

EMBODIED SHIFTINGS TO BRIDGE ACTOR-CHARACTER DISSONANCE

by

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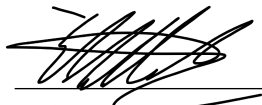
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DECLARATION

I hereby declare that this document, submitted in fulfilment of the requirements for the degree Doctorate of Philosophy (Drama) at the University of Pretoria, is my own original work and has not previously been submitted to any other institution of higher education. I further declare that all sources cited or quoted are indicated and acknowledged by means of a comprehensive list of references.



E. E. Haarhoff

Dedicated to every performer whose light was bright enough to illuminate the universe,
but did not have the toolset to flip the switch.

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ABSTRACT

When a script stipulates actions, gestural routines and mental models for a character that clash with the personal values of the actor, it creates dissonance between what the actor (as person) believes, represents or feels, and that which the character (as fictional construct) is interpreted to represent. This dissonance may negatively impact on the believability of the actor inhabiting the 'as if' world of the character, or stifle actor engagement with the fictional world. This study proposes a theoretical approach to navigating this potentially performance-restricting dissonance through a cross-disciplinary approach that draws on various disciplines, theories and models. It includes, but is not limited to embodiment, Neuro-Linguistic Programming, Multi-Level Neuro Processing and exposure strategies.

Habitual patterning, personal restrictions, behaviours, values, socio-cultural and politico-historical paradigms, socialisation, cognitive dissonance, impulse avoidances and others are subjectively sculpted and embodied in and through lived experiences. In articulating this approach, the study places emphasis on practical guiding and enabling of the actor to manage these embodied and lived experiences, personal values and subjective restrictions in relation to performance material that the actor perceives to be challenging and uncomfortable.

This study aims to facilitate ways to navigate actor-character dissonance, whilst remaining sensitive to actors and their respective processes in engaging with, and depicting, a character in a competent and believable manner. Instead of forcing actors to work through restrictions or preventing talented actors from auditioning or participating in a production due to their seemingly unmanageable dissonances and bodyminded non-consent, this study argues for possible solutions to manage contradictory values and stances respectfully, through a multilayered and multidisciplinary process.

This empirical study was located in a qualitative research paradigm, using qualitative methodologies. The intervention design was based on existing scholarship, as reflected in chapters two to five. To limit the scope of the study, the focus was on nudity and the intimacy

surrounding nudity in performance. The study used action research to strategise, implement and reflect on the practical intervention strategy. Data collection took place through practice-based experiences and observations. The research process was realised in three phases ranging from private to semi-public, to explore the hypothetical strategy with a selection of trained male actors. The research phases are discussed in chapters one and six. Phase one consisted of three one-on-one conversation-based coaching sessions calibrating and unpacking the participants' thinking, perspectives, perceived consequences and limiting beliefs regarding performance-based nudity. Phase two was an optional phase and participants volunteered to engage in this phase after completing phase one. This phase consisted of a three-day workshop, implementing and embodying the tailored research techniques and strategies to alleviate discomforts regarding performance-based nudity. Phase three was another optional phase. Here, the intervention strategy was applied to text. A new play was written specifically for these purposes, entitled *Love, and how?* This play offered an array of actions which challenged the actors' subjective and unique discomforts. The purpose of this challenge was to assess the hypothetical facilitation strategy in a real-life simulation of a professional rehearsal process, culminating in two closed performances.

The qualitative findings of this study conclude that the integration of these multidisciplinary processes aid the actors in alleviating tension and approaching dissonance in performance with increased control and nuanced acting. In addition, they introduced mid-performance coping mechanisms, derived from these processes, thus enabling the actor to continue to perform safely.

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LIST OF ABBREVIATIONS

AA	Approach and Avoidance
ANS	Autonomic Nervous System
BAS	Behavioural Activation System
BIS	Behavioural Inhibition System
BSP	Brainspotting
ER	Emotion Regulation
ET	Exposure Techniques/Strategies
FFFS	Fight-Flight-Freeze System
IC	Intimacy Coordination
ID	Intimacy Directing
IDI	Intimacy Directors International
MLNP	Multi-Level Neuro Processing
IMPRESS	Individual, Measurable, Positive, Realistic, Ecological, Specific, Sustainable
MNS	Motor Neuron System
NA	Negative Affect
NLP	Neuro-Linguistic Programming
NQF	National Qualifications Framework (South African)
NRG	Neurological Regenerative Growth
PA	Positive Affect
PFC	Prefrontal Cortex
PNS	Peripheral Nervous System
PSNS	Parasympathetic Nervous System
PU	Personal Uniqueness
RP	Response Prevention
SNS	Sympathetic Nervous System
SUDS	Subjective Units of Distress Scale
UP	University of Pretoria
VAKOG	Visual, Auditory, Kinaesthetic, Olfactory and Gustatory
vmPFC	Ventromedial Prefrontal Cortex

CHAPTER 1

INTRODUCTION

1.1. INTRODUCTION

When a scripted character calls for a mental model¹, actions and gestural routines that clash with those of the actor, this may create dissonance between what the actor (as person) represents or stands for, and that which the character (as fictional construct) is interpreted to represent or stand for (hereafter termed actor-character dissonance). These contradictions are based on the character construct as created by the playwright/scriptwriter and revealed through the genre, character relationships and character clues in the text.

In this study, I suggest a practical approach to navigating potential performance-restricting dissonances between actor and character through a cross-disciplinary approach that draws on the multidimensional nature of embodiment approaches. It is argued that through motor intentionality, the development of embodied gestural action, the recognition of body-wisdom through bodyminded² awareness, the activation of an imagination/empathy model and tuning bodyminded discourse, actors can enhance their portrayal of a character whilst bridging actor-character dissonance. The lived body harbours an entire history of embodied mental models and gestural conditioning which is subjectively, and in some cases seemingly irrationally, bound to the individual's lived experiences. These lived experiences are further encapsulated by socio-cultural and politico-historical paradigms.

¹ Mental models are subjective and internal representations of the external environment, constructed with the purpose of enabling competent and cost-effective interaction with the external environment, and are thus abstract models of habitual behaviour built up over time. Please refer to section 3.3. for an in-depth discussion.

² 'Bodymind' is a term that is often used in embodiment theories. The phrasing itself suggests the combination and interweaving of body and mind. Bodymind refers to the body and mind as an integrated whole, informing and experiencing as a unit (Clark, 1998: 271). Bodymind approaches stand in direct contrast with Cartesian dualism in which the mind and body are viewed as separate and is a hierarchical system in which the mind is superior to the body.

Personal boundaries, mental models and the embodiment of socialisation processes are necessary components to the longevity of humans and their basic social functioning. These factors are personal and essential coping mechanisms that each individual constructs in order to survive and to function successfully within a myriad of social environments and relationships. In performance, however, these personal strategies may prevent the portrayal of a character who is interpreted to have a significantly different mental model or personal values than the actor has. Even though actors are aware of the fictionality of the character's behaviour, values and context (and many acting approaches and techniques assist in engaging with that fictionality), the bodily responses tied to these personal strategies may belie the actor's cognitive knowledge about this fictionality in performance. Thus, these personal strategies and their inevitable embodiment may compromise the believability and consistency of the actor inhabiting the 'as if' world of the character.

The disjuncture(s) that the study refers to do(es) not necessarily affect all actors, but this study aims at aiding those who do experience this unease and find that it restricts their ability to inhabit a character. The impetus for the study stems from my professional experience in the performing arts over the past ten years. It should be noted that any reference to challenging and uncomfortable material, actions and their relationship to performance are thus made in the context of my personal, informal experiences and the observations of my own and my co-performers' working processes and perceptions. There are certain characters that an actor might choose not to engage with or struggle to portray, if they oppose the actor's subjective values. Even in cases where actors voluntarily commit to a role in the professional milieu, the dissonances may occur. The scale of acceptability is defined by each actor's subjective position and personal uniqueness³.

³ Personal Uniqueness (PU) indicates a "synthesis of individual talents, gifts and potentials ('U') with the personal component ('P') that facilitates its application in 'appropriate' activity (assurance, persistence, etc.). The latter ('P') rarely have inborn character and are associated with an adult personality rather than the former ('U')" (Levit, 2014: 1).

Examples⁴ of possible challenging and uncomfortable situations and behaviours, while always based on subjective responses, may include the character Vallier's full frontal nudity bath scene in Bouchard's play *Les Feluettes*⁵ (1987), with the film version titled *Lillies* (1996), or the exposing sexual tension in *Equus* (1973) between the characters Alan and Jill. Shaffer gives the following stage directions: "She lifts her sweater over her head; he watches – then unzips his. They each remove their shoes, their socks, and their jeans" (ibid.: 101) and "Alan stands alone, and naked" (ibid.: 104). In Orwell's (2016: 330) play *1984* (2013), the character O'Brien tortures Winston and forces his head into a cage of rats, ready to rip his face to shreds. Kane's *Blasted* (1995) expects actors to depict male-on-male anal rape, fellatio, urination and torture (Iball, 2008: 3). The South African films *Vaselinetjie* (2017), *Dis ek, Anna* (2015) and *Skoonheid* (2011) feature scenes including aggressiveness and sexual abuse. The HBO hit television series *Game of Thrones* features an array of similar material and characters for actors (Dearman, 2016: 7; Malhara, 2017: 263). Larson's musical *Rent* (2008) includes potentially challenging material, such as drug abuse, anarchy, and an orgy scene in the musical number *Contact*. Examples of well-known characters that might trigger safeguards in some actors, include Lady Macbeth in Shakespeare's *Macbeth* (Honigmann, 2004: 58), the cannibalistic Hannibal Lecter in the film *The Silence of the Lambs* (1991) and the controversial Aileen Wuornos in the film *Monster* (2003). It is notable that possibly challenging material occurs across performance genres and disciplines, yet these are merely a few examples in an increasingly wide spectrum of works⁶.

Whilst it could be argued that the fictionality of a character, the overt activation of the realm of the imagination and acting technique should be sufficient to overcome personal reservations, aforementioned personal experiences in the profession demonstrate that this is often not the case. The character and context are fictitious, yet the nudity (deed, action, gesture) of the actor, for example, is not. For some, an approach to acting that focuses overtly

⁴Please note that all examples are open to interpretation and are merely quoted to introduce the context. The depiction thereof might change from production to production.

⁵ Note the opera version of *Les Feluettes* (2016) featuring the same scene.

⁶ Depictions of violence, and related actions, can be scrutinised utilising a variety of lenses; for example, gender, ethics, and so forth. Whilst I acknowledge such debates, engaging with them falls outside the scope of the study.

on navigating embodied value divides between actor and character towards performance, is necessary⁷. This dual consciousness on both the actor (as person) and the actor as character (as construct) finds its foundation in the dated, yet seminal, ideas of Diderot's *The Paradox of Acting* (1883: 13), in which the actor's rehearsed and conscious self-control is celebrated above flailing sensibilities.

In this study, I suggest a practical approach to managing the described challenges related to portraying actions, gestures, patterns and mental models of a character in an embodied manner. Identifying factors that contribute to the shaping of individual protection strategies, such as mental models, core values, social norms, embodied socialisation and impulse avoidances, aid in understanding behaviour regarding the actor-character dissonance. The concepts of embodied imagination, empathy, will and choice may act as alleviators for the bodyminded effects that anxieties, unease and restrictions could have on the portrayal of a character. Focus is on Lessac's⁸ notion that "recognition and consequent control of physical behaviour patterns naturally produced when the body as a whole is functioning most efficiently" (Lessac, quoted in Hurt, 2017: 2-3). One of the core concepts in Lessac that will form a central part of shifting habitual patterning in this study is the concept of 'body-wisdom', defined as an awareness of the body and its intrinsic intelligence (Lessac, 1997: 15). Lessac further teaches that through body-wisdom and the act of listening to the body, the actor may connect or reconnect with their inner-voice and relate to the bodymind's teachings in order to intelligently and wisely alleviate tension (Lessac & Kinghorn, 2014: foreword). I suggest that embodied, reflective and imaginative methods can aid the management of actor-character dissonances and safely facilitate actors in their respective processes of inhabiting a character.

⁷ I fully acknowledge that actors have, and need to have, a personal choice as to whether or not to engage with a character or play.

⁸ Lessac Kinesensics resonated with this study, due to the strategy's focus on rediscovering and applying the bodymind's natural resources through using body-wisdom and familiar events as organic instruction. Furthermore, this strategy focusses on childlike curiosity, playfulness and non-intrusive pain and anxiety relievers. These were major aspects in considering Lessac's work as relevant to the study.

1.2. BACKGROUND

Intimacy directing (ID), for theatre and live performance, and intimacy coordination (IC)⁹, for television and film, are codified systems for choreographing scenes containing intimacy, nudity, simulated sex or high emotional content (Pace & Rikard, 2020: xii). This system allows for the effective, consensual, safe and confident performance and repeatability of this creative expression, within the performer's personal boundaries, yet according to the director's vision (ICC, 2020; IDC, 2020; ITA, 2020; Pace & Rikard, 2020: 1). ID/IC professionals are movement designers who focus on implementing defined protocols for scenes of intimacy, advocating for the performer and liaising between the performer and production to optimise the artistry in intimate scenes, elevate the efficiency of both the performers and the creative team. Thus, sexual harassment and unnecessary discomforts, awkwardness and, in this context, actor-character dissonance are eased and prevented. Intimacy Directors International (IDI) defines five sequential pillars in the process of ID/IC (IDI, 2020):

- Context: The first step in ID/IC is to ensure that all parties involved understand the story, the given circumstances, the purpose of the intimacy in the storyline and the director's vision.
- Communication: It is imperative to ensure continuous communication between the actors and the creative team (including the ID/IC, director and stage management or first assistant director), creating an openness to question content relating to intimate scenes.
- Consent: Here, consent can be defined as the permission granted solely by the performer (not the script or production/creative team) to engage in the communicated actions, choreography or staging. Consent implies the notion that the performer is completely informed and has a clear understanding of the facts, implications and consequences of these actions. Consent, here, implies that the

⁹ I completed an advanced ID/IC intensive in 2020 through one of the international founders of ID/IC, Intimacy Directors International (IDI). In addition, I completed practitioner certificates in Neuro-Linguistic Programming (NLP) and Multi-Level Neuro Processing (MLNP). NLP and MLNP will be discussed in chapter 5.

performer can revoke consent at any time. Consent is essential for the safety, respect and protection of the performers and production (Politou, Alepis & Patsakis, 2018: 7).

- Choreography/directing: It is necessary to state that each scene of intimacy must be choreographed and sustained for the remainder of the production. Changes in choreography have to be approved by the ID/IC.
- Closure: This implies a de-rolling ritual, which enables the performers to find closure and sustain personal and mental health.

This study aims at honouring these protocols and pillars and falls within the greater definition of ID/IC, placing specific focus on the concept of consent. Consent has a precarious relationship with the performing arts industry. This unsettling history gave impetus to the development of ID/IC. It has been my observation that in circumstances where consent has been valued, primacy has been granted to verbal and contractual (written) consent. In this study, I introduce the notion of bodyminded consent, as derived from the human need to sustain bodyminded homeostasis. Bodyminded consent suggests that a performer might grant verbal consent (cognitively), but that the body might object to actions and behaviours typified by actor-character dissonance. This might occur subconsciously or periodically, and does not devalue the performer's honest verbal consent, but introduces a multidimensionality to the concept of consent. The concept of bodyminded consent is built on the phenomenological perspective of, amongst other, Merleau-Ponty (2002: 277): "we merge into this body which is better informed than we are about the world, and about the motives we have and the means at our disposal for synthesizing it". This concept is based on embodiment theories, from the perspective of a lived body, with kinaesthetic-motor intelligence, as the locus of bodymindedness, intrinsic body wisdom (Damasio, 2010: 86; Lessac & Kinghorn, 2014: foreword) and the body as subject (Gallagher & Zahavi, 2008: 136-137).

Human beings are multimodal, subjective and bodyminded beings (Daboo, 2013: 183; Damasio, 2010: 86; Wilde & Evans, 2017: 10), affected by both their internal and external

environments¹⁰ as encapsulated in their embodied and lived experiences (Deleuze & Guattari, 1994: 178; Munro *et al.*, 2017: 1; Van Manen, 2016: xiv). Embodiment theories rely on the integration of the physical human body, mind, cognition, experience, gesture, emotion, thought and the concepts of reason, imagination and emotion (Bower & Gallagher, 2013: 111-112; Gallagher & Zahavi, 2008: 148; Rokotnitz, 2011: 2). Embodiment emphasises that human beings are not robotic mechanisms, nor emotionless, copy and paste, plug and play objects (Fesmire, 2003: 9; Gallagher & Zahavi, 2008: 137; Sarte, 1956: 326). In contrast to Cartesian dualism (Perry & Medina, 2011: 62; Shusterman, 2005: 154), the self and bodymind (the non-hierarchical interweaving of the body and mind) are intimately mutual (Bosnak, 2007: 32; Olesen, 1992: 217). The study places emphasis on celebrating their interrelationship (Bogdanov, 2016: 135; Munro *et al.*, 2017: 4; Johnson, 2007: xii). The bodymind functions as an intelligent organism; the human body is “thinkable by itself” (Merleau-Ponty, 1968: 140). The bodymind relates to identity and a sense of self (Sekimoto, 2012: 233) and plays an integral part in forming mental models. Embodied socialisation informs human behaviour, sculpting gesture and bodily attitudes; thus, embodied lived experience is a subjective kinaesthetic experience (Noland, 2009: 8). This demonstrates that mental models and personal values are thoroughly embodied and attempts at gaining executive control over embodiment involves the entire multimodal bodymind. In this context, the following four points are cornerstones of this study (Ellis & Flaherty, 1992: 2-5):

- The acknowledgement of embodiment theories and the understanding that emotional, cognitive and somatic experiences are intertwined in the stream of lived

¹⁰ Lessac and Kinghorn (2014: 7-8) differentiate the external environment, not only as the body vs. cognition, but define the external environment as everything and everyone outside of the individual (cultures, territories, energy forces, other humans etc.) that shape and condition thought and behaviour. Marshall (2008: 31) employs the term “inner landscape” to describe the internal environment and defines it as “everything that is human in you” such as thoughts, feelings, images, sensations, memories, dreams and indescribable impulses. Lessac and Kinghorn (2014: 7-8) attribute personality, cognition, body energies and unexplored internal territories (the term “wilderness” is apt) to describe the inner environment. The internal environment is described as an immediate proprioception; an internal sensory mode and the individual experiencing and communicating with themselves from within (Burnidge, 2012: 39).

experiences and combine to contribute towards behaviour (Denzin, 1989: 121; James, 1950: 185).

- An acknowledgement of lived experience in order to avert focus from the preconceived surface-level and public self, and rather to focus on the multimodal self and its myriad subjective and emotional experiences.
- A focus on the development of collective behaviours and beliefs, embodied in the lived body, acquired through socio-cultural and politico-historical conventions, rendered individual through subjectivity and unique emotional experiences (Noland, 2009: 8).
- A regard for subjectivity and emotion as a part of lived experiences, even though emotion can be regarded as messy, immeasurable and uncomfortable for some researchers (Porges, 2017: 36).

In acting and performance, lived experiences, the internal and external environment, as well as the embodiment of subjectivities should be studied, expressed and managed in the service of performance-related storytelling (Ellsworth, 2005: 16; Kemp, 2012: xv). Unfortunately, for the purposes of performance, not all subjectivities are in service of the task at hand. The disjuncture between, and unease because of, the diverging values of the actor and that of the construct of character for one, can form obstacles hindering an actor from fully engaging in a performance. Resultantly, this bodyminded non-consent might diminish performance quality and possibly prevent an actor from delving into the designated character(s) or world of the play.

The character is a construct and a fictional creation by the writer, who operates within the parameters of given traits and behaviours in a network of imagined relationships under given fictional circumstances. The actor aims at inhabiting and embodying each action or mode of behaviour, while never escaping the embodied self, within the script or directorial approach (Kemp, 2012: xvi; Zarrilli, 2004: 665). This opposes the notion that actors can conduct complete disembodiment in seeking to become a fictional character utterly and conclusively. An embodied approach to acting engages in a series of actions, gestures, patterns and reactions, interpretable as a state of being (Daboo, 2013: 180), in which a “character is understood as the mental model of a human being in a narrated world, created by a reader

from information in the text and the reader's [director's or actor's] world knowledge" (Winko, 2010: 208). Through the combination of the text and the imagination of the reader, director or actor, the character becomes a "*conceivable* or possible *individual entity* [author's emphasis]" with interpretable modes of behaviours, personality, beliefs, intentions and wishes (Margolin, 2010: 404) that need to be transposed from page to stage via the actor. A comprehensive and empathetic understanding of the character can enable the actor to embody the character and simulate the character's "dilemma with eyes, bowels, heart, cognition and muscles" (Smith, 2010: 250). Daboo (2007: 272) identifies actor-character identification as a simultaneous "me-and-not-me". Imagination is the "in between" (Olmsted, 2012: 79) that enables the actor to engage in a world of purposeful play, similar to that of childlike games, in which consequences are temporarily softened (Agosta, 2014: 35; Bosnak, 2007: 127). This transposition should be believable and consistent with the fictional world of the play. The actor's lived experiences, though they may be different from the mental model and imagined lived experiences of the character, serve to inform the interpretation and portrayal of a character.

As mentioned earlier, actor-character dissonance refers to the process in which an actor, with a subjective embodied lived experience and personal values, feels uneasy about the scripted, directed or interpreted actions, gestures, personality, thoughts and mental models of a character, as these are not aligned with his/her own embodied mental model. This unease further refers to the actor's embodied apprehension of simulating or performing certain actions, patterns, gestural routines or behaviours of a character. An internal and dynamic restraining force is triggered when conflict occurs, whether internal or external, resulting in personal mechanisms being activated to protect individuals and assist them to restrain from acting impulsively, or in a manner that provokes further conflict. This manifests through the body and is often involuntary, pre-reflective and precedes reason, honouring the magnetism toward self-preservation through regaining bodyminded homeostasis (Damasio, 1999: 283). All aspects of these personal restraints and restrictions, as well as the notion of internal and external conflicts, are embodied (Kemp, 2012: xv; MacLeod, Dodd, Sheard, Wilson & Babi, 2003: 5, 71; Smith, 1992: 7), hampering expressive possibilities, draining creative energy and negatively impacting on the believable portrayal of challenging characters and behaviours.

The alleviation and activation of such bodyminded processes, and their influence on the embodied behaviour of the performer, are central to this study (MacLeod *et al.*, 2003: 5).

Purposefully ignoring the signs communicated through the human bodymind, in order to complete an action or behavioural pattern of the character might cause anxiety, diminish competency, deviate from the efficiency of function and raise a protective shield that obstructs reactions to stimuli. Moreover, scholars indicate that anxieties directly affect the imagination, motor- and action-apparatus of the body (MacLeod *et al.*, 2003: 9; Schmid-Kitsikis, 2013: 198; see also Freud, 1993: 6; Freud, 1926: 88, 94). This manifests through, amongst other things, physical apprehensiveness, rigidity, the arrest of motor function, tension, disavowal, bland and stereotypical characterisation and a decrease in the believability of a performance (Anderson, 2016: 9; Bower & Gallagher, 2013: 113-117; Noland, 2009: 4). Restraint, insecurities and avoidance impulses should not be denied, and forcing an actor to work regardless of these restrictors does not aid the product, but impedes it, compromising the safety of the actor. These impeding structures may lessen the effectiveness of the talented actor and result in his/her resistance to efficient characterisation, or lead the actor to exasperation and utterances such as: "I'm just not getting it!"

Personal restrictions are consistently subjective. Anderson (2016: 9) describes subjectivity as "I-ness". 'I' is the individual's identification with self and the subjective association with the body, habitual patterns, mental models, family, socialisation and lived experiences (Chekov, 2002: 86). The definition of subjectivity, Bosnak (2007: 127) claims, might hold the key to overcoming the gap or dissonance formed through subjectivity. This author defines subjectivity as "the proprioceptive experience of identification" (*ibid.*: 127). Through this definition, he claims, "it is possible to participate in 'non-I' subjectivity through identification with an alien personage". This can be described as a higher level 'I' with an expanded and enriched consciousness (Chekov, 2002: 87). Therefore, I argue for the identification with contrasting mental models through the utilisation of empathy and embodied imagination.

Within potentially challenging actions and character traits, Velleman (1989: 258) concludes that the actor might question his/her relation to such actions and ask questions, such as: "Can I allow myself to identify with this action?" Within the context of subjectively challenging and uncomfortable material, the answer might strongly be: 'No!' An embodied sense of self and identity is imperative in the temporary deviation from personal values and stances in an imaginary context, as it secures the individual in a solid foundation, similar to the firm technique and training in music (Daboo, 2007: 271). This notion is also important in the post-performance de-roling or de-embodiment of the character. The opposite might rupture a sense of self - neither jazz, nor music, but a cacophony. A cacophony might activate inhibiting and safeguarding functions of control that may not be optimal to the performance context.

Towards facilitating the resolution of actor-character dissonance, both Fesmire (2003: 94) and Nussbaum (1990: 155) employ the metaphor of a jazz player, in whom the traditional form and training cannot be disregarded. Rather, it should be employed in order to break the rules and pertinently forge the dissonant chords and offbeat rhythms in favour of a temporarily different, but not inaccurate or distasteful sound. Nussbaum further emphasises this notion: "The experienced navigator will sense when to follow a rule book and when to leave it aside" (Nussbaum, 1990: 97). The purpose is to equip actors to engage with a relatively consequence free, imaginative environment in which the actor feels safe to relinquish the rule book of subjective blockages voluntarily and temporarily, so as to indulge in 'playing some blue jazz'.

1.3. PROBLEM STATEMENT

When a text or script stipulates actions, gestural routines and mental models for a character that clash with the personal values of the actor, it creates dissonance between what the actor (as person) believes, represents or feels, and that which the character (as fictional construct) is interpreted to represent. This dissonance which may negatively impact on the believability of the actor inhabiting the 'as if' world of the character, can avert a consenting actor's level of investment and, in some cases, even prevent an actor from engaging in a performance at all.

1.4. INVESTIGATIVE QUESTION

The problem statement led me to the following investigative question:

How can the actor be facilitated to manage embodied experiences, discomforts and subjective restrictions associated with performance-restricting, and actor-character dissonance through embodied shiftings, motor intentionality, somatic consciousness and embodied imagination? How are these supported by pillars of will, desire and gesture, in order to temporarily diffuse restrictions and confidently engage in the 'as if' actions, gestures and mental models of the character?

The following sub-questions arose:

- Which concepts make valuable contributions towards the shaping of subjective mental models?
- How can the multimodal bodymind be utilised in embodied shiftings and imagination?
- How do the concepts of purposeful play, embodied imagination and empathy ease actor-character dissonance?
- What impact does purposeful and reflective somatic consciousness have on the recognition of possible performance-restricting tension?
- How can motor intentionality be utilised to redirect motor arresting and tension stimulating anxieties associated with actor-character dissonance?
- What impact does the management and temporary diffusing of embodied restrictions have on the subtleties of an actor's performance?

1.5. METHODOLOGY

The research methodology was qualitative in nature and harnessed practical action research to strategise, implement and reflect on the practical intervention strategy (Ebersöhn, Eloff & Ferreira, 2010: 125). The empirical nature of the study authorised the collection of data through practice-based experiences and observations (Kumar, 2014: 29). The study aimed to

assess and employ a predesigned hypothetical strategy in a particularly challenging rehearsal process and investigate the intricacies involved in facilitating possible challenging character actions and the management of actor-character dissonance. This intervention design was based on existing scholarship, as can be perused in chapter two to five. To limit the scope of the study, discomforts were funnelled to focus on nudity and the intimacy surrounding nudity in performance. Here, nudity refers to full frontal exposure, without any form of external or bodily covering.

The research process actualised in three phases. **Phase one** consisted of three one-on-one conversation-based coaching sessions calibrating and unpacking the participants' thinking, perspectives, perceived consequences and limiting beliefs regarding performance-based nudity.

Phase two was an optional phase and participants volunteered to engage in this phase after completing phase one. This phase consisted of a three-day workshop, implementing and embodying the tailored research strategies to alleviate discomforts regarding performance-based nudity. This phase actualised as a practical workshop with other participants present, where the concept of nudity was explored, but within the bounds of the participants' personal uniqueness. Participants were able to withdraw from the workshop or the study after each session.

Phase three was another optional phase and participants were not required to take part in this phase, unless they wanted to volunteer after phase two. Here, the intervention strategy was applied to text. A new play was written specifically for these purposes, entitled *Love, and how*¹¹. This play offered an array of actions which challenged the actors' subjective and unique discomforts. The actors had the chance to peruse the text prior to volunteering for this phase. The purpose of this challenge was to assess the hypothetical facilitation strategy in a real-life simulation of a professional rehearsal process¹², subsequently leading up to two

¹¹ View appendix G for the script and appendix H for a photo collage of the production.

¹² Kothari (2004: 4) clarifies that experiences and observations originate from a carefully constructed experimental space with the purpose of proving or disproving a working hypothesis or hypothetical strategy.

closed performances. The audience was granted entrance by invitation only. The closed nature of the performance was to protect the cast members due to the sensitive nature of the study. A professional panel, consisting of experts in the profession, assessed the effectiveness of the practical research strategy in a final closed performance.

Participants were professional working male actors between the ages of 20-35 who had completed a minimum of three years, South African National Qualifications Framework (NQF) level 7, in drama and performance-related training. The one-on-one coaching sessions triangulated with observations and journaling. Finally, through critical reflection, recommendations and alterations emerged to improve the intervention strategy. The rehearsal and production processes (phases two and three) were conducted in five phases of privacy, as designed by King (1981: 6-10)¹³:

- Private phase: The participants engaged in a safe environment without judgement or accountability, which was open to experimentation, self-indulgence and creative risk-taking. The focus was on subduing reflexive safeguards and inhibitory responses in order to create without fear. Interaction was allowed only between the researcher and the participants.
- Semiprivate phase: Interaction moved into a semiprivate domain which introduced the option to involve the presence of the supervisors. King (1981: 8) concludes that the presence of related individuals offers alternate and professional perspectives that enable the director/researcher to deepen the quality of research and widen the borders of directing.
- Semipublic phase: In this phase, the participants took responsibility for the work created and alternative perceptions were discussed in a free and open rehearsal environment. The focus in this phase was on shaping the production and directing the play in a professional atmosphere.
- Public phase: This was a closed, yet public, performance space in which the participants were exposed to a real-life production situation. In this phase, the

¹³ This source is dated, yet seminal in the current discussion.

production had to run independently and was accountable to the greater arts community.

- Post-public phase: After the production, the participants were facilitated in post-production debriefings.

1.5.1. Research approach

Qualitative research was particularly apt in this context and can be described as the procedure of examining phenomena through a realistic, though interpretive, perspective, in order to investigate the meanings, feelings, experiences, actions and significance people bring to them in the real world (Denzin & Lincoln, 2011: 3; Leedy & Ormrod, 2010: 94; Terre Blanche, Durheim & Painter, 2006: 47). Qualitative social researchers are observers both of human activities (habitual tensions, acting, characterisation) and the physical settings (rehearsal room, performance space) in which such activities (closed performance) occur (Denzin & Lincoln, 2011: 467). Qualitative approaches therefore aim to establish meaning in human behaviour and an understanding of the human condition relative to social problems (actor-character dissonance) from the perspective and subjective view of the participants, as well as the observation of their own behaviour and those of the researcher (Creswell, 2009: 4, 16; Nieuwenhuis, 2010: 51).

1.5.2. Research design

The empirical nature of the study constituted the utilisation of a cyclical practical action research model. The main objective of action research, in this context, was to search for real and practical solutions for improving professional practice and leaning towards solving practical, real-world conundrums (Eden & Huxhum, 1996: 75; Gall, Gall & Borg, 2003: 579; McAteer, 2013: 27; McNiff & Whitehead, 2011: 14; Nieuwenhuis, 2010b: 74; Saunders, Lewis & Thornhill, 2009: 587). Practical action research utilised my personal investment as practitioner in my field, as actor, director and intimacy director and coordinator, to encourage deliberations regarding my own practice, and those of the research participants, through the implementation of this strategy and in the process, encourage professional development

(Ebersöhn *et al.*, 2010: 126). Personal and practical investment¹⁴ in the research problem introduced the process and informed further practice (Popper, 1972: 260). Action research, in this context, therefore necessarily included the researcher as instrument and aimed to produce a sense of heightened self-awareness in practitioners (Gall *et al.*, 2003: 580). Ebersöhn *et al.*, (2010: 124) insist that practical action research, as a practice-led strategy, is aimed at empowerment and transformation, as well as the emancipation of participants and is particularly apt when self-development and self-determination are constrained. The latter phrase, as well as the use of the terms “emancipation” and “constrained”, is appropriate within the management of actor-character dissonance as a restrictive and hindering force within this particular context.

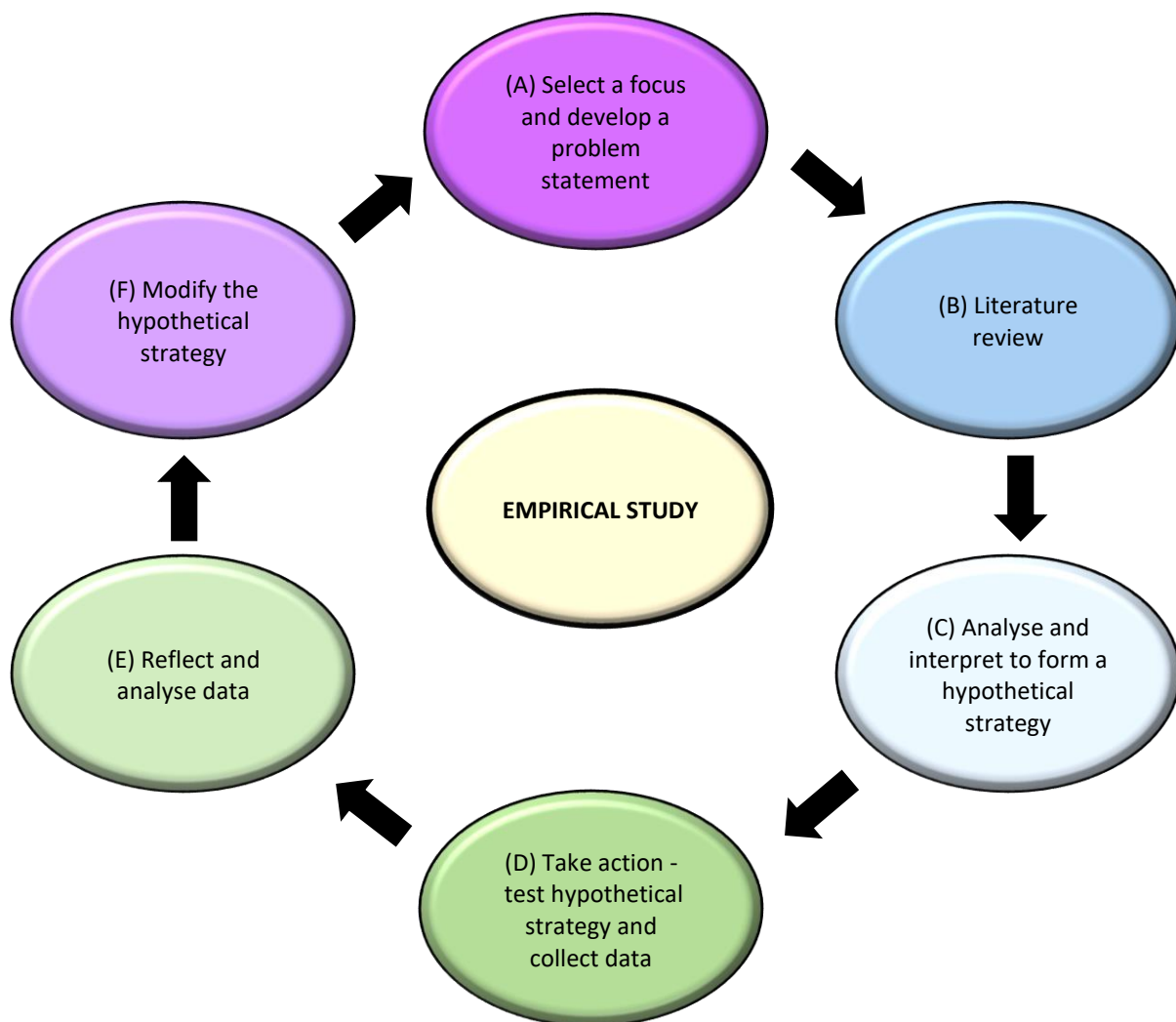


Figure 1.1. Cyclical nature of action research

¹⁴ Please see section 1.5.6. regarding issues of bias and subjectivity

Action research follows a cyclical process consisting of strategising, implementing and reflecting (Ebersöhn et al., 2010: 125), where the point of departure is unspecified but the steps are clarified as: (a) select a focus area; (b) conduct a literature review; (c) analyse and interpret scholarly writings to inform action; (d) take action; (e) reflect on the action; (f) modify the action and subsequently repeat the process (Glanz, 1998: 24-26; Susman, 1983: 102). Figure 1.1. illustrates the cyclical nature of action research as presented by Glanz (ibid.: 24). Note that this figure has been adapted to suit the context of the study. Within this study I (a) selected a focus. Thereafter I created a (c) hypothetical strategy derived from the (b) collection and analysis of scholarly writings to (d) facilitate actors to manage their personal restraints, as based on the concept of actor-character dissonance, through the phases specified in section 1.5. Within the action phase of this study, the interplay between the practical application of the hypothetical strategy and the collection of primary data, as well as the management and analysis, informed the flexible strategy. The study of behaviour as portrayed by the participants through the selected data collection methods, as discussed in section 1.5.4, led me to (e) reflect upon the process through data analysis and (f) revise the hypothetical strategy according to the findings. The study aimed at completing one cycle and assigning the revised strategy towards further research, unless the research committee pertinently requested a second or third cycle.

1.5.3. Population and sampling

Sampling is the process of selection and exclusion from a broader population (Rossouw, 2003: 108). Funnelling the scope of the study ensures its cost-effectiveness (participants, time, physical space, finance) and limits the focus setting to a manageable size (Rule & John, 2011: 7; Olsen, 2012: 25). This method of purposive sampling enabled me to select a fixed number of participants relative to predefined criteria (Maree & Pietersen, 2010: 178; Nieuwenhuis, 2010b: 79).

Professional working male actors between the ages of 20 and 35 who had completed a minimum of three years, NQF level 7, in drama and performance-related training were invited to participate in the study. This ensured that the participants received more or less the same

level of training. Participants were not chosen according to race, culture, gender, or status. Performer managers and agencies, alumni groups and related social media groups containing performing arts alumni were utilised to spread the invitation. Within the purposive sampling, actors were chosen according to the probability of actor-character dissonance within their personal uniqueness as self-identified and communicated by the potential participants, in an attempt to preliminarily establish factors that might fuel their anxieties. My informed decisions in this purposive sampling process enabled me to form and test the hypothetical facilitation strategy, rather than generating ideas pertaining to the general population (Kumar, 2008: 14). A professional actor who was already comfortable with and competent in the actions and context of the study was identified and invited to act as understudy in case a participant withdrew from the research process in phase three. The performance space was intimate.

