>. For example, the description of 'spatial requirements' included in question one was misinterpreted as referring to a film set. My intention with the question was for panel members to reflect on the students' use of behavioural communication. Although I aimed to use language in the questionnaire that would avoid misperceptions, I discovered retrospectively that colloquial terms would likely have been more effective.

This study focused on the performance shifts actors have to make from theatre acting to film acting. The actors who participated in the study were required to have tertiary theatre training of a minimum of three years. The programme outlined in this study can be taught only to acting students who have completed this level of training since the programme relies on the assumption that students are already comfortable with embodied acting strategies, concepts and discourse. The programme would have to be simplified for undergraduate students on first-year or second-year level and more academic discourse would have to be included. The designed film acting programme would not be applicable to other training set-ups, such as community theatre or school acting programmes.

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<sup>295</sup> This statement is based on feedback from individual panel members after completion of the assessments. Panel member 08 commented on this notion in an email (29/06).

The evaluative results of the training programme indicate that students potentially engaged in an initial phase of learning without progressing to an advanced stage of learning (following Caine et al. 2005:140 as described in section 5.1.1). In other words, the students potentially developed conscious competence of the required shifts (see section 2.2.4). The training programme was limited to forty hours. It can be argued that an extended acting training programme, would enable students to engage in advanced learning and to gain unconscious competence.

The film acting training programme was taught and assessed only once and the programme presented in Gauteng. The participants were based in Gauteng and six of the seven students obtained their theatre training at tertiary institutions in Gauteng. It is therefore undetermined whether the programme would be effective if taught to students who received their theatre training in other parts of South Africa or internationally.

#### 8.4 RECOMMENDATIONS FOR FURTHER RESEARCH

The aim of this study was to assess the efficacy of an acting training programme that would facilitate actors to make the shifts from theatre acting to film acting. Further research possibilities that could emerge from this study include:

- The shifts actors have to make to perform in other media, such as television and radio, could be explored through the same strategies elucidated in this study.
- A similar training programme could be designed by incorporating indigenous acting approaches.
- Participating film acting students had dominant thinking and learning preferences in the four metaphorical brain quadrants. A study could be undertaken in which the same film acting training programme is taught to students with thinking and learning preferences in the eight metaphorical dimensions of the brain (as defined by Neethling, 2000:14).

- Students' personal uniqueness was acknowledged; however, their socio-cultural paradigms were not taken into consideration in the designing of the programme. Further studies could include this aspect.
- An additional study could investigate the teaching and learning processes involved in film acting with a group of untrained students. This study relied on the assumption that the participating film acting students had an embodied knowledge of acting based on a minimum of three years theatre training on a tertiary level.
- Further studies could be conducted in other provinces, on the continent and globally, thereby including other theatre training pedagogies.
- The study suggests that Laban's Effort elements (see section 4.2.2 and section 6.4) can aid the actor in maintaining physical and emotional continuity throughout the recording process of a film performance. This suggestion could form the main aim of an additional study.

## 8.5 CONCLUDING REMARKS

In light of my own academic trajectory, I envisage a continuous engagement with various pedagogies pertaining to actor training and embodied learning to explore more approaches through which film acting can be taught. I aim to study indigenous and African approaches to acting and to investigate how these approaches could contribute to film acting discourse, in order to develop a decolonised approach to film acting

Tremendous growth has occurred in the South African film industry over the last ten years (Payi 2017), with the release of twenty-three local films in 2017 (NFVF 2017), and an increase in the filming of international productions and co-productions in the country. Development in this industry has led to an increase in work opportunities for film crews and film actors. Individual actors, such as Jacques Bessenger (see Chapter 1), have secured ample roles in local and international productions. Bessenger's success can be attributed to his effective presentation of signifiers in performance,

according to the film medium. Other theatre trained actors have not been able to shift from theatre acting to film acting successfully. This study set out to develop and teach a film acting training programme that would equip actors with the necessary skills to make the shifts from theatre acting to film acting, potentially enabling more actors to secure on-screen work. The training programme facilitated the shifts from theatre acting to film acting while incorporating students' thinking and learning preferences, thus honouring their personal uniqueness. The programme was consequently assessed through a process of triangulation and has been found to be successful.