Van Manen (2016: xii, xv) articulates that the already biased and subjective nature of human behaviour studies may require the dismantling of assumptions regarding culture, gender, status, and other things. He continues that lived experiences are subjective and cannot be reduced and attributed to these rigid, precursor categories and social groups and that there should be a distinction drawn between human culture and human nature¹⁵. Shusterman (2005: 176) concurs that the actual active and lived body is often dissolved in a “labyrinth of metaphysical, social, and gender theories”. He claims that such theories are valuable and should not be discarded in other contexts. Rather, within the lived body and lived experiences, these theories flounder and fail to enhance or engage subjective, somatic consciousness and functioning. The generalisation of socio-cultural and socio-economic diversity did not form the most prominent part of the research, as in an ethnography or related culture oriented methodologies. The argument was that human nature, cultural backgrounds and other such precursors cannot be generalised or stereotyped in this field. Nevertheless, their influence on the forming of actor-character dissonance was duly noted. The majority of the focus was on each actor’s personal uniqueness and subjective lived experiences, emphasising the notion

¹⁵ I am aware of diverse and opposing discourses regarding the concept of the nature/culture intercept. For the purpose of this study, the nature/culture intercept is acknowledged and caution will be taken not to generalise or stereotype.

that each actor was treated as a multimodal individual. He/she possessed the unique and subjective shaping of restrictions, rather than someone belonging to a certain social group, culture, gender or status.

1.5.4. Data collection

Qualitative data collection instruments include: document collection (such as, journaling, observatory note taking and field notes) and analysis, participant observation recordings, questionnaire surveys, structured and unstructured interviews and case studies (Maree & Van der Westhuizen, 2010: 35; O'Brien, 2001). In this study, qualitative data collection methods were applied to capture and study the management of actor-character dissonance and the effects thereof on character development and subtleties in performance. Qualitative data collection, as well as a practical action research strategy, allowed me to become a key instrument and source of inquiry in the interactive data collection process. This endorsed my personal engagement in the inquiry and the investigation of human behaviour, as close to the natural setting and context of a real-life performance and rehearsal space as possible, thus rejecting the non-authenticity of a laboratory (Creswell, 2009: 175; Ebersöhn *et al.*, 2010: 125; Nieuwenhuis, 2010: 56). In this study, three main data collection methods were utilised and simultaneously contextualised and measured according to the review of the literature: journaling, observations and semi-structured interviews or coaching sessions. Alternative collection methods included session discussion recordings and expert panel feedback. During this process, research data (statements, arguments, opinions) were continuously collated and synthesised in an attempt to answer the investigative question and solve the research problem.

1.5.4.1. Observations

Nieuwenhuis (2010: 59) declares that human life can merely be comprehended from within. Observation was therefore appropriate due to its ability to capture and depict the naturalistic localisation of behaviour. Observatory note-taking on the behaviour and activities of the designed scope, required me to watch and observe the action closely throughout the three

established phases (Frankfort & Nachmias, 2000: 203). Emphasis was placed on the observation of the participants' bodyminded responses during the rehearsal and performance processes, specifically observing the effects of the practical implementation of the directing approach and the facilitation of the embodied shifting strategy. This allowed me to report on the findings with what Cohen, Manion and Morrison (2000: 79, emphasis in original) refers to as "a sense of *being there*".

1.5.4.2. Journaling

Journaling engaged the participants and me, and it was expected of these two parties to document their personal experiences during phases two and three, the rehearsal and performance processes. Participants were encouraged to journal their personal apprehensiveness, perceived avoidance patterns, lived experiences, fears and challenges on a daily basis, as well as after each contact session during phase two. Owing to the personal and intimate nature of journaling, this data collection method granted me access to the participants' personal linguistic traits, in which they reflected on their subjective journeys. These unhindered perspectives were penned from their personal frame of reference and lived experience (Creswell, 2009: 180; Nieuwenhuis, 2010: 56). The journal entries optimised my timeframe, allowing me to analyse them independently. The participants did not lack in linguistic expressiveness, thus diminishing any difficulty in comprehending the journal entries and subsequently easing the process of analysis. In the bigger picture of the research design, this data collection method proved critical in the process of triangulation, granting clarity and credibility to the observations I made.

1.5.4.3. Interviews

Interviews were administered pre-intervention, based on the review of scholarship and the methodology stipulated by Neuro-Linguistic Programming, as discussed in section 5.5. Personalised interviews manifested in the form of coaching sessions and reflected on lived experiences, perceived consequences, limiting beliefs and mental models, which offered rich and extensive data (Bickman & Rog, 2009: 264; Henning, van Rensburg & Smit, 2011: 33; Rule

& John, 2011: 56). This offered a foundation to venture into moulding short and long-term goal setting, mental models and perspectives. These semi-structured interviews or coaching sessions were prepared with pre-set questions which initiated further open conversations and discussions (McAteer, 2013: 74); see appendix E for an outline of these sessions. The use of open-ended questions and mixed-method interviews or coaching sessions (Bickman & Rog, 2009: 25; McNiff & Whitehead, 2011: 114; Olsen, 2012: 35) introduced strategies that “minimize the researcher’s control of the interview situation and enhance intellectual dialog” (Friedenberg, 1998: 169). All these sessions were audio recorded with the full awareness and consent of the interviewees.

1.5.5. Data management and analysis

Qualitative research requires a continuous interplay between data collection, data management and data analysis (Daymon & Holloway, 2011: 41). The process of analysis engages an interwoven relationship with the collection of data through constant reflection and impression (Henning *et al.*, 2011: 127). Thus, the collection of data simultaneously advances its inductive analysis, the research process and further conceptualisation (Maree & Van der Westhuizen, 2010: 37). This continuous interplay and the reflection process between data collection, management and analysis was apt within the practical nature of the empirical study and was specifically engaged in the action step of the action research strategy. This method of analysis necessarily required my familiarity with the data and was established by my direct engagement in the research process (McAteer, 2013: 85).

Final research datasets underpinning this thesis were uploaded onto the University Research Data Repository (<https://researchdata.up.ac.za/>). Access to the interview recordings and transcripts is limited to Mr È E Haarhoff and parties directly involved in the research process, such as the research supervisors and head of department. In the case that I might use the data for further research, I would obtain the renewed written permission of every participant. The raw data will not be made available to any parties, other than those directly involved in the research process.

All interviews were audio-recorded with a Dictaphone device, and with the full awareness and consent of the interviewees. These audio recordings were pertinent for data management and analysis purposes. Transcripts and the literature were marked, classified, compared and separated into headings and subheadings, according to linguistic identifiers (Babbie & Mouton, 2012: 492; McNiff & Whitehead, 2011: 149). These identifiers were defined through the synthesised process of collection, analysis and management, as well as through the review of the literature. The use of tables and figures ensured that the identifier was apparent to the appropriate research team (McAteer, 2013: 86). Units of analysis included perceived consequence and limiting belief fractionation, behavioural tendencies and habitual patterning identification and subjective linguistic structure recognition.

1.5.5.1. Literature

The review of the literature and the framing of an array of relevant theories and topics, shaped the context of the study and led me towards finding the necessary gap for the proposed study (Maree & Van der Westhuizen, 2010: 26). Loseke (2013: 49) claims: "Scholarly literature contains the total sum of current social scientific knowledge about the world (subject)". The review of the literature determined the strategy hypothetically and gave weight to the study through the interrogation, integration and criticism of existing scholarly writings regarding the various topics under discussion (Creswell, 2014: 25). The study, therefore, embarked on a survey of previous scholarly writings, books, articles and so forth, to create a solid pretext for and supplement the data collection process stipulated. Literary quotations were captured in an Excel spreadsheet. Quotations were labelled by book title, author, page number, citation and identifier and colour-coded, according to relevance and importance. This measure of literature management ensured that the literature was captured and managed effectively for analysis, making it accessible to me for cross-referencing at any time during the research period (Leedy & Ormrod, 2010: 312-313). Furthermore, this system enabled concrete paraphrasing, ensured data quality and diminished plagiarism.

1.5.6. Data quality

All data captured are not automatically relevant and viable. This statement is especially true within qualitative studies, since human nature is never static (Merriam, 1998: 205). To guarantee that the data captured during the study were viable and to certify that the quality of data reflected the standards required, it was imperative to ensure that the quality of data was guaranteed, uncompromised and maintained. Issues impeding data quality included the bias, reliability, validity and generalisability of data (Saunders et al., 2009: 146). These issues were ironed out through various considerations.

Studies utilising observations assume that I, as a human observer and source of inquiry, will personally and subjectively engage in the research process and employ a collaborative process with the participants (Nieuwenhuis, 2010: 56). Observers might succumb to subjectivity, struggle to distinguish inference and interpretation and fail to be an objective source of inquiry, due to distorting concepts, such as becoming used to seeing or expecting to see a variety of content (Moser & Kalton, 1971: 235). Ebersöhn *et al.* (2010: 131) propose that subjectivity is a strength in practical action research. In this context, I openly declared subjectivity and bias prior to the research approval (Leedy & Ormrod, 2010: 294). The recognition of subjectivity and bias did not impede the research process, but ensured that I was alert and aware of the dangers and strengths accompanying it.

Triangulation was utilised to halter biased and subjective conclusions (Creswell, 2009: 13; Leedy & Ormrod, 2010: 99; Saunders *et al.*, 2009: 146). The purpose of triangulation is to ensure the validity, authenticity and quality of the data and in the process, minimise criticism and debate on subjectivity, bias and singularity (McNiff & Whitehead, 2011: 54). The process of triangulation entails data and evidence informing, integrating with and cross-checking each other in order to assemble and triangulate the problem or phenomenon under question, and therefore thicken the research (Babbie & Mouton, 2012: 282-283; Bickman & Rog, 2009: 261; 265; McNiff & Whitehead, 2011: 154). Triangulation ensures that no single data collection method governs a chance conclusion, but that results are always cross-checked and validated. This process, therefore, tests and ensures the necessary consistency, trustworthiness and

reliability of the data collected, which enabled me to draw academically responsible conclusions (Maree & Van der Westhuizen, 2010: 37). Figure 1.2, as adapted from Rule and John (2011: 109), provides a visual representation.

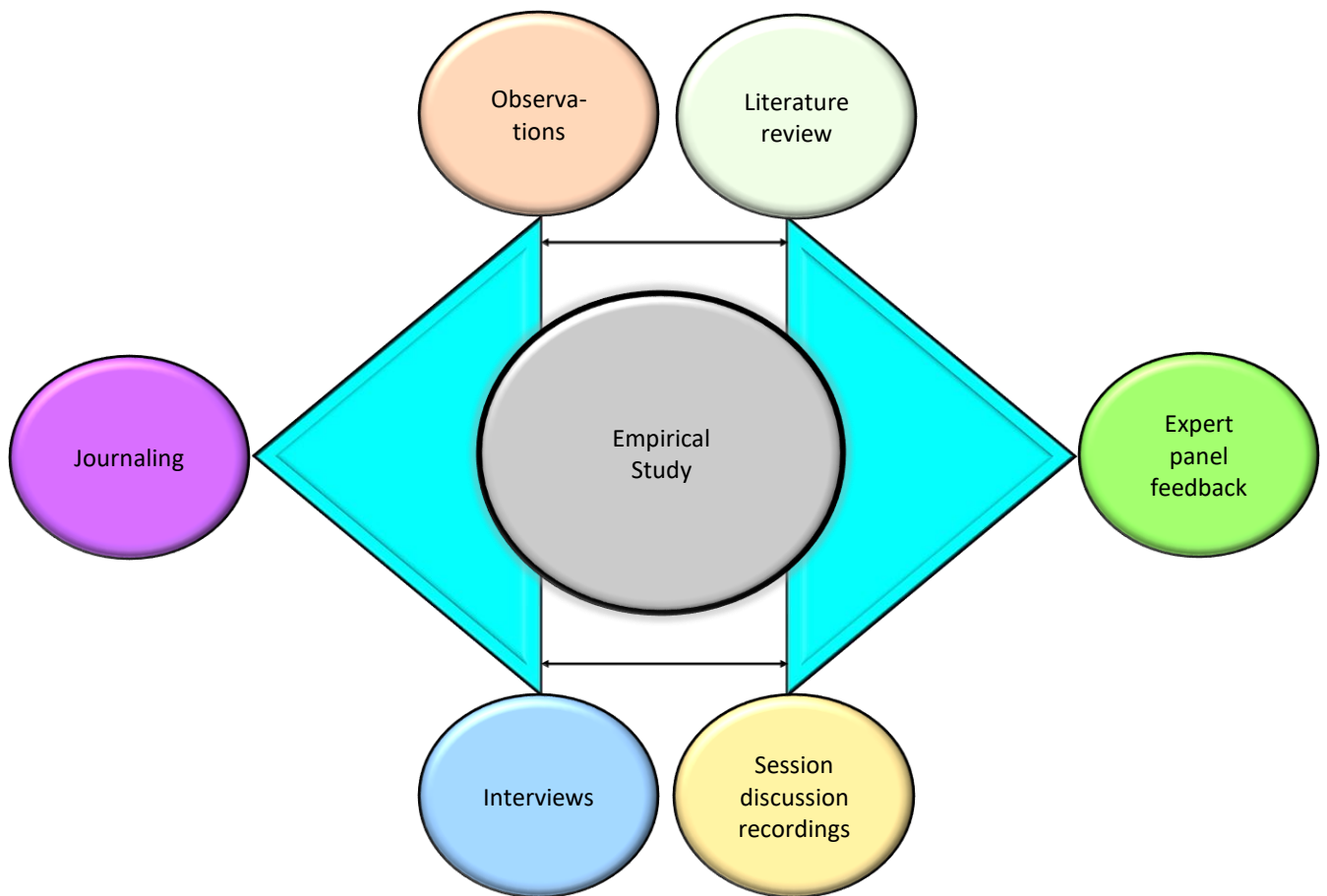


Figure 1.2. Triangulation

Two strains of triangulation occurred continuously through the process; each segment informing and strengthening the other. The observation, journaling and interview thread of triangulation were, for example, matched and compared with the review of scholarship, session discussion recordings and the expert panel feedback. The journaling and expert panel feedback data were the only two data collection methods that were solely produced by individuals, without direct researcher influence. These data minimised subjectivity and bias.

The University of Pretoria reference policy, stipulating the use of the Harvard system of referencing, was utilised throughout the study, validating and giving substance to the quality of the literature quoted and reviewed, as well as minimising the opportunities for plagiarism

(University of Pretoria, 2013). Not only did the system of referencing guide the quality of the literature, but quality was ensured through the scholarly credibility of the authors and did not include releases of mass media, such as magazines, broadcasts or newspapers, or internet sites advocated by communities or social activist organisations not solely controlled by scholars (Loseke, 2013: 49). An example of an uncontrolled internet site is www.wikipedia.com.

Qualitative research, and especially observation as collection method, is limited in the sense that the participating parties are susceptible to the Hawthorne Effect¹⁶ (Maree & Van der Westhuizen, 2010: 42; Mouton & Marais, 1996: 76). This limitation might cause participants to consciously or subconsciously supply inaccurate information, resulting from apathy, wilfulness, modifying behaviour or information emerging from the need to create a better impression or the deliberate fabrication of misinformation. Scholars propose that the solution to this limitation may be found in a natural and unobtrusive research method, galvanised by spending substantial amounts of time in the research environment to create familiarity and trust between the researcher and the research participants (Denzin & Lincoln, 2011: 467; Ebersöhn *et al.*, 2010: 135; Rule & John, 2011: 96). Even though this method leads to the normalisation of fabricated behaviour, this study was under severe time limits in order to comply with participant availability and simultaneously simulate a professional rehearsal timeline (phase two). Spending copious amounts of time together was not possible. Alternatively, I emphasised maintaining the participants' focus on professional practice, personal investment and the short-term goal of the performance product (phase three). I placed prominence on the celebration of personal uniqueness and the notion that both the workshop and rehearsal spaces were a safe space where failure was not detrimental and did not have any negative result.

¹⁶ "The alteration of behaviour by the subject of a study due to their awareness of being observed" (Stevenson, 2010: 806).

1.5.7. Ethical considerations

Any search for knowledge, or exploration towards information, should by no means be at the expense of others (Babbie & Mouton, 2012: 520). Ethical considerations guided me towards suitable behaviour and appropriate conduct within the research environment and assured appropriate relations with the research participants (Saunders *et al.*, 2009: 183; Stevenson, 2010: 600). Ethics implies sensitivity to the rights of others (Bulmer, 2001: 46). The following list, compiled by Creswell (2009: 87), describes the purpose of ethical consideration in a manner that is particularly apt to the proposed empirical study. Ethics should:

- Protect the research participants;
- Develop trust between the researcher and the participants;
- Promote the integrity of the research;
- Guard against misconduct and impropriety;
- Secure the integrity of the academic institution; and
- Assist the researcher in coping with new and challenging research problems.

The first step towards reaching a sensitivity regarding ethics and protecting participants within the proposed study, was to approach the subject of informed consent. Iphofen (2011: 66) emphasises that the phrase 'informed consent' cannot exist without a serious focus on granting information. It was of utmost importance that all participants were fully informed regarding the research purposes of the research project (O'Brien, 2001; Winter, 1996: 16-17). It goes without saying that no participant could be forced into participating in the research and no participant could participate in the project without understanding and being informed of the nature of the study, the expectations from myself (as researcher), and the purposes of the inquiry (Leedy & Ormrod, 2010: 101). The study could continue only after all participants granted written consent (Henning *et al.*, 2011: 73; Maree & Van der Westhuizen, 2009: 37). Informed consent was communicated to the research participants through an adaption of the University of Pretoria's official information leaflet and informed consent letter (appendix B). The leaflet summarised what was to be expected from the participants, measures to ensure anonymity, a discussion of benefits, compensation and a variety of other important factors.

A similar information and consent leaflet was to be provided to the external panel (appendix C).

All interviews and/or coaching sessions in phase one, as well as the workshop and feedback sessions in phase two, were conducted and recorded electronically with an unobtrusive recording device and with the full voluntary consent of all the parties involved. It was clearly stated before and during audio recording that all information and data were only to be used for the relevant research study. The closed public performance was video recorded with an unobtrusive recording device and with the full consent of the participants. These recordings are not available to anyone; this includes the supervisors and other relevant third parties, other than the researcher for post-production resource material. All the parties involved were quoted only with their permission and all these parties had the right to full confidentiality and anonymity (Bickman & Rog, 2009: 109; 117; Maree & Van der Westhuizen, 2009: 37). This assurance was imperative, seeing that the qualitative research process “often required people to reveal personal information about themselves, information that may be unknown to their friends and associates” (Babbie & Mouton, 2012: 521).

To protect anonymity in the thesis, no names were mentioned and each participant was given a code name (Actor A, B, C and D). Participants are thus assured of full anonymity in the academic documents forthcoming from this study. Anonymity could, however, not be assured during the invitation-only, closed performances. The rehearsal process is an exploratory space and therefore any personal information that was shared during the rehearsal process, is confidential and will not be shared with any parties outside of the research and participant teams. Participant confidentiality regarding the study will always remain intact, unless the participants explicitly grant consent for the sharing of relevant information. See appendix A for the anonymity and confidentiality consent letter. This letter was signed by all the participants, after reading the analysis of personal data in the appropriate chapter.

Participation was voluntary and all the parties involved were assured that they could withdraw as participants in the research study at any given time prior to the rehearsal process (Creswell, 2009: 89; Leedy & Ormrod, 2010: 101). Owing to the nature of theatre

performances and the importance of embodied rationality and kinaesthetic empathy developed during the rehearsal process, as well as the ensemble nature of the piece, participants were not granted the opportunity to withdraw once the rehearsal process had commenced. This was to ensure the success of the production and the research. However, if a participant did feel uncomfortable performing an action in the play, he was not forced to do it; alternatives were created. Participants were expected to have read the script for *Love, and how* and understand the actions they might be required to perform before granting voluntary consent for phase three. A script was provided and the directorial concept was discussed with each prospective participant. A pre-rehearsal workshop (phase two) was set up in which the participants could test the waters and ensure that they would like to be a part of the remaining phases, prior to making a final commitment.

There was no system of reward - the beneficiation was the potential gaining of skills and the opportunity to perform. Because of the nature of the research project and the prospect of personal discovery, there might have been potential discomfort on an emotional level. Proper de-roling strategies were employed after every rehearsal and several debriefing sessions were held during the workshop and rehearsal processes. There was a psychologist¹⁷ on standby to assist participants during and after the research process, in case participants should need counselling. This was to minimise any emotional discomfort they might encounter during or after the research process. Counselling was to take place in Room 1-9, Drama Building. It should be noted that seeing the psychologist, Mr Herman Venter, had no financial implications for the participants. The final research report was made available to the participants (Winter, 1996: 16-17). These measures, in conjunction with the research design, data collection, management, analysis and quality, built a solid foundation for ethical research.

¹⁷ Refer to appendix D for the agreement letter with Mr Venter.

1.6. CONCLUSION

Whether personal constraints and avoidance impulses arise consciously or subconsciously, the management thereof is in service of the performance product. The argument in this study is thus, that a myriad of professional acting disciplines, tools and training strategies might flounder in cases where competency is negatively affected by actor-character dissonances. Instead of avoiding roles that may be perceived as challenging or uncomfortable, or pushing through primal protective strategies raised through dissonance, the actor should be equipped to gain executive control, activate personal restraints and lower the performance-restricting protective shield temporarily, without relinquishing any sense of control. Through training to manage motor skills, the development of embodied gestural action sensitive to the inner environment, the recognition of body-wisdom, the comprehension of an imagination/empathy model and a selection of other models, actors can gain control over this multimodal bodiedness and being. Furthermore, through acquiring the skills to recognise the embodied manifestation of anxieties, the actor can employ bodyminded awareness and reflective somatic consciousness, in order to self-manage embodied restrictions. Finally, through engaging the will and choice in combination with the motivational force of goal setting, the actor might emerge from the debilitating nature of dissonance and ultimately and joyfully engage in 'playing some blue jazz'.

This empirical study thus aimed at developing a strategy to facilitate actors in managing these hindrances and restrictions within performance. The review of the literature necessarily sculpted the strategy hypothetically, prior to the first draft thereof. The strategy was implemented practically, reflected upon and revised. The practical action research cycle is evident in the outline of chapters. The cycle strongly focused on the development of personal practice, as well as those of others within the given context. This research model celebrated the inter-involvement between myself and the participants. Subjectivity and bias have been acknowledged and these two factors made both negative and positive contributions to the research process. The negative factors were ironed out through triangulating the chosen data collection methods in order to cross-check, converge and interrogate the findings. Data collection methods included observation, interviews or coaching sessions, journaling, session

discussions and expert panel feedback - constantly measured with the review of scholarly writings. The research only commenced after the full informed consent of the participating actors. All necessary ethical considerations were met to ensure the quality of the research, as well as the safety of the participants and the authority of the institution.

It has been stated that the concepts of actor-character dissonance, consent, socialisation, impulse avoidances, imagination, moral reasoning and lived experiences are necessarily embodied. Through this statement, these concepts have a special relation to acting, as an embodied activity in itself. In the following chapters, the concepts, the underlying theories and the correlation between the forming of actor-character dissonance and bodyminded consent will be discussed. In addition, a step forward toward the facilitation thereof through utilising the intelligence and wisdom of the bodymind will be introduced and framed through a review of the literature. The following chapter places specific emphasis on the body and mind as interwoven entities and clarifies the theoretical context of embodiment and the bodymind.

CHAPTER 2

EMBODIMENT AND THE BODYMINDED BEING

2.1. INTRODUCTION

The flesh is not something one has, but, rather, the web in which one lives (Butler, 2005: 181).

The purpose of this chapter is to establish embodiment and the bodymind as the baseline and overarching perspective through which the proceeding arguments and chapters should be contextualised. Embodiment draws from various domains of study and it plays a crucial and interrelated role in the manner in which human beings comprehend themselves, interact with the external environment, understand and adapt towards the world they live in and sustain a bodyminded presence. This study places emphasis on the notion that the relationship between the body and mind is reciprocal – both the body and mind exist for each other (Blakeslee & Blakeslee, 2007: 29). Embodiment celebrates a non-hierarchical body-mind-environment¹⁸ interdependency; it promotes the integration of the mind and the subject body (bodymind); the object body (biological body); the phenomenological body (lived body); and experiential body (living body). In this context, the body and mind are equally operational, resulting in embodiment seamlessly integrating being, action, thinking, experience, interaction and cognition (Munro & Coetzee, 2007: 100), as well as related concepts, such as memory, conceptual framing, thought, judgement, language, imagination and so forth (Bresler, 2004: 7; Reeve, 2013: 180).

The bodyminded being forms a multimodal bodymindedness through its fluid interactions and interrelationships with its environments; thus, embodiment can be defined as the “deliberate and mindful simultaneous bodyminded engagement of the self with both the inner and outer environments” (Munro, 2018: 5). This perspective encapsulates the belief

¹⁸ Environment includes culture and socio-political paradigms. See section 3.4. for further discussion.

that human beings do not *possess* bodies (Lawrence, 2012a: 1), but *are* bodies with meaningful connections with the world, the environment, one's experiences and one another (Nguyen & Larson, 2015: 334). Meaning is embedded in agency, here defined as the ability to act and choose and intervene; agency is contingent on embodiment through, amongst other things, the notion of being-in-the-world (Blakeslee & Blakeslee, 2007: 29). Therefore, within embodiment, the body is not the stepchild of cognitive function and behaviour, but forms an integral part of the development and sustainability thereof (Clark, 1998: 273). In order to comprehend embodiment, it might be pertinent to discuss the historically preceding and continually contrasting approach to embodiment: Cartesian dualism.

2.2. CARTESIAN DUALISM

Je pense donc je suis - I think, therefore I am (Forgasz, 2015: 119; Porges, 2017: 35)¹⁹.

Dualism is a mode of thinking regarding being-in-the-world that motivates a logic of dividing and distinguishing binary oppositions, trends or forces that vie for supremacy into dual symbolic classifications. Dualism foregrounds links to power-dynamics, hegemony, hierarchies and privilege. These include the civilised over the primitive, the human over the non-human, reason over emotion, male over female and, in this context, body over mind (Coleman & Lohan, 2009: 221; Hicks, 2002: 579; Kameera *et al.*, 2012: 53-54; Plumwood, 2000: 285; Tziouvas, 2017: 280). Historically, for example, females and the feminine have been associated with the body, touch and nature and males and the masculine with the mind, language, logic and knowledge, consequently regarding the former submissive to the latter and setting up unequal power relations (Budgeon, 2003: 37; Kunze, 2017: 983).

Barratt's (2010: 7) opening statement on Cartesian dualism employs the following phrase: "Soma and psyche are two different sorts of being. Every undergraduate since Descartes knows that!" Descartes divides the human being into two binary classes or fields of regularities: (1) the physical objectified body; and (2) the authoritarian matters pertaining the mind, such as the psychical, cognition and related mental processes (Budgeon, 2003: 36;

¹⁹ This well-known statement by Descartes is quintessential to the Cartesian Dualistic view (Forgasz, 2015: 119).

Bogdanov, 2016: 140; Hunter, 2013: 165). Owing to the belief that the mind is the exclusive source of dialogue and “ruler of total human existence” (Lončarić, 2017: 45), the emphasis in the Cartesian school of thought is not only on the mind over the body, but reason over emotion, cognisance over experience, and object over subject (Budgeon, 2003: 38; Forgasz, 2015: 118). Descartes (1996: 59) claims that the body does not immediately affect the mind, but that a small section of the brain might have some impact, specifically the section of the brain that contains common sense. As a result, Descartes considers the human mind resembling a digital computer, in which the objectified body, as well as the environment, acts as machine-like input systems that provide the mind with enough data to compute the most appropriate output (Kiverstein & Miller, 2015: 1; Lončarić, 2017: 45).

Cartesian dualism dislodges consciousness and mind (software, digital computing system) from the dichotomous and material body (hardware, machine, input device) and intensely elevates and privileges the mind’s function from the perceived subservient and objectified physical human body (Allegranti, 2015: 201; Bosnak, 2007: 106; Karsenti, 1997: 64; Lawrence, 2012a: 1; Perry & Medina, 2011: 62; Wagner & Shahjahan, 2015: 244). Bias leans toward top-down processing emanating from the brain, as opposed to bottom-up processing emanating from the body (Porges, 2017: 35). Socio-political and cultural influences were thus viewed as cognitively accepted and rationally perceived customs, designed to satisfy the opinion of those adhering to these customs, rather than embodied concepts (Taylor, 2001: 81). Descartes (Barratt: 2010: 7; Lončarić, 2017: 45; 67) indicates two distinct categories, *res extensa* (physical substance) and *res cogitans* (thinking substance). *Res extensa* represents a gesturing, machine-like material substance that is subject to the laws of physics and cannot reason, know or intelligently interact. In contrast, *res cogitans* does not follow any of the aforementioned guidelines and represents an ethereal thinking substance that defies spatiality. Descartes (1996: 37) motivates: “Indeed the idea I have of the human mind, in so far as it is a thinking thing, which is not extended in length, breadth or height and has no other bodily characteristics, is much more distinct than the idea of any corporeal thing”.

Descartes proposes that the body and the mind consists of different substances due to the divisibility of the body (for example, the ability to lose a limb) and the seemingly indivisibility

of the mind (Dawson, 2013: 58). One of the intrinsic reasons for Cartesian dualism is the observation that the human body is weak, obstructive, unreliable and subservient to the mind (Forgasz, 2015: 118), as proved through the withering of strength as the body ages, and fatigue, illness, disability, injury, pain, somatic impotence sets in, as well as death (Shusterman, 2005: 154). The Cartesian perception views sickness as compromising, and death as a termination of the sovereignty of the mind (Barratt, 2010: 8). Not only does this perspective view the body's deficiencies, together with its primordial desires, as problematic and distracting within the cognitive pursuit and sustainability of knowledge, but the senses are vilified. This perspective was influenced by an eye-minded rationalism in the seventeenth and eighteenth centuries, linking vision and hearing to philosophical contemplation and abstraction. Sight, as a primary, masculine and reliable sense equating to knowledge and intellectual distance, rendered the visible world unambiguous, motivating the notion of an uncontaminated rational, logical and objective viewpoint (Kromm, 2010: 73; Lauwrence 2012: 26). The lingering linguistic unifier of the "seen" with the "known" should be noted; for example: 'Do you see what I mean?', 'Do you get the picture?' and 'This is my outlook on the matter' (Lauwrence, 2012: 28).

Several schools of thought acknowledge the role of sensations caused by the nervous system, but merely within the realm of mental processing and experience as psychical projection with a transparent disregard for the body's contribution (Bogdanov, 2016: 135). For Descartes (1996: 57), the senses and sensory perception are merely a system that conveys information to the mind to inform it about harmful or beneficial sensory experiences which directly interfere with the workings of the mind. The sensory system is therefore merely a guarding system informing the mind regarding decisions to protect its capsule: the body. The controlling mind can also affirm, deny, doubt and understand the information provided by the imperfect senses and in the process, pre-empt actions that will be of benefit or harm (Dawson, 2013: 58). This control over the body and senses results in a sense-think-act cycle.

Descartes (1996: 12) radically states that "from time to time I have found that the senses deceive, and it is prudent never to trust completely those who have deceived us even once." He views everything in the external environment (sky, air, birds, colours, shapes, sounds and

so forth) as a plan devised by a malicious demon to ensnare his judgement, and thus considers himself “as not having hands or eyes, or flesh, or blood or senses, but as falsely believing that I have all these things” (ibid.: 15) and therefore he is “not that structure of limbs which is called a human body...for these are things which I have supposed to be nothing” (ibid.: 18). Not only is the body seen as drastically incompetent and an obstruction to objective reflection, but Shusterman (2005: 154) goes as far as describing the Cartesian dualistic view regarding the body as a “torturous prison of deception, temptation, and pain”. The view here is that the mute body’s chaotic impulses are in dire need of governance by the organised and structurally sound mind, and the mind is the exclusively reliable and sole provider of truth and purpose (Barratt, 2010: 16-17; Forgasz, 2015: 118). The mind, here, is an everlasting substance with ethereal sovereignty (Hunter, 2013: 165). Bordo explains:

That which is not-body is the highest, the best, the noblest, the closest to God; that which is body is the albatross, the heavy drag on self-realisation...*the body* is the negative term...whatever it may be: distraction from knowledge, seduction away from God, capitulation to sexual desire, violence or aggression, failure of will, even death (Bordo, 1993: 5, emphasis in original).

This dichotomy between the mind and body is traceable to the teachings of Plato and, as has been stated, more recently to those of Descartes (Forgasz, 2015: 118). In this approach, the body is not only treated as separate to the cognitive self, but is completely disregarded as a source of self, learning and knowledge (including the soul, mind, spirit, will, creativity, freedom) and can be described as a superfluous object or tool made out of material matter, with the purpose of being a reflexive and responsive mechanism, and in its mortality becomes distracting to the mind and its controlling abilities (Bordo, 1993: 5; Budgeon, 2003: 36; Hunter, 2013: 165; Nguyen & Larson, 2015: 337; Wagner & Shahjahan, 2015: 246). Forgasz (2015: 118) indicates that this is due to the notion that the mind is equivalent to the soul, diminishing the body to the demonised concepts of inconsistency in desire, instinct, sin and uncontrolled behaviour. The implication of this school of thought is that, for example, the embodiment of subjectivities merely contaminate the “holy grain of objective [mental] knowledge” (ibid.: 118). Subsection 3.2.1., should be viewed for a discussion on subjectivity. Mental processes

(thoughts, imagination, memories, ideas and so forth) are believed to take place outside of the body, in a perfected transcendental realm contrasting that of the tainted corporeal realm (Hunter, 2013: 155-166; Lončarić, 2017: 45). Some scholars go as far as declaring the body invisible in Cartesian Dualism (Wagner & Shahjahan, 2015: 244): “Accordingly this ‘I’, that is to say, the Soul by which I am what I am, is entirely distinct from the body and is even easier to know than the body; and would not stop being everything it is, even if the body were not to exist” (Descartes, 2006: 29). These conceptual, and arguably abstract, frameworks have had a lasting impact on a variety of practical environments and applications.

As a result of Cartesian dualism, Western²⁰ education often favours disembodied theory, mental capacity and cognitive knowledge-retention over practically implemented and embodied teaching (Forgasz, 2015: 116; Porges, 2017: 35). Hunter (2013: 166) notes the remnants of Cartesian dualism in our daily speech with the use of phrases, such as using “the mind’s eye”, “having a good head on one’s shoulders”, asking “where are we headed” or referring to ideas that “cross one’s mind”. She emphasises that generally, individuals often view memories, experiences, ideas, images and imagination in the head as opposed to the entire body. Lawrence (2012a: 1) notes that in traditional education learners and students are still expected to “check our [sic] bodies at the door” and focus exclusively on cognitive knowing. This binary vision of the mind and body has influenced not only scholarly thinking and traditional education, but also the sciences and cybernetics. I conclude this section, emphasising Descartes’s (1985: 474) perspective, as he refers to the mind as the internal source of being, self and connection: “[I am] certain that I can have no knowledge of what is outside me except by means of the ideas I have within me”.

Subscribing to the Cartesian perspective strongly contributes to and elevates the potential dissonance experienced by the performer. Disregarding the body as a source of information and experience, diminishing the value of the senses, minimising impulse and the subject, devaluing the importance of subjectivity and placing sovereignty strictly on the mind,

²⁰ Here, the term ‘Western’ refers to the geographic, socio-cultural and politico-historical paradigms originating from Europe, the United States of America and other European settler societies, such as Canada and Australia (Daly, 2014: xix).

undermines the multimodal totality of the human being. Therefore, my focus is on an approach that strongly condemns and abandons dualism of any sort that deems the body as a secondary, disembodied, predetermined, sealed and unrelated prosthetic entity or object, subservient to the governing mind (Garrett-Brown, 2013: 25; Lawrence, 2012a: 1; Lončarić, 2017: 47; Zarrilli, 2004: 655). The body and mind are acknowledged as ever present and interweaved entities: The bodymind (Anderson, 2001: 95; Wagner & Shahjahan, 2015: 244).

2.3. BODYMIND

*Je me sens donc je suis*²¹ - I act and feel, therefore I am (Panksepp, 2003: 203; Porges, 2017: 35).

Embodiment offers a counter-force to the perceptions of Cartesian dualism (Roodenburg, 2004: 215) and celebrates the bodymind as a holistic organism which encompasses, equalises, balances and synthesises the body, mind²² and environment. It furthermore, seeks to integrate functions such as action, gesture, cognition, thought, emotion, perception, physicality and expression (Carman, 2005: 68; Bower & Gallagher, 2013: 111-112; Dowling, 2013: 125; Hunter, 2013: 167). The bodymind can be defined as a coalescence that is multi-layered and multimodal, including the recognition and integration of several systems including the “biochemical, genetic, respiratory, muscular, cardiovascular, circulatory and reproductive, alongside a fleshy integration of psychological, social [political] and cultural shaping” (Allegranti, 2015: 2). Bodymindedness is thus a concept of being and an understanding of self that unifies the latter list, as well as the body, the pre-reflectivity of lived experience (‘I’), reflective consciousness (‘me’), cognition and the external and internal environments (Hope, 2013: 140). See section 3.2. for a comprehensive discussion on these

²¹ In French, the usage of the term ‘feel’ as a reflexive verb emphasises the notion that feeling resides inside the individual. This meaning should be added to the English meaning of the term ‘to feel’ as an ambiguous term that signifies sensory feelings associated with the physical touch of something in the external environment or the subjective experience an individual may associate with an emotional response (Porges, 2017: 36).

²² Hunter further defines the mind as factors that manifest through neural mechanisms, such as images, imagination, recollection, sensations, thoughts and so forth.

concepts. Allegranti (2015: 2) defines embodiment as the notion of “being in” the body and understanding the bodymind through the simultaneous integration of biological, psychological and psychosocial approaches. The emphasis here is on the body and mind as equally interweaved participants in the process of analysis, in which the body and mind are like the palm and the back of the hand: hierarchy is dismantled and the separation is invisible in practice (Marshall, 2008: 20-21; Fonow & Cook 2005: 2216).

The different parts of the human body and the human as a conscious being are not separate, but are enveloped and consumed in and into one another (Garrett-Brown, 2013: 25; Mauss, 1973: 315; Merleau-Ponty, 1962: 98). Dualistic human beings, with thought, mind, meaning and conceptual systems excluded from the body, or separated into distinct ontological categories or hierarchical orders in which the psychical is elevated above the physical, do not exist (Bogdanov, 2016: 137; Johnson, 2007: xii; Lakoff & Johnson, 1999: 6; Munro, 2018: 6; Stolz, 2015: 478; Taylor, 2005: 27). In embodiment, the body is not a screen between human beings and the world (Gallagher & Zahavi, 2008: 137). Bodies are not static and superficial robotic objects situated on the world-map to incidentally interact on a surface-to-surface level (Budgeon, 2003: 36; Zarrilli, 2004: 654). The body is not a source of binary materiality with its main objective to transport our minds and brain matter (Blakeslee & Blakeslee, 2007: 29; Wagner & Shahjahan, 2015: 244). Neither is the body a material container and the mind an ethereal item placed within it (Fesmire, 2003: 9; Marlin-Bennett, 2013: 602). Human cognition and mind are not a computational or automaton plug-and-play system either, receiving meaningless data as input, reworking it according to a mathematical rule and generating the most effective output to relevant stimuli (Lakoff & Johnson, 1999: 6, 22; Stirling, 2000: 74). Finally, the body is not an object enabling the mind to recognise and identify the bearer of its ethereal sensations (Carman, 1999: 214). There is no dualist binary to collapse, not only due to the belief that dualism failed in practice and that nothing intelligent spurs from a bodyless mainframe, but the notion that such dualism and the disembodied consciousness never really existed within the human being in real life (Blakeslee & Blakeslee, 2007: 29; St. Pierre, 2015: 142).

In philosophy, as well as in neuroscience, neurophenomenology and related fields, the interrelationship between body and mind, as well as world and experience, has been established by Merleau-Ponty's notion of "intertwining" or "chiasm" of the body, world and experience. The recognition of the relationship between the body and its environment, as well as the fundamental interrelatedness between the motor responses, sensitivity and perception, offers an antidote to Cartesian dualistic thinking (Carman, 2005: 53; Merleau-Ponty, 1968: 127). It is imperative, in embodiment approaches, that learning, knowledge, meaning, wisdom, emotion and experience are not exclusive to the mind, but that the body is integrated into these functions and acknowledged as a similarly vital source thereof (Fonow & Cook, 2005: 2215; Lawrence, 2012a: 1; Munro & Coetzee, 2007: 100; Nguyen & Larson, 2015: 334; Poynor, 2009: 122; Wrathall, 2005: 113). Within embodiment, the brain (as complex body part), mind²³ and psyche is "just a part (albeit a crucial and special part) of a spatially and temporarily extended process" (Clark, 1998: 271), which is intertwined and integrated (not elevated or authoritarian) with the physical human body (Bogdanov, 2016: 135; Grand, 2013: 21).

Damasio (1994: 118) pertinently states that "the mind is embodied in the full sense of the word, not just embrained". This is validated, since thought and physical action operates through a multitude of the same neural pathways and because thought is shaped by physical experiences and being-in-the-body (Kemp, 2012: xv). Within embodiment approaches, the dominating physical mind is erroneous; brain-centred theories pin-pointing cognitive function within the brain organ are disqualified and replaced with a body-mind-environment system (Anderson, 2001: 96; Kiverstein & Miller, 2015: 9). The head is acknowledged as the vessel for the brain, but the entire body is acknowledged as the mind: a bodymind (Hunter, 2013: 166). Although the brain is not the sole executive, the brain is acknowledged as a cardinal organ with pertinence in, amongst other things, cognitive perception, mental capacity, facilitating bodily action and receiving and interpreting information, yet, "the brain is because of the

²³ Munro and Coetzee (2007: 100) establish the mind and brain as one inseparable entity. For the purposes of analysis, they define the brain as the "physical, anatomical, mechanical functioning of an organism and the site of mental activities situated within and, interacting with, the physical body" and the mind (which is the brain) represents an inner faculty.

body” (Munro, 2018: 6). Furthermore, Lakoff and Johnson (1999: 14) state that reason is encapsulated in the details of embodiment because the “same neural cognitive mechanisms that allow us to perceive and move around also create our conceptual systems and modes of reason.”

The pursuit of a rational, quantifiable and measurable cognition and organ-based source of knowledge, grossly truncates the human organism. Perception, physical sensations, emotions and the bodymind constitutes an embodied knowledge that far exceeds the one dimensional capacity of a dualistic view (Hubard, cited in Rachel Forgasz, 2015: 119). The body is always present and operative in every emotion, perception and action which, in turn, shapes human perspectives and the unique and individual points of departure when translating and interacting with the world (Sartre, 1956: 326). Therefore, cognitive, emotional and related processes eventualise in the entire living body and resultantly, psychological processes are increasingly better comprehended through a holistic body-mind-environment system (Kiverstein & Miller, 2015: 1-2). The Cartesian linear and hierarchical sense-think-act model is reinterpreted as an oscillating feedback process in which responses are generated by the bodyminded organism in its entirety in relationship with the internal and external environments, enabling reactive and generative information and connectivity to be processed by the formulation of neural dispositions or thought (Hunter, 2013: 167).

The bodymind forms and informs self: “subjective imaginative experience, our sense of ourselves, our thought, our mind, is inextricably bound to brain and body” (Macintyre & Buck, 2008: 324). Olesen (1992: 214) adequately describes that the bodymind “provides for the self ways in which self experiences self”. Owing to embodiment, the self is substantive and the bodyminded self exhibits intelligence (Bosnak, 2007: 106). The multimodality of self and the multiple presence or presences of the individual within the internal and external environments is due to the concept of embodiment and the bodymind (Munro: 2018: 5). The bodymind is therefore an unwavering resource, yet continuously shifting through a living process (Leder, 1990: 30). Moreover, it is the foundation for the development and understanding of the self. Embodiment is multimodal in the sense that the bodymind has the ability to simultaneously process bodies, faces, gestures, words, sounds, images, experiences,

environment, other modalities, and so forth, to form a multimodal, multidimensional and complex self. The multimodal function strengthens the concept of the previously mentioned holistic body-mind-environment (Forgasz, 2015: 116). The body is intertwined with the entire sense of self, a self which uninterruptedly and without ceasing, senses through the body (Olesen, 1992: 207). This constitutes the recognition of 'my' body (not 'a' or 'the') that belongs to the individual and forms a part of the individual 'my' and being-in-the-world (Zarrilli, 2004: 655). Grand (2013: 21) pertinently states: "we actually *are* our bodies" (emphasis in original).

Within embodiment approaches, the body is perceived to contain wisdom, intelligence and knowledge (Lawrence, 2012a: 1). Therefore, bodily knowledge and the understanding of embodiment theories are imperative towards the understanding of behaviour, discomforts and cognitive function (Bosnak, 2007: 106). Bosnak posits that amongst some of the functions included in the reception and perception of the physical human body are sense-perception, emotional responsiveness, memory, intuition, and imagination. Gallagher and Zahavi (2008: 148) concur that expression, bodily behaviour and action are vital to various forms of consciousness. They continue that behaviour and mental states integrate with the bodymind and are realised and understood in the body's expression thereof. Lakoff and Johnson (1999: 17) aver that "[o]ur sense of what is real begins with and depends crucially on our bodies, especially our sensorimotor apparatus, which enables us to perceive, move, and manipulate, and the detailed structures of our brains, which have been shaped by both evolution and experience".

As a result of a bodyminded approach, somatic psychology and bodymind therapy have found prominence in healing practices (Barratt, 2010: 21). Somatic psychology emphasises the body and the embodiment of lived experiences as the organising foundation of all human experience and experiencing potential. Bodymind therapy emphasises body-wisdom and the soma as a knowledgeable source of guidance toward healing through the body (ibid.: 21). See section 5.2. for a discussion on body-wisdom in embodiment. The important focus of these, as well as other related approaches is the emphasis on not the body as object or an approach that is *about* the body but rather, a subject orientated emphasis *of* the body. Examples of approaches *about* the body are psychosomatic treatments and sports psychology. Although

these approaches and treatments are relevant, they do not ascribe to a bodyminded approach. Bodyminded approaches to healing promote and disclose the hardship or distress within the bodymind's functioning as "the voice of our bodymind expressing its suffering" (ibid.: 51). This might be an imperative statement in the investigation of discomfort, unease and anxiety caused by performance-restricting actor-character dissonance. In service of this notion, the following section aims at defining the object and subject bodies and introducing the concept of the lived body.

2.3.1. The lived body

The body is, the body speaks, the body does, the body knows (Forgasz, 2015: 120).

Embodiment can be divided into two separate, yet intertwined and irreducible (Budgeon, 2003: 36) strands: (1) the body as object and (2) the lived body as subject (Gallagher & Zahavi, 2008: 136-137). This study focuses on the latter perspective. Munro (2018: 9) refers to the intertwined nature of these two categories as "holistic integration," claiming that the presence of these bodies is simultaneous. The (1) objective body refers to the neurological, physiological and anatomical perspectives of the human body, subjecting the body to biological analysis and medical dissecting, intervention and alteration (Allegranti, 2015: 86; Sekomoto, 2012: 232). This perspective perceives the body as an object, resembling a machine or robot. The object body separates individual bodies on a biological basis and allows individual identities by identifying with the contours of different bodies as objects as reflected by the mirror and observed by those in the interpersonal space (Anderson, 2001: 95; Bosnak, 2007: 32). Refer to Leder's surface and recessive bodies in section 2.4.1. and 2.4.2. This identity is projected into a singular body image and induces stability towards the individual's physical sense of self (Bosnak, 2007: 32). With reference to section 2.2., singling out the object body might have granted a premise for the notion of Cartesian dualism. Within embodiment theories, the object body is not the sole and unitary facilitator of bodiedness.

From a phenomenological perspective, (2) the lived body refers to the body, as subject, as a sensorimotor, living entity observing, translating, remembering, structuring and participating in lived experiences: a living, intelligent and interactive physical body (Gallagher & Zahavi,

2008: 136-137). This introduces a much deeper sense of self and an embodied sense of identity or subject formation. Zarrilli (2004: 655) simplifies this notion by claiming that the body can either be referred to as *the/a* body (object) or *my/your* body (subject) whereas Fraleigh (quoted in Burnidge, 2012: 45) indicates that “the body-object can be known, in the sense that the body itself can become the object of our attention, but the body-subject can only be lived”. Allegranti (2015: 80) personalises these two perspectives through emphasising the difference between “I have” a body (object) and “I am” a body (subject). Furthermore, Husserl utilises the German compound term *leibkörper*, signifying the lived (*leib*) and observed (*körper*) aspects of the body, to imply that different ontological entities do not exist, but rather different loci. Both Husserl and Merleau-Ponty concur that an interwoven oscillation between the experiences of the *leib* (subject) and *körper* (object) results in a simultaneous double sensation of experience and being (Zlatev & Blomberg, 2016: 186). Olesen (1992: 215) indicates that the body is not an abstract set of scientific terms for the subjective experiencer, but that internally and externally constructed experiences, and the meaning derived from it, results in the lived body (she alternatively utilises the term “social body”). Experiencing the bodymind as continually occurring, results in the experience of both feeling and meaning.

The body here, is a living, perceiving and thinking organism. Merleau-Ponty (1962: 239) insists that “we shall need to reawaken our experience of the world as it appears to us in so far as we are in the world through our body, and in so far as we perceive the world with our body”²⁴. Barratt (2010: 91) concurs that experience and specifically the experience of being present is essentially a bodily occurrence. This notion unlocks the idea that body does not project the self as a materialised object, “but as an event” (Budgeon, 2003: 36). Marshall (2008, vii) explains that the subject body, as the “sole mediator of human experience”, participates in body-world connection through a multi-directional processes in which the bodymind is central to the exchange:

- Information regarding the external environment is received through the body’s sense organs, consisting of the eyes (sight), ears (hearing), skin (touch), nose (smell) and

²⁴ More on this notion in the following section, section 2.3.2.: Being-in-the-world.

tongue (taste). The bodymind is webbed in a bombardment of sense-information (Suchy, 2011: 45).

- The information received reaches the internal environment (alternatively termed the 'inner landscape').
- The internal environment fosters thoughts, dreams, feelings, opinions, reactions, memories and so forth.
- These reactions toward the external environment manifest into verbal and non-verbal action, motion, gesture, movement, speech, words and phrases. Respectively, the individual's experience of movement and gestural routines shape the manner in which he/she thinks and feels, and vice versa (Edinburgh, 2013: 116).

Human beings experience in and through the body and therefore, active responses constantly reference lived- and embodied experiences (Zarrilli, 2004: 665). Refer to section 3.2. for a discussion on lived experience. This is based on Merleau-Ponty's (1964: passim) notion of the lived body's chiasmic (braided, intertwined, criss-crossed) relation to the world and experience. Within this context, the body is primordially a constructive partner in the 'I': "it is a permanent primordial horizon of all my experience" (Carman, 1999: 214, 224). Experience captured within the body constitutes a way of bodily knowing (Freiler, 2008: 40) and introduces the lived body as the locus of perception and therefore, ultimately defining what and who individuals perceive themselves to be (Anderson, 2001: 95). The body is embedded in every experience and every changing and dynamic moment; thus, the lived body's ontological relation can be defined through richness, ambiguity and multidimensionality (Shotter, 2011: 440; Shobchack, 2004: 182). The lived body can be considered a process (Budgeon, 2003: 47). Foster (1995: 15) concurs that each individual possesses a body which writes, but is also written upon, or as Fausto-Sterling (2000: 20) explains: "As we grow and develop, we literally, not just 'discursively' (that is, through language and cultural practices), construct our bodies, incorporating experience into our very flesh". This directly links to Merleau-Ponty's concept of embodiment of lived experiences or, alternatively termed, the enfleshment of the individual's autobiographical experiences.

The somatic memorisation of kinaesthetic sensations comprise what Varela (1992: 333) terms, the “embodied history of the subject”; alternatively, the lived body. Lived experiences are concrete, have permanence and are necessarily tied to the embodied self; the body is intertwined with experience (Bosnak, 2007: 32; Deleuze & Guattari, 1994: 178; Nussbaum, 1990: 75). Merleau-Ponty defines the lived body as “an experienced phenomenon...in the immediacy of its lived concreteness” (Schrag in Zarrilli, 2004: 655). Lived physical experiences are not merely dependent on the nervous system but are necessarily and unquestionably interdependent, with the entire body as a motor-sensory and bodyminded entity (Bogdanov, 2016: 162). Anderson (2001: 88) concurs that every act amalgamates with the lived body, which is infused by a myriad of past and present sensations and resultantly infuses meaning into action. Examples include blowing a shofar in which the lips are not solely responsible for the experience of blowing; sex in which penetration does not constitute sensuality; and a love or hate letter in which ink on a page does not equal romanticism or anger. All these examples inevitably need a world of sensory, lived experiences, situatedness, past sensual history and indulgence in the sensual present. The multisensorial and synesthetic quality of experiences is engraved into the lived body.

The ability to perceive the external environment and to relate to the outer world and information or stimuli originating outside of the body, through the externally directed five senses is termed - exteroception (Blakeslee & Blakeslee, 2007: 404; Johnston & Olson, 2015: 157; Leder, 1990: 39; Stirling, 2000: 63). Experience is directly proportionate to the individual’s exteroceptive ability (Dawson, 2013: 208). Nguyen and Larson (2015: 332) unpack Dewey’s writings concerning the active role of the sensory experience in knowledge development and state that the senses do not merely convey knowledge to the mind, but purposefully feel and internalise knowledge and experience into the bodymind’s sensory memory. Proprioception is described as an internal sense and measure of balance, position, body positioning, muscular tension, weight, the location and placement of body parts in space and the manner in which they are moving, provided by proprioceptors (nerve cells) in muscles, joints, tendons, cartilage, and the inner ear (Blakeslee & Blakeslee, 2007: 410; Leder, 1990: 39). Stirling (2000: 63-64) defines the conversion of sensory input into nerve impulses and action potential by receptors located in the skin, joints, muscles and tendons as

transduction. This necessarily results in the conveyance of somatosensory information to the central nervous system through neurons and directly relates to interoception. Interoception is the ability to read and interpret sensations and stimuli originating from the viscera and internal tissues of the body (Blakeslee & Blakeslee, 2007: 405; Cameron, 2001: 698; Johnston & Olson, 2015: 157; Leder, 1990: 39; Porges, 2017: 21; Stirling, 2000: 63). This includes vascular communication.

According to Barratt (2010: 121) bodily vascular communication does not only consist of the encompassing fluid channels conveying information, but the body also interacts with this information. Therefore, transduction does not merely convert sensory input and relay action potential to the central nervous system and the vascular system does not only transfer fluid and information, but the fluid and information affects the body as well. Furthermore, he states that cellular wisdom is widely accepted and that only 2% of the body's intelligence is to be found across synaptic connections. The remaining amount is to be found at the interface of cellular membranes. Body-wisdom, memories and knowledge are primordial in embodiment and the celebration of the bodymind is encoded in the human being's collagen, nerve fibre, muscles, sinew, cerebrospinal fluid and others (Anderson, 2001: 95; Barratt, 2010: 122).

Two of the functions that are necessarily dependent on the sensory apparatus within the body are the ability of an individual to sense the world or immediate environment, defined as "situatedness" or place (Dawson, 2013: 216), and the body's sensory perceptions that delimit, determine and shape emotional experiences (Friida, cited in Forgasz, 2015: 120). Through embodiment, the sensory apparatus within the body delimits emotional experiences and evokes feelings influencing like and dislike; comfort and discomfort; desire and fear; ease and unease; acceptance and oppression; and others, thus playing a major role in rational thought and decision making (Longhurst, Ho & Johnston, cited in Forgasz, 2015: 120). This theory is continued in the somatic marker hypothesis (Blakeslee & Blakeslee, 2007: 410), as will be discussed in section 4.3.2. Furthermore, the notion of bodyminded homeostasis is discussed in section 4.2. The body therefore, acts as a grounding agent, despite fluctuating displacement, and as a mediator, making sense and providing meaning to the self and

others/world through bodyminded sensations (Shobchack, 2004: 188). Blakeslee and Blakeslee (2007: 33) concur that sensation does not make sense except in reference to the embodied self. This is encapsulated in the notion, as Munro and Coetzee (2007: 102) indicate, that “sensory inputs structure the mind, and the mind cannot exist without manifestations of inner perceptions embodied”. The mind and body are innately shaped and informed by each other, the lived body forming through the awareness of embodied experience, thus resulting in a bodymind.

It is clear that the body is informational (Marlin-Bennett, 2013: 602). Acknowledging the bodymind and voice of embodied experiences are claimed to be the “ground of all sense-making” (Macintyre & Buck, 2008: 316). Listening to the bodymind and voice of embodied experiences diffuses the body as *res extensa* or an object for instrumental manipulation, resembling a predetermined shell, lacking in value and contribution. It reinstates the body as a subject and intelligent bodyminded entity with valuable contributions to the multi-layered and multimodal organism (Barratt, 2010: 175) and, as such, a sense of self. I reiterate, that through the prominence of the body in complex communication, the bodymind is actively interwoven with experiencing the self (Sekimoto, 2012: 232). Utilising these concepts in diffusing dissonance is imperative, allowing the actor to engage with the entirety of the embodied and experiencing being as it is woven into the world - the lived bodymind (Moran, 2000: 403).

2.3.2. Being-in-the-world

We may be flesh of the world, and the world is one huge body (Hope, 2013: 144).

On a primal level of significance, being-in-the-world is an account of embodied meaning and experiences, negotiated through the individual’s bodyminded existence and kinaesthetic awareness, derived from the interactions and transaction the individual makes with the world or space being inhabited (Johnson, 2007: xii; Taylor, 2005: 46). Merleau-Ponty (Carman, 2005: 68) clarifies that the bodyminded self, due to and as well as the world in which this embodied organism finds itself, can only be intelligible in consideration of and in light of each other:

“The body is our general medium for having a world” (Merleau-Ponty, 1962: 146). Being-in-the-world can thus be defined, not merely as being physically and spatially located and embedded in an external environment, but rather an intertwining and active engagement, existence and experience with the animate sensual world and its multiple entities (Anderson, 2001: 83, 95; Dawson, 2013: 216, 220). All information, from the internal and external environments, is perceived, filtered, organised and interpreted through the bodymind and, resultantly, yet not linearly, the individual engages, responds and replies to stimuli from these environments, through the bodymind (Grand, 2013: 21; Munro: 2018: 5).

Merleau-Ponty insists that the world and the bodymind are two sides of the exact same coin (Carman, 2005: 68). Lončarić (2017: 46-47; 48) describes this notion: “Our own body[mind] (*Le corps propre*) is in the world as the heart is in the organism; it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system...[t]he body is in the world, the world is in the body”. Merleau-Ponty claims that the self can alternatively be defined as the “flesh of the world” (Hope, 2013: 143). Barratt (2010: 91) posits that phenomenology, according to Merleau-Ponty, constitutes the “chiasmic flesh” to articulate intentionality and through the chiasm of the flesh establish possibilities regarding objects, subjects and language acquisition, as well as the establishment of concepts regarding the body, self and the external environment. Or, as Zarrilli (2004: 655) points out, encounters with the world are organised into a gestalt (organised whole). Moran (2000: 403) avers that the incarnate domain and relationship between the bodymind and the external environment, is an “interworld” (*l’intermonde*): “The world confronts our bodies as flesh meeting with flesh”. The body is not estranged nor alienated, but established and celebrated as a valued communicative bodyminded entity in which a constant delineation between the world and the self, ensures the individual’s essential basis of being-in-the-world (Barratt, 2010: 175; Hope, 2013: 140; Sobchack, 2004: 182): the bodymind primarily forms and shapes every aspect of being-in-the-world (Gallagher & Zahavi, 2008: 137; Shotter, 2011: 440).

The world is the lived body’s immediate external environment, and the immediate environment is the playground with which bodyminded interactions, multimodally on physical, sensory and perceptive levels, are consistent (Hope, 2013: 140). The bodyminded

individual is thus a simultaneous integration of the sensorimotor body, tactile-kinaesthetic explorations, pre-reflective and reflective mindedness, manifested in the perceptive bodymind as presented through the cultural-, relational-, historico- and social being. (Hope, 2013: 140; Nguyen & Larson, 2015: 342; Wagner & Shahjahan, 2015: 246). See section 3.4. for a discussion on interpersonal relationships and socialisation and section 4.5. for public accountability. As a result, the self is dependent on, performed, perceived, understood and defined through a being in, and an understanding of, the world. The realisation that the body is not a machine-like object and an instrument for the gratification of the mind, re-establishes the relationship the bodymind has with the space and world it inhabits (Sekimoto, 2012: 235).

According to Merleau-Ponty (Sekimoto, 2012: 235), the lived body is constantly and necessarily the body-in-space and therefore, he explains space not as a container, but rather as a source and construction of the sensory experiences of self. Through engaging in the world with sensory experiences, as well as the senses, the self becomes orientated in space and establishes a situated and sustained sense of self. Therefore, the exclusive manner in which to engage with the self, in and through the world (situatedness), is through embodiment (Dawson, 2013: 216). Anderson (2001: 88) concurs that the notion of embodiment and lived experiences instantly and inevitably acclimatises to the “sensual matrix” of the external environment or world: “we are viscerally and perceptually part and parcel of the world in which we live, attuned to its vicissitudes and nuances, and informed moment to moment and over the seasons of our lives by its sensuous enactments” (ibid.: 84). This perspective constitutes the only way the world can exist, and our only contact with the world is through physically being in it, since the lived body is simultaneously physical, as well as psychical (Gallagher, 1986: 166): “For human beings, the only realism is an embodied realism” (Lakoff & Johnson, 1999: 26). Merleau-Ponty illustrates:

For us to be able to conceive space²⁵, it is in the first place necessary that we should have been thrust into it by our body, and that it should have provided us with the first

²⁵ I acknowledge Foucault’s notion that space and power are interlinked: The bodymind is loaded, and so is space. Power relations assist in the shaping of the boundaries of a participatory space, defining what is (or is not) possible within a given space, the inclusion or exclusion of participants (identities, discourses and interests)

model of those transpositions, equivalents and identifications which make space into an objective system and allow our experience to be one of objects, opening out on and “in itself” (Merleau-Ponty, 1962: 142).

Embodiment celebrates the bodymind and its relation to the world and its intelligent dance *with*, not *in*, the world (Dawson, 2013: 11, 54). A person’s entire being, being interconnected with the world and the manifestation of human existence, is thus sculpted through and with the bodymind as medium consciously perceiving, connecting and interacting with the physical and tactile world (Carman, 2005: 68; Sekimoto, 2012: 235; Van Manen, 2016: 9). The bodymind is an experiencing phenomenon which is inextricably linked and intertwined with the world (as an extension of the lived bodymind) and communicates its subjective relationship with the world through perceptual physical gestures (Gallagher, 1986: 163; Lončarić, 2017: 47). Noland (2009: 2; 21) has penned significant writings regarding embodiment, gestures and kinaesthesia, stating that gesture is the “visible performance of a sensorimotor body that renders that body at once culturally legible (socially useful) and interoceptively available to itself”. She defines gestures as inscriptions or components of significant and operational bodily or anatomical units that interact according to specific practices as defined by a culture or related variables, such as gender, subcultures, class or gangs. The gestures themselves are thus sculpted by and represent the culture or variable to which it belongs. Gesturing acts as a signing system for the individual to effectively communicate, gain awareness of and conform to the immediate external environment through a series of predetermined coding structures. She insists that gesturing, as a phenomenon concerning the motor apparatus, necessarily relates to movement and kinaesthetic sensations.

Gesturing is thus a motor function relating to a series of body attitudes and the patterning thereof, infused with a variety of subjective, as well as cultural meanings and values (Bourdieu, 1977: 74). An example would be the culturally defined difference in the gestural manifestation of emotion within different socio-cultural groups (Merleau-Ponty, 2002: 219).

in the space and communicating who may define and shape the space (Gaventa, 2007: 214; Hickey & Mohan, 2004: 34; Macpherson, 2016: 402).

See section 3.4.1. for a discussion on the embodiment of socialisation. Mauss (1973: 289-290) for example, proposes that, amongst other things, laughter, tears, burial lamentations, as well as ritual phrases are equally reactions on a physiological level as they are gestures individuals conform to through cultural obligation. Noland (2009: 2) postulates that on a surface level, the body functions in communication and acts as an instrument in completing various tasks. Yet simultaneously, the body is measuring space, monitoring pressure, and monitoring friction, as well as adapting to weight shifts. These factors are kinaesthetic experiences noted by the body on a level that supersedes surface level bodily tasks. Kinaesthetic experiences are both produced by the embodiment of gestures, as well as directly affected by gesturing and the meanings conveyed through them. Gesturing, is therefore not only a communicative tool, but forms a significant part in how experiences, kinaesthetic or otherwise, form part of the embodied self within, and because of the external environment.

Some scholars debate that the external environment has such a pertinent contribution to the bodyminded cognition that an argument has been raised that the mind has leaked into the world (Dawson, 2013: 208). Blakeslee and Blakeslee (2007: 13) argue that the peripersonal space²⁶ can be defined as the invisible volume of space surrounding the bodymind and is not merely metaphorically a part of the individual, but is annexed to the limbs and body, “clothing you in it like an extended, ghostly skin”. The maps encoding the body are thus directly, personally and immediately connected to the maps in these enveloping points of space, mapping the potential for action and meaning; extending the self beyond the flesh and blending with the external environment. The peripersonal space is not static, but an elastic amoeba-like annexure that contracts and expands according to the individual’s needs and goals, morphing as the individual interacts with the external environment. This notion is especially tangible in situations where an external object or being becomes a part of an individual’s body; for example, the blind man’s stick; the hand of hearing individual’s earpieces; the smoker’s cigarette; the horse and human during a riding trip; making love with another individual, and so forth. Bodyminded annexes and the notion, that the mind is not contained in the skull, is defined by Dawson (2013: 231) as scaffolding (extending, adding or

²⁶ This is also described by Laban as the kinesphere (Adrian, 2008: 47).

inserting external objects). The mind is therefore not excluded from the world, but becomes a part of it, as it is intertwined with the entire body, due to this scaffolding.

Consciousness of the body is induced by means of the world and the bodymind. As Merleau-Ponty states, the bodymind is the “pivot” (2002: 94) and the “anchorage” (1962: 144) of the individual’s perception of the world: “Without my ‘lived body’ I cease to consciously experience the world” (Forgasz, 2015: 119; Stolz, 2015: 478). Dawson (2013: 208) explains that this anchorage is communicated through the lived body as an experiencing agent in its environment and its experiences of this environment. The environment is experienced through being in it, sensing it and accepting embodied information and knowledge regarding the environment into the bodyminded sense memory. The lived body as the bodymind being-in-the-world is thus an inter-sensory interweaving of the social, physical and the sensual (Hope, 2013: 141). Therefore, the external environment, embodied landscape, and human interactions, as well as lived experiences directly correlate, communicate with, shape and regulate the bodyminded, emotive, lived and habitual self (Deleuze & Guattari, 1994: 178; Gallagher & Zahavi, 2008: 138; Hope, 2013: 143; Van Manen, 2016: xiv). Drawing on Merleau-Ponty (1962: xii), I conclude this subsection: “Truth does not ‘inhabit’ only ‘the inner man²⁷,’ [mind] or more accurately, there is no inner man [governing mind], man is in the world [situatedness, being-in-the-world], and only in the world [embodied sensuous and lived experiences] does he know himself [bodyminded-self]”.

2.3.3. Summarising embodiment

The following table (Table 2.1) has been adapted from Dawson (2013: 403-404) to illustrate embodiment through summarising the differences between embodiment and Cartesian dualism.

²⁷ Throughout this thesis, the use of gender-specific terms, instead of a gender neutral and inclusive term, might originate from a direct quotation, as is the case here, and should be understood as referring to all genders, unless explicitly stated.

Table 2.1. Cartesian dualism vs. Embodiment

Description	Cartesian dualism	Embodiment
Mind	<ul style="list-style-type: none"> • Mind as physical symbol system • Mind as digital computer • Mind as planner • Mind as creator and manipulator of models of the world • Mind as sense-think-act processing • Mind governing body • Mind as ethereal 	<ul style="list-style-type: none"> • Mind as facilitator of action • Mind as emerging from situation and embodiment, or being-in-the-world • Mind as extending beyond the skull and into the world (leaking beyond the skull) - scaffolding • Mind as sense-act processing • Mind is equal to the body • Mind is embodied
Body	<ul style="list-style-type: none"> • Body as object • Body as prosthetic or 'hardware' • Body as subservient to the mind • Body-senses merely inform the mind of danger • Body as hindrance, obstructer and contaminator of the mind • Body fails through illness, age and death • Body can be discharged and the mind can function in any form of prosthetic silicone container 	<ul style="list-style-type: none"> • Body as subject • Body contains knowledge and intelligence • Body remembers (lived body) • Body-senses communicate and interact with the world • Body shapes and is shaped by the external environment • Body as a sense of self • Body as locus of experience • Bodymind
Formalism	<ul style="list-style-type: none"> • Symbolic logic 	<ul style="list-style-type: none"> • Dynamic systems theory

Description	Cartesian dualism	Embodiment
Interaction with the world	<ul style="list-style-type: none"> • Nativism • Naïve realism • Cognitive reality 	<ul style="list-style-type: none"> • Embodied interaction • Being-in-the-world • Situatedness
Embedded	<ul style="list-style-type: none"> • Symbol manipulation • Mathematic calculation 	<ul style="list-style-type: none"> • Acting on the animate world • Sensing the environments
Experience constitution	<ul style="list-style-type: none"> • Production system • Cognitive memory • Reasonable and impartial • 'Digital Computing' 	<ul style="list-style-type: none"> • Behaviour based • Lived body • Subjective • Occasionally irrational
Philosophers	<ul style="list-style-type: none"> • Hobbes • Descartes • Leibniz • Craik 	<ul style="list-style-type: none"> • Husserl • Dewey • Heidegger • Merleau-Ponty

Embodiment sculpts the bodymind through the notion that mind and body are integrated, which results in the rise of a multimodality of being manifested in and through the body and into the environment, creating mind and presenting a multimodal and multiple presence of being. Through this complexity of activity and systematic structure, the multimodality is an unwavering given, which results in a bodymind. A feedback loop forms in the systemic bodymind with itself, following specific patterns of interrelationship. Self is constituted through the intricacy of this interrelationship and its responses to an outer environment. An engagement forms within the self between the internal and external environment. This process results in a constant series of actions and events in the self, which are continually changing and subsequently result in a continuous process of emergence. Mindfulness, cognition, reflection and the self as an embodied entity with and through the environments, is determined through the functional bodymind in its operative practicality. The bodyminded being is embodied in every aspect of being, and in performance, there is no exception.

2.4. THE BODYMINDED ACTOR

Performance is a bodyminded practice that is oriented towards the bodymind's practical functions and therefore, the language of the bodymind is the sole source of communication through which acting/performing operates (Bourdieu, 1990: 52; Madhavan & Nair, 2013: 150). Bresler (2004: 9) confirms that within the performing arts, the body is the nucleus of any process of inquiry. The performing arts is therefore a rich and sufficient arena for researchers and practitioners to explore the definition and intricacies of embodiment. A shift occurs from the body in performance to the addition of the concept of the bodymind as performance (Coetzee & Munro, 2010: 10). Performance is viewed as "an art of body and an art grounded in body" (Sheppard, 2006: 7). Zinder (2002: 3) recognises that an untrained body in performing arts resembles an untuned musical instrument in which the sound is confusing, unpleasing and prevents the potential and intended melody from arising. Hunter (2013: 166) warns that any approach to acting that gives sole authority to either the body or the mind is dualistic in nature. Therefore, neither the body, nor the mind, should be singled out and resultantly, the emphasis here is placed on the bodyminded actor/performer.

Madhavan and Nair (2013: 150) explore performance as an embodied artform and indicate that performance connects various dimensions of the body, including the real and the unreal; the physical and symbolic; the objective and subjective; the fictive and narrative; and the verbal and gestural. They pursue the notion that it is crucial to note that during performance, the actor functions in a dual consciousness. Merleau-Ponty (1962: 230) confirms the concept of dual consciousness within phenomenology. Zarrilli (2004: 657) explains this embodied dual consciousness through dividing the actor's embodied modes of experience into four distinguishable "bodies". Two of them have been established by Leder and two additionally created by Zarrilli, as will be discussed in the proceeding subsections. Three of these bodies constitute the lived body: "the lived body as a gestalt is present as an intersecting, intertwining, chiasm of multiple bodies" (ibid.: 665).

The fourth body constitutes the dual, yet simultaneous, perceptually kinetic and visually symbolic performative body. The imperative notion in this context is not to lean too heavily

on either the first or second modes of consciousness or to neglect the lived body in the search for the seemingly divine fourth body. Rather, it is to acknowledge the embodied actor as simultaneously rooted in both reality and fantasy. The disappearance of the lived object body does not signify a 'lack of' as represented in linguistic discourse, but "a performance, therefore, is a *trance*-formative world, existing in between the 'double' appearance of the body - the biological body [first and second body] of the performer and the fictive representation of the body [fourth body] - within a single unit of somatic framework" (Madhavan & Nair, 2013: 150; emphasis in original). The performance mode (fourth body) is intersected and never separate from the lived/living body (first three bodies), as will be further explained in this section. Performance is a *trance*-formative world in which the actor's bodymind creates the illusion that the lived body disappears and *trans*-forms.

The illusion of *trans*-formity and the disappearance of the object body is just that – an illusion. Holistic integration does not faint at the sight of performance and the linguistic model of presence and absence diminishes the co-existence and dual-consciousness of multiple intersecting bodies in performance. The body, as object, is consistently connected to reality within the skeletal and muscular structures, which necessarily affect and include the body's rhythm, motor functions and complete corporeal schema. Simultaneously, the actor as embodied and subject being, is in a mode of escapism, surrealism and fantasy, in which the actor re-negotiates the terms regarding bodies, objects, time and space through the bodymind (Madhavan & Nair, 2013: 150). The performer, as an embodied vessel of the content of the performance, is always also his/her embodied self within the realism of the fantasy. See table 2.2., adapted from Zarrilli (2004: 657), for further explanation of the four bodies: (1) the surface body; (2) the recessive body; (3) the internal environment; and (4) the performance body. The following subsections lean heavily on the work of Zarrilli (2004), Leder (1990) and Lončarić (2017).

Table 2.2. The actor's embodied modes of experience

Description	First Body	Second Body	Third Body	Fourth Body
Body	Surface body (object body in contact with the external environment)	Recessive body (object body represented by the viscera)	aesthetic inner-bodymind (subject body and internal environment)	aesthetic 'outer' body (the 'body' constituted by actions/tasks in performance, i.e., the 'character' in drama, offered for the gaze of the audience)
Indicated as	Lived Body			Performance Body
Core idea	Sensorimotor	Visceral	Subtle	Fictive
Stance in relation to the world	Ecstatic	Recessive	Hidden/then ecstatic in practice	Once created as text then, through interpretation, imagination and embodiment becomes ecstatic or recessive
Fundamental direction	Outward	Inward	Once awakened outward/inward as dialectic	Once created as text, that to and from which one acts
Mode of perception	Exteroception (plus proprioception)	Interoception	Attentiveness to exteroception, proprioception, Interoception	'as if'
Mode of operation/ awareness	That from which I exist in the world	The inner depths	That through which I may heighten or cultivate my relationship to subtle modes of	That through which I 'appear' to act in a 'world'

Description	First Body	Second Body	Third Body	Fourth Body
			'interiority' and/or the 'world' [voluntary]	
Marked by	Flesh	Blood	Breath	Appearance

2.4.1. The first body (surface body)

With embodiment as the null-point, Leder (1990: 11) coins the (1) surface body (first body) as the ecstatic body, which relates to the outer layer of flesh and is ecstatic in relation to the world. This means that the surface body's senses open up to the world (exteroception); the expressiveness of the surface body allows observable interpersonal communication with other beings and it is through this surface body "where the self meets what is other than self" (ibid.: 11). The first body is spatiotemporal (relating to both time and place) and relates to sensorimotor function (Anderson, 2001: 87). The first body often disappears from consciousness and seems to operate on autopilot in its interactions with the world, yet it is the encapsulation of corporeality, as well as the bodymind as a present and embodied entity, that grounds the self within the world (Lončarić, 2017: 49). The surface body employs proprioception to adjust the muscles, limbs and other related anatomy enabling motor functioning. The first body is therefore the physical surface laid open to the world, relating to the senses, sensorimotor function, motor function, motility, expression, exteroception and proprioception in an outward relation to the external environment (Leder, 1990: 36; Zarrilli, 2004: 656-658). It is Leder's belief that intersubjectivity cannot actualise in this manner through visceral connection, and therefore a separation between the two is needed.

2.4.2. The second body (recessive body)

The (2) recessive body (second body), according to Leder (1990: 66), also reported on by Lončarić (2017: 49), relates to the corporeal depths or an inner feeling, a deepness and a visceral awareness: "beneath the surface flesh, visible and tangible, lies a hidden vitality that

courses within me” (Leder, 1990: 66). Physically, this body is the internal organs and processes, which are crucial for the sustainment of life, enveloped by the surface body. Processes within the second body include the respiratory, cardiovascular and digestive systems, as well as sensations including hunger, breathlessness and an elevated heartbeat. The second body is a sensory experience and is predominantly unavailable to conscious awareness and command. Here, interoception is the primary mode of perception (ibid.: 36). Leder explains that interoception and exteroception are not equally multidimensional. This can be demonstrated in the following example: before swallowing an apple, the senses react accordingly, but once the apple enters the second body, it withdraws from the exteroceptive experience and the individual’s perception thereof is diminished. The viscera thus lacks the specificity and multidimensional sensory experience of the surface body and can metaphorically be represented by the image of ‘blood’.