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## ADDENDUM A<sup>296</sup>

COMBINED FINDINGS OF INDIVIDUAL PANEL MEMBERS ON THE CONTENT OF EACH QUESTION, AS STIPULATED IN THE LIKERT SCALE QUESTIONNAIRE:

**Table A.1 Panel members' combined findings**

		Score out of 5									
		Q 1	Q 2	Q 3	Q 4	Q 5	Q 6	Q 7	Q 8	Q 9	Q 10
Panel member 1	Before	3,43	2,71	2,43	2,29	3,00	2,57	2,43	2,43	2,43	2,57
	After	3,71	3,29	3,29	3,71	3,71	3,71	3,43	3,57	3,71	3,57
Panel member 2	Before	4,29	3,71	3,43	3,43	3,00	3,71	3,71	2,86	4,57	3,29
	After	3,86	4,29	3,57	2,86	2,86	3,29	3,86	3,00	3,71	3,43
Panel member 3	Before	3,14	2,86	2,86	3,00	3,00	3,14	3,14	2,86	3,71	3,43
	After	3,29	3,00	2,71	3,00	3,00	3,14	2,71	3,00	4,00	3,14
Panel member 4	Before	2,71	2,57	2,86	3,00	2,71	2,57	2,71	3,00	2,71	2,71
	After	2,86	2,86	2,71	2,71	2,57	2,00	2,43	3,14	2,86	2,57
Panel member 5	Before	4,00	3,29	3,14	2,71	2,57	3,14	3,14	3,57	2,86	3,57
	After	3,86	3,00	2,43	2,57	2,86	3,14	2,86	3,29	3,14	3,29
Panel member 6	Before	1,29	1,57	1,57	1,86	1,71	2,14	2,14	1,57	1,43	1,57
	After	2,86	3,00	3,14	3,14	3,14	3,14	3,71	3,43	2,86	3,14
Panel member 7	Before	2,86	3,43	3,14	3,14	3,14	3,43	3,43	3,29	3,14	2,57
	After	2,71	2,71	3,29	3,00	3,14	3,29	3,00	3,43	3,00	3,00
Panel member 8	Before	2,43	2,57	2,57	2,57	2,71	3,00	2,86	3,00	2,71	3,14
	After	2,71	2,71	2,43	2,43	2,57	2,71	2,14	2,71	2,86	2,57
Panel member 9	Before	2,29	2,14	2,29	2,14	2,00	2,29	2,29	2,57	2,43	2,57
	After	3,29	3,71	3,14	2,57	3,29	3,14	3,29	3,57	3,57	3,71

AVERAGE SCORE PER STUDENT FOR SHIFTS MADE IN EACH FOCUS AREA:

**Table A.2 Average growth per film acting student**

		Score out of 5									
		Q 1	Q 2	Q 3	Q 4	Q 5	Q 6	Q 7	Q 8	Q 9	Q 10
Student 01	Before	2,67	2,78	2,44	2,78	2,56	3,20	2,89	2,57	2,67	2,67
	After	3,33	2,56	2,56	2,22	2,33	2,78	2,78	2,56	2,78	2,67
Student 03	Before	3,11	3,44	3,00	2,89	3,00	3,22	3,33	3,11	3,22	3,33
	After	3,33	3,44	3,44	3,44	3,78	3,67	3,22	3,78	4,11	3,67
Student 04	Before	3,44	3,00	3,22	3,44	2,89	3,33	3,00	3,44	3,33	3,22
	After	4,00	4,33	4,22	4,00	4,00	4,33	4,11	4,33	4,56	4,44
Student 05	Before	2,50	1,89	2,11	2,11	2,00	2,22	2,33	2,11	2,22	2,11
	After	2,11	2,22	1,78	2,00	2,22	1,67	1,89	2,11	2,56	2,11
Student 06	Before	3,11	2,78	2,67	2,78	2,56	2,78	2,89	3,00	3,33	3,22
	After	3,33	3,44	3,22	3,00	3,33	3,33	3,67	3,67	3,67	3,44
Student 07	Before	3,56	3,33	3,33	3,00	3,00	3,33	3,56	3,11	3,33	3,22
	After	3,33	3,00	2,78	2,67	3,00	2,78	2,89	3,22	3,00	3,33
Student 08	Before	1,88	2,11	2,11	1,78	2,56	2,11	2,11	2,22	2,11	2,00
	After	3,22	3,22	2,78	2,89	2,44	2,89	2,78	3,00	3,22	2,78

<sup>296</sup> Raw data can be obtained from the facilitator upon request.

## DECLARATION FROM PROOFREADER

### TO WHOM IT MAY CONCERN

This is to state that the Doctoral thesis: 'Assessment of a training programme for actors...' (text only) submitted to me by Ms L Bester (student no: 04535872) of the University of Pretoria, South Africa, has been language edited by me, according to the tenets of academic discourse.

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