2.4.3. The third body (aesthetic inner body)

In addition to the surface and recessive bodies, Zarrilli (2004: 661) added a third body to Leder’s concept, called the (3) aesthetic inner body. The inner body relates to the concept of the internal environment. This body, according to Zarrilli, is an extra-daily perception which necessarily includes the physical body to engage in an inner connection and experience through the bodymind. The connection is subtle and voluntary and engagement occurs through the body-in-mind and mind-in-body. Experience in the inner body gradually deepens and becomes subtler through the engagement with different levels of awareness. The exploration of the inner body is therefore an experience of awareness through the exploration and subtle awareness of the body. Lončarić (2017: 50) concurs that the third body is one of heightened perception which needs to be awakened through bodyminded activities (including yoga, martial arts, embodied acting and performing and so forth), and through this awakening, the third body constitutes the training of the bodymind in order to “steer itself within the world”. Zarrilli (2004: 661-662) posits that the inner bodymind or internal environment is not on the frontline of the body’s everyday survival and is therefore often hidden from the immediate awareness and experience. Pre-empting the argument made by Lončarić, he assures, through certain psychophysical explorations, that the inner environment

can be brought to the individual's awareness as the bodymind²⁸, and through bodymind practice the inner environment can be manifested inward or outward. This is what Zarrilli calls "refined self-presencing" (ibid: 661).

2.4.4. The fourth body (aesthetic outer body)

Zarrilli (2004: 665) further indicates that the actor adjusts the three abovementioned bodies, amalgamated as the lived body, to physically enact and embody the written or interpreted text in performance. The fourth body is the body of an actor in performance and necessarily engages and functions in relation to exteroception, proprioception, interoception and visceral functioning. According to Lončarić (2017: 50), the fourth body, or the (4) performance body, is a merging point between the actor's body and the character's body. She continues to state that the aesthetic outer body is the visual entity in which the fictive character is portrayed to the audience and through which the actor's *Le corps proper* (own body) embodies that of the character. Therefore, the actor engages in a dual consciousness, modulating the three bodies with their lived experiences, tendencies, restrictions, ambiguities and subjective perspectives, resulting in a performance in which the actor's body is simultaneously his/her own, as well as perceived as that of the character. Edinborough (2013: 120) concurs: "The performer's body is the fabric of his experience, his connection to the environment and to other people. To fail to recognise the body as a process is to lose contact with the present moment that derives and shapes performance". The body in performance, is unequivocally intertwined with the actor's three bodies, which form a gestalt, celebrating the ecstatic and recessive states of the lived body and its unique and subjective experiences (Boal, 1995: 5; Madhavan & Nair, 2013: 150). The actor can never escape the dynamic lived body: "None of the bodies is settled or absolute, but always in a constant state of ambiguity. Therefore, the actor's lived experience within the world of performance engages a constant dialectic between and among these four bodies" (Zarrilli, 2004: 665).

²⁸ Further discussion on the effect of psychophysical methods to bring the inner environment into awareness as an antidote to actor-character dichotomies is discussed in chapter 4.

2.4.5. Embodiment as an approach to acting

Garner (1994: 51) indicates that humans are “subject to ambiguity and oscillation. At the centre of this ambiguity is the tension between inside and outside.” This notion is confirmed by Munro (2018: 10-11), adding that experiences in both the internal and external environment necessarily manifests in the bodymind due to the fluid interweaving interactions between these environments and their simultaneous, yet not exclusive, sustainment of the multimodal bodymind. Many performance practitioners still refer to the psychological (mind) and physical (body) as two separate concepts, as based on the Cartesian dualism of cognition and body. In reality, the internal and external environments, the bodymind, as well as movement and thought form this constantly fluid interweaving interrelationship (Lončarić, 2017: 45-46). The internal environment cannot be separated from the external environment, nor the body from the mind (Kemp, 2012: xv), or the lived body from the performance body. This said, a change in focus toward the body can neglect the internal environment, when an overemphasis of the external first two bodies becomes the acting approach of choice (Burnidge, 2012: 39). Here, the emphasis is on the quest from the surface body (sensorimotor) and recessive body (visceral) towards the fictional (aesthetic outer body), through the conscious recognition of the oscillation between the internal (aesthetic inner body) and external environments (being-in-the-world): a bodyminded approach (Lončarić, 2017: 52).

Zarrilli (2004: 664-666) explains the importance of recognising the four bodies in performance and performance training. He states that it is important to note that in performance the bodymind is central to the process, as the actor depicts a set of actions, gestures and tasks. The audience merely perceives the fourth, aesthetic outer body, also described as the performance body of the actor, and experiences this fourth body as a certain character. For the actor, experiences are both created by representation through the fourth body, as viewed by the audience, and experiences of the self, founded through the lived body and the actor’s subjective being-in-the-world. The actor therefore, attempts to embody and inhabit an experiential field which is created and structured through the clues in the written text and the interpreted actions, gestures and mental models of the director and actor. This experiential field is embodied in relation to the conventions of the particular performance

and necessarily engages a multi-bodied process in which the actor expresses the performance to the body and from the body, employing exteroception, proprioception and interoception.

It is therefore pertinently stated that the scripted fictive construct with his/her fictive actions, gestures and mental models do not exist until the actor embodies them into the aesthetic outer body through a multi-bodied process, necessarily intertwining the three bodies that constitute the lived body (the surface, recessive and aesthetic inner bodies). Ultimately, the actor's lived experiences, the lived body's tendencies, ambiguities and habitual patternings, as well as the actor's subjectivities, are a constant intersecting and modulating presence in the embodiment of a character's interpreted actions, gestures and mental models. Williamson (2002: 156) reiterates this salient notion by stating: "Experiential life and physical life, acting impulses and physical impulses are all a part of this single relationship. Sensory contact, experience, and behaviour are all parts of one event occurring in one indivisible place, the actor's body[mind]." This solidifies the notion that subjective actor-character dissonance, as embodied in the actor's lived body, transcends into the fourth body. In performance, the intermingling nature of the four bodies are a gestalt that is constantly in a state of ambiguity and flux, to the optimal point where the breath/movement/experience of the actor is perceived as the breath/movement/experience of the fourth body or character (Lončarić, 2017: 50).

A multimodal, bodyminded being and the conscious celebration of the existence of a lived body and the integrated internal and external environments (Gallagher & Zahavi, 2008: 138), is therefore pivotal in the forming (and performing) of the fourth body. The actor's fourth body is engaged with and through the bodymind (Zarrilli, 2004: 666). The embodied actor should be aware of the relationship between the body and mind, the internal and external environments and the bodymind and (lived/subjective) experiences (Allegranti, 2015: 211). The manifestation of the internal environment into the external environment, and vice versa, introduces embodiment and the lived body as a source of bodyminded information and knowledge, accessing pedagogical experiences and explorations that are inaccessible to Cartesian perspectives in the arts (Ellsworth, 2005: 16).

As indicated previously, the lived bodymind (and therefore the performance body), is thus simultaneously connected and shaped by its environments and experiences, embodying and cultivating all related contours of socio-political, cultural-historical and symbolic contexts (Coetzee & Munro, 2010: 10). See section 3.4. for a discussion on social and cultural relationships and section 4.5. for public accountability. Through recognition thereof, the actor can engage bodymindedly with the aesthetic outer body and manage the illusionary disconnection between the lived body and the performance body. Through engaging with the presence of the fourth body as an extra-daily activity, rather than a quality, acknowledging the embodied nature of the performer's experience becomes the subtle enabler of adaptability, recovery and resilience in finding one's balance during the processes of reflection and shifting (Edinburgh, 2013: 121). To adequately experience and understand the self and engage in possibly challenging material, the actor must be an audience to the internal self in order to engage externally as a bodyminded performer (Kotarba, 1977: 261). These concepts strongly inform the bridging of actor-character dissonance (Haarhoff, 2018: 116).

2.5. CONCLUSION

Embodiment can be defined as the holistic integration of the object and subject body within the parameters indicating that the body and mind are equally interwoven in their pursuit of a fluid manifestation of both the internal and external environments of the bodymind. There is no hierarchy in which the body is subservient to the mind. The multimodal bodyminded being is an intelligent entity and is in constant interrelationship with its environment, leading to the term being-in-the-world. This term establishes that the world can be experienced only through the bodiedness of the being, interacting and interweaving its consciousness with the dynamic world in which it finds itself. The embodied nature of the human being leads to multimodality and a multi-layered, complexly conscious being. The actor, as an embodied being is unwaveringly embodied through the act of performance. Under no circumstances can the actor be disembodied in the pursuit of characterisation or during the *trans*-formative nature of performance. The performance body is desperately dependent on the lived body as the vessel of storytelling.

In the case of a dualistic approach to acting, the dissonances formed in the internal environment might be suppressed, which in turn manifest in the external environment as anxiety, unease and discomfort. Neither the muting of the internal environment, nor the muting of the external environment ceases the inherent integration of the internal and the external. Nevertheless, it might elevate anxieties through the suppression of the embodied understanding and manifestation of possible performance-restricting dissonances. The image that comes to mind is not releasing a pressure cooker, even though the pressure is building up, suppressing the need for release as a short-term solution, but with long-term effects. This disharmony, in turn, creates a separation between the lived body and the performance body and might jerk the actor out of the 'as if' world of the performance or diminish longevity through the negative symptoms of suppression. Accordingly, I focus on a bodyminded approach. This discussion is continued in chapter four.

The embodied problem arises when the lived body blocks the actor from pursuing the 'as if' performance body due to possible performance-restricting dissonance. It is thus proved that the aesthetic outer body cannot be disembodied or disconnected from the lived body and all its dimensions. The lived body is always present, whether it is onstage or offstage. It has been established that the dissonance between the lived body and the performance body occurs due to the embodiment of subjective mental models that might prevent the actor from entering/staying in the fictional world of the performance. This may be due to possible performance-restricting hindrances which prevent the depiction of certain actions, gestures and/or behaviours. The embodied actor as the basis of all shifting will be discussed in chapter five. In the following chapter further discussion on the forming and embodiment of mental models, subjectivity, embodied socialisation and moral coding will follow, in order to investigate some of the possible origins of these perceived dissonances.

CHAPTER 3

FORMING HABITUAL PATTERNS

3.1. INTRODUCTION

What is “learned by the body” is not something one has, like knowledge that can be brandished, but something that one is (Bourdieu, 1984: 88).

The purpose of this chapter is to investigate the development of habitual patterning as part of subject formation, leading to performance-restricting behaviours through subjective lived experiences. The relevance of this chapter is that each actor brings a unique array of pre-defined habitual identifications; mental models; concepts of self; pre-reflexive lived experiences; socio-culturally tainted and embodied habitual patterning; response filtering; emotional precursors; and anxieties and avoidance impulses into the audition space, rehearsal room or contract negotiations. These affect the individual’s subjective interpretation and understanding of the fictional and imagined world of the text (Hope, 2013: 141). Crossley (2001: 93) states: “[i]f our present actions are shaped by habits it is only because our previous actions have given rise to those habits; and insofar as our present actions mutate into new patterns they can give rise to new habits which will shape our future actions”. In order to recognise and celebrate personal uniqueness, it is imperative to acknowledge the individual’s embodied habitual patterning; perceptual consciousness; mental models, and subjective lived experiences. These modalities can either form an inhibiting force, maintaining actor-character dissonance, or become an effective source in enabling embodied shifting.

Chapters three and four inform each other. In this chapter, I discuss three major ideas related to the formation of personal uniqueness, individually shaped ‘truths’ and subjective habitual behaviour. This is followed by three performance-restricting concepts (in service of self-preservation through bodyminded homeostasis) in chapter four. First, I engage with the notions of lived experience and the subjective and intersubjective nature of the first-person

experiencer (internalised experiences). These notions are intertwined with approach and avoidance impulses and motivators as, collectively, the first performance-restricting concept. This is followed by a discussion on the development of embodied mental models, which leads towards the second performance-restrictor, namely cognitive dissonance (cognitive processes). I approach the humanly congruent needs of interdependency and embodied socialisation²⁹ through intersubjectivities, while acknowledging mental models and the perception of self as a product of socio-cultural paradigms, interpersonal habitual patterns and other related symbolic constructions (external experiences) (Sekimoto, 2012: 227). The final performance-restricting concept discussed in chapter four, is ‘moral coding’: beliefs and values as a socio-cultural phenomenon. I argue that the inner environment actualises through the realisation of embodied cognitive processes and is consistently in relation to the external environment/experiences. These three concepts are completely interrelated and thus interweave to form and inform this series of performance restrictors. See figure 3.1., on the following page, for an illustration thereof.

Before delving further into the chapter, it is crucial to clarify the notion of habitual patterning *per se*. Human beings are situated within a universe engrossed with patterns, such as art, science, biology and astronomy. Inherent in the process of sensemaking of the world, humans are pattern-recognising and pattern-forming beings (Abbott & Wilson, 2015: 58; Henriksen, Cain & Mishra, 2014: 4). *Habitus* in Latin, or *hexis* in Greek, translates to the verb ‘to have’ or ‘to hold’, broadly defining habit as the manner one has or holds oneself (Carlisle & Sinclair, 2008: 5). Habitual patterning is an ever-present, transposable disposition, the know-how or active residue that forms through the repeated embodied³⁰ performance of specific behaviour and the integration and sedimentation of lived experiences and procedural memories. This is programmed to activate relatively automatically beneath the threshold of consciousness within similar or typical future encounters (Adams, 2013: 70; Baron & Branscombe, 2012: 432; Carlisle & Sinclair, 2008: 5; Crossley, 2001: 93; Henriksen *et al.*, 2014:

²⁹ Socialisation and culture are defined in section 3.4.

³⁰ Ravaissou (2008: 49) emphasises embodiment in the forming of habitual patterning: “Prolonged or repeated movement becomes gradually easier, quicker and more assured. Perception, which is linked to movement, similarly becomes clearer, swifter and more certain”.

4; Malabou, 2008: viii; Roodenburg, 2004: 218; Shah, 2017: 192). Habitual patterning forms the pre-reflective³¹ grasp of behaviour organisation, meaning and principles contained in an isolated situation. In addition, it is the relevant embodied practical understanding and knowledge to act competently and purposively, and in some cases with improvisation, within the parameters of these principles, whether a situation is foreign or familiar (Crossley, 2001: 127).

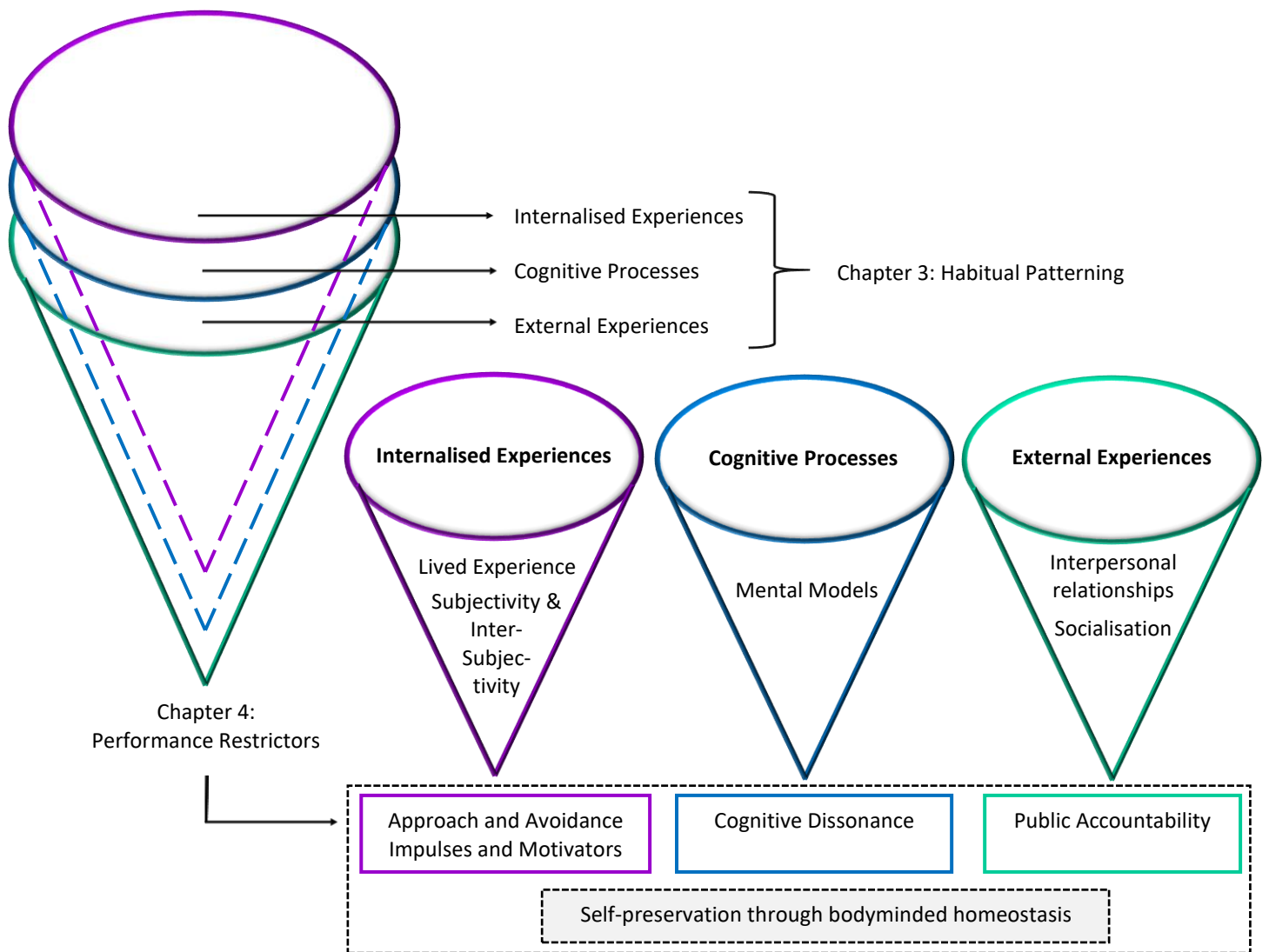


Figure 3.1. Outline of chapters three and four

³¹ Pre-reflectivity will be discussed in section 3.2.

Munro (2018: 11) clarifies that the patternmaking needs of the embodied being, result in a continuous and repetitive interaction between the internal and external environments and over a prolonged period, manifests through habitual patterning. These pattern making needs translate to the need to restore bodyminded homeostasis and ensure personal or species survival at some point in the individual's life-story (Henriksen *et al.*, 2014: 4; Munro, 2018: 11; Polatin, 2013: xiii). Further discussion on self-preservation through bodyminded homeostasis will ensue in section 4.2. Habitual patterning is embodied through both our own and others' lived experiences, derived directly through engagement or communication, or indirectly through mediums, such as the media (Abbott & Wilson, 2015: 58). Habitual patterning is a "moving support structure...You have been carried. And you carry and are carried by all that patterns you" (O'Gorman, 2013: 18, 20). As Crossley (2001: 129) states, habit is a "moving equilibrium" which alters and is alterable. Despite often forming unconsciously and outside the sphere of the active will, habitual patterning is not mechanical nor without intelligence (Bourdieu, 1984: 466; Shah, 2017: 194). Habitual patterning determines character; individual specificity; personal identification; social interaction; perception; emotion; action, and thought (Adams, 2013: 70; Crossley, 2001: 93). Bosnak (2007: 126) explains that personal identification³² is customarily, yet not undoubtedly, with the habitual body: "This, we learn from early on, is who we are. It is our habitual identification. We become so closely identified with it that we no longer know that the activity of identifying, and the habits of consciousness with which it is mixed, are two different elements."

Habitual patterning relates to identity. Onions (cited in Sekimoto, 2012: 229) explains that the term identity is derived from the Latin root word *identitās*, which indicates a sense of unity and sameness: "I am who I think [and experience, sense, perceive, feel] I am". In addition, the term identity also relates to the root word *identidem*, which can be defined as repeatedly or "over and over again [habitual patterning]". An aspect of identity and a coherent sense of self can therefore be described as a repeated awareness or reiterated sameness, or in other words, the embodied repetition and habitual patterning of "I am who I (and others) think [and

³² Bosnak (2007: 126) defines identifying as an unconscious psychological activity and identification, as its present embodiment.

experience, sense, perceive, feel] I am”³³ (ibid.: 229). Identity can subsequently be divided into two aspects of the self, named personal (personality and idiosyncrasy) and social (interpersonal and socio-cultural) identity (Baron & Branscombe, 2012: 114; Passer, Smith, Holt, Bremmer, Sutherland & Vliek, 2009: 608; Mynhardt, 2009: 17-18). The emphasis on these two aspects of self is interchangeable. A sense of identity, perception, relation, situatedness, action, values and the concept of reality are thus constantly shaped through the interplay between physical interaction, self-identification and socio-cultural presentation (belonging and opposition) (Hope, 2013: 140; Meehan, 2013: 48; Passer *et al.*, 2009: 18, 608). As a working definition, and in alliance with the aforementioned literature, habitual patterning is a subjective disposition formed through the often unconscious embodiment of repeated behaviours and interactions with the internal and external environments.

In order for any concept to form part of the individual’s identity, subjective experiences and embodied habitual patterning, these ideas cannot simply be proclaimed through symbolic representation, but have to be embodied through lived experiences, incorporated and ingrained into the lived body on a sustained basis (Sekimoto, 2012: 229). Budgeon (2003: 36) concurs that the continuous process of shaping self-identity is intrinsically bound with the bodymind: “The body[mind] is already the self. The self is already the body[mind]” (ibid.: 46). Therefore, in this chapter I continue with the notion that existence consistently presents itself and manifests as embodied (Bosnak, 2007: 106) and re-emphasise that the bodymind is the locus and pivot of all lived experiences, interaction and subjective world-views (Nguyen & Larson, 2015: 332; Shah, 2017: 191). The manner in which the actor consciously or unconsciously conducts themselves and takes action (lived experiences) in everyday life, affects the manner in which the individual functions (habitual lived body), and therefore the manner in which the actor performs (the ‘as if’ world) (Dowling, 2013: 123-124). The proceeding section defines and discusses lived experiences as a concept, bearing in mind that every aspect thereof affects, informs and becomes the bodymind in performance.

³³ Identity is situational: the individual’s sense of self is determined, amongst other things, by the context, individual differences and by the reactions of others (Mynhardt, 2009: 17-18).

3.2. LIVED EXPERIENCE

The purpose of this section is to introduce the bodyminded self as an experiencing agent and to emphasise the salience of lived experience in the shaping of habitual patterning and personal identity. Olesen (1992: 215) notes that the self as knower acts from a history of embodied lived experiences; some are private, some are interactive and many (as is often explored in the fictional dramatic environment) are emotional. Experience is dependent on consciousness; it is assumed that a rock³⁴ does not experience (Mandik, 2001: 180). It is thus safe to state that experiences are lived (Morris, 2017: 4). Lived experience takes primacy within the construction of meaning (Munro & Coetzee, 2007: 100). Lived experience can be defined, in its most basic form, as an intersubjectivity³⁵ between the experiencing subject and the experiences (Velásquez, 2011: 45; Lindseth & Norberg, 2004: 146). Lived experience is pre-reflexive³⁶ and thus manifests through a semi-immediate consciousness of subjective experiences (Dilthey, 1985: 16; Healey-Ogden & Austin, 2011: 87). Lived experience is subjective, with individual expressions being “rich in expressive symbolism or visual significance conveying important messages about a person’s internal experience, thoughts and feelings” (Morris, 2017: 3).

The composition of lived experiences is an interactive process between the individual’s internal and external environments, including the embodiment of spatiality, temporality, subjectivity and the bodyminded individual in their perceived historical, socio-cultural and economic context³⁷ (Abbott & Wilson, 2015: 32; Brown-Glaude, 2008: 113; Morris, 2017: 3; Rozmarin, 2009: 604; Sekimoto, 2012: 232, 239). Lived experiences are not truncated to transcendent or extraordinary experiences; the entirety of everyday life experiences and

³⁴ Note that the purpose of this statement is not to open debates regarding the perceptual and experiential abilities of fauna and flora, but to emphasise the importance of consciousness.

³⁵ Intersubjectivity will be defined in section 3.2.1.1.

³⁶ Pre-reflexivity is defined by Fuchs (2010: 270) as subliminal, embodied, interpersonal and situational.

³⁷ Abbott and Wilson (2015: 28) include that the embodiment of lived experiences, as the reality of the individual’s lived social history, is imperative in the notion of socio-cultural homeostasis, acting as a lived and experienced safe-guard, thus diminishing behaviour that elicits harm and ensures socialisation and optimal functioning within a given interpersonal context. This notion will be elaborated in section 3.4.

meaning derived from all encounters form part of lived experiences and the lived bodymind (Anderson, 2001: 88; Cordeau, 2009: 80). The forming of lived experience is continuous and dynamic throughout an individual's life and in the process of living, the individual continuously brings a history to the present that is informed by and further informs every single context, relationship, behaviour and attitude regarding environments, people, objects, situations and so forth (Abbott & Wilson, 2015: 22; Baron & Branscombe, 2012: 153; Reeve, 2013: 182). This frames present and future lived experiences. Furthermore, it may restrict knowledge and limit the individual's emotional and cognitive comprehension and perception of the present (Abbott & Wilson, 2015: 38, 190; Morris, 2017: 3). This phenomenon creates an account that explains "everyday human experience that is hidden from view, yet shows itself within the tensions of life" (Healey-Ogden & Austin, 2011: 86).

Lived experience enables the individual to consciously experience the subjective journey through life, or in this context, create an awareness of self through retrospective self-reflection (Anderson, 2001: 238; Velásquez, 2011: 45). This is attributed to an organic and self-generating subjective awareness of life, which in turn, is unaware of its own processes (Sekimoto, 2012: 238; Van Manen, 1990: 35). Mead (1962: 174)³⁸ and Crossley (2001: 147) attribute this to the individual's inability to directly and immediately grasp the 'I' exemplified through immediacy. By the time the lived experience has passed the pre-reflective stage and entered the reflective milieu, the 'I' (the self in the present) has changed into 'me' (the self-mirroring the immediate past)³⁹. This therefore, is a cat and mouse game or a chasing of one's shadow in which the present cannot be caught before it unveils as the immediate past (Crossley, 2001: 147; Merleau-Ponty, 1962: 69; Shah, 2017: 191; Shusterman, 2005: 147), forming a "structural nexus which preserves the past as a 'presence' in the present" (Dilthey, 1985: 16). James (1950: 608)⁴⁰ labels the presence of the 'me', or the memory of the immediate past, a "specious present" – a plausibly, yet misleadingly, genuine 'I'. This

³⁸ This source may seem dated; yet, it is viewed as seminal in the current discussion.

³⁹ Crossley (2001: 148) clarifies: "The I and the me manifest two distinct forms of temporality: the I embodies and repeats its history in the form of the habits; the me, by contrast, is constructed in the web of narrative discourse and imaginative representation which the I spins in its various reflexive activities and projects. And the two will by no means necessarily map neatly on to one another."

⁴⁰ This source is acknowledged as dated, yet is viewed as seminal in the current discussion.

deceptive present or pre-reflective sense-making is central to the forming and acknowledging of the self, identity and lived experiences, or in this context: 'me' (Sekimoto, 2012: 238). Merleau-Ponty further remarks on the pre-reflectiveness of lived experiences, validating my argument that each actor's current subjective and embodied objections are continuously engulfed in the flux of their unique lived experiences:

The fact that even our purest reflection appears to us as retrospective in time, and that our reflection on the flux is actually inserted into that flux shows that the most precise consciousness of which we are capable is always, as it were, affected by itself or given to itself, and that the word consciousness has no meaning independently of this duality (Merleau-Ponty, 1962: 426).

Lived experiences are thus pre-reflective and temporal and precede the contemplative rationalisation of action and content, amalgamating into a system of contextually related experiences, untangled and clarified through a process of reflection on its meaning (Dilthey, 1985: 16). Only within reflection can the experience ('I') be brought to awareness ('me'), comprehended and perceived with some degree of objectivity (Dilthey, 1985: 223; Mead, 1962: 174; Van Manen, 1990: 36; Van Manen, 2016: 10). Through employing the distancing quality of imagination, the individual is able to reflect on the 'me', in order to, through the human consciousness, find a grasp on the experience and gaze at it from a multitude of different angles (McLean & White, 2003: 254). The thinking, speaking, acting and existing 'I' is grounded through this process (Sekimoto, 2012: 229). Shusterman (2005: 175) insists that the pre-reflective nature of lived experiences should not be erected as a monument against the observation and celebration of lived experiences, but should be duly noted within the definition of the phenomenon. The focus here is rather on the individual as an experiencing agent, who feels, thinks and reflects in the search for meaning (Ortner, 2005: 33).

Structural nexus implies that lived experience comprises the entirety of an individual's life experiences, in which the immediate past connects to an ongoing set of lived units, motifs or contextually related experiences (Merleau-Ponty, 1962: 69; Shah, 2017: 191). These units are interconnected and related, like motifs in an *andante* performed by a symphony orchestra,

composed to be played as a never-seizing *legato* of experiences⁴¹ (Dilthey, 1985: 227; Gadamer, 1975: 60; Morris, 2017: 3; Van Manen: 1990: 36). This symphony, according to Sekimoto (2012: 239), includes negotiation and power struggles as an array of forces which “intersect to settle and unsettle our efforts to reiterate or resist what has been constituted as the ‘I’ who speaks, thinks, and acts in this world”. These various lived interactions enforce, challenge or change the individual’s habitual patterning. Not only does the bodyminded being embody the entirety of lived history which remains fluid between the identifications with the past and the expectations for the future, but self-perception (an integral notion for the actor) is based on these embodied experiences, power struggles and lived information (Allegranti, 2015: 76). It is therefore crucial to emphasise lived experiences as a transitional space in which they are always in a state of flux: a constantly evolving and updating symphony (Meehan, 2013: 48). Within this flux, it is pertinent to illuminate kinaesthetic experiences and sensations as somatic effects that form part of pre-reflective lived experiences, therefore contributing to the accumulation of a history of consciousness (Noland, 2009: 4).

This history of consciousness, is understood to be completely embodied and the degrees of intimacy of lived experiences (and interpersonal relationships) are mirrored in the bodymind, as well as in movement patterns and gestural routines (Allegranti, 2015: 2)⁴². This notion relates back to a previous statement, claiming that identity and habitual patterning cannot merely actualise through symbolic representation, but has to be embodied and solidify in the gestural bodyminded patterning and vocabulary of the individual (Sekimoto, 2012: 229). It is through this repetitive bodiedness and constant interlacing of lived experiences, with and through the environments, that the personally unique self is continuously created, shaped, manifested and expressed (Munro, 2018: 5). Subsequently, the embodiment of lived

⁴¹ In music, the Italian term *andante* refers to a portion of a symphony or sonata with a movement which is slow, graceful, distinct, peaceful and ‘at a walking pace’. *Legato* can be defined as a section of music that is intended to be sung or played in an even, smooth, interrelated and gliding manner, as opposed to *staccato* (detached, taken off, separated, of shorter duration) (Stainer & Barrett, 2009: 26, 271, 407; Long & Sawyer, 2015: 275, 283).

⁴² As discussed in section 3.2., the body is not a symbol of expression, it is expression. The self (‘I’) is encapsulated in the bodymind. Furthermore, Merleau-Ponty (2002: 95) refers to the bodymind as multilayered, comprised of two distinct layers: the habit-body and the body at this moment. He refers to the former as a set of manipulatory and habituated movements that has been embodied to the extent that often disappears from the latter.

experiential knowledge constitutes the “habit-body”⁴³: a constellation of embodied behaviours and patterns learnt through lived experiences, enabling a person to read and interpret situations and circumstances and act accordingly (Coy, 2009: 63). Experience itself does not connect occurrences; it is through embodied habitual patterning that the immediacy of lived experience is not a mere whim. Temporal continuity preserved in the bodymind, through sedimentation, enables the past to become a source and guide of action, memory and habitual patterning in the present, maintaining continuity, identity and a sense of self (Carlisle & Sinclair, 2008: 7; Crossley, 2001: 130; Shah, 2017: 193). Shusterman (2005: 155) attributes the focus frame for all perception, language, action and understanding to the limitations rewarded to the habit-body (habituated bodymind) through lived experiences.

Lived experiences are a complex and diverse narrative, which is necessarily situated within a socio-cultural paradigm⁴⁴ (Abbott & Wilson, 2015: 27; Rozmarin, 2009: 604). Pre-reflective sense-making is inescapably negotiated by an individual’s embodied commerce with their world (Lindseth & Norberg, 2004: 147; Taylor, 2005: 46). Bourdieu (1977: 82) postulates that “the habitus, the product of history, produces individual and collective practices, and hence history in accordance with the schemas engendered by history”. Hsu (2012: 266) explains Bourdieu’s notion of habitus as the embodiment and reflection of perceptions, expressions, thoughts and actions in relation to the limits set by the agent’s structural positioning in social space, history or situated conditions. The habitus implies that an individual can function within a structured matrix of perception, appreciation and action, to enable the achievement of an infinitely diverse series of tasks (Aune, 2011: 431). This history of consciousness relates to the autobiographical body which becomes a personal narrative of fluid lived experiences constructed on the collective autobiographical co-relationship between the self, others and the external environment. These constitute and impact present behaviours, mental models, subjectivities and perceptions (Meehan, 2013: 37, 39). Lived experience can thus be defined as the continuous accumulation of an individual’s embodied presence, where each experience was (and is) experienced and pre-reflectively brought to embodied consciousness without intentional dissociation. All these factors amalgamate to orientate the individual

⁴³ Ravaissou (2008: 57) expresses habit as the law of the limbs.

⁴⁴ See section 3.4. for a discussion on interpersonal relationships.

towards themselves, as well as the external environment and play an imperative role in the forming of lived experience and an “ongoingness of being” (Anderson, 2016: 5).

The purpose of this knowledge in the current argument is not only to illuminate lived experiences, but to bind the notion of lived experience with habitual patterning. The acknowledgement and understanding of lived experience and habitual patterning enable the facilitator to comprehend that each actor presents a unique reservoir of embodied autobiographical experiences, which often manifest through the bodymind’s gestural and movement patterning in a pre-reflective fashion through procedural memories. Procedural memory is a long-term memory system and is responsible for the encoding, storing, control, and retrieval procedures that underlie motor, verbal and cognitive skills governed by highly routinised and established habitual patterning, skills, semantic knowledge and rule-based procedures (Bier, Brambati, Macoir, Paque, Schmitz, Belleville, Faucher & Joubert, 2015: 915; Ullman, 2004: 237). This memory system is often referred to as an implicit memory system, due to the notion that the learning of such knowledge and the knowledge itself is generally subconscious and is prevalent in the “learning and processing of context-dependent stimulus-response rule-like relations” (Ullman, 2004: 237). Procedural memory is informationally encapsulated and learning is a sustained process during repetitive stimuli and response activities. Owing to the rule-like relations, it is rigid, inflexible and not influenced by other mental systems. Responses within procedural memory are generally not under conscious control and are triggered by a stimulus. Procedural memory can be utilised to enable the learning and relearning of sequences that are sensory-motor or cognitive activities, serial or abstract concepts; yet prominence is placed on the encompassing of highly motor and sensorimotor components. Semantic representation involves both visual and sensorimotor features and therefore the close relationship between action and language forms a conceptual basis for multi-level and experiential therapeutic methods (Bier *et al.*, 2015: 915). See section 5.4. for a discussion on Multi-Level Neuro Processing. Merleau-Ponty (2002: 177) indicates that the “body[mind] is not the object of an ‘I think’: it is an ensemble of lived meanings that move to its equilibrium”. This ensemble of meaning can never be undermined, but should be celebrated for its subjective contributions.

3.2.1. Subjectivity in lived experience

Not only does experience rely on consciousness, but consciousness implies subjectivity; the two terms are ultimately inseparable and interchangeable (Cory, 2000: 386). This subsection thus illuminates Husserl's account that within phenomenology the subjective meaning of the world and lived events take preference over scientific and objective knowledge: a *lived* personal 'truth' with meaning that is 'real' to the individual, rather than a 'correct' 'truth' with meaning that might be 'real' to the masses (Lindseth & Norberg, 2004: 146, 148; Sekimoto, 2012: 239). These rationalities are highly subjective and cannot be measured through scientific inquiry or statistical analysis (Abbott & Wilson, 2015: 123; Fuchs, 2010: 271). In a phenomenological approach, empathetic understanding and the empirical analysis of subjective experience take a prominent seat, not as an object of description, but as a medium through which the world and the subsequent experiences manifest (Fuchs, 2010: 270). Subjective lived experience is thus acknowledged and appreciated for its valued uncertainties, danger, mysteries, vagueness, ambiguity and doubts, disregarding positivism (Ellis & Flaherty, 1992: 1; Shusterman, 2005: 155). This view is not inferior to reason (rather, it critiques the "tyranny of reason") or any "consolation of order" (Jackson, 1989: 16). Lived experiences are subjective and within this subsection, subjectivity as an ambiguous entity is supported. Through understanding, I edge toward facilitating the alleviation of the need for individual censorship, editing or the verification of facts within the safety of the rehearsal process (Abbott & Wilson, 2015: 22, 91; Merleau-Ponty, 1968: 214; Morris, 2017: 3).

Subjectivity comes to fruition through Merleau-Ponty's concepts of being-in-the-world, lived experiences, and co-relationships with the external environment, as an entity infused with meaning, and the communication of space as rooted in habitual patterns (Crossley, 2001: 79; Garrett-Brown, 2013: 30; Merleau-Ponty, 2002: 138; Wrathall, 2005: 114). Subjectivity refers to the internal environment of the individual and a combination of modes of perception, which identify with embodied feelings, thoughts, responses, sensibilities, experiences and specifically, the individual's multiple, emergent and often conflicting self-world relations and bodyminded sense-of-self (Denzin, 1989: 25; Luhmann, 2006: 345; Holland & Leander, 2004: 127; Ortner, 2005: 31). As an outflow and co-authoring of the self and lived experiences,

subjectivity is unwaveringly embodied, and therefore not static or settled, but an ongoing and emergent process constituted through dialogue and interaction with the bodyminded environments (Garrett-Brown, 2013: 23, 25; Zarrilli, 2004: 666). The significance of subjective knowledge is not about the thing known, but about the way a thing is known (Mandik, 2001: 200): “we use the word subjectivity to refer to the way the subject thinks and feels – but above all to the way the subject feels, often about what he or she thinks” (Luhmann, 2006: 349). Subjectivity is often described as contextual knowledge derived from the first-person viewpoint, whereas objectivity is identified with knowledge derived from the third-person viewpoint (Mandik, 2001: 184).

Velásquez (2011: 45-46) states that experience cannot exist without an “experiencer” and conversely, there can be no “experiencer” without experiences. Thus, the human “experiencer” and the experiences cannot be detached. This defines the subjective nature of lived experience. Experience is thus not a subject-object relationship, but a continuous, simultaneous and interwoven activity, embodied within the subjectivity of the experiencer-experience relation. Velásquez explains that the internal nature of the experiencer and experience is not merely a first person perspective, like an individual viewing an external object through a privileged single-view perspective. Rather, he asserts that the internal nature of lived experience is a metaphysical claim: “the subjective character of phenomenal properties is an epistemological condition that can be explained by the fact that the experiences are constitutive parts of the experiencer” (ibid.: 46).

In accordance with Mead (1962: 174), the identification of the body, the immediacy of the pre-reflective ‘I’, as well as the habitual patterns of the conscious and lived body, subjectivity belongs to the self, or ‘me’. The pre-reflexive nature of lived experience forms the antecedent basis of the individual’s explicit and subjective perspective (Fuchs, 2010: 270). The subjectivity of lived experiences and the lived body motivates and informs embodied perceptions held by the individual and should be acknowledged as a reliable source of personal knowledge and subjectively embodied meaning (Burnidge, 2012: 45; Carman, 2005: 71). Sekimoto (2012: 237) explains that the self, the world, the knower, the known and the embodiment of these concepts are always intertwined, enabling the individual to experience subjectivity in the

present tense, since "subjectivity is always a condition of 'now,' pushed by the past and pulled by the future to create an ever-flowing present". Furthermore, he emphasises that identity is strongly infused with and cultivated by embodied subjectivity.

The process in which the unconscious pre-reflexive 'I' identifies action regarding a presence (objects, concepts, ideas, people, phenomena, circumstances, places, body parts, characteristics, sensations) through the nurturing of embodied experiences, meanings and sense of identification with this presence, creates subjectivity (Blumer, 1969: 2; Forgasz, 2015: 119; Meehan, 2013: 44; Wrathall, 2005: 115, 122). Bosnak (2007: 126) states that subjectivity is the proprioceptive experience of identification. Husserl (2002: 124) explains: "[i]f higher, theoretical cognition is to begin at all, objects belonging to the sphere in question must be intuited. Natural objects, for example, must be experienced before any theorizing about them can occur. Experiencing is consciousness that intuits something and values it to be actual".

Humans cannot "get outside our skins" (Davidson, 2001: 312) to objectively reflect upon the pre-reflective 'I'; therefore, the body is the basis for perception which conditions experience (Shah, 2017: 191). Wrathall (2005: 112) posits that the embodied individual never has the availability of objective reflection within a subjective world. Mandik (2001: 187-188) proposes a compatibility of subjectivity and physicalism, claiming that the viewer's sensory experiences are always in relation to what is viewed or experienced. Merleau-Ponty (1962: 253) explains that subjective identifications arise due to the notion of human temporality and perspectival physicality and therefore, human beings can never know an object entirely from an omnipresent view. The pre-disposition of the individual literally perceiving the world from the first-person positioning of the eyes, aiming directly forward, limits objective visual somatic reflection (Shusterman, 2005: 155). The individual's uniqueness in the angle of perspective offers limitations and fuels the subjectivities, perceptions and possible irrationalities of lived experiences (Shah, 2017: 191; Shusterman, 2005: 155). Mandik (2001: 187-188) states that, similar to the ocular, mental representation is constructed from a perspective that bears subjective contextual and indexical relations to the representor. This renders relations between what is represented and the representing subject knowledgeable, intelligible and significant to the first-person, or rather, the singularly bodyminded experiencing agent.

Encapsulated in the multitude of distinct narratives that might arise from different individuals regarding one experience, is this notion of subjectivity (Morris, 2017: 4).

Humans harbour perceptions in the bodymind that are meaningful, rather than rational (Wrathall, 2005: 115, 122). The seemingly irrational perceptions nested and brewed in the individual's subjective experiences are thus the seedlings for irrational thought (Shooter, 2011: 443-444). The concept of lived experience embraces plurality, vulnerabilities, complexities, paradoxes, contradictions, irrationalities and ambiguities (Bochner, 1990: 5-6). Embodiment theories thus deliberate the primacy and authority of embodied lived experiences, perception and subjectivity, as well as the body's inherent role in the forming and maintaining of subjectivities (Forgasz, 2015: 119). Lived experiences and unique subjective history sews itself into the seams of the bodyminded being (Rokotnitz, 2011: 2) and what is exciting about these beings embracing danger⁴⁵ and the unknown, is that they are real and unhampered: human.

Subjectivity is always framed, shaped, organised and provoked through socio-cultural, historic, gender, political frameworks and so forth (Bosnak, 2007: 126; Ortner, 2005: 31; Sekimoto, 2012: 239); the very tenets of individual subjectivity are defined through intersubjectivity (Rozmarin, 2009: 615). See the proceeding subsection, subsection 3.2.1.1. on intersubjectivity, as well as section 3.4. for a discussion on interpersonal relationships and socialisation. Abbott and Wilson (2015: 123) claim that the concept of lived experience acknowledges the multiplicity of inter-related contexts and the multi-layered nature of intersubjective social identity, but emphasise that "lived experience creates its own rationalities that explain why we act as we do". One must consider the binding power of socialisation, yet acknowledge the individual as the responsible agent of their own behaviour (Rozmarin, 2009: 608), influenced by each individual's unique and subjectively embodied,

⁴⁵ The danger is two-fold. First, the contradictory nature of subjectivity seems instable, particularly when measured in terms of rationality and mainstream social premises. Subjectivity and pre-reflective lived experiences often encompass physical, emotional and cognitive experiences that are unpleasant and impolite. Second, these dangers are illuminated when treading the unknown territory of subjectively restricted actions and characterisations.

emotive and cognitive processes (Morris, 2017: 3). Lived experience cannot be chained to the limits of place, social paradigms or indigenous groups, but through its dynamic subjectivity, the ability to reflect, communicate and engage, as well as the multiplicity of contexts human beings experience, lived experiences are rich and complex.

Rozmarin (2009: 608) explains that the individualisation of subjectivity is due to the notion that the individual remains a bodyminded being with their own desires, decisions and search for meaning. Luhmann (2006: 348) adds that emotions, for example, are not subject to socio-cultural rules. The display and/or suppression thereof might be, but the generation thereof is not. Refer to section 4.2.2.2. for a discussion regarding emotion and feelings. A subject might, for example, elicit a multitude of different responses from a group of individuals from the same socio-cultural background. Likewise, the subjectivity of lived experience cannot be reducible to socio-cultural paradigms: “Someone’s experiences cannot be intersubjectively accessible in the same way that they are subjectively accessible” (Velásquez, 2011: 45-46). Nevertheless, it is imperative to comprehend that the subjective bodymind can, by no means, be restricted to the immediate self (Shah, 2017: 197).

3.2.1.1. The embodiment of intersubjectivity

I see myself limited by the other and, yet, I nevertheless need the other to give birth to me through dialogue and interaction (Käll, 2009: 82).

Intersubjectivity is the foundation of all human interaction (Haen, 2017: 12) and the bodymind is the medium through which intersubjectivity is articulated⁴⁶ (Shah, 2017: 192). Intersubjectivity is a tactile and embodied reciprocal, co-created exchange of information between human beings in the pursuit of knowledge of the other’s internal environment, forming cyclical responses that trigger neurological feedback and resultantly form embodied neurological patterns (Garrett-Brown, 2013: 23; Haen, 2017: 12; Williams, 2018: 21). Two or

⁴⁶ Shah (2017: 197) notes that metaphysically the “impersonal body”, in its most essential constitution, which includes habitual patterning of interaction, has the ability to take account of the “deepest corners of the cosmos and in terms of the body politic, even the most distant member”.

more bodyminded beings create intersubjectivity⁴⁷ (Allegranti, 2015: 27-28; Haen, 2017: 12). Intersubjectivity is an essential component in the production of subjectivity, self-knowledge and identity through the acknowledgement of otherness; the establishment of various subject bodyminded beings; interpersonal comparisons, and subject-subject relationships (Crossley, 2001: 142; Fiorini, 2016: 1103; Williams, 2018: 20). As Juhan (1987: 34) clarifies: “By rubbing up against the world I define myself to myself”. Albright and Gere (2003: 26) claim that the separation between self and other softens and blurs, noting that the outer layer (skin) of the surface/ecstatic body (as defined by Leder in section 2.4.1.) diminishes as the boundary between the world and the self, and rises as a sensing organ that brings the world into awareness. The fluidity between the individual and the world, as well as the unquestioned integration of these entities, are identifiable through the penetration of the sensations by the internal and external environment in the embodied intersubjective space.

Embodied intersubjectivity translates into intercorporeality (Zlatev & Blomberg, 2016: 186). Marratto (2012: 8-9) clarifies Merleau-Ponty’s notion of intercorporeality, a central concept in the notion of subjectivity, as an embodied experience beneath explicit self-consciousness which marks a “primitive kinship” between the individual’s bodymind and the bodyminds of other selves. An emergence of collective experience manifests due to an expressive movement of intercorporeal bodyminds; bodyminds continuously intertwined and committed to otherness: “As conscious selves we inherit, so to speak, the memory of an originary contact with otherness. We are, as Merleau-Ponty sometimes says, *haunted* by others” (Marratto, 2012: 9). Intersubjectivity is the inter-corporeal exchange between the self and others and the notion that the bodymind is not characterised and typified by stasis, but rather, co-created through its multiplicity and shifting relationship with the external environment (Garrett-Brown, 2013: 23, 30). Allegranti (2015: 27-28) explains that embodied intersubjectivity shapes the bodymind “from the cellular to the cerebral” due to the idea that behavioural, movement, verbal, spatial and gestural co-created relationships are both cognitive and biological. Within embodiment theories, intersubjectivity is not merely a top

⁴⁷ Zlatev and Blomberg (2016: 186) argue that intersubjectivity might include objects, such as a chair, and natural objects, such as a tree. The notion is that an object communicates an array of possible actions, lived experiences, cultural affordances and embodied intersubjectivities.

down cognitive co-relationship, but an embodied co-relationship with other subject beings in which embodied social meaning is negotiated and understood through corporeal interrelationship⁴⁸. Allegranti (ibid.: 117) asserts that social inscription is directly embodied into the autobiographical body, defined as “a knowing historical subject constructed within a network of others.” These intersubjective lived experiences are constituted through web-like movement patterns, spun through all past and present human connections, as well as the intersecting quality of the environment with the biological-interrelationship (including the brain, hormones and genes), which ultimately result in the embodiment of a multimodal, relational lived body. Embodied lived experience is infused with collaborative bodyminded autobiographies through intersubjectivity, constituting shared, yet subjective, gestural histories, habitual patterns and rhythms (Meehan, 2013: 39; Merleau-Ponty, 1962: 82; Shah, 2017: 192; Varela, 1992: 333). This includes prelinguistic and linguistic forms of communication.

Prelinguistic forms of intersubjectivity precede and initiate linguistic forms of intersubjectivity (Beebe, Knoblauch, Rustin & Sorter, 2005: xxii). Within this context, Allegranti (2015: 30) introduces the notion of the Mirror Neuron System (MNS). When witnessing another subject being’s action or motor act, motor neurons are automatically fired within the observer, creating an internal motor copy that mirrors those of the active party, resulting in the perception of action simulation: an ‘as if’ feeling that the observer made the movements themselves (Allegranti, 2015: 30; Ando, Salatino, Giromini, Ricci, Pignolo, Cristofanelli, Ferro, Viglione & Zennaro, 2015: 136; Cacioppo, Bolmont & Monteleone, 2017: 719). The MNS is a pre-rational system that often occurs automatically and below the level of consciousness through bottom-up processing (Ando *et al.*, 2015: 136; Blair, 2015: 1101). The MNS not only constitutes intersubjectivity between individuals, but also an inter-web of functional mechanisms, sensory-motor behaviours, gestural patterns and a bodied vocabulary that constitutes identity and mediates the capacity to participate in the meaning of actions, interactions, feelings and emotions with others (Gallese, 2009: 520). Gallese defines this as a “we-centric space” (a social elaboration of ‘I/me’), a space in which social identification, empathy and “we-ness” are essential elements for human development and being, as a space

⁴⁸ Also note that this is non-hierarchical.

in which identification and connectedness with others are grounded. The MNS in relation to empathy will be revisited in section 5.6.3.

Sensemaking of the subjective self and the intersubjective or external environment is shaped by habitual patterning and manifests as interpretative methods and expectations (Crossley, 2001: 130). Allegranti (2015: 27-28) notes that intersubjectivity is the embodied recognition of each other, fuelled by the need for recognition and social homeostasis: “subjective feelings are directly based on homeostatic sensory integration” (Craig, 2011: 74). Therefore, the entirety of our being accumulates toward the simultaneous upholding of poise⁴⁹ and harmony, and as has been proved in this subsection, each individual’s subjective and intersubjective structure of homeostasis looks, feels and experiences differently. As a result, each individual’s efforts towards obtaining and maintaining poise and homeostasis within the parameters of their mental models, is intersubjectively co-constructed, yet refreshingly subjective and unique.

In essence, the human as subjective being identifies with their subjective and intersubjective habitual patterning, instigated and solidified through lived experiences and thus informing the individual’s personal uniqueness. Bosnak (2007: 126) concurs that “identification with a particular singular sense of self is a learned habit, a conditioned reflex, creating our personal sense of subjectivity”. Legrand, Grünbaum and Krueger (2009: 280) argue that subjectivity is enhanced through both the bodied individual’s action, mirrored action and the bodied individual’s possibilities for action and therefore, perceptually, the world appears to the individual as a “meaning-laden environment, that is, as a world affording possible actions”. Meaning that falls within this scope of possible action thus receives prominence in the individual’s subjective framework, habitual patterning and mental models. The following section, introduces another stitch in the fabric of personal uniqueness – mental models.

⁴⁹ See section 4.2. for the definition of poise.

3.3. MENTAL MODELS

My tactile surface is not only the interface between my body and the world, it is the interface between my thought processes and my physical existence as well (Juhan, 1987: 34).

Mental models and their internal phenomenological properties are primarily and exclusively attainable through subjective perspective (Velásquez, 2011: 39). Discourse surrounding mental models is a fundamental prerequisite for the comprehension of lived experiences; human behaviour; self-consciousness; decision-making; reasoning; perception, and action (Garnham, 2005: 41; Held, Knauff & Vosgerau, 2006: 5; Pauen, 2006: 173). From the outset of this section, it is acknowledged that mental models are embodied (Velásquez, 2011: 43). Werhane, Hartman, Archer, Englehardt & Pritchard (2013: 6; 67) emphasise this view, claiming that humans do not merely *respond* to data (experiences and interactions) through a dualistic computation of input-and-output or sense-think-act system in which mental models and mental imagery are automatically and passively produced. On the contrary, they emphasise that humans *interact* with the data (experiences and interactions), filter, select and frame it and subsequently, organise and bracket relevant data, resulting in conceptual schemas of meaning that enable subjective lenses, perspectives and frames. Without mental models to frame perspectives, subjective lived experiences would not be possible.

Mental models are dynamic symbolic mental representations⁵⁰ of the external world/reality (objects, events) on the part of a cognitive system⁵¹, formed through lived experiences and other related processes, such as interaction with the internal and external environment, other individuals, technology, the self, observations, education and priorities (Norman, 2014: 7-8; Moutinho, Moura & Vasconcelos, 2014: 391; Richert, Boschetti, Walker, Price & Grigg, 2017: 46; Rickheit & Sichelschmidt, 2005: 9; Thorne, Butte, Kovacs & Wood, 2017: 14). Mental

⁵⁰ Pauen (2006: 174) defines representations as an “asymmetrical relation between a representation bearer and an (abstract or concrete) object that is represented. The relation is based on a - more or less complex - rule that serves as the basis for the interpretation of the representation bearers”.

⁵¹ I reiterate that this cognitive system is filtered through the bodymind.

models are constructed with the purpose of enabling interaction with the external environment, simultaneously facilitating (not stagnantly so) behaviour; philosophical landscapes; reasoning; decision making; embodied habitual thought-processes and problem-solving, thus forming the foundation of subjectively individual and personally unique behaviours (Richert *et al.*, 2017: 45; Wood, Thorne, Kovacs, Butte & Linkov, 2017: 4; Young, 2008: 3). Mental models are similar to a tacit and complex web of internalised beliefs constructed by causal knowledge, enabling the individual to interpret, understand, predict, forecast and explain the world and arising situations (Mumford, Hester, Robledo, Peterson, Day, Hougen & Barrett, 2012: 312; Ross, 2004: 80; Wood *et al.*, 2017: 4). Mental models, as a form of subjective knowledge, manifests in the schematic format of language and thought (Vosgerau, 2006: 256) and can be expressed through action, movement, speech, writing and drawing (Moutinho *et al.*, 2014: 391).

Mental models are abstract models of habitual behaviour built up over time, rather than models of temporary situations (Young, 2008: 10). Gottschling (2006: 213, 227) states that mental models are not restricted to a definite modality, but are abstract in nature and are fundamentally spatial representations, rather than visual images⁵² or representations. Even though mental model development is multi-sensory, this indicates a possible neglect of texture, colour and form within its representation. Vosgerau (2006: 268) postulates that for each object participating in the individual's real or imaginary situation, a token⁵³ exists in the individual's mental model. These tokens are in a variety of distinct perceptual relations to one another. Gottschling (2006: 213, 227) insists that since mental models consist of symbols and tokens to represent abstract ideas and, as a mental representation, cannot be visualised. The abstract nature of mental models results in reasoning through syllogisms divided into collections or categories of situations, rather than images of particular situations (Held, Knauff & Vosgerau, 2006: 5). A multitude of models are constructed by the mind to represent one concept (Moutinho *et al.*, 2014: 392). Mental models are "a relatively enduring and

⁵² A visual image can be defined as a "vivid mental image that can contain concrete persons, objects, colors and forms and resembles real percepts" (Knauff, Fangmeier, Ruff & Johnson-Laird, 2003: 567).

⁵³ A token, here, is defined as a symbol or emblem serving as a representation of a fact, quality, concept, feeling or something abstract (Stevenson, 2010: 1870).

accessible, but limited internal conceptual representation of an external system (*historical, existing, or projected*) whose structure *is analogous to* the perceived structure of that system” (Doyle & Ford, 1999: 414; emphasis in original). Mental models are thus assembled through propositions correlating with the individual’s subjective reality (Moutinho *et al.*, 2014: 392) and constructed with the intention of representing abstract ideas and functions as an “interface” between the individual and the external environment (Held, 2006: 246, 252).

Information relevant to existing beliefs is incorporated into prevailing mental models, whereas information conflicting with existing beliefs is blocked, ignored and even sometimes completely rejected (Hinterecker, Knauff & Johnson-Laird, 2016: 1608; Thorne *et al.*, 2017: 14; Werhane *et al.*, 2013: 67). In an educational setting, or in this context a rehearsal or filming setting, this phenomenon might hinder learning and engagement (Ross, 2004: 80). Gottschling (2006: 214) concurs and adds that individuals employ their mental models as backdrop against which they test whether certain statements are correct⁵⁴. In cases where no mental models exist for concluding these statements as false, the statement is assumed to be correct. Human beings are thus ‘bound’ by these habitual patterns, implicitly making choices to attend to or omit certain environmental information; this notion can be defined as bounded awareness. Mental models are thus mental representations, cognitive frames, or abstract mental pictures “through which all human beings interact with experience, developing narratives, observations, and scientific content, which is then called ‘knowledge’” (Werhane, 1999: 53). Mumford *et al.* (2012: 313) aver that knowledge is innately domain specific. They further explain that mental models are both complex and multi-layered: “where causal relationships, relationships among concepts applying within a domain, are articulated” (ibid.: 312). Werhane *et al.* (2013: 6-7) note that mental models are:

- Fundamental to the conceptualisation, shaping and focus of lived experiences;
- The source of bounded awareness;
- An enabler of ethical blind spots;

⁵⁴ The prefrontal cortex (the highest-order executive controller) determines an appropriate coupling between sensory input and motor output, in order to comply with environmental demands and subjective mental models (Otani, 2004: xi).

- Partner in phenomena, such as unquestioned obedience to a perceived authority (parents, teachers, coaches, spiritual leaders); and
- Inclined to impede ethical decision-making⁵⁵.

Seel (2006: 87) compares mental models to globe models of the earth⁵⁶. Globe models are not little earths, but are constructed with the purpose of guiding answers regarding location and distance between places. Globes do not lend much guidance regarding the chemical or biological composition of the earth. Similarly, mental models are representations, constructed with the intention and purpose of mapping the bodyminded individual's dynamic being-in-the-world. A model is thus a "homomorphism between relational systems...with the aim of explaining the target domain with the help of the base domain" (ibid.: 87). Pauen (2006: 174) claims that mental representations (mental models) are exponentially more specific, considering that within mental representations, there is no separation between the interpreter and the subject whose representation is accounted for. No separate interpreter is needed. Seel (2006: 87-88) marks the following features or functions of models, relevant to the current discussion:

- Models assist in the investigation of relevant phenomena through simplifying and streamlining the exploration;
- Models give perspective to structures that are complex through introducing visualisations of that structure;
- Analogies are formed through models, reinforcing the identification of structures within unknown domains, through the analogies made of known domains; and
- Models are useful in the simulation of processes or systems.

⁵⁵ Werhane *et al.* (2013: 7) indicates that a plethora of obstacles, in addition to bounded awareness, hamper responsible ethical decision-making through role identification, moral absolutism measured against moral ambiguity, habitual patterns forced in novel circumstances, and unquestioned obedience to perceived authority.

⁵⁶ Similar to the globe and solar system examples, Pauen (2006: 174) employs the example of a city map in which streets, places and important buildings are represented throughout the city and is scaled and/or colour-coded.

As for the content of which mental models consist, Richert *et al.* (2017: 46-47) argue that there is little agreement among scholars. They label various categories under debate, including the content of mental models (dynamical components vs. images or attitudes); their mode of functioning (computational vs. analogical vs. emotional; static vs. dynamic); and their role or purpose (prediction vs. system justification) (*ibid.*: 46). Richert *et al.* maintain that mental models comprise both system dynamics and attitudinal components; that the dominating process depends on a variety of factors, such as cognitive abilities, problem context, domain knowledge, affective significance and cognitive effort, and that most of the time these processes coexist, overlap and interfere. They employ the example of climate change, in which the mental model for this concept might contain system dynamics, such as environmental, social, economic and ethical frameworks, yet attitudinal and affective interpretations towards this concept arise simultaneously. Mental models thus include subjective connotations between attitude, affect and behaviour.

Mumford *et al.* (2012: 312) claim that mental models necessitate an array of schema or concepts, accompanied by exemplars of these concepts. These concepts simultaneously maintain assumptions regarding their causal relationships and content. First, applying a mental model occurs when “a concept is held to result in an [expected] outcome” (*ibid.*: 312). Second, they claim that as subjective beings, human mental models differ from one another in the attributes, character and number of concepts included in the models, as well as the bodyminded links made with these concepts. These links include a variety of operations, including positive causes, negative causes, authorised causes, inhibited causes, and so forth. In terms of reasoning, inferences and conclusions are based on these sets of possibilities represented within the individual’s mental models (Hinterecker *et al.*, 2016: 1608). As a problem-solving tool, Mumford *et al.* (2012: 312) make the following list, contributing further features of mental models:

- The mental models that are applied to solving problems, determine the nature of the concepts individuals employ to understand situations and events within a certain domain.

- Mental models assess the nature and status of important concepts through directing attentional resources to these concepts and as a result, influence outcomes.
- Mental models enable imaginative forecasting, permitting the individual to hypothetically test the effectiveness of alternate solutions.
- The storage and recall of past experiences are provided a framework through the conceptualising nature of mental models.

Mental models are generated from information stored in the long-term memory (Gottschling, 2006: 213). The mind purposefully constructs these models of the external world through perception, imagination, knowledge, discourse and lived experiences, in order to alleviate the workload from the working memory, through applying the parameters of the mental model in everyday situations, unless an inconsistency overrules it (Johnson-Laird, 2006: 28, 34). Mental models are thus an accumulation of fragmentary beliefs, constructed into a series of models of the world, which assist the individual to optimally draw conclusions (Morgan, Fischhoff, Bostrom & Atman, 2002: 21; Moutinho *et al.*, 2014: 391). Vosgerau (2006: 256) explains that a physical model of the solar system can guide one to understand the working of phenomena, such as a solar eclipse, without experiencing the phenomena in real life. Similarly, mental models enable the individual to intersubjectively understand and explain being-in-the-world through simulating an array of possibilities in action, without physically executing the action⁵⁷. This is a prominent concept in the development and sustainment of actor-character dissonance.

Mental models offer a predicative model for seemingly appropriate interactions and actions (Moutinho *et al.*, 2014: 392; Rickheit & Sichelschmidt, 2005: 9). In cases where individuals find themselves in uncharted territories or new situations without experiences to draw from, they are tempted to interpret the unfamiliar situation and reach conclusions through existing habitual mental models and available possibilities, whether they are appropriate or not (Hinterecker *et al.*, 2016: 1609; Thorne *et al.*, 2017: 14; Werhane *et al.*, 2013: 24). Mental models are thus exceptionally functional for instantly subjective and/or complex creative

⁵⁷ This statement is prominent in the shaping of mental models, as will be discussed in chapter 5.

problem-solving (Moutinho *et al.*, 2014: 392; Mumford *et al.*, 2012: 312). Vosgerau (2006: 256) explains: “information is encoded in propositions upon which rules can be applied to process new information”. Werhane *et al.* (2013: 4) indicate that the purpose of mental models are thus to organise, compartmentalise and structure the world, in order to develop optimal functioning through minimal output.

Mental models are continuously emerging through different interactions and rather edge toward optimal functioning than accuracy and rationality (Richert *et al.*, 2017: 46; Rickheit & Sichelschmidt, 2005: 9; Ross, 2004: 80). As a socially constructed, incomplete abstract of reality, mental models are themselves often incomplete, dynamically inconsistent and often contain scientific and logical inconsistencies, distortions and cracks derived from the subjectively consequential, inconsistent and dynamic nature of lived experience (Moutinho *et al.*, 2014: 392; Richert *et al.*, 2017: 46; Ross, 2004: 80; Wood *et al.*, 2017: 4). This incompleteness and lack of holistic perspective can become a trap, disabling alternate views and different perspectives when the individual’s partial and subjective perspective has come to be experienced as the entire picture (Werhane *et al.*, 2013: 67). Alternatively, the acknowledgement of the incompleteness of mental models can be an enabler of the alterable and malleable nature of mental models. Moberg (2006: 414) explains that mental models contain blind spots when the perceptual frame develops irregularities that blind judgment, enable misguided conclusions or maintain ineffective triggers to appropriate action. Additional to mental models that contain so-called misconceptions or blind spots, long-established mental models formed due to actions, thought-processes and reason that have not been recently updated or challenged, consciously or subconsciously, might lack context and become dated⁵⁸ (Thorne *et al.*, 2017: 14). These factors might render behaviour and decision making seemingly irrational and/or unpredictable and subsequently manifest as a performance restrictor⁵⁹.

⁵⁸ Within the context of body/brain plasticity, the statement here is not that the adult body/brain is devoid of plasticity, but rather that the adult bodymind develops a habitual patterning that is relatively stable (Erickson, Miller, Weinstein, Akl & Banducci, 2012: 34).

⁵⁹ In cases where new information forms inconsistencies with already formed mental models, cognitive dissonance arises. Cognitive dissonance will be discussed in section 4.4.

Each individual is born into a predefined historical, linguistical, social and cultural narrative which forms the background for bracketing lived experiences and an initial conceptual framework that cannot be created or chosen at birth, but necessarily shapes the individual's early mental models, defining social and gender roles, religious precursors, linguistic frameworks and so forth (Werhane *et al.*, 2013: 20-21). Kitayama and Salvador (2017: 844) argue that the human bodymind engages with its environment from the very beginning of its existence, the moment of conception, and therefore pre-birth biological systems and socio-cultural shaping, meaning and practices are influenced by the foetal environment. A continuation thereof is experienced post-birth, unless the infant is placed in a new socio-cultural paradigm through adoption, foster care, an orphanage, and so forth. Mental models and related schemas are thus socially constructed, influenced by one another's mental models through social interactions and intersubjectivity. As a result, habitual patterning in thinking and doing is shaped within a socio-cultural and historical context (pre- and postnatal) (Rozmarin, 2009: 604; Werhane *et al.*, 2013: 18). Mental models are directly proportionate to the individual's subjective knowledge and lived (or observed) experiences of how to manage any social constraint⁶⁰ (Abbott & Wilson, 2015: 34). Therefore, mental models that increase social inclusion might be stereotypically favoured, whereas mental models that have the potential to cause social exclusion are denounced, often subconsciously so (Werhane *et al.*, 2013: 97). In the following section, the concept of interpersonal relationships and socialisation, as an imperative notion in the forming of mental models and habitual patterning, will be discussed.

3.4. INTERPERSONAL RELATIONSHIPS AND SOCIALISATION

The habits of a person are not developed in isolation, but are part of his social nature (Shah, 2017: 196).

As social creatures (Crossley, 2001: 128; Passer *et al.*, 2009: 18), human beings largely form themselves through attachment, relationship, and encounter (Haen, 2017: 12). Human beings

⁶⁰ Social constraint, in this context, refers to real and perceived social norms and expectations resulting in the limitation of behaviour and thinking.

have a primordial need for affiliation and the pursuit, preservation and maintenance of interpersonal relationships (Mynhardt, 2009: 65). Abbott and Wilson (2015: 32) argue that the needs and/or views of the social paradigm with which an individual affiliates often take precedent over the needs and/or views of the individual. This might be due to the notion that socialisation organises large groups of people into larger collectives (families, guilds, teams, congregations) for community survival, where each member is responsible for the sustaining of the family or societal values through the suppression of individuality or individual survival (Haidt, 2008: 70; Rozmarin, 2009: 607). Individually focused survival (ill-adjusted individuals, non-conformists) might brand individuals as outcasts or free radicals and this social convention might trigger performance restrictors when the actor is expected to portray behaviours that do not conform to the larger collective (Rozmarin, 2009: 607).

Mynhardt (2009: 65) states that success in affiliation results in cognitive and emotional clarity, whereas the opposite has negative results, such as the feeling of losing control and cognitive dissonance. Cognitive dissonance will be discussed in section 4.4. The sedimentation of interconnectedness, intersubjectivity and interaction between the individual and their external environment is thus shaped to increase familiarity, social identity and the collective inheritance through homeostasis, consonance, ease and interpersonal harmony and reduce the probability of experiencing stressful events or disequilibrium (Abbott & Wilson, 2015: 28; Johnston & Olson, 2015: 109; Louw & Louw, 2009: 207-208; Shah, 2017: 196; Suchy & Williams, 2011: 240; Taylor, 2005: 31, 47). The world is habitable by humans, not because the world compels humans as a species to make it habitable, but because through the initiative and primordial need to feel at home, humans make it habitable within the limits of this world (Todes, 2001: 176).

The presentation of the self always results in and is a result of social cognition⁶¹ (Baron & Branscombe, 2012: 9). Social cognition and habitual patterning ensure that individuals find

⁶¹ Social cognition is defined as “[t]he manner in which we interpret, analyse, remember, and use information about the social world” (Baron & Branscombe, 2012: 435). The multimodal knowledge of experience, the lived body, kinaesthetic cultural identity, conditioning and the manner in which the individual experiences other individuals comprise the embodiment of social cognition (Dawson, 2013: 254).

comfort in belonging by linking individuals together, finding an optimal grip on the world and assisting individuals in surviving and engaging with the external environment (Crossley, 2001: 93; Karsenti, 1997: 66; Shusterman, 2005: 171; Wrathall, 2005: 114, 118). In the process, habitual acculturation and social cognition are engraved into the physical fibre of the intercorporeal community in order to ensure longevity and assist in avoiding both external and internal conflicts and the disruption of social equilibrium (Carman, 2005: 69; Noland, 2009: 7). An optimum grip on the world is effectively described by Shotter (2011: 6) as a feeling of being “at home” and aiming toward an embodied “at-oneness” in the space, world, surroundings and social construct in which the individual finds themselves. The individual is drawn to an optimal and comfortable coping point with which the bodymind finds its grip on the world. This grip on the world is recursive and the prospect to overcome this conditioning engages in an embodied magnetism to return to what is familiar to the bodymind (Bourdieu, 1977: 84). The recursive nature of conditioning is enhanced by the need for social homeostasis that the lived body embraces (Merleau-Ponty, 2002: 177).

When the bodymind is influenced by exposure to something other than itself, it becomes possible for a sentient self to emerge. This something other than the self is a locus, an emplacement, and a set of circumstances in which the individual finds themselves immersed and has the ability to redefine and uphold value structures through the co-creation of shared narratives and mutual understanding: interpersonal relationships, culture and socialisation (Fenggang, 2003: 200; Fuchs, 2010: 269; Taylor, 2005: 31). Passer *et al.* (2009: 18, 707), define culture as the “enduring values, beliefs, behaviours, and traditions that are shared by a large group of people and passed from one generation to the next”. They indicate that all cultural groups develop their specific social norms and rules (often unwritten), to specify what behaviour is deemed acceptable and expected from members of that group. Culture is thus a reservoir of possibilities, communicating a variety of manners, and parameters, in which the individual can move in and through space (Sekimoto, 2012: 236). This encompasses conduct organisation (assumptions, norms, values, customs, morals) and *modus operandi*, such as how to perceive the self; behave in the world; relate to others; connect interpersonally; view the world; and even what clothing to wear, which directly translates into the individual’s habitual and behavioural patterning (Bosnak, 2007: 32; Crossley, 2001: 93; Shah, 2017: 196;

Varela, 1992: 333). Passer *et al.* (2009: 18, 707) continue to define socialisation as “the process by which culture is transmitted to new members and internalized by them”.

The human bodymind is agentic: both the producers and produce of social orders and systems, influenced by subjective and intersubjective historical narratives (lived experiences); the bodymind controls and shapes action upon the world and the world shapes and acts upon the bodymind (Abbott & Wilson, 2015: 30; Marlin-Bennett, 2013: 602; Sekimoto, 2012: 236). From birth, the bodymind is subject to the external environment (Butler, 2004: 21). The external environment is infused with motor significance⁶²: resources and meanings for and through the bodyminded individual to respond from, act upon and interact with. Therefore, identity, feelings, mental models and behaviours are influenced and subsequently behavioural patterns emerge (Baron & Branscombe, 2012: 9; Henriksen *et al.*, 2014: 4; Kiverstein & Miller, 2015: 1; Meehan, 2013: 42; Moore, Viljoen & Meyer, 2017: 34; Nguyen & Larson, 2015: 332; Wrathall, 2005: 115). Thus, the bodymind is simultaneously in the individual’s possession, yet in the possession of the external environment (neither merged, nor completely separate), the bodymind is sculpted through the crucible of its relational environment and bears a socio-political and cultural imprint (Butler, 2004: 21; Meehan, 2013: 49). The bodymind is thus an intersectional entity which is actively “bio-psycho-socially” imbued; politically interlaced; deeply implicated by personal experiences, social contexts and our experiences of power and disempowerment, and as a result, has a significant re-action in turn, to influencing the shaping of the environment (Allegranti, 2015: 154).

Passer *et al.* (2009: 93) indicate two modes of adaptation: (a) personal adaptation; and (b) species adaptation. The former refers to individual adaptation to the immediate and past environments due to socialisation (beliefs, perceptions, social behaviour, sense of identity) and the latter refers to evolutionary adaptation. Within personal adaptation, emphasis is on situatedness and accounts for feedback between the environment and the individual (Dawson, 2013: 205). Merleau-Ponty (Hope, 2013: 141) proposes that “communication,

⁶² Motor significance introduces the notion that the external environment consciously or subconsciously communicates with the body and compels it towards an array of actions, pre-established by lived experiences (Wrathall, 2005: 115). The embodiment of motor significance will follow in section 3.4.1.

interpretation and response to the 'self' and world can be as *emanating* from the perceived, experienced world, but *sedimenting* itself through the communal world and through shared emotional reactions within a shared community" (emphasis in original). The whole bodyminded unity of 'self'-hood is formed by its constantly adaptive intercommunication with the lived-in world, seen and filtered through the communal world, institutionalisation, sedimentation, and a socially and environmentally enhanced (or at least moulded) reception of perception (ibid.: 143). Moreover, these functions directly influence individual's beliefs, intelligibility, personal philosophy, reasoning and decision-making through the acquisition of interpersonal meanings, cultural knowledge and complex social behaviour, whether consciously entertained or not (Coy, 2009: 63; Johnston & Olson, 2015: 109; Taylor, 2005: 31; 47).

It is thus clear that socialisation influences, and even constrains, human behaviour, thinking, emotion, experiences and perceptions (Dawson, 2013: 258; Fesmire, 2003: 9; Fonow & Cook, 2005: 2215; Hope, 2013: 138; Karsenti, 1997: 66; Moore *et al.*, 2017: 33; Noland, 2009: 11; Passer *et al.*, 2009: 604). Normative behaviour and socialisation can be forced upon an individual or imposed upon oneself throughout an individual's lifetime in the desire to conform (Noland, 2009: 3). These limitations are strengthened through cultural comfort zones containing pre-established and embodied coding structures (Guerts, 2002: 81). This is apt since "living matter, corporeality, allows itself cultural location, gives itself up to cultural inscription, provides a 'surface' for cultural writing—that is, how the biological induces the cultural rather than inhibits it" (Grosz, 2004: 4). Yet, even though the entire self is socialised, the individual's actions and dispositions are ultimately entirely within their grasp and control. This grants the individual the power to apply or dispose of the group's *modus operandi* to their subjectively proposed actions and behaviours (Crossley, 2001: 94, 147). It is this malleable nature that will be drawn upon to enable shifting, with specific focus on the bodymindedness of socialisation.

3.4.1. The bodymind and socialisation

Cultural conditioning has been inscribed on our muscles and bones (Noland, 2009: 6).

Socialisation is embodied (Coy, 2009: 62; Forgasz, 2015: 118; Taylor, 2005: 34) and the embodiment of socialisation is always located in social space (Brown-Glaude, 2008: 113).⁶³ The bodymind, integrated into its environments, is culturally, socially, relationally and spatially situated and inscribed⁶⁴. It is a prominent and central role-player in the shaping of social encounters, personal expression, self-esteem and in the understanding and manifestation of the self (Carman, 2005: 53; Coeckelbergh, 2007: 17; Fonow & Cook, 2005: 2216; Legrand *et al.*, 2009: 281; Marshall, 2008: 3; Nguyen & Larson, 2015: 334; Roodenburg, 2004: 219, 225; Shotter, 2011: 9). This integration, Carman (2005: 69-70) states furthermore, is habitual to each individual and should not be overlooked due to its pertinent familiarity. The bodymind is a “sight of cultural inscription”, a “repository of knowledge” (Nguyen & Larson, 2015: 334) and the location of hybridity, multiplicity and intersubjective experiences (Allegranti, 2015: 203; Legrand *et al.*, 2009: 281); taking on an ambiguous array of possibilities and tendencies that assume definite form and structure only within a cultural context (Leder, 1990: 151). The bodymind is multi-textured and therefore embedded in multiple and intersecting hierarchies of power and perceived dualities (race, ethnicity, nation, class, sex, gender, sexuality, and so forth) and is lived, read and understood through frames that reflect these dimensions (Brown-Glaude, 2008: 113). These concepts are not universally defined, nor understood, but are unique to each socio-cultural paradigm (Guerts, 2002: 231). This uniqueness contributes to the individual’s idiosyncratic, embodied, habitual patterning.

The “habit-body” is not programmable, but functions through pre-reflexive regulated improvisation which is sculpted through socialisation and an extended period of inculcation which becomes second nature (Roodenburg, 2004: 218). Social interactions and

⁶³ Reference could be made to cultural neuroscience, which offers a framework that explores cultural influences at the neural and biological level (Kitayama & Salvador, 2017: 841).

⁶⁴ Inscriptions include norms, practices and symbols, core values, subjectivities, presumptions, biases, and so forth (Forgasz, 2015: 118).

intersubjective expectations in the immediate environment supply a bodyminded complexity to socialisation, in which the very fibre of behaviour enters a variety of movement patterns and corporeal vocabularies (actions, postures, gestures and bodily orientations). It follows a behavioural loop and situates itself in a sequence of gestural mimicry, reiterated action and embodied response (Carman, 2005: 69; Dawson, 2013: 245; Kiverstein & Miller, 2015: 2; Marshall, 2008: 10)⁶⁵. This process ensures that one may achieve the optimum grip on the world, as delineated from one's subjective perspective (Dreyfus, 2005: 137). The habit-body is not an extra daily body, but the everyday body, shaped and sculpted by daily requirements and its actual behavioural practices - including walking, talking, running, dancing, swimming, bicycle riding and sexual intercourse (Marshall, 2008: 3; Roodenburg, 2004: 217-218). Through sedimentation, the lived landscape, lived place and lived intersubjectivities become organic to the lived body as pre-reflective and habituated responses. These responses define the self in relation to the world as a perceptive and subjective function that is inextricably interconnected, interwoven and co-defined within human consciousness (Hope, 2013: 141).

Applicable social action and an array of these habitual patterns are immediate and unreflective bodyminded ways of being and are constantly present in the individual's subconscious, even during the most spontaneous of inclinations and actions (Merleau-Ponty, 2002: 95, 149, 116, 424; Shotter, 2011: 15; Wrathall, 2005: 115). Embodied lived experiences constitute a lived body, which constantly self-corrects within its immediate environment (Carman, 2005: 69-70; Roodenburg, 2004: 219). This lived body might be solidified through orders as trivial as 'standing up straight', or as gendered as not using foul language in front of women; women not using foul language; utilising cutlery properly; respecting gender and social hierarchies and so forth (Roodenburg, 2004: 219).

It should be reiterated⁶⁶ that the embodiment of socio-politico and cultural identities do not devalue the embodied human being to a programmable binary machine. As seen in this

⁶⁵ McLaren (Sekimoto, 2012: 234) employs the term "enfleshment" to describe the mechanisms and active involvement of muscle memory, physical responses and the embodiment of meaning through socialisation and culturalisation.

⁶⁶ Please refer to section 2.3. for a discussion on the bodymind.

chapter, bodies are not objects or instruments on which socialisation is permanently and irreversibly engraved or projected upon (Sekimoto, 2012: 229-233). The multimodal being is rather an 'event' which is continuously in a fluid process of becoming; sculpting, re-sculpting and transforming habitual patterning through 'being' (Crossley, 2001: 120; Budgeon, 2003: 50). Emphasis is on the relationship between the self and other (intersubjectivity), through embodied exchanges in the transitional and relational space. This process results in individuals who coordinate their behavioural patterns according to a dynamically changing environment (Kiverstein & Miller, 2015: 2). Alternatively, Noland (2009: 3) advises that behaviour can change intermittently without a certain recollection of the process or pertinent reasons for conforming. It is thus not unfounded for Brady, Lowe and Lauritzen (2015: 2) to state that "all humans are becomings; subjects who develop and change as they experience the world and in relation to different social contexts". Humans do not stand passively amidst that which prompts 'becoming', but have agency in this process.

This section can be summarised by the term 'the learnt body' which necessarily impacts the actor within a rehearsal space, the decisions they make; their habitual patterning; perceptions regarding personal space and the use of the body, as well as the manner in which the audience encodes their bodymind (Hope, 2013: 134-135). The crux is that the entire bodymind of the living organism is in practical skilled and habitual engagement with the environment (Kiverstein & Miller, 2015: 3). Consequently, the bodymind and its movements, gestures and intersubjectivities are never culturally or biologically neutral (Allegranti, 2015: 37). Culturally engraved gestural routines shape the constraints and build borders around a set of kinaesthetic sensations that can, through the process of shifting, be accessed for an individual to innovate or resist change. Human beings have the capacity to experience and portray a vast variety of kinaesthetic motions, postures and behaviours that are far more substantial than any one culture permits. This said, humans are strongly inclined towards, and find preference in, essentialising kinaesthetic patterns that are inherent to interpersonal consonance, cultural corporeal homeostasis, values and beliefs (Guerts, 2002: 81).

3.5. CONCLUSION

Habitual patterning is a complex, woven fabric that forms an integral part of bodyminded identity. Repetitive behaviour in service of bodyminded homeostasis and interpersonal harmony forms habitual patterns. In this chapter, I argued that the inner environment actualises through the realisation of embodied cognitive processes and is consistently in relation to the external environment/experiences. Thus, four concepts in the forming of habitual patterning were discussed: Lived experiences; subjectivity and intersubjectivity (internalised experiences); mental models (cognitive processes); and interpersonal relationships and socialisation (external experiences).

In service of habitual patterning, the bodyminded individual accumulates an embodied autobiography through lived experiences. These lived experiences are pre-reflective and are in their most basic form an ever-present internal relation between the experiencing subject and everyday subjective and intersubjective experiences. Moreover, these lived experiences are laced together and embodied. The actor's embodied lived experiences cannot be held to account without the all-encompassing and unveiled notions of subjectivity and intersubjectivity. As an experiencing bodyminded agent in a gestalt with its experiences, the individual's angular perspective is constructed from a point of view that bears subjective, contextual and indexical relations to the experiencing agent. The bodyminded individual is a separate entity who forms part of a large and complex inter-corporeal, intersubjective and dynamic system which thrives on collective bodyminded, intersubjective negotiation. Pre-linguistic forms of communication such as the MNS, inter-corporeal exchanges between the self and others and the agentic co-creation of space constitutes intersubjectivity.

Mental models are subjective and internal representations of the external environment, constructed with the purpose of enabling competent and cost-effective interaction with the external environment, simultaneously facilitating reasoning, decision-making and problem-solving. Mental models form part of the foundation of subjectively individual and personally unique behaviour. Mental models edge towards optimal behaviour and thinking within the individual's socio-cultural paradigm, rather than rational functioning. Socialisation and culture are not isolated, but integrate, communicate to and influence the individual's lived

experiences and mental models. These lived experiences are collectively filed, remembered and embodied within the lived body. To assume that socialisation and the recursive conditioning of culture have not been completely embedded into the kinaesthetic fibres of the individual, would be to deny the intelligibility infused into the movability of the human being as an embodied organism. The bodyminded individual actively interacts, resists or corresponds with the context of a socio-political climate and builds embodied habitual patterning, abstract concepts of self and subjective views of the world around these interactions.

Even though the rehearsal or performance space is an extra daily activity which fosters imaginative 'as if' worlds and identifications, the individual always brings a plethora of embodied subjective lived experiences, mental models, intersubjective identifications and interpersonal relationships into the room. The shedding of habitual patterning is not an automatic procedure at the threshold of the rehearsal or performance space. On the contrary, performance restrictors manifest as inhibitors that cradle the individual in the safety-net of their habitual patterning. In the following chapter such performance-restricting concepts will be discussed.

CHAPTER 4

PERFORMANCE-RESTRICTING CONCEPTS

4.1. INTRODUCTION

In previous chapters, I have established some fundamental concepts pertaining to embodiment, as well as the development and formulation of habitual patterning. I established that the body and mind are equally interwoven and infused entities and the integration of these entities amount to the concept 'bodymind'. Every part of an individual's existence, including the internal and external environments, is embodied, forming the lived bodymind. Subjective and intersubjective lived experiences, mental models and interpersonal relationships contribute to the formation of bodyminded habitual patterning.

The purpose of this chapter is to directly relate the forming of habitual patterning with the forming of performance-restricting concepts. Habitual patterns can either aid the actor or become obstacles (Munro, 2018: 11; Polatin, 2013: xiii). In cases where habitual patterning does become an obstacle, it directly translates as a performance-restricting concept. These performance restrictors, as a result of habitual patterning, form to protect the individual's bodyminded homeostasis. Restricting habits include, amongst other things: habitual tension; fear; emotional responses; and survival techniques (Polatin, 2013: xiii). Furthermore, the term 'bodyminded consent' is a prominent concept in this chapter, relating the bodymind's habitual and novel aversive responses to consent, informing the self and others through the bodymind as a mode of embodied communication.

To introduce the notion of performance-restriction, I commence the chapter with a discussion on self-preservation through bodyminded homeostasis through anxiety, fear, tension, stress, emotion, feeling and mood. Secondly, the subjectivity and intersubjectivity of lived experience introduce a myriad of approach and avoidance impulses and motivators that edge the individual towards reward and the familiar, and away from punishment and novelty. In direct coherence with a bias towards the familiar, is the concept of cognitive dissonance in which inconsistent behaviour, information, mental models or attitudes that lead to

foreseeably negative consequences result in embodied discomfort. This is due to a need for survival, as will be established in this chapter. This embodied discomfort is strengthened by the individual's perceived notion of social accountability and subjective social reward and punishment model.

In chapter two, I contested the saying: "It is the character performing the action, not the actor". The crux of the current chapter is encapsulated in the pre-established notion that the actor's bodymind is completely intertwined with the actor's performance-body (refer to section 2.4.4. for a discussion on Zarrilli's fourth body). Therefore, the actor cannot de-embodiment themselves when entering the 'as if' world of performance. Subsequently, the bodymind translates the actions conducted in the performance space as real-time events, responding accordingly. I discuss performance-restrictors as bodyminded non-consent alert mechanisms, resulting as consequences that might arise when performing actions that disturb the actor's bodyminded homeostasis. These are subjectively built through habitual patterning, subsequently activating self-preservation strategies in an effort to restore this equilibrium.

4.2. SELF-PRESERVATION THROUGH BODYMINDED HOMEOSTASIS

The bodymind continuously aims toward homeostasis: wholeness; wholesomeness; sustainability; balance; satisfaction; equilibrium, and the alleviation of tension (Anderson, 2001: 95; Merleau-Ponty, 1963: 154; Shotter, 2011: 6). Bodyminded homeostasis can be defined as a delicate internal balance, including the components of the autonomic nervous system, striving toward consistency within the individual's personal uniqueness and their environments to ensure the optimisation of health, growth, well-being and restoration (Dana, 2018: 60; Kernich, 2009: 169; Passer *et al.*, 2009: 135; Porges, 2017: 20). Suchy (2011: 162) concurringly defines homeostasis as an emotional state which is characterised by an appropriate balance between PA (positive affect) and NA (negative affect), with a seemingly magnetic preference towards positive affect. Affect can be defined as the preferred overarching term and recognition of interrelated and complex conscious and subconscious attentional processes and valence appraisals, such as emotions, moods, tensions and other

impulses (hunger, sex, pain) (Bower & Gallagher 2013: 113-117; Gross & Thompson, 2007: 6-7). Sensation, perceptions and affects intermingle “like hands clasped together” (Deleuze & Guattari, 1994: 178). Furthermore, affects are entirely embodied and have a pertinent presence throughout the physical bodymind: the lived bodymind is unveiled and experienced through the physicalising and expression of affects, sensations and emotional states (Bosnak, 2007: 38).

The ease experienced during homeostasis of the bodymind and its environments is described as “poise”⁶⁷; poise is not merely the coordination and wholeness of the internal environment, but also “being in touch with one’s circumstance” (Todd, 2001: 66). This is achieved through correctly anticipating how the bodyminded self will conduct actions in an environment, how these actions will be received, and the skill of handling these situations, persons and environments with ease. Todes (2001: 176) avers that the self is often recognised through the satisfaction gained by something, somewhere or someone – the poise achieved. This would include comfort in social circles, cultural paradigms and so forth. Shotter (2011: 7) notes that the sensation of “at-homeness” and poise are the result when the individual’s subjective anticipation of an external environment meets the individual’s subjective internal context, perception, mental models and habitual patterning. Dreyfus (2005: 143) confirms that through the recursive nature of cultural conditioning and socialisation, the individual tends towards the path of least resistance, as well as the behaviour that affords the least energy expenditure and simultaneously, the most substantial reward⁶⁸. Organic change, inner dynamics or movement within the self tends to be in service of identity (personal and social), preservation, and developmental continuity and always aims at maintaining a self-structured wholeness, equilibrium, balance and poise in the bodymind (Shotter, 2011: 5).

Each individual possesses an internal and dynamic restraining force, triggered by internal and/or external conflicts for control, which has the power to suppress the natural energy

⁶⁷ Poise is also connected to and enhanced through mindfulness: the concept that the individual is tuned into the bodymind to sense the present moment, as opposed to rephrasing the past or imagining the future. See section 5.2.1. for a discussion on bodyminded awareness, tuning and holistic discourse.

⁶⁸ Refer to section 4.5. Public accountability.

afforded to shifting, spontaneity and uninhibited behaviour or change (Smith, 1992: 5). Sisemore (2012: 37) defines 'triggers' as events, settings, people, or thoughts that seem to "light the fire of worry or anxiety", that can manifest in either the internal and/or external environment. According to Suchy (2011: 45-48) a trigger is not an emotion-evoking stimulus. She pertinently describes a trigger as a brain mechanism (for example, the amygdala for external stimuli and the hypothalamus for threats to internal homeostasis) within the organism that detect emotional stimuli that are relevant to the personal uniqueness of the individual. Amygdala activation, or simply stated, the relevance detector, occurs only when the stimulus has personal significance and relevance to the individual (Johnston & Olson, 2015: 86). Suchy (2011: 46) explains triggers through the following metaphor: "The emotional trigger, like a trigger of a gun, initiates a reaction, while the emotionally relevant stimulus, like the index finger, 'trips' the trigger into firing". This approach to the understanding of triggers as contained within human architecture, explains the subjective nature of emotional stimuli and supports the notion that every emotional stimulus does not necessarily impact an array of individuals in the same manner. It is important to note that emotionally relevant stimuli have the ability to capture the individual's attention effortlessly and often subconsciously, thus strengthening the notion that they necessarily produce information that is valuable to the individual's survival.

Individuals can auto-sense deviation from the perceived optimal and comfortable bodymind-environment composition⁶⁹, track any alteration (endocrinal, visceral and muscular) in the organism's habitual patterning when the bodymind reflects either a state of poise or disequilibrium toward environmental catalysts. The bodymind tends to auto-correct this embodied relationship in order to relieve the tension created by the deviation (Dreyfus, 2005: 138; Kiverstein & Miller, 2015: 6-7). Deviation results in a depletion and re-allocation of energy toward the alarming entities of anxiety and "unpleasure", purposefully signalling the avoidance of interactions that promote disorder, disintegration, and imbalance and activating the impetus to regain balance and control (Schneide, 2013: 219; Shotter, 2011: 7). This

⁶⁹ In section 3.4. defined as a "grip on the world". Here, also the loss thereof.

impetus and the need to react in order to re-obtain equilibrium are defined by Kiverstein and Miller (2015: 7) as “action readiness”⁷⁰.

The degree of freedom awarded to the bodymind is coordinated toward the promotion of functional control within the bounds of poise and the circumvention of disequilibrium (Mégrot, Bardy & Dietrich, 2002: 323). As Grand (2013: 20) avers: “Our survival instincts are what get us here and keep us here. They both drive us and shape us”. This system has the potential to arrest all activity, slow voluntary movements completely, reduce the capacity for rewarding feelings, and interrupt ongoing behaviour to grant the individual time to select the optimal response. If the stimulus presented is perceived as potentially life-threatening: “It is better to stop to evaluate an ophidian shape than to step on a live snake” (Corrigan, Grand & Raju, 2015: 385). Identifying safety from an adaptive survival perspective, including the identification of potentially harmful relationships, primarily originates from a subconscious wisdom that resides in the bodymind and its nervous system, actualising through visceral and bodyminded reactions. It then places a secondary role on the cognitive evaluation of external environmental risks (Porges, 2017: 43). Not only does this process translate into bodyminded non-consent, detrimental to nuanced acting, but into any form of self-regulation during aversive experiences stored in procedural memory circuits which might lead to long-term bodyminded residues of truncated integration⁷¹. The search for bodyminded homeostasis through primitive reflexes, righting reactions, equilibrium responses and habit retaining basic neurological patterns, such as the processes of the autonomic nervous system, form the basis of human activity, movement patterns and habitual gesturing (O’Gorman, 2013: 18; Shotter, 2011: 7).

⁷⁰ Kiverstein and Miller (2015: 6-7) maintain that the individual never really accomplishes full equilibrium and that edging (a state of action readiness) toward complete poise and satisfaction with the environment is a constantly dynamic process: “As long as the organism has needs and desires it will always be in a state of relative disequilibrium with the environment, a meta stable state”.

⁷¹ Refer to brainspotting in section 5.4.2.

4.2.1. Autonomic nervous system

Passer *et al.* (2009: 134-136) define the nervous system as the bodymind's control centre, regulating, amongst other things, input, output and integration functions. The nervous system is divided into two complex systems, the central nervous system (CNS) and the peripheral nervous system (PNS) (Kernich, 2009: 169; Passer *et al.*, 2009: 134-136). The CNS contains the brain and spinal cord and connects the PNS to these systems. The CNS produces integrated responses (Kreibig, 2010: 395). Nerves that branch from the CNS to supply the organs, glands, muscles, and skin are contained in the PNS. The PNS is imperative in input functions that enable bodymind awareness and sensing activity inside and outside of the bodymind, as well as the output functions to respond with the aforementioned systems. The PNS is divided into the somatic nervous system and the autonomic nervous system (ANS). The somatic nervous system transmits information from the senses and controls the neurons that communicate between the CNS and the muscles to control volitional movements.

Scholars (Bodie, 2010: 72; Charlton & Thompson, 2016: 575; Courties, Sellam & Berenbaum, 2017: 663; Kernich, 2009: 169; Kreibig, 2010: 395; Passer *et al.*, 2009: 134-136; Suchy, 2011: 71) agree that the ANS is the system that controls involuntary⁷² responses and functions, including respiration, cardiovascular systems, blood pressure, body temperature, measures of electrodermal activity, digestion, urination, perspiration, and pupil dilation, as well as emotion, motivational behaviour, and stress responses. The ANS senses the bodymind's internal functions and controls both the glands and involuntary muscles comprising the blood vessels, the heart and the lining of the stomach and intestines. The ANS thus assists in managing bodyminded homeostasis through responding to alterations in activity and the continuously changing environment and can be divided into two subdivisions: the sympathetic nervous system (SNS) and the parasympathetic nervous system (PSNS). Suchy (2011: 71) and Passer *et al.* (2009: 135) explain reflexive motor output due to involuntary responses. I have adapted their literature to form figure 4.1. on the following page. Note that the path under discussion is marked in bold and blue.

⁷² It is imperative to emphasise that the ANS functions outside of the conscious will (Courties *et al.*, 2017: 663).

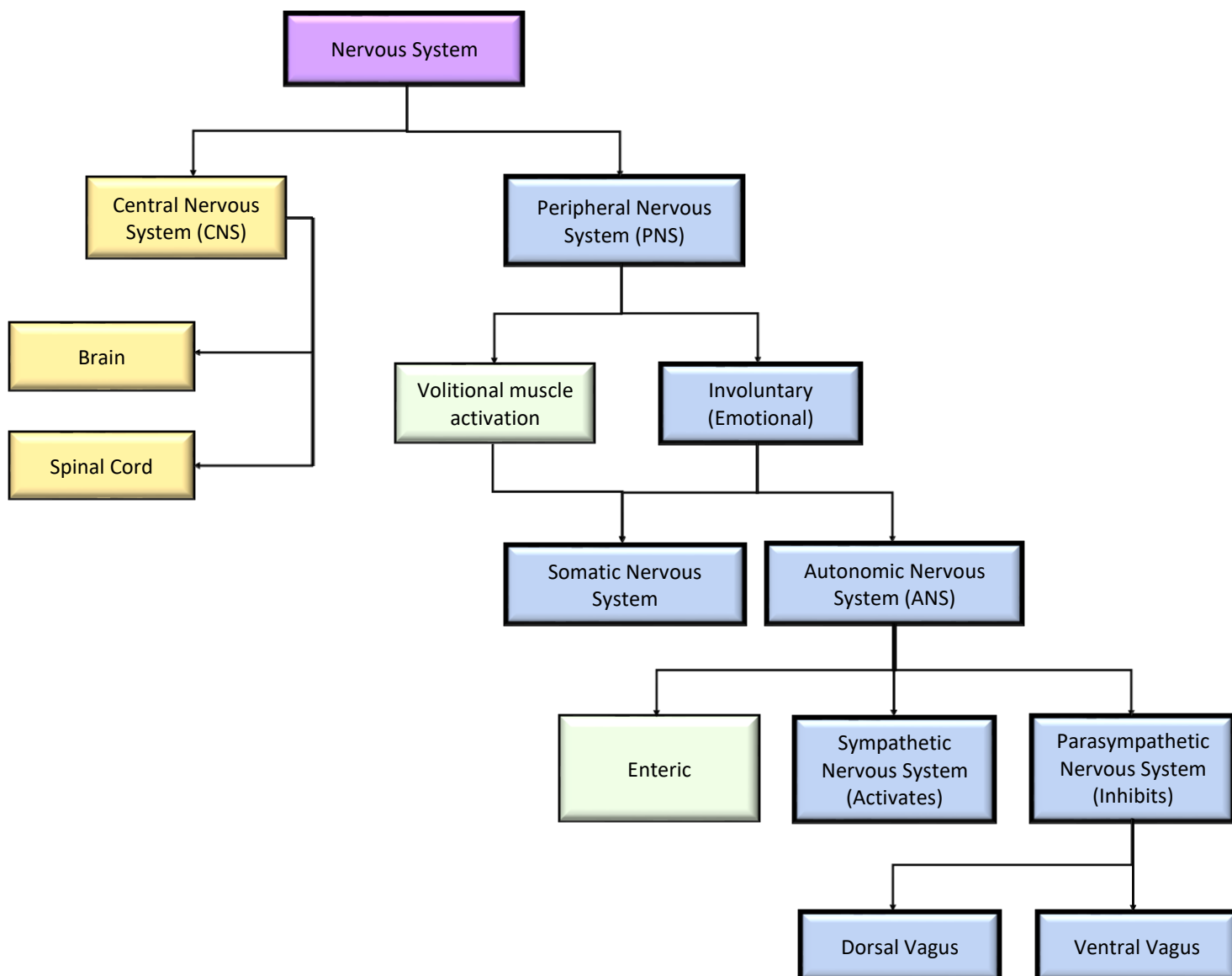


Figure 4.1. The nervous system

Scholars (Charlton & Thompson, 2016: 575; Courties *et al.*, 2017: 663; Dana, 2018: 47; Kernich, 2009: 169; Kreibig, 2010: 395; Lövheim, 2013: 356; Passer *et al.*, 2009: 135; Richard, Lauterbach & Gloster, 2007: 3; Seravalle & Grassi, 2016: 176; Suchy, 2011: 71) note that the SNS and PSNS subdivisions affect the same glands or organs in opposing and antagonistic ways and mediate neuronal regulation. Lövheim (2013: 356) remarks that most scholars agree that these systems are not in opposition, but rather complementary. He utilises the metaphor of

“gas and brake” to describe their relationship. The SNS⁷³ originates from the intermediolateral horn of the spinal cord and controls fight-or-flight responses and focuses on activation and arousal functions. These functions act as a unit and accumulate to mobilise and prepare the bodymind and place it in a state of readiness to deal with stressful situations or perceived threats in several ways, as will be discussed in table 4.1. SNS activation occurs when individuals “feel a stirring of unease”, or when a stimulus triggers a neuroception⁷⁴ of threat or danger (Dana, 2018: 35).

The PSNS maintains and conserves the bodymind and generates tranquillity and energy preservation, through slowing down the processes within it. The two systems work together to ensure bodyminded homeostasis. When the SNS is activated⁷⁵, the PSNS is low, except within sexual appetite excitement, where both the SNS and PSNS work in synergy. In addition, this exception occurs during freeze fear states in which both systems are low (Lövheim, 2013: 356). The PSNS arise from the vagus nerve (the tenth cranial nerve) in the brainstem, connecting the brainstem to several visceral organs. Resultantly, this controls the digest-and-repair or rest-and-digest processes in normalised states and operates in selected organs, opposing the unit-like functioning of the SNS. The polyvagal theory was developed by Porges and emphasises the vagus nerve as the primary component of the PSNS (Porges, 2017: 13). This is a perspective which accentuates the imperative nature of phylogenetic changes in the neural structures regulating the ANS, providing “insights into the adaptive function and the neural regulation of the two vagal systems” (Porges, 2007: 116).

The polyvagal theory argues that the PSNS can be divided into two motor pathways travelling through the vagus, the ventral vagus and the dorsal vagus (Dana, 2018: 33; Porges, 2017: 92; Porges, 2011: 16). The ventral vagus, also called the myelinated or supradiaphragmatic vagus,

⁷³ Seravalle and Grassi (2016: 176) further divide the SNS into the hormonal, metabolic, reflex, inflammatory, and endothelial and hematologic mechanisms.

⁷⁴ Neuroception is a subconscious system for detecting perceived threat and safety (Porges, 2011: 11) and consists of “somatic signals that influence decision making and behavioral responses without explicit awareness of the provoking cues” (Klarer, Arnold, Gunther, Winter, Langhans & Meyer, 2014: 7067).

⁷⁵ Also termed autonomic balance biased towards SNS (or PSNS) excitation (Porges, 2017: 12).

is evolutionarily the newest part of the ANS and regulates visceral organs located above the diaphragm, such as the heart, bronchi (visceromotor component), striated muscles in the face and head, listening, the middle ear, face, larynx (somatomotor component) and so forth. This PSNS function inhibits SNS influence on the nervous system and heart. The social engagement system (behaviour and emotional regulation) is active in the ventral vagal pathway through a heart-face connection, coordinating the visceromotor and somatomotor components to form a sucking-swallowing-breathing-vocalising coordination. Social engagement system activation enables the homeostatic regulation of the visceromotor components, bodyminded awareness, social engagement, co-regulation and the reception, interest and effective communication with those in the interpersonal arena. The dorsal vagus, also called the unmyelinated, primitive or subdiaphragmatic vagus, is the most primitive response pathway and regulates visceral organs located below the diaphragm, such as healthy digestion. This primitive system orchestrates shutdown, collapse and dissociation as a last resort in aversion or threat management. When an individual is confronted with a perceived threat, the ANS generally follows the following progression, each following in case the previous falters, and is integral to actor-character dissonance:

- The ventral vagus attempts interpersonal bodyminded negotiation through, amongst other things, facial expressions, gestures and vocalisations: safety in social engagement. This is nurtured through the feeling of camaraderie, friendship or family, a connection with nature or listening to music.
- The social engagement system is withdrawn, including the PSNS inhibition of the heart (also known as a vagal break), resulting in the increase of the heart rate in service of promoting mobilisation and defence through SNS fight-or-flight behaviours: danger mobilisation. This is also a result of feeling pressed for time, being ignored or confused and experiencing conflict.
- If fight-or-flight falters, freeze systems are activated through the PSNS dorsal vagus: life-threatening immobilisation and behavioural shutdown. This is also a result of feeling optionless, trapped in a situation, and unimportant, as if one does not matter or does not belong and experiences criticism.

SNS activation that is unopposed will induce a fatal hypertensive crisis or arrhythmia; therefore, this system must be balanced during overwhelming activation, such as trauma, and might lead to residual autonomic and energetic burdens (experienced as clinical symptoms)⁷⁶: “the high-revving engine is only just being held by the intense pressure on the brake” (Corrigan *et al.*, 2015: 387). The enteric system controls digestive muscles and will not form part of the current discussion. As an addition to the previous figure, scholars (Corrigan *et al.*, 2015: 386; Suchy, 2011: 74; Passer *et al.*, 2009: 136; Sisemore, 2012: 32) include the following effects of the two branches of the ANS on the bodymind, adapted with information from the aforementioned scholars:

Table 4.1. The sympathetic and parasympathetic nervous systems and bodily functions

Organ	Sympathetic Nervous System	Parasympathetic Nervous System
Adrenal gland	- Adrenaline into bloodstream - Promotion of wakefulness	N/A
Arrector pili muscles	- Contractions and erection of hairs	N/A
Blood vessels in the skin	- Constriction	N/A
Blood vessels in the muscles	- Dilation - To enhance strength - Muscular adjustments for orientation and defence - Trembling in muscles	N/A
Blood vessels of the internal organs	- Contraction of vessels - To increase blood pressure	- Dilation of vessels
Bronchi	- Dilation and relaxing of bronchi - To increase airflow to the lungs	- Constriction of bronchi

⁷⁶ Refer to brainspotting in section 5.4.2.

Organ	Sympathetic Nervous System	Parasympathetic Nervous System
Eye	- Dilation of pupils - To enhance vision through enabling more light to enter	- Constriction and contraction of pupils
Heart contraction	- Increase	- Decrease
Heart rate	- Strengthens, increases, accelerates heart beat - To increase oxygen and blood flow to the muscles	- Decreases and slows down the heart rate
Kidneys	- Decrease in urine production	- Increase in urine production
Liver	- Breakdown of glycogen	N/A
Reproductive system	- Ejaculation/glandular secretions	- Erection of penis/clitoris through the dilation of blood vessels
Respiratory rate	- Increase - To increase the amount of oxygen intake	- Decrease
Salivary glands	- Mucous, low enzyme	- Watery, high enzyme
Stomach and intestines	- Inhibition of peristalsis and activity - To send blood to the muscles instead	- Increased peristalsis and stimulated activity
Sweat glands	- Increased secretion	N/A
Tear glands	N/A	- Increased secretion
Urinary bladder	- Constriction of sphincter and relaxation of bladder	- Constriction of bladder and relaxation of sphincter

It is clear that there are a variety of reactions that contribute to sustaining poise. A basic practical comprehension of the ANS, might assist actors to not only acknowledge their personal habitual bodyminded reactions, but grant them tools to create habitual embodied

reactions for characters, to ensure multidimensionality, depth and relatability in characterisation. Automatic appraisal is the “evolutionary equivalent of a large and sudden assumption about our environment” and emphasis lies on the notion that whether or not these assumptions are true or fictional is irrelevant, considering that human beings are able to react swiftly and efficiently to the stimulus presented (Ekman & Cordaro, 2011: 369). An individual’s distress is often a result of the anticipation of the symptoms of SNS activation, causing the fear of these red flags to reinforce avoidance, escape behaviours and, in this context, bodyminded non-consent (Sisemore, 2012: 32). According to the polyvagal theory, safety is not achieved through the removal of a perceived threat, but through the feeling of safety even in the presence of a perceived threat (refer to habituation in section 5.3.1.2.), dependent on the following three conditions (Porges, 2017: 27).

- The ANS should not be in a state that supports defence.
- The social engagement system should be activated, resulting in the down-regulation of the SNS and a state of homeostasis in the dorsal vagal circuit.
- A state of bodyminded homeostasis that optimises the detection of safety cues, including prosodic visualisations, positive facial expressions and gestural routines.

Performing under circumstances oppositional to this outline of safety and within the framework of defence or immobilisation activation, translates to bodyminded non-consent and has debilitating effects on the actor’s craft. Understanding and acknowledging the concept of ANS regulation is the first step towards establishing bodyminded consent.

4.2.2. Bodyminded consent

Your body is a very poor liar (Marshall, 2008: 33).

Porges (2017: 43) states that the bodymind functions similarly to a polygraph or lie detector⁷⁷; when confronted with perceived threats – the needle jumps. In other words, internal activity

⁷⁷ I acknowledge that a polygraph is not a foolproof system. The use of this example is merely for its metaphorical and explanatory contribution to the current discussion.

always finds a physical outlet: behaviour (Williamson, 2002: 158). Unlike in neuroscience where points of conflict can be observed in the physical hardware of the brain, restraint in bodyminded consent must be measured through observable embodied behaviour (Klein & Taylor, 1994: 146). Impulses in the internal environment react to stimuli and unswervingly manifest and reflect in the physical bodymind through movements, body attitudes, gestures, physiological changes and physical actions (Bower & Gallagher, 2013: 113-117; Burnidge, 2012: 45; Marshall, 2008: 35; Perry & Medina, 2011: 62; Pineau, 2002: 44; Van Manen, 2016: xiv). The human bodymind is therefore a source of knowledge, intelligence, learning and experience. Through physical movement and physical behaviour, the bodymind's ability to engage its motor senses and abilities, as well as its capability to adapt to various body attitudes and gestures, the body itself shapes and informs cognition and emotion, and communicates conceptual thought (Gallagher, 2005: 8; Kemp, 2012: xvii; Lakoff & Johnson, 1999: 37). This is, amongst other things, a form of physical coding to ensure individuals adapt and respond to the expectations of their immediate external environment, social interactions and perceived cultural paradigms (Bower & Gallagher, 2013: 111).

The embodiment of lived experiences and the internal environment (including mental states and cognitive processes) allow the individual to perceive meaning through often unconscious gestural, affective and other physical bodily expressions (such as SNS activation) (Hobson, 2002: 184; McGilchrist, 2009: 41-44). Listening to subtle physical reactions, during bodymind awareness and holistic discourse, is a necessary part in somatic reflection, in order to understand the physical manifestation of internal dissonance or harmony (Marshall, 2008: 33-34): "to familiarise the 'self' with what is based in learnt body memory in order to consciously transcend socially coded habits and movement patterns" (Hope, 2013: 144). See section 5.2.1. for a discussion on bodyminded awareness. Understanding and reflecting upon the habitual pre-reflective connection towards the external environment or habitual bodymind-world relationships are vital in the process of negotiating and renegotiating embodied interaction and bodyminded consent with other actors (Hope, 2013: 144). Bodyminded consent is thus an ever-changing and continuously fluctuating interpersonal concept. Humans are in a constant state of impulse and response, and physical manifestations are indicators and hints of impulses and "a desire in the body to do something concrete in

response to a stimulus” (Marshall, 2008: 33). This process and the bodymind’s response are often completely subconscious and automatic, due to a neglect or a lack of skills to acknowledge the impulses. The individual’s inability to translate or acknowledge the apprehensiveness encapsulated in the bodyminded non-consent experienced, does not diminish its performance-restricting presence and manifestation through bodyminded behaviour.

Cory (2000: 389) claims that behavioural tension, defined as subjective variants of frustration, anger, anxiety and tensions, actualises when self-preservational or affectional impulses⁷⁸ cannot be expressed, due to some form of resistance. These tensions reach their pinnacle when both primitive self-preservational and affectional programmes activate within one situation, such as ‘I want to’ and ‘I can’t’ or ‘I have to’ but ‘I don’t want to’ (bodyminded non-consent). Unresolved or unmanaged impulses of behavioural and embodied tension and stress, including trauma, worsen the conditions. See figure 4.2., adapted from Clark and Beck (2010: 32), as an illustration of the process of self-preservation.

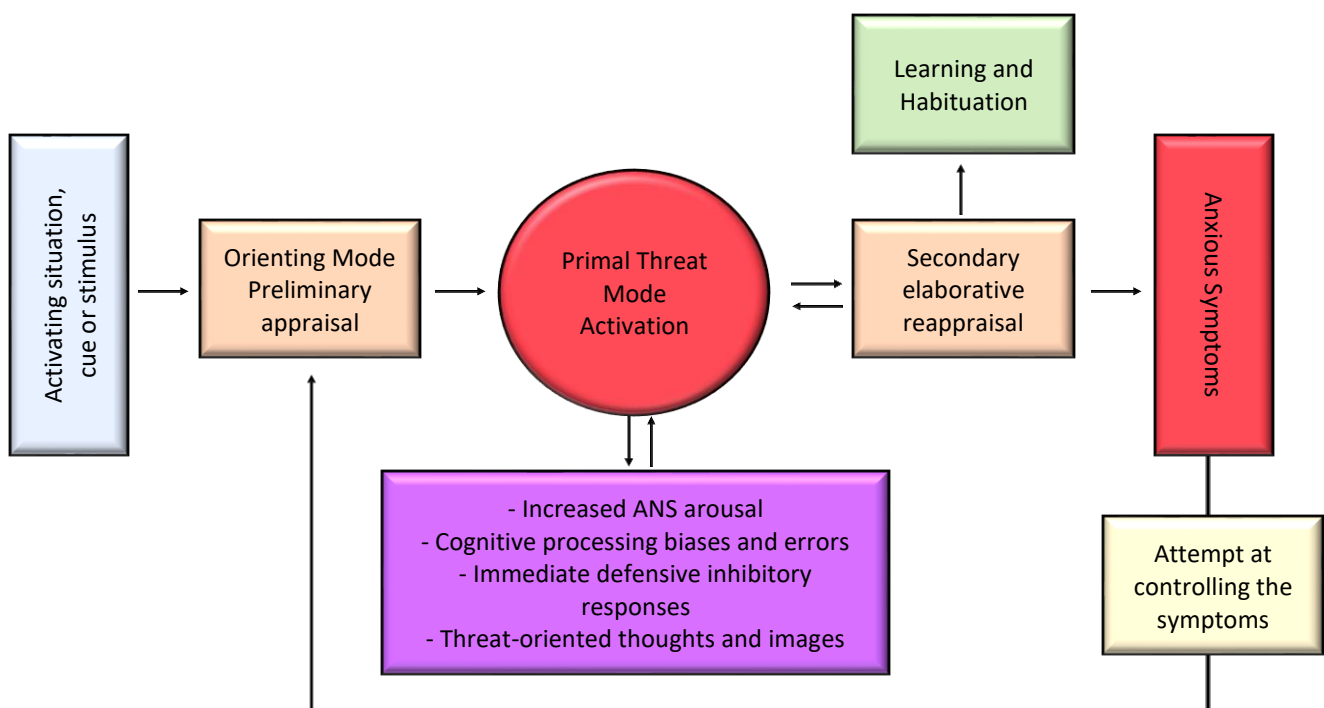


Figure 4.2 Self-preservation model

⁷⁸ Refer to a discussion on the triune brain in section 5.4.1.

Sisemore (2012: 67) explains that if the activating situation, stimuli or exposure match the individual's uniquely relevant threat cues, it is immediately measured against a cluster of schemas in the orienting mode, providing a broad initial perception of the triggered activation. A negative perception will immediately activate the dominant primal threat mode to maximise safety and minimise danger. Five schemas are activated:

- The cognitive-conceptual schemas (mental models, lived experiences, procedural memories, risk determination);
- Behavioural schemas (FFFS, avoidance impulses, escape behaviours);
- Physiological schemas (ANS and SNS activation, physical sensations);
- Motivational schemas (subjective intentions, symptom appraisals, rules, beliefs, values); and
- Affective schemas (feeling states, subjective experiences of emotion).

A secondary reappraisal occurs, which is more elaborate, conscious and controlled. If a plausible alternative to the initial appraisal in the orienting mode does not exist, the anxiety might worsen. If the situation is reappraised, habituation through bodyminded processing and new learning can be initiated and the triggering stimuli diminished. See section 5.3.1.2. for a discussion on exposure strategies and habituation.

Owing to the fact that this is an uncomfortable demotivational process, human beings instinctively avoid it. Emotion regulation (ER), in the current context, serves as a mechanism to avoid these processes. ER is a heterogeneous group of actions defined as "a process whereby one decreases, enhances, or alters an internal emotional experience and an external emotional display" (Suchy & Williams, 2011: 236). This can be simplified as "the processes by which individuals influence which emotions they have, when they have them, and how they experience and express these emotions" (Gross, 2002: 282; Gross, 1998: 275). ER actions include substance usage; reappraisal; distraction; avoidance impulses; escape tendencies; suppression; emotion alterations, and problem-focused coping, with the purpose of enhancing or blunting frequency, intensity, duration and situational occurrences of the emotional experience (Forsyth, Barrios & Acheson, 2007: 81). Events that lead to negative

reactions and outcomes are inevitable and therefore, the regulation and adjustment of the subsequent emotions and feelings are crucial to sustain personal harmony and interpersonal relations (Baron & Branscombe, 2012: 63). Neurologically, the prefrontal and cingulate cortical regions act as inhibiting agents, restricting cortical and subcortical regions (e.g. the amygdala and insula), involved in the generation of emotional responses (Johnston & Olson, 2015: 276). The individual's capacity and need for ER is enhanced as the individual ages, reaching a low during adolescence and gaining momentum during their mid-twenties (Louw & Louw, 2009: 208). The following figure, figure 4.3., is an adaptation from two figures by Johnston and Olson (2015: 278) and Suchy (2011: 136) and offers an introduction to ER.

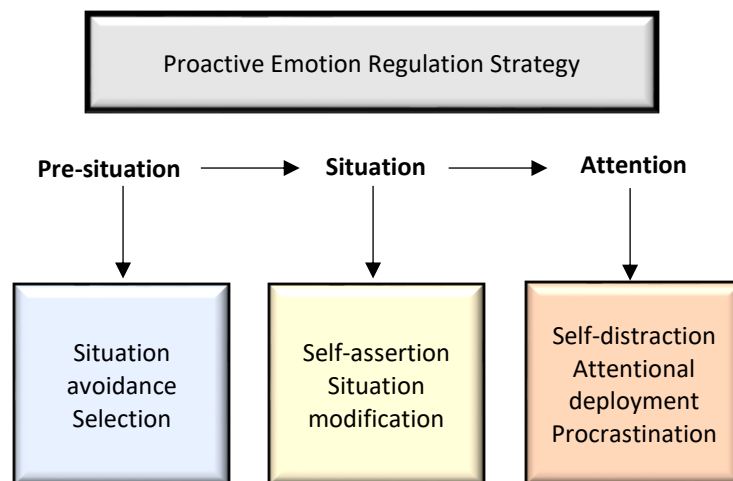


Figure 4.3. Proactive emotion regulation

ER can be self-managed through either proactive/antecedent or reactive modifications. Antecedent ER precedes the situation and emotional response in the hope of circumventing emotional responses and is often evidence of maturity, emotional stability, success and happiness. Such inflexibility in ER strategies (avoidance, distraction, suppression, procrastination and escape) reinforce conditioned responses and maintain disordered fear and anxiety (Forsyth *et al.*, 2007: 61). Richards and Gross (2000: 411) note that “response-focussed modulation mops up one’s emotions; antecedent-focussed regulation keeps them from spilling in the first place”. According to scholars (Johnston & Olson, 2015: 276; Sisemore, 2012: 102; Suchy, 2011: 136-140), proactive strategies consist of three branches:

- The deliberate selection or rejection of a situation in order to avoid emotional and stressful discomforts predetermined through anxiety;
- The purposeful self-assertion and active modification of the emotional impact of a stressful situation that cannot be avoided; and
- Intentionally diverting attention, self-distracting oneself and procrastinating engagement in order to detract and detach from the stressful situation.

These three proactive strategies might be apparent in actors experiencing actor-character dissonance and faced with uncomfortable material, clearly communicating fragments of bodyminded non-consent. I have personally observed actors:

- Avoiding uncomfortable material through not auditioning or withdrawing from productions;
- Promoting their own ideas through actively attempting to modify the material to suit their comfort zones; and
- Procrastinating, distracting, detaching and avoiding the specific scenes in an attempt to delay engaging with the material.

In the current research study, the purpose is to move away from proactive strategies and deliberately engage with reactive strategies. Some ER processes are habitual and autonomic, such as selective attention, while others are conscious and deliberate, such as suppression, blame and avoidance (Forsyth *et al.*, 2007: 81). Further discussion regarding the disruption and shifting of habitual patterning through harnessing reactive strategies will continue in chapter five.

It is clear that habitual bodyminded and/or novel embodied SNS responses can restrict movement, whether through the compression of the spine; tension in the neck or shoulders; constriction of breathing or the throat; a lack of attention, or an alteration in the bodymind's relationship to those in the interpersonal space (Noland, 2009: 4). It is of utmost importance to note that these processes will become exaggerated and heightened during performance (Dowling, 2013: 123-124). Therefore the acknowledgement thereof, from both the actor and

the creative team (director, intimacy coordinator, choreographer), as well as the possible alleviation thereof, prior to the performance, or mastering methods to do so mid-performance (as will be discussed in chapter 5), is imperative to assure actor safety and consent. The affects that will be discussed in the following subsections are aversive indicators applicable to the current discussion, acting as safeguards in perceived threatening or potentially harmful situations. These concepts, such as anxiety and fear, emotions and feelings, tension and stress and mood, directly impact ANS activation and communicate bodyminded non-consent.

4.2.2.1. *Anxiety and fear*

Anxiety and fear are two separate entities (Kreibig, 2010: 410; Sisemore, 2012: 30; Wilt, Oehlberg & Revelle, 2011: 989), yet, are closely related as anxiety is associated with activations in the fear circuitry (Johnston & Olson, 2015: 75). Both result in multimodal responses, occurring across a multitude of behavioural response systems (physiological responses, subjective experience of fear, catastrophic cognitions) (Richard *et al.*, 2007: 4, 22) and discourage the individual from engaging in perceived harmful situations (Sisemore, 2012: 29).

Fear can be defined as a bodyminded and behavioural protective and defensive mechanism, with the ability to override consciousness, functioning as a reactive response to a specific imminent threatening or harmful stimulus that diminishes, once the perceived stimulus or threat is absent (Ekman & Cordaro, 2011: 365; Craske & Stein, 2016: 3048; Fanselow, 2018: 105; Foa, Chrestman & Gilboa-Schechtman, 2009: 11; Johnston & Olson, 2015: 75; Kreibig, 2010: 403; Scheff, 2015: 112; Sisemore, 2012: 66; Wilt *et al.*, 2011: 991). Fear activation truncates ongoing behaviour, in order to ready the individual for immediate action to escape or avoid the threatening stimuli (Forsyth *et al.*, 2007: 76). Fanselow (2018: 106-108) defines fear as an intermediate stage between panic (imminent threat) and anxiety (anticipated threat), and explains that fear enables a particular set of defensive behaviours and further disables, suppresses and limits the individual's behavioural repertoire. Fear structures include a representation of the feared stimuli (imminent nudity when the stage curtain lifts or opens),

the fear responses (SNS activation), meaning associations with the stimuli (for example, nudity in public is dangerous to interpersonal relationships), and meaning associated with the bodyminded responses (SNS activation equates to fear) (Foa *et al.*, 2009: 11).

The fight or flight elements in fear result in broad SNS activation (Kreibig, 2010: 404). The freeze element in fear is a state in which both the SNS and PSNS are low, resulting in the experience of the momentary ceasing of the heartbeat, contraction of the heart in a systole phase, tightness, aching, tensing and bracing rigidities and dryness in the mouth (Barratt, 2010: 52; Lövheim, 2013: 356). The raising of the tempo of the circulatory system ensures an alertness, which in turn, translates to observable actions, movements and body attitudes. The loss of behavioural flexibility might completely disable the actor when confronted with fear-inducing stimuli. Except for a variety of primordial aversions, conditioned fear is a learnt response associated with perceived aversive consequences and experiences and can therefore be corrected and reinterpreted (Forsyth *et al.*, 2007: 65, 76).

Anxiety⁷⁹ is an ongoing negative appraisal state of anticipation, vigilance and exaggerated expectation accompanied by catastrophic self-statements that magnify a perceived threat or perceived future threats, persisting in the absence of genuine danger or physical stimuli (Craske & Stein, 2016: 3048; Ekman & Cordaro, 2011: 365; Fanselow, 2018: 105; Forsyth *et al.*, 2007: 76; Johnston & Olson, 2015: 75; Kreibig, 2010: 403; Richard *et al.*, 2007: 4; Scheff, 2015: 112; Sisemore, 2012: 49; Wilt *et al.*, 2011: 991). Anxiety, as a pre-situational anticipatory concept, activates the SNS (including the down regulation of the ventral vagal circuit) and is directly related to avoidance behaviour (Kreibig, 2010: 403; Porges, 2017: 11; Sisemore, 2012: 49; Wilt *et al.*, 2011: 989). Anxiety is extremely efficient, because avoidance results in safety, whether the perceived threat is warranted or not. The negative reinforcement and (mis)attribution of the process and stimuli, as well as successfully submitting to real or fictional anxieties, instates a false sense of control that might be difficult to surrender (Sisemore, 2012: 30).

⁷⁹ Johnston and Olson (2015: 169) also term anxiety the process of catastrophising.

Anxiety can be differentiated into two categories: trait anxiety and state anxiety. Trait anxiety refers to long-lasting anxiety as a general disposition, across situations and time; state anxiety refers to transient anxiety over short time frames and in a particular time and setting⁸⁰ (Bodie, 2010: 72; Wilt *et al.*, 2011: 989). Even though it is acknowledged that state anxiety manifests within the boundaries of subjective trait anxiety, this study focuses on state anxiety and does not aim to recalibrate any personality dispositions or anxiety disorders. Anxiety activation might seem uncontrollable, due to its often automatic and reflexive nature and the notion that cognitive functions, such as logical thinking and realistic appraisal are seized, resulting in impaired reflective thinking (Sisemore, 2012: 22). Transient fears and anxieties (such as peer rejection, performance anxiety, death, lightning, fire, spiders) are normative, and only when they persistently interfere with the individual's functioning can they manifest as disorders⁸¹ (Craske & Stein, 2016: 3048).

Johnston and Olson (2015: 168) continue that anxiety is embodied and linked with "individual sensitivity to interoceptive signals about the current state of the body". Within anxiety, as an anticipatory function, an imagined stimulus triggers stored images and mental models obtained through primary (lived) or secondary (observed) experiences (Bodie, 2010: 79). These experiences are mostly negative. This process activates the ventromedial prefrontal cortex (vmPFC), which triggers learned associations with the stimulus, and the amygdala and structures related to evoking bodyminded changes, similar to those experiencing the actual stimulus. Vulnerability is a central concept in anxiety, actualising when a sense of danger is perceived (internal or external), while the individual lacks enough control of the perceived situation to cope through providing a sense of safety (Sisemore, 2012: 22, 66). Furthermore, the somatosensory cortices detect the bodyminded alterations and provoke the feelings of anxiety and fear (Johnston & Olson, 2015: 111). Emotional and motivational response patterns that are linked to fear and aggression are organised and controlled by the amygdala (Passer *et al.*, 2009: 145). This explains the anxiety actors might experience while imagining the outcome of engaging with their subjective discomforts or the fear experienced during the

⁸⁰ Social anxiety for example, refers to the anticipation of interpersonal humiliation or shame (Scheff, 2015: 112).

⁸¹ Anxiety disorders exist when an individual is disproportionately avoidant, fearful or anxious or perceives threats within the external or internal environment (Craske & Stein, 2016: 3048).

imminent threat when approaching disruptive stimuli. This might result in further emotional stirrings and feeling responses.

4.2.2.2. *Emotions and feelings*

There is a distinction between emotions and feelings. Feelings are the conscious awareness of the unconscious processes and reactions activated by an emotion (LeDoux, 1996: 40). Feelings are mental experiences of embodied states (Damasio & Carvalho, 2013: 143) that “act as persuasive messages from the self to the self” (Harber, 2005: 276). They are “an integrative expression of the general state of the organism” (Schwartz, Strack, Kommer & Wagner, 1987: 70) that critically contribute to judgements and decision making (Johnston & Olson, 2015: 220).

The term emotion is adapted from the Latin term *emovere*, translated as ‘to move away from’ or ‘to stir up’, and refers to a call to movement (LeDoux & Hofmann, 2018: 67). Emotions are rapid, automatically evoked and predominantly unconscious, yet bodymindedly experiential, multi-component responses (embodied restorers and regulators of homeostasis) to emotionally potent antecedent internal or external stimuli, situations or events (potential disruptors of homeostasis), appraised as instantly applicable to presently active goals (Damasio, 1994: 111; Ekman & Cordaro, 2011: 364; Gross & Jazaieri, 2014: 388; Johnston & Olson, 2015: 87; Kreibig, 2010: 397; LeDoux, 1996: 40; LeDoux & Hofmann, 2018: 67; Suchy, 2011: 136; Walle, Reschke & Knoth, 2017: 245). Emotion assists the individual in making sense of, and maintaining, a “grip on the world” (refer to section 3.4.) and facilitates communication with other beings through social referencing⁸² (Suchy, 2011: 136). Emotional expressions, as

⁸² Social referencing is the act of utilising the interpersonal emotional communication within the external environment as a navigation tool to assist the individual in calibrating their behaviour, appraisal and emotional reactions, expression or display towards this context (Walle et al., 2017: 245). Furthermore, emotions and emoting are, to some extent, culturally and historically variable (Ekman & Cordaro, 2011: 369; Louw & van Hoorn, 2014: 206).

well as emotional experiences are shaped by socio-cultural conventions (Forsyth *et al.*, 2007: 79). ANS is a major component in emotion response⁸³ (Kreibig, 2010: 394).

Emotion and motivation are interwoven and overlap phenomenologically (Berridge, 2018: 1; Fanselow, 2018: 105). As communicated by the root word ‘motion’ in the word *e-motion* - “Emotions compel us to act...they *motivate* us to do something” - they motivate the individual to restore homeostasis (Johnston & Olson, 2015: xv). Emotional networks are products of the individual’s subjective lived experiences and therefore, emotional development actualises within the parameters of the individual’s neurological hardwiring. Emotions can thus be defined as “stored action dispositions, released when specific stimulus contexts activate the semantic network” (Richard *et al.*, 2007: 12). Figure 4.4. has been adapted from Gross and Thompson (2007: 5), Gross and Jazaieri (2014: 388) and Johnston and Olson (2015: 278) and illuminates the emotion-generative process:

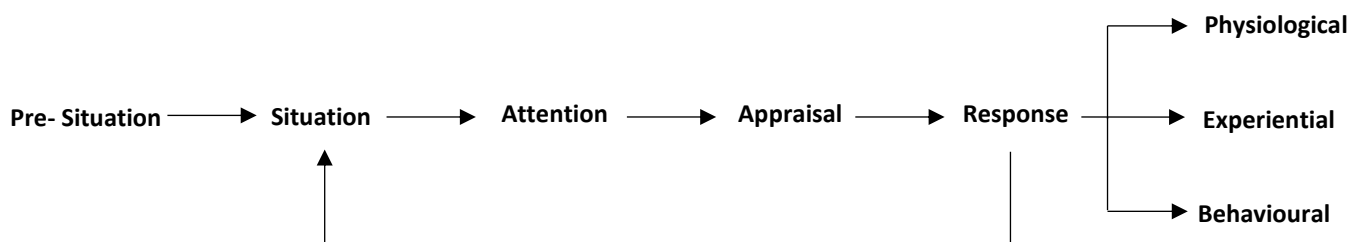


Figure 4.4. Emotion modal model

- The bodyminded state prior to a situation (anxiety, fear);
- An internal or external situation or stimuli; that
- Demands attention;

⁸³ It should be noted that individual bodyminded responses vary greatly in their responses to stressful scenarios (Suchy & Williams, 2011: 235). Yet, the following alterations might occur rapidly and automatically (Baron & Branscombe, 2012: 73; Ekman & Cordaro, 2011: 366; Johnston & Olson, 2015: 108; Passer *et al.*, 2009: 135; Suchy, 2011: 71- 74): Regulatory activity in the ANS; vocal expressions; skeletal motor displays including facial emotional signals; pre-set and learnt actions; gestural alterations; the regulatory habitual patterns that continuously modify behaviour; the retrieval of relevant memories; and expectations and subjective interpretations of the situation.

- The evaluation and appraisal of the situation (including the evaluation of familiarity, valence, and value relevance);
- The multisystem bodyminded response; and resultantly,
- The continuing person-situation transaction.

Gross and Thompson (2007: 4-5) list three essential characteristics of prototypical emotions; they are (a) goal directed; (b) multifaceted whole-bodymind phenomena; and (c) malleable⁸⁴. Emotional responses are multifaceted, whole-bodymind phenomena, due to the interlacing of the individual's subjective feelings and thoughts surrounding the situation (experiential or psychological component), the call to motor action (behavioural component) and the embodied/physiological consequences (ANS activation, physiological component) (Kreibig, 2010: 397; Johnston & Olson, 2015: 278; Richard *et al.*, 2007: 12). The activation of these multifaceted systems is dependent on the arousal level, valence of the stimuli and perceived degree of personal control (Richard *et al.*, 2007: 12). Emotion cannot be reduced to either merely bodily reactions or mental representations. Devoid of the body and somatic states, emotions are diminished to mere thoughts. Devoid of cognition, emotion is diminished to some bodily sensation that cannot connect to the individual's mental models (Brockman, 2018: 164). Therefore, emotion, the body and cognitive processes, as co-dependent structures, are inseparably dependent on the entirety of the living and lived bodymind and its continuous interaction with the environments (Kiverstein & Miller, 2015: 3). As a result, emotion is a subjective experience (Berridge, 2018: 2; LeDoux & Hofmann, 2018: 67; McAvoy, 2015: 24). Emotional responses are variant to the accumulation of lived experiences with similar stimuli and also play an integral part of decision making in both the personal realm and in social interactions (Baron & Branscombe, 2012: 13; Johnston & Olson, 2015: 100; Pauen, 2006: 174). Within the actor's habitual patterning, the disruption of homeostasis will most certainly initiate bodyminded emotional responses, such as tension and stress.

⁸⁴ The malleable nature of emotions is imperative and will be discussed in chapter 5.

4.2.2.3. Tension and stress

Stress and tension are psychological, psychophysical or emotional (thus understood as bodyminded) responses to the individual's inability to alter, adapt and readjust to physical, chemical, biological, economic or socio-political alternations, interpreted as threats to the organism's homeostasis and bodyminded integrity (Siegel, 2015: 121). Cory (2000: 390) defines tension as an "internal emotional compass" that guides the individual through complicated pathways of interpersonal relations; and stress as a mechanism that communicates that the individual is exceeding safe limits for the self and, optionally, others and the extended socio-economic and politico paradigms. These threats can be imaginary or real and are inherently subjective; thus, responses to distress vary.

Stress initiates biochemical alterations in the bodymind, signalling threats and subsequently reflect within the individual's internal state (Suchy, 2011: 204). Stress has both facilitative and inhibitory effects, depending on the level, context and intensity thereof (Cathcart, Winefield, Lushing & Rolan, 2010: 1254). Stress can be pleasant, rewarding and exciting, such as competitions or sport activities, or unpleasant and punishing, such as illness and financial loss (Suchy, 2011: 204). This is encapsulated in the difference between eustress, a challenge state that can be defined as agreeable, motivational and healthy; and distress, a threat state that is disagreeable, inhibiting and pathogenic (Aschbacher & Mason, 2020: 586). Tension discloses its presence through emotional, behavioural (psychological) and bio-physical (physiological) - thus bodyminded - symptoms and might manifest as irritability, agitation, impatience, muscular tension, the inability to concentrate and relax, headaches⁸⁵ and the acceleration of heart rate (Cathcart *et al.*, 2010: 1250; Siegel, 2015: 121; Szabó & Lovibond, 2006: 195). Stress-induced muscular activation results in bodyminded tension, discomfort and inhibition (Larsman, Kadefors & Sandsjö, 2013: 58). Cathcart *et al.* (2010: 1250, 1254) indicate that stress and pain share similar mechanisms (neural, endocrine, autonomic and behavioural) and therefore stress has the ability, through the release of epinephrine, which provokes sensitised nociceptors, to escalate pain sensitivity and processing through the CNS.

⁸⁵ Stress is acknowledged as the most common contributor to tension-type headaches (Cathcart *et al.*, 2010: 1250).

Stress and tension commonly follow the following chronological process (Siegel, 2015: 121; Suchy & Williams, 2011: 236):

- A state of alarm: the immediate response to threatening stimuli or a potentially stressful event, according to the individual's subjective perception of the real or perceived event;
- Physiological arousal: Adrenaline production and the release of stress hormones, such as cortisol (SNS activation);
- Short-term resistance and the inability to adapt; followed by
- Mental exhaustion and energy deficiency and reallocation.

Tension arises when the perceived environmental energy demands cannot be met by the individual's energy resources (Wong, 2016: 183). Energy management is an imperative concept in the maintenance of bodyminded homeostasis and is achieved (not exclusively), through mood regulation.

4.2.2.4. *Mood*

Mood is a self-monitoring mechanism that modulates cognition, the bodymind, functional architecture (judgments, processing styles, memories, and creativity) and goal-directed behavioural processes in a manner that sustains and maintains balance between the availability of goal-relevant bodyminded resources, such as mental and physical energy, and the perceived level of environmental demands for them (Morris, 2000: 200; Sizer, 2010: 150; Wong, 2016: 193). Mood thus influences effort investment and subsequently affects subjective feeling states and task-oriented behaviour (Kreibig, 2010: 410). Mood is an adaptive mechanism, with the function to regulate energy equilibrium between the individual and the environment, through modulating energy expenditure and task prioritisation to sustain bodyminded homeostasis (Wong, 2016: 179, 189). In the event that the environmental demands cannot be met due to insufficient personal resources, processing demands are limited, narrowing attention and focus toward the specific complication (Sizer, 2006: 129). Negative moods can become a habitual pattern toward self-preservation, through

patterned thinking and programmed behaviour, impairing rationality and decision making (Molden & Hutchinson, 2010: 42). These habitual patterns are able to be repatterned and altered.

Mood should be distinguished from emotion; moods last longer than emotions. Mood biases cognition⁸⁶ rather than action, and therefore gives impetus to broad action tendencies (approach or withdrawal), contrasting the specificity in motivational functions and impulse toward action as seen in emotion (in other words, there is no specific intentional object) (Gross & Thompson, 2007: 6-7; Kreibig, 2010: 410; Sizer, 2006: 129; Wong, 2016: 180). Mood itself does not activate the ANS, but as an energy expenditure and behaviour regulator, it greatly influences the activation of the ANS (Kreibig, 2010: 410). The following list has been compiled from Baron and Branscombe (2012: 13, 59-60) and Wong (2016: 181), explaining how mood plays a key role in behaviour and cognition:

- Mood has an enabling (positive mood) or disabling (negative mood) effect on the individual, increasing or decreasing the tendency towards social interaction and cooperation. Positive mood relaxes the central inhibitory control mechanisms.
- Moods influence individual perceptions regarding almost everything (situations, ideas, people, places and so forth).
- Positive moods enable creativity and heuristic processing strategies.
- Positive moods hasten associations and categorisations regarding ideas, whereas negative moods delay judgement and enable cautiousness. Individuals are more prone to believe statements as true when in a good mood.
- Mood increases or decreases subjective impressions of other individuals, as well as the actions performed by them.
- Negative moods increase detail orientation regarding the environment, whereas positive moods increase a focus on the bigger picture.
- The increase of optimism of good moods might lead to a deficiency in accuracy.

⁸⁶ There is a complex, two-way interlinking and interplay between cognition (thinking, processing, storage and memory) and affect (mood and emotion) (Baron & Branscombe, 2012: 59).

- Positive mood tightens the individual's "grip on the world"⁸⁷ or bodymind-environment relationship and increases positive understanding of the world and social identity.
- Positive memories and thoughts are likely to be recalled during positive moods and the inverse during negative moods.

Baron and Branscombe (2012: 60-61) divide the impact of mood on memory into two effects: the congruence effect; and the effect called mood dependent memory. Congruence effect acts as a filter in which current information is primarily permitted to the long-term memory related to and consistent with the current mood. In other words, positive information is noticed and remembered within a positive mood and the converse is true within a negative mood. Mood dependent memory acts as a retrieval cue in which information, previously acquired while in a similar mood, is consistent with the current mood and more likely to be remembered and recalled than those previously stored while in another mood.

These effects, including those preceding this subsection, influence social thought and behaviour. Defining and distinguishing potentially performance restricting concepts is imperative to the notion of sustaining bodyminded homeostasis; even more so in the anxiety-inducing anticipation of disrupting poise. Within the trajectory of this study, the definition of the abovementioned concepts might aid in distinguishing, anticipating and comprehending the actor's bodyminded reactions to disruptive stimuli. In the following section, further emphasis is placed on approach and avoidance impulses as a motivator to embrace or circumvent (performance restrictor) certain stimuli.

4.3. APPROACH AND AVOIDANCE IMPULSES AND MOTIVATORS

Motivation impels us towards some things and away from others (Passer *et al.*, 2009: 476).

Each individual can tolerate a calculable amount of aversive stimulation and environmental

⁸⁷ Refer to section 3.4.

threats in service of self-preservation (Schlund, Brewer, Magee, Richman, Solomon, Ludluma & Dymond, 2016: 94). Suchy (2011: 162) asserts that in order to achieve homeostasis, previously defined as the proper balance between two contrasting systems called positive affect (PA) and negative affect (NA)⁸⁸, an *initiating* force to obtain positive affect and an *inhibiting* urge to avoid negative affect has to exist in order to “organize behaviour output in response to emotional experiences” (ibid.: 167). The motivational forces, facilitating the acquisition of both PA and NA, can be defined as the approach impulse (functioning in the left cerebral hemisphere) and the avoidance impulse (functioning in the right cerebral hemisphere) (ibid.: 162). Approach and avoidance (AA) impulses and motivations are a basic function, inducing the energising and activation of multiple processes, such as arousal and valence, influencing both primitive reflexes to cortical processes and are in service of upholding homeostasis and the modulation of higher cognitive processes (Schlund *et al.*, 2016: 94-95). Avoidance impulses are physical and mental behaviours that protect the individual’s bodyminded homeostasis; secure species survival and individual longevity through minimising and circumventing perceived destructiveness; anxieties; undesired tendencies and exposure to cues; and aversive stimuli that significantly impact the quality of life (Forsyth *et al.*, 2007: 76; Hofmann, Friese & Strack, 2009: 163; Ploog, 2003: 489; Poppa & Bechara, 2018: 64; Richard *et al.*, 2007: 3; Schlund *et al.*, 2016: 95; Sisemore, 2012: 30; Tangney, Baumeister & Boone, 2004: 4). Avoidance impulses emphasise the attainment of long-term survival goals through repeated short-term inhibitions, but can impede the emotional processing of trauma-related memories and lived experiences when they maintain negative reinforcements (Foa *et al.*, 2009: 14).

As an overarching term, Hofmann *et al.* (2009: 164) define the system that allows human beings to develop and generate conditioned AA responses as, the impulsive system. Approach impulses increase and broaden the focus of perceptual attention toward faster responses during global stimuli and, in opposition, avoidance impulses decrease the focus of perceptual attention and increase response times during local stimuli (Memmert & Cañal-Bruland, 2009: 375). These imprinted AA impulses and motivators are formed through learnt signals and sculpted and conditioned through each individual’s unique bodily, emotional, neural, as well

⁸⁸ Refer to section 2.4.

as cognitive interactions with their internal and external environments throughout their subjective lived experiences⁸⁹ (Clark, 1998: 259; Studer, Baggio, Mohler-Kuo, Daeppen & Gmel, 2016: 54). AA impulses are also relevant to social expectations, public accountability and the intersubjective environment (van Peer, Roelofs, Rotteveel, van Dijk, Spinhoven & Ridderinkhof, 2007: 143). Corrigan and Grand (2013: 763) note: “I orient towards or away from - therefore I feel who and what I am”. The inclination to orient toward or away from something, becomes clearer through an understanding of behavioural inhibition and activation.

4.3.1. Behavioural inhibition and activation

Scholars (Bodie, 2010: 80; Passer *et al.*, 2009: 476-477, Studer *et al.*, 2016: 54; Quilty, Oakman & Farvolden, 2007: 292; Quilty & Oakman, 2004: 558; Wilt *et al.*, 2011: 990) concur that humans have an intrinsic desire and incentive to pursue actions that maximise pleasure, reward and bodyminded homeostasis and minimise pain, punishment, threat or deprivation⁹⁰. Schlund *et al.* (2016: 94) indicate that the escalation of threatening or aversive stimuli results in a ‘tipping point’ in which positive reward-based approach behaviour transitions to the avoidance of threat and punishment. The abovementioned scholars postulate that individual sensitivity to positive and negative stimuli differ widely and can be measured through the Reinforcement Sensitivity Theory (RST)⁹¹. The RST contains the behavioural activation (or approach) system (BAS); the behavioural inhibition system (BIS); and the fight-flight-freeze system (FFFS). The subjective nature of conditioned lived

⁸⁹ It should also be noted that traumatic experiences, as well as proneness to anxiety and stress might trigger excessiveness in avoidance behaviour and the lessening of approach behaviour (Schlund *et al.*, 2016: 94). This study does not set out to converse on any form of disorder or pre-conditioned psychological setback.

⁹⁰ Higgins (Memmert & Cañal-Bruland, 2009: 374) insists that the principles of approaching pleasure and avoiding pain is an oversimplification and in response redefines these systems as a valence-free need for nurture and security and differentiates self-regulation as accomplishments and aspirations (approach behaviour) and safety and responsibility (avoidance behaviour).

⁹¹ Wilt *et al.* (2011: 990) propose that the RST is a theoretical attempt at the synthesis of trait and state of anxiety.

experiences toward reward and punishment, as well as personality traits⁹², such as anxiety proneness or impulsivity (not necessarily introversion and extroversion) ensure placement on the scales of, and enables a variety of different embodied responses to, the BIS and BAS.

The aforementioned scholars agree that BAS induces activity in the neural system that increases movement towards signals or stimuli of anticipated and potential reward; reinforcement; appetitive stimuli; non-punishment, and gratification. This produces approach behaviours and positive emotions, such as hope, happiness, relief and elation. The BAS is initiated during active pursuit and approach or active avoidance and is operational as an instigator of exploratory behaviour that actualises reinforcers (Quilty & Oakman, 2004: 558). Quilty *et al.* (2007: 301) indicate that BAS is not associated with a preference for unfamiliar stimuli, but rather a preference for reward. They add that the BAS involves the medial fore brain bundle, lateral hypothalamus and lateral septum.

In contrast, scholars agree (Bodie, 2010: 80; Passer *et al.*, 2009: 476-477, Studer *et al.*, 2016: 54; Quilty *et al.*, 2007: 292; Quilty & Oakman, 2004: 558; Wilt *et al.*, 2011: 990), the activation of the BIS produces negative emotions, such as anxiety, fear, unease, guilt, frustration and sadness. This is achieved through inhibiting behaviour, escape tendencies and avoidance impulses as a response to the anticipation of potential, and previously reinforced and conditioned pain, punishment, disequilibrium, non-reward or non-reinforcement. BIS is associated with a strong preference for familiarity and operates through passive avoidance; therefore, the input of novelty, non-reward and punishment result in the output of inhibiting current behaviour, hypervigilance, attentiveness to environmental stimuli and the activation of the SNS (Quilty *et al.*, 2007: 291, 301; Quilty & Oakman, 2004: 558). Individuals that measure as sensitive to BIS on the RST scale have an increased sensitivity to social and other threat cues and resultantly, the admission of cortisol in high BIS individuals results in the significant inhibition and reduction of approach behaviours (van Peer *et al.*, 2007: 137). The BIS mediates conflicts in individual goals through actively seeking resolution between

⁹² Note that the focus here is on the notion of conditioning through lived experiences and the forming of subjective embodied habitual responses, rather than personality traits. The latter notion is acknowledged, but will not receive much emphasis.

perceived, yet competing, reward and punishment stimuli, and approach and avoidance motivations (Studer *et al.*, 2016: 54; Wilt *et al.*, 2011: 990). The increase of actual threatening stimuli or the mere anticipation of aversive outcomes are strongly correlated with the increase of such passive avoidance and behavioural inhibition (Schlund *et al.*, 2016: 95, 103). Quilty *et al.* (2007: 292) indicate that the “BIS has been mapped onto the medial septum, hippocampus and orbito-frontal cortex”. The BIS initiates anxiety, rather than fear (Wilt *et al.*, 2011: 990). Some individuals are not able or equipped to actively control or purposefully divert their attention from such arousal (Bodie, 2010: 80).

Finally, the FFFS is a behavioural system mediating possible responses and escape behaviours to aversive stimuli, threats and avoidance impulses (Studer *et al.*, 2016: 54; Wilt *et al.*, 2011: 990). Escape behaviours are mental and physical actions that move the individual away from perceived danger and reduce SNS activation and eliminate anxiety once it has been evoked, resulting in a bodyminded reward, which serves as a negative reinforcer (Sisemore, 2012: 30; 49). Within the FFFS, these impulses or threats can be either conditioned or unconditioned. van Peer *et al.* (2007: 135) explain that the processing of threat stimuli by the amygdala results in autonomic responses and the activation of primary motor reactions, such as fight, flight or freeze responses. Furthermore, they posit that the activation of motivational systems guide instrumental responses that are based on either past learning through lived experiences or instantaneous decisions, due to unconditioned circumstances. The hippocampus and prefrontal cortex (PFC) are imperative in these motivational systems as well as the overall functioning and efficiency of AA: “The PFC is thought to integrate information on arousal (from brainstem centers) with context-relevant information (from the hippocampus) and with temporary contents of working memory (from PFC areas) in controlling motor responses (via connections with the motor cortex)” (van Peer *et al.*, 2007: 135-136). Finally, the FFFS is believed to initiate fear, rather than anxiety (Wilt *et al.*, 2011: 990). Behavioural inhibition and activation, as described through the BAS, BIS and FFFS, are embodied mechanisms that manage reward and punishment outcomes, and influence embodied decision-making and the development of somatic markers.

4.3.2. Somatic markers and embodied decision-making

Positive (reward) and negative (punishment) outcomes elicit embodied emotional responses (Biernacki, Terrett, McLennan, Labuschagne, Morton & Rendell, 2018: 224). These subjectively affective reactions to stimuli powerfully and effectively modify individual behaviour and decision-making (Johnston & Olson, 2015: 128). This is due to the embodied subjectivity that is prevalent in the somatic marker hypothesis. Somatic markers are anticipatory habitual bodyminded activations that relate to reward or punishment experienced during a lived stimulus or situation developed during conditioned interaction between bodymind states and cognitive functions through afferent feedback (Johnston & Olson, 2015: 72; Poppa & Bechara, 2018: 61; Wright & Rakow, 2017: 52). Somatic markers are conditioned through bioregulatory processes and emotional states and provide an embodied summary of lived experiences regarding a stimulus, situation or related emotional response, re-activating and triggering⁹³ bodyminded patterns in anticipation of re-experiencing a similar situation or stimuli (Biernacki *et al.*, 2018: 224; Poppa & Bechara, 2018: 61-62). These habitual patterns or markers aid in reducing labour in the process of evaluating stimuli and hasten the process of decoding information regarding the subjective significance and/or irrelevance of stimuli, arriving at an informed and conditioned decision or plan of action by warning the individual, in anticipation, of re-encountering lived stimuli (Biernacki *et al.*, 2018: 224; Johnston & Olson, 2015: 72; Kiverstein & Miller, 2015: 7; Wright & Rakow, 2017: 52). Werhane *et al.* (2013: 97) propose that “in reality, this short cut could save our lives since a fast reaction based on prior knowledge teaches us to avoid a learned danger”. Johnston and Olson divide the process of approach impulse into three sections:

- *Learning*⁹⁴ as the cognitive process of gaining knowledge through lived experiences to predict future rewards;
- *Wanting* as the connotation motivator to pursue similar stimuli; and

⁹³ The ventromedial prefrontal cortex (vmPFC) acts as a trigger region for somatic markers (Johnston & Olson, 2015: 72; Poppa & Bechara, 2018: 61).

⁹⁴ Todd and Pietrowski (2007: 30) note that behaviour is an indirect measure of learning, both in approach and avoidance impulses and the diffusion thereof, as will be seen in chapter 5.

- *Liking* as the affection experience of pleasure derived from the stimuli.

The subjective familiarisation and conditioned exposure to stimuli (objects, people, groups, behaviours and so forth) result in the augmentation of their likability and subsequently the frequency of approach behaviour towards these stimuli (Jones, Young & Claypool, 2011: 383). Hofmann *et al.* (2009: 164-165) employ the example of eating chocolate⁹⁵. An individual eats chocolate for the first time, (a) *liking* and enjoying the positive stimulus, e.g. taste and sensation, and may in future be conditioned through (b) *learning* and accumulating lived experiences, to react pre-reflectively and impulsively by grabbing and (c) *wanting* a piece of chocolate without conscious thought (somatic marker)⁹⁶. This is an example of an approach or reward impulse.

The opposite could be true in situations where an individual might be triggered to impulsively restrict and block themselves to avoid stimuli that have been conditioned and negatively reinforced to result in regulatory affects, negative consequences, displeasure or destructive outcomes (Sisemore, 2012: 31): “Conditional stimuli present at the time of the initial learning become discriminative stimuli (commonly referred to as cues) for eliciting a conditional emotional response (CER)” (Richard *et al.*, 2007: 10). As a defence mechanism against potential threats and signs of harm, the effect of negative consequences or threatening stimuli has been found to induce more intense arousal and greater reaction within the degree of amygdala activation and embodied responses as opposed to pleasurable stimuli (Biernacki *et al.*, 2018: 224; Hamann, 2003: 107; Mynhardt, 2009: 5; Suchy, 2011: 47-55; Quilty *et al.*, 2007: 301; Wright & Rakow, 2017: 52). This includes embodied responses, and therefore somatic markers, in anticipation of negative consequences or uncertainty, thus activating a bias toward behaviour inhibition (Biernacki *et al.*, 2018: 224; Wright & Rakow, 2017: 52). As

⁹⁵ Jones *et al.* (2011: 384) question the validity of this example, claiming that the consumption of food itself is, in general, connected to appetitive, satiation and rewarding lived experiences and should not be accounted under “mere-exposure” experiences. The generalised, conditioned predetermination of consumption thus contaminates research conducted concerning sustenance. Yet, the example remains imperative in the understanding of approach and avoidance conditioning.

⁹⁶ The notion of somatic markers is discussed later in this section.

stated by Grand (2013: 20): “Our withdrawal reflex instantaneously pulls us back from the real and proverbial hot stoves in our environment”. Embodied signals include the activation of the SNS, with processes, such as sweating and an elevated heart rate (Wright & Rakow, 2017: 52). Impulse avoidances are what Barratt (2010: 52) calls “blockage by repetition” - repetitive past pains and future fears equating to the instinctive avoidance of suffering. When avoidance impulses work efficiently, anxiety towards an impulse is lowered. This process negatively reinforces and trains the individual to stay away from similar scenarios (termed experiential avoidance): the more an individual avoids a situation, the stronger the aversion and habitual pattern becomes (Sisemore, 2012: 50). Interestingly, Schlund *et al.* (2016: 103) indicate that approach behaviours are inhibited precipitously, not only due to the consistent avoidance of actual lived and experienced aversive stimuli, but also due to consistency in avoiding anticipated aversive stimuli. Avoidance behaviour ranges from subtle dependence on external coping mechanisms (objects, people) to the outright refusal to engage with the particular situation or stimulus (Craske & Stein, 2016: 3048).

The amygdala (the mediator to phobic reactions) is responsible for triggering a wide selection of reflexive responses, because it is crucial in both the detection and processing of loaded stimuli (positive and negative) (Johnston & Olson, 2015: 72; Suchy, 2011: 52). The amygdala collaborates with the hippocampus and orbitofrontal cortex to link “stimuli and contexts with emotionally significant outcomes (whether through personal or vicarious experience), allowing emotional conditioning of neural stimuli to occur” (Suchy, 2011: 52). Vicarious experience indicates that fear conditioning, avoidance impulses and the potential to turn neutral stimuli into threatening and fearful stimuli, are not exclusively connected to lived experiences, but can also be conditioned through the lived experiences as intersubjectively communicated by others (Johnston & Olson, 2015: 72; Suchy, 2011: 52). In the face of unfamiliar stimuli or in scenarios in which certain danger might not be clear, individuals examine past experiences for related patterns and react accordingly (Werhane *et al.*, 2013: 97). In the absence of such patterns evolutionary and/or vicariously, conditioned aversions take preference (Jones *et al.*, 2011: 384). Vicarious fear induction actualises through arbitrary (not stimuli related) language and verbal-symbolic behaviour, through the sharing of personal experiences and social conventions regarding elements of danger (Forsyth *et al.*, 2007: 79).

Examples include the socially conditioned fear of being held at gunpoint; the fear of bears or snakes; or the fear of appearing naked in front of an audience, without previous encounters with these.

AA impulses are completely embodied, as encapsulated in Merleau-Ponty's (2002: 156) statement: "it is the body which 'understands' in the acquisition of habit". The somatic marker concept actualises in the adult's embodied and emotional preference for the familiar (Quilty *et al.*, 2007: 291). Individuals highly favour stimuli that are subjectively familiar to those that are novel since familiar stimuli produce, amongst other things, enhanced perceptions of similarity, validity, positive affect, positive attitudes and the ease accompanied by already embodied cognisance (Jones *et al.*, 2011: 383; Werhane *et al.*, 2013: 97). The anticipated, habitually marked and lived negative effects or punishment of public nudity, intimacy and violence might strongly inhibit such actions in performance. It is clear that the lived, vicarious, observed, uncertain or anticipated danger evoked through these actions might initiate protective mechanisms, avoidance impulses, and behavioural inhibition through the activation of the SNS. However, Jones *et al.* (*ibid.*: 384) note that through repeated exposure, familiarity and the conditioned embodiment of lived experiences that prove the stimuli to be harmless, future avoidance behaviour can be diminished. It might be imperative to take note of this statement at this point in the study. The following subsection describes a process that is initiated when new information is not consistent with the individual's already established mental models – the activation of cognitive dissonance.

4.4. COGNITIVE DISSONANCE

Cognitive dissonance is an "aversive psychological drive state⁹⁷" (McKimmie, 2015: 202) and can be defined as the identification of the internal discomfort, tension or distress experienced when the individual becomes aware of an inconsistency or discrepancy between two or more simultaneous cognitions (Alessandri, Darcheville & Zentall, 2008: 673; Baron & Branscombe, 2012: 169; de Vries, Byrne & Kehoe, 2015: 269; Gbadamosi, 2009: 1079; Jarcho, Berkman &

⁹⁷ Debates exist questioning the validity of cognitive dissonance as a true drive state. Here I use the statement to emphasise the salience of dissonance.

Lieberman, 2011: 460; Murray, Wood & Lilienfeld, 2012: 526; West & Jett, 2010: 425). Festinger (1957: 3) defines cognition in this context as “any knowledge, opinion, or belief about the environment, about oneself, or about one's behavior”⁹⁸. The discomfort experienced during cognitive dissonance acts as a drive-like motivator (much like hunger or thirst), steering the individual toward the reduction of inconsistent cognitive and behavioural efforts and in the process restores and realigns consonance and maintains coherent thinking and behaviour (de Vries *et al.*, 2015: 269; Gbadamosi, 2009: 1079; McKimmie, 2015: 202). According to de Vries *et al.* (2015: 269-277), cognitive dissonance is the leading contemporary model for the comprehension of processes regarding inconsistencies, conflicting cognitions, and behavioural irregularities. Inconsistencies in cognition are necessarily accompanied by the activation of the SNS; aversive emotions; the mobilisation of brain regions associated with emotional processing; cognitive conflict; control; social cognition; self-referential memory retrieval, and attentional motor control. This functional process accumulates towards the effective motivation to reduce dissonance. Within the context of this study, cognitive dissonance can motivate the actor towards discomfort and consequently restrict performance.

Festinger (1957: 2-3)⁹⁹ coined the concept of cognitive dissonance, hypothesising that cognitive dissonance is an antecedent condition; that individuals are prone to actively avoid future situations and reduce information that triggered the discomfort of dissonance within their lived experiences. The magnitude of dissonance is calculated according to the proportionate amount of cognitions that are relevant to the dissonant cognition, opposed to the proportion of consonance experienced. Dissonance is most prominent within self-relevance and self-consistency concepts and resultantly, dissonance is experienced at its peak intensity when aspects of the self are threatened; such notions that the individual is good, decent and moral¹⁰⁰ (De Vries *et al.*, 2015: 269; Jarcho *et al.*, 2011: 465; Murray *et al.*, 2012:

⁹⁸ This includes thoughts, mental models, attitudes, perceptions, or behaviours (Murray *et al.*, 2012: 526).

⁹⁹ Even though the source is dated, it is seminal and salient to the current discussion.

¹⁰⁰ De Vries *et al.* (2015: 269) supplements this statement, claiming that dissonance is at its strongest “when actions, events, or perceptions lead us to feel bad, stupid, wrong, morally inferior, or otherwise in conflict with positive beliefs we hold about ourselves”.

526). Festinger (1957: 14) states that dissonance could arise due to:

- Logical inconsistencies: two dissonant cognitions arising from the individual's subjective logical thinking;
- Cultural mores: cognitions that are dissonant with what a specific culture defines as consonant;
- Opinions: dissonance that arise from the inclusion of a specific opinion into a more general opinion; and
- Lived experience: cognitions that are dissonant to the individual's lived experience and therefore subjective expectations.

The reduction of dissonance is achieved through the alteration of a cognitive variable (mental models, attitudes, behaviour, beliefs, environment) or condition involved in the shaping of the inconsistency, the generation of new conditions, or diminishing the magnitude of the dissonance-arousing variable or condition (Baron & Branscombe, 2012: 169; Festinger, 1957: 21-22; Gbadamosi, 2009: 1079; McKimmie, 2015: 202; West & Jett, 2010: 425). The cognition that is least resistant to alterations will most likely be favoured in the process of dissonance reduction (Cooper, 2007: 85). In cases where behaviour cannot be altered, attitudes, beliefs and mental models might have to shift to fall in line with the specific behaviour to regain consonance (Jarcho *et al.*, 2011: 460). Moreover, reduction can be achieved through the addition of new cognitions and information that promote consonance in favour of the stagnant dissonant cognition. An example might be the justification of behaviour: a smoker that cannot change their behaviour might look for information that is pro-smoking to promote consonance. Baron and Branscombe (2012: 171) concur with the notion of justification though information and add reduction methods, such as trivialisation, suppression and self-affirmation. Trivialisation transpires when the individual actively diminishes the importance of the cognition in question and deems it trivial in favour of consonance. Suppression occurs when the individual does not actively engage in closing the gap caused by dissonance, and refers to indirect means, such as alcohol to suppress the displeasure experienced during dissonance. Self-affirmation actualises through the individual's need to remind themselves that they are still a good person, regardless of the behavioural or cognisant inconsistency.

West and Jett (2010: 425) contribute the notion of devaluation, a reduction method in which individuals tend to devalue alternative options to the one chosen from a selection of equally attractive options (for example: “I never liked that fig jam anyway”).

Cooper (2007: 73, 80) re-strategised Festinger’s (1957) initial theory¹⁰¹. He labelled this the “New Look View”. In this perspective, the emphasis shifts from inconsistency and the restoring of consonance, toward the notion of aversive consequences and the rendering thereof as non-aversive. The reason for inconsistency serving as a feasible emphasis in Festinger’s theory, is due to the notion that inconsistent behaviour often (but not always) produces aversive consequences. In this context, cognitive dissonance includes aversive emotions, especially guilt, shame, regret, and sadness, experienced due to the consequences involving the self or others (Murray *et al.*, 2012: 526). Cooper states that inconsistent cognitions do produce dissonance, but solely when (note that all these concepts might be applicable to actors engaging in actions perceived as uncomfortable):

- The individual’s decision freedom is high and no decision regarding behaviours, beliefs or mental models have been dictated;
- The individual is committed to their behaviour;
- The behaviour leads to irrevocable, aversive consequences; and
- These consequences are foreseeable. Unanticipated aversive consequences do not promote dissonance.

Cooper (2007: 74-77) explains that the process of dissonance is initiated with behaviour and resultantly, the consequences that arise with these actions. Through the assessment of these consequences, they can either be labelled as positive, negative or neutral. The reaction to this labelling, as well as the avoidance of the unpleasantness of dissonance, relates back to approach and avoidance behaviour. Nevertheless, in cases where irrevocable aversive consequences cannot be avoided, dissonance is aroused. The irrevocable nature of these consequences is imperative, because the path of least resistance primarily leads to the

¹⁰¹ Specifically, the notion that cognitive dissonance could arise due to logical inconsistencies: two dissonant cognitions arising from the individual’s subjective logical thinking.

alteration of behaviour or consequences, rather than the alteration of mental models or attitudes in the sight of aversive consequences. The notion of least resistance and dissonance avoidance is eminent; in general, individuals will seize the opportunity to absolve themselves of responsibility for their behaviour in the face of negative consequences in cases where these consequences are either unforeseeable or their freedom of choice is tainted (Baron & Branscombe, 2012: 170; Cooper, 2007: 77; West & Jett, 2010: 425). Figure 4.5. (Cooper, 2007: 74) illustrates this notion, showing the trajectory of dissonance arousal, as well as possible escape paths for dissonance through the non-aversive labelling of consequences and the rejection of responsibility. The bold arrows indicate the dissonance path and the thick arrows indicate alternatives to alleviate dissonance.

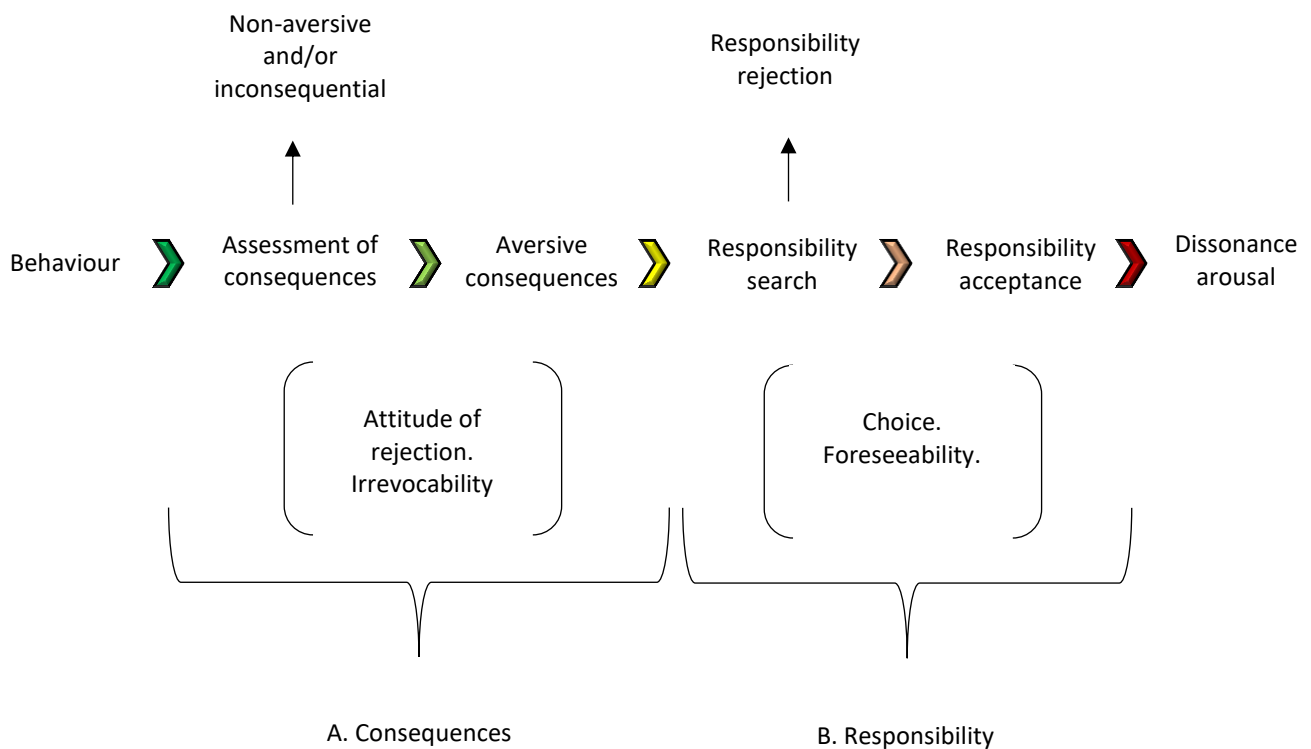


Figure 4.5. Dissonance arousal sequence

The arousal of dissonance initiates a sequence of actions that might or might not lead to the alteration of attitude or mental models. This chain of events is illustrated in figure 4.4 as a continuation of the events described in figure 4.3. Cooper (2007: 78-82) insists that first, the individual is prone to labelling autonomic arousal as positive or negative. Positive arousal does not account for dissonance and immediately reverts as an alternative to dissonance, whereas

discomfort and tension might. In the case of the latter, the individual might blame an external source, such as the environment or immediate lived behaviour, for the discomfort experienced (such as the air-conditioning being too cold, or the stage being too slippery, or the microphone being too soft). Unless the individual is obligated to accept responsibility, explaining and justifying the arousal or blaming an external force, is a convenient manner in which to shift responsibility and eliminate or weaken the process of dissonance arousal (Murray *et al.*, 2012: 526; West & Jett, 2010: 425). The less the justification of the individual's behaviour, the stronger the dissonance (Baron & Branscombe, 2012: 170).

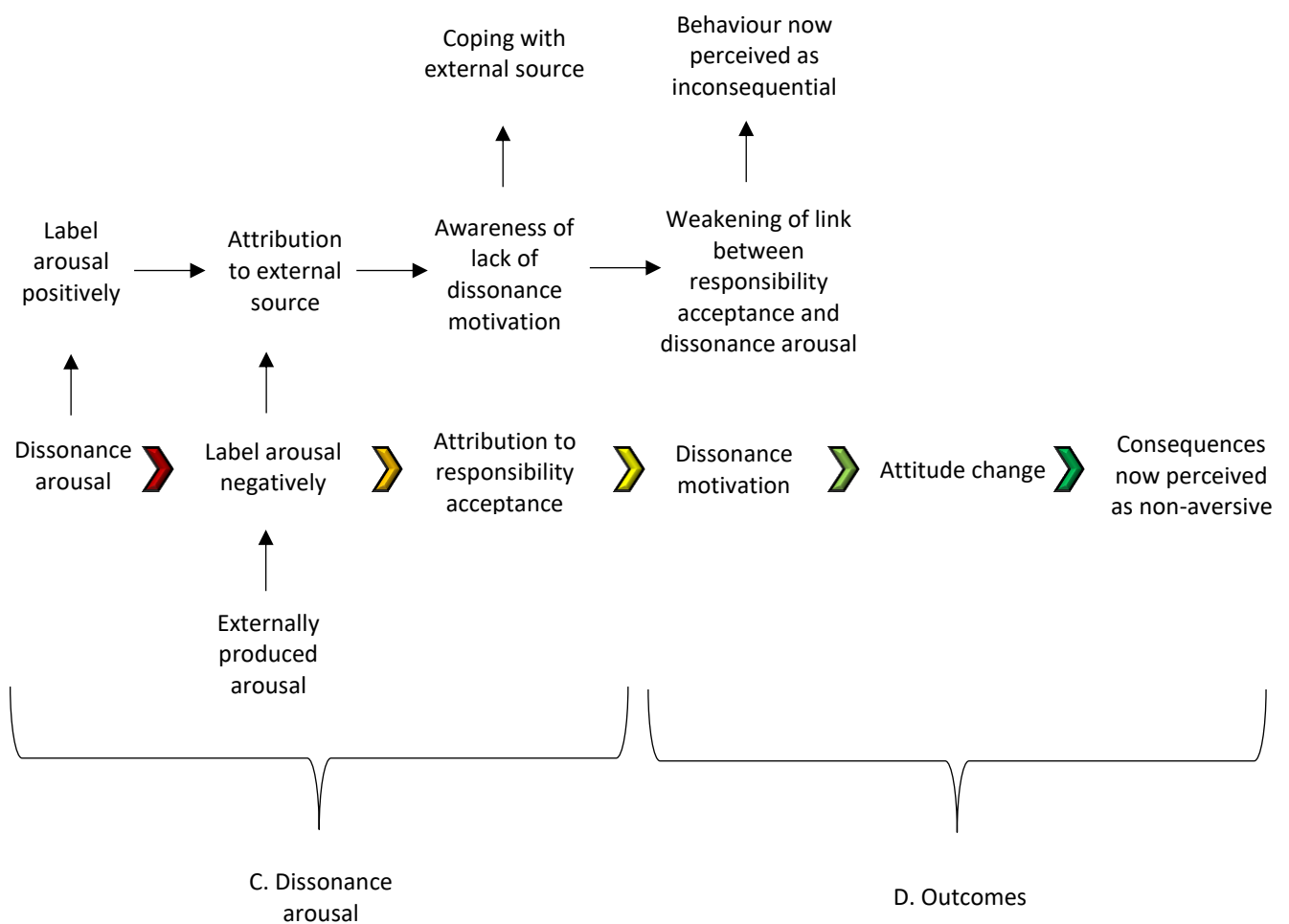


Figure 4.6. Dissonance arousal to attitude change

Dissonance motivation refers to Festinger's initial hypothesis in which the need for dissonance reduction is acknowledged. This then, is followed by an attitude or mental model change in which the consequences are finally re-evaluated through the lens of the alteration and re-assessed as non-aversive. Within the current study, the reduction of cognitive

dissonance might be achieved through disrupting the level of arousal, the perception regarding the consequences or the actor's mental models. Refer to section 5.6. for a discussion on diffusing cognitive dissonance. See figure 4.6. on the previous page (Cooper, 2007: 74).

McKimmie (2015: 202-210) postulates that a variety of different interpersonal concepts of dissonance are tied to the notion of social identity and should not be overlooked. Within a social paradigm, the introduction of new mental models, attitudes or behaviours that are inconsistent with an individual's current mental models might create dissonance. Group behaviour conflicting with an individual's value system might activate dissonance and might subsequently be reduced through the diminishing of identification with the group or engaging in pro-value activism. Irrelevant to consistency in cognitions, dissonance can arise when the individual places greater importance on certain social standards that are inconsistent with the individual's personal attributes. Therefore, individual consonance in relation to those of group-specific consistency might arouse dissonance and greatly impact attitudes toward group information. Inconsistency in other group members in relation to the two aforementioned concepts might also arouse dissonance. Cognitive dissonance is therefore an imperative performance-restrictor and a definitive concept in the notion of subjective discomforts. As has been stated, dissonance can arise due to inter- or intrapersonal inconsistencies. This introduces the concept of public accountability.

4.5. PUBLIC ACCOUNTABILITY

Social pain is analogous in its neurocognitive function to physical pain, alerting us when we have sustained injury to our social connections, allowing restorative measures to be taken (Eisenberger, Lieberman & Williams, 2003: 292).

Beliefs, values and morality¹⁰² relate to public accountability (Haste, 2005: 164; Haidt, 2008: 71). Consequently, there is a strong magnetism toward those who share similar principles,

¹⁰² Morality is defined as the socio-cultural, as well as the politico-economic norms, values and rules by which individuals are expected to, as based within the context of a certain society, direct their lives, construct their

attitudes and opinions to our own (Heiphetz & Young, 2017: 87). This section elucidates the quality of human actions concerned with the promotion, consolidation and stabilisation of harmony within society, heritage and the future through the denunciation of destructiveness, irregularities and antisocial behaviour (Fenggang, 2003: 204; Haidt, 2008: 71; Lowney, 2009: 55; Passer et al., 2009: 584; Rostan, 2005: 118; Smith, 1992: 7). In this context, Rottschaefer (cited in Rostan, 2005: 107) separates behaviour and decision-making into four congruent levels:

- The *base level* refers to the embodiment of learnt behaviour and socialisation, genetically and evolutionary obtained abilities, and an inclination toward appropriate action.
- The *behavioural level* consists of the individual's subjective desires and personal beliefs as driving forces towards action.
- The *reflective level* comprises higher-order thinking and reflection, which includes higher-level desires and beliefs. Level three strongly influences level two.
- Level four, the *self-referential level*, consists of the individual's concept of self and the self as a moral agent, directly affecting subjective inclinations toward certain behavioural codes and actions.

Mynhardt (2009: 78) summarises the need for affiliation and social norms as the inherent need to be accepted and liked and the desire for verbal (communication, discourse) and non-verbal action (behaviour, gestural routines) to be perceived as right or correct. Social pain or exclusion closely resembles physical pain¹⁰³, distress and discomfort mimicked in the brain and therefore the need to be liked, belong, feel connected with others and be right, is a

futures and manage behaviour: a community-minded coping and mapping system attuned to varying social contexts (Baron & Branscombe, 2012: 433; Haidt, 2008: 71; Lowney, 2009: 55; McLean & White, 2003: 243; Rostan, 2005: 118). Morality is not singular, obligatory, objective, nor divine commands. Morality cannot be defined as universal absolutes, but is sculpted through the crystallisation of insights during its co-relationship with lived experiences (Abbott & Wilson, 2015: 260; Johnson, 1993: 105; Fenggang, 2003: 199; Haidt, 2008: 71; Railton, 2017: 176; Vaught, 2003: 321).

¹⁰³ Social pain is based on evolutionary advances in the same systems required for physical pain (Corrigan & Grand, 2013: 759).

motivator of behaviour that protects self-esteem, social identity and social integrity at all costs (Johnston & Olson, 2015: 167; Werhane *et al.*, 2013: 95). Metaphorically, the individual can develop a social account (much like a bank account), where good values calculate toward social credit and the subversive accounts to social debt, and therefore human behaviour is measured according to “the ongoing imaginative exploration of [debit providing] possibilities for dealing with our problems” (Johnson, 1993: 49, 209). An example of social debt is the concept of shame and guilt which can be inflicted both internally and externally. Shame, guilt and self-loathing are numbing and cause immense conflict within the individual: “All the subtle feelings are now inaudible because of the loudness of the shame” (Bosnak, 2007: 30). The numbing of subtlety, in both the internal and external environments, is a pertinent performance restrictor¹⁰⁴.

Metaphor and the figurative use of imaginative prediction enable individuals to evaluate, engage, conceptualise, symbolise, delineate, and reflect upon abstract concepts and situations to discover a myriad of possibilities outside of the determinative quality of the current circumstances and limitations of operative mental modes or rule-governed concerns, subsequently rendering behaviour socially accessible or not (Fenggang, 2003: 199; Johnson, 1993: 2; Werhane, 1999: 93). The imaginative prediction of future scenarios and the notion of consequences or perceived social consensus¹⁰⁵ are thus some of the driving forces behind ethical decision-making and pro-social behaviour (Dewey, 1983: 170; Fesmire, 2003: 95; Werhane *et al.*, 2013: 8). Through imaginative experimentation and tacit social knowledge, the individual can discover and affirm the possibilities of action as measured against those of

¹⁰⁴ Abbott and Wilson (2015: 171) note that one antidote to guilt is the submerging thereof with positive self-representations and the maintenance of community acceptance and inclusion.

¹⁰⁵ Goodwin and Darley (2012: 250-251) state that the objectivity of moral principles is greatly influenced by the notion of perceived consensus; what individuals think a wide spectrum of people hold as acceptable behavioural coding. Perceived consensus promotes ingroup agreement and is “treated as a diagnostic cue of the objectivity of a moral belief” (ibid.: 251) through active predictions of social representation, in order to form a perceived objectivity to supplement our inherent subjectivity. Individuals might thus perceive morality as absolute, objective and singular through perceived consensus. The more an individual perceives morality, or similar principles as objective, the lower their tolerance and the more closed they are toward disagreement and diversity.

a fictional, virtuous person, even if these actions are significantly removed from their own habitual character (Lowney, 2009: 55). Imaginative prediction is thus the first step toward cognitive dissonance and anxiety when an actor is faced with the possibility of engaging in a character or actions that cause discomfort.

Crockett (2013: 363) divides behaviour judgement into two main categories: consequentialism and deontology. Consequentialism judges behavioural acceptability based on the outcome of actions. For example, killing one person to save the life of five others has a greater outcome than saving one life and losing five. Deontology judges the acceptability of actions according to a pre-established set of rules, disregarding the consequences. For example, the act of killing is wrong and therefore the death of five people should not be stopped by killing one. Crockett explains that consequentialism relates to cognitive processing, and that activation in the medial prefrontal cortex increases consequentialism, whereas deontology relates to automatic emotional processes and increases through serotonin activation. These models are interchangeable and assist in different scenarios and therefore, deontological judgement does not simply imply the rejection of consequentialism or vice versa (Crockett, 2013: 363; Kahane, Everett, Earp, Farias & Savulescu, 2015: 207).

Within a consequentialist perspective, scholars propose that the driving force for individuals to act in a certain manner as opposed to an array of other desirable varieties, are the concepts of consequences; reward and loss; recognition; social approval, and the prospect of reducing internalised negative states, such as guilt and distress (Dewey, 1985: 164; Rostan, 2005: 104). The existence of a societal (external environment e.g. fear, shame, guilt, praise), as well as personal (within the organism e.g. taste, comfort, and pain) reward and punishment systems, teaches the individual socially appropriate responses and interactions leading to interpersonal harmony and social identity through conformity (Dreyfus, 2005: 140; Johnston & Olson, 2015: 148; Mynhardt, 2009: 78; Suchy, 2011: 176). Emphasis is on meeting social expectations, diminishing rejection (Mynhardt, 2009: 78) and constraining extreme relativism (Coeckelbergh, 2007: 13). Yet, negative dominance prevails: a stronger perceived objectivity and obligatory tendency toward the avoidance of harmful behaviour (injuring another, cheating, stealing) exists, than a tendency toward prosocial behaviour (donating to charity,

supporting environmental causes) (Heiphetz & Young, 2017: 87; Goodwin & Darley, 2012: 251). Railton (2017: 173) notes that benefit and harm are not the alpha and omega, but that they are strong behavioural influencers and bear direct relevance to behavioural judgement across ethical traditions.

The favouring and learning of which actions lead to positive social reward or acceptance, and the disfavouring of which actions lead to negativity, punishment or disapproval is a basic social function, and can be termed *instrumental conditioning* (Baron & Branscombe, 2012: 146). From the age of two, children are susceptible to instrumental conditioning and begin to understand the notion of reward and punishment, as well as the experience of negative emotions, such as guilt (often referred to as the conscience), when engaging in the socially bestowed concept of 'bad' behaviour (Passer *et al.*, 2009: 584). Heiphetz and Young (2017: 78) claim that individuals learn to distinguish conventional norms, for example wearing pyjamas to school is wrong, from moral norms, for example stealing is wrong. This development occurs through the trial and error of evaluating actions based on learnt values through explicit previous experience (e.g. as a child hitting my friend) or implicit past observations (e.g. my brother hitting a friend) and pairs action with the consequence (e.g. scolding): desired outcomes versus undesired outcomes (Crockett, 2013: 364; Lindseth & Norberg, 2004: 147; Railton, 2017: 172). The acquisition of these principles, particular to its socio-cultural domain, is thus developed through socialisation and modelling of the pro-social behaviour in the social paradigm, directly influencing the individual's expectation of socially acceptable behaviour, perceptions, thoughts and actions (Denzin, 1992: 22; Lowney, 2009: 55; Railton, 2017: 172; Velleman, 1989: 318). This model, defined by Crockett (2013: 365) as the model-free system, is retrospective and not prospective and therefore probes historically reinforced action within current contexts or domains, and might disrupt bodyminded homeostasis.

Finally, the notion of self-interest should be acknowledged (Pangle, 1988: 110; Putnam, 1990: 21): "The noblest men, those who are presumably most familiar with the beauty of...virtues, are not ruled by the love of those virtues but by the love of reward they may bring" (Pangle, 1988: 110). Generally, the most favourable result for the individual within the societal context

takes primary function and trumps those of the society itself. Therefore, deviation thereof is easier when the norms do not apply to the individual (Mynhardt, 2009: 78; Putnam, 1990: 197). This might be an imperative statement, noting that the actions delineated from a play-text or screenplay will most certainly actualise in the ‘as if’ world of performance – a realm removed from realism where norms might not apply¹⁰⁶. Lowney (2009: 63) argues that even though moral behaviour elicits positive feelings, the truly virtuous individual might act out of duty, and not to gain positive feelings as a result. Some scholars declare that even altruism, as a heightened pro-social and attainable state, is not entirely without self-interest (Grisanti & Gruber, 1999: 427; Rostan, 2005: 104). Yet, regardless of the imagination, consequences, emotions and intuitions, there is no “general algorithm for correct choice” (Nussbaum, 1990: 73-74). Within the context of this study, the actor might be drawn to make choices regarding their actions as based on public accountability, a sense of duty or the magnetism toward positivity within both the internal and external environments. Being able to acknowledge and clarify their motives during personal restrictions might prove essential in the facilitation process.

4.6. CONCLUSION

The bodymind consistently aims toward internal and external homeostasis. A variety of primordial regulatory measures are imperative in maintaining poise, including the system branches found in the ANS. In the event of an actor being confronted with embodied discomforts, such as those described in this study, a variety of self-preservation strategies might arise to ensure bodyminded homeostasis. This might include anxiety; anticipating a plethora of negative possibilities; mood changes in order to halt the energy expenditure required for such a disruption; fear during imminent threats, and emotional reactions toward the situation manifesting through the experiential, behavioural and physiological. This might be followed by aversive feelings and tension, due to the inability to adapt to the loss of poise and the novelty of engaging in these discomforts. Subsequently, the SNS might be activated and the loss of behavioural flexibility might completely disable the actor when confronted with perceived threatening stimuli. These are only some of the performance-restrictors that

¹⁰⁶ See further discussion in section 5.6.5.

might be activated when an actor is confronted with conducting actions that make them uncomfortable.

Approach and avoidance impulses and motivators are constructed through subjective lived experiences. AA impulses ground the actor's subjective aversions and are linked to the primordial processes upholding bodyminded homeostasis. Somatic markers are anticipatory, habitual bodyminded activations that relate to reward or punishment experienced during lived stimuli or situations developed during conditioned interaction between bodymind states and cognitive functions through afferent feedback. These markers enable impulse approaches and restrictions, aiding the individual in rapid and optimal decision-making toward familiarity and fondness, and away from novelty and instability. Facilitating actor-character dissonance will therefore be enriched with, and enabled through, the non-judgemental knowledge, reflection and understanding of the source of the actor's subjective, and in some cases, irrational, lived experiences, somatic markers and AA impulses protesting against the scripted or interpreted mental models and actions of the character, in response to the actor's unique avoidance impulses.

As a safeguard of the consistency in mental models, cognitive dissonance activates the SNS during inconsistencies in cognitions that result in foreseeable negative consequences. Cognitive dissonance is a performance-restrictor that alerts the actor through discomfort that they are treading on dangerous waters, motivating the individual to regain consonance. The reduction of cognitive dissonance can be achieved through disrupting a cognitive variable applicable to the dissonance experienced. Harmony within mental models and social identity is directly connected to the individual's magnetism toward positive public accountability. The individual consciously or subconsciously avoids conflict and negative consequences, both within the individual's internal and external environments. These embodied behavioural limitations might create performance-restricting internal conflicts, if the actions of the character place strain on the individual's social account.

These concepts are rooted in and actualise through the actor's habitual patterning; the repetitive and embodied autobiographical accumulation of subjective lived experiences, embedded in lived socialisation, inter-subjectivity and inter-corporeality, internally

represented through mental models and held accountable towards a perceived consensus. It is thus safe to say that the actor is a complex being. When this complex bodyminded being is expected to depict an act, controversial or conventional, real or fictive, the bodymind reacts within this plethora of complexity. In this chapter, some of the factors that contribute toward an array of bodyminded reactions, in service of maintaining both social and internal homeostasis, were discussed. In the following chapter, concepts towards embodied shifting are discussed, nudging towards a fully-fledged strategy to facilitate the actor in bridging performance-restricting dissonances.

CHAPTER 5

EMBODIED SHIFTING: A HYPOTHETICAL STRATEGY

5.1. INTRODUCTION

Wei Ji. According to the Chinese understanding, 'Wei' means danger and 'Ji', opportunity. In crisis, danger and opportunity always coexist. If we have a sober realization of the danger and the opportunity we are facing, the future is hopeful (Fenggang, 2003: 197).

Courage might be the highest of all virtues, because all other virtues are dependent on courage; it is a fundamental virtue in the shifting process, facing the fears and anxieties one has deliberately avoided, head on (Richard & Lauterbach, 2007: xvii). One of the first steps toward shifting is to acknowledge and verbally celebrate the actor's courage to face and overcome deeply embodied fears (Foa *et al.*, 2009: 36). In the strategies to follow, it takes courage to view anxiety not as a negative force that should be avoided and discarded, but a source of energy that creates discomfort, propels the shifting process forward and diminishes as higher goals become the stronger driving force (Sisemore, 2012: 13). The essence of this chapter is thus encapsulated in the spirit of *Wei Ji*: actualising the opportunities in the face of danger.

Shifting is not an unfamiliar process. The bodymind is not static. It might be pertinent to reiterate, as mentioned in chapter two and three, that human beings are not machines; that socialisation is not imprinting; that all the members of a socio-cultural group are not replicas. Therefore, in our diversity, human beings have the facility to make idiosyncratic choices and finally, that human beings can choose which variables of socialisation they welcome or resist (Marshall, 2008: 5). Human beings have developed resilience through the ability to adapt to the unknown, change and novelty, continually changing, ever adapting, steadily acquiring new skill-sets and moulding behaviour. It is in this adaptive capacity of the embodied and bodyminded species, with ever-shifting lived experiences, that actors can develop and

explore the uncharted wilderness of potential and resilience (Allegranti, 2015: 211; Dawson, 2013: 217; Edinborough, 2013: 111; Garner, 1994: 51; Stirling, 2000: 74). Physicality, subjectivity, emotions and mental models are continually in a process of shifting, re-shaping and reconfiguring through, minor and major lived experiences (such as illness, death or birth), interactions, relationships, acculturation, and so forth (Allegranti, 2015: 211). Human mutability is evident in the adapting gestural and movement responses to the changing environments and the variety in social contexts through which re-patterning is evident (Marshall, 2008: 5; Meehan: 2013: 48; O’Gorman, 2013: 17). In the current context, an actor’s ability to embody a multitude of interpersonally negotiated (and re-negotiated) characters strengthens the argument. Feldenkrais (Edinborough, 2013: 114) stipulates: “Life is not a stable process...life is a process of risk and recovery. Each step we take is a risk. The ability to recover is our greatest quality”. Dewey (1985: 305) compares human mutability to a stone: “The chief reason we do not think of a stone as free is because it is not capable of changing its mode of conduct, of purposely readapting itself to new conditions”. The purpose of this chapter is to safely and kindly harvest and harness a sense of freedom through human adaptability and resilience.

Courageously engaging in the unfamiliar procedurally integrates this unfamiliar bodyminded lived experience into the embodied-self, through its presence becoming increasingly more familiar. The individual’s subjective frame of the familiar contains a sense of ‘me-ness’ that the unfamiliar does not; the absence of ‘me-ness’ and the overwhelming feeling of ‘other-ness’ might be unsettling and uncomfortable, and might even be perceived as harmful (McCarthy, 1984: 117). This process might thus be met by a plethora of internal conflicts: spontaneous emotions; facing emotional truths; the recall of painful and traumatic experiences; the surfacing of subjective vulnerabilities; and so forth. Individuals might acknowledge the need for change but more than often, despise the disruption of their sense of stability and consistency. As has been established in the previous chapter, disruptions to bodyminded homeostasis activate self-preservation systems, such as anxiety, uncertainty, confusion, anger, frustration, tension and stress. These systems immediately prevent access to inner resources and result in the actor not reaching their full potential (Anderson, 2016: 3; Molden & Hutchinson, 2010: 39; Olesen, 1992: 214). The complexity lies not only in the

reflection of self within this process, but in the potential loss of social potential; the potential loss of cultural acceptance and recognition; the potential loss of self itself; the grieving process for the current self; the loss of meanings cherished and attached to the familiar, and the grieving acceptance that some of these cherished meanings and truths might fall away and deteriorate as the self shifts and expands into new territories (Anderson, 2016: 3; Olesen, 1992: 214). During periods where the bodymind is subjected to such processes, the need for control, emotion regulation and conflict avoidance spikes. Therefore, self-disclosure, creative movement and non-habitual gesturing becomes particularly difficult, unpleasant, uncomfortable and acute (Noland, 2009: 214; Todd, 1937: 40). The opposite of self-disclosure would thus be to conceal, hide, suppress or restrict.

Through the processes described in this chapter, the aim is for the actor to develop a holistic bodyminded awareness, enabling them to discern and understand the embodied knowledge, wisdom and intelligence stored in the lived body. This increases an awareness of physical sensations, fears, tensions, discomforts and emotions, which have the potential to release memories into awareness. Thus, the self is reconnected with the lived experiences and lived understanding of the bodymind (Barratt, 2010: 39; Bloom & Shreeves: 2004: 122; Forgasz, 2015: 133). Emphasis is on the acknowledgement, temporal endurance and tolerance of these self-preservational strategies in the midst of performance-restricting dissonance, placing prominence on the processing and habituation, rather than on avoidance and suppression. Strain, force and manipulation are not conducive to the process (Barratt, 2010: 47; Bloom & Shreeves, 2004: 3) and restriction and suppression, without some sense of fluidity, result in destruction in the long run (Fenggang, 2003: 200). It is thus crucial that vulnerabilities should not be denied, but rather be mobilised through an invitation and “a celebration of the liveliness of life itself” (Barratt, 2010: 47). Vulnerability in uncertainty is an essential resource in moulding mental models and in subjective navigation; acknowledgement itself often edges towards the alleviation of tensions, vulnerabilities and discomforts (Butler, 2004: 23; Forgasz, 2015: 134). In opposition to the well-known attitude ‘no pain, no gain’, this entire strategy is

built on the pursuit of pleasure, purposeful play and the ingenuity in gentle, childlike curiosity¹⁰⁷.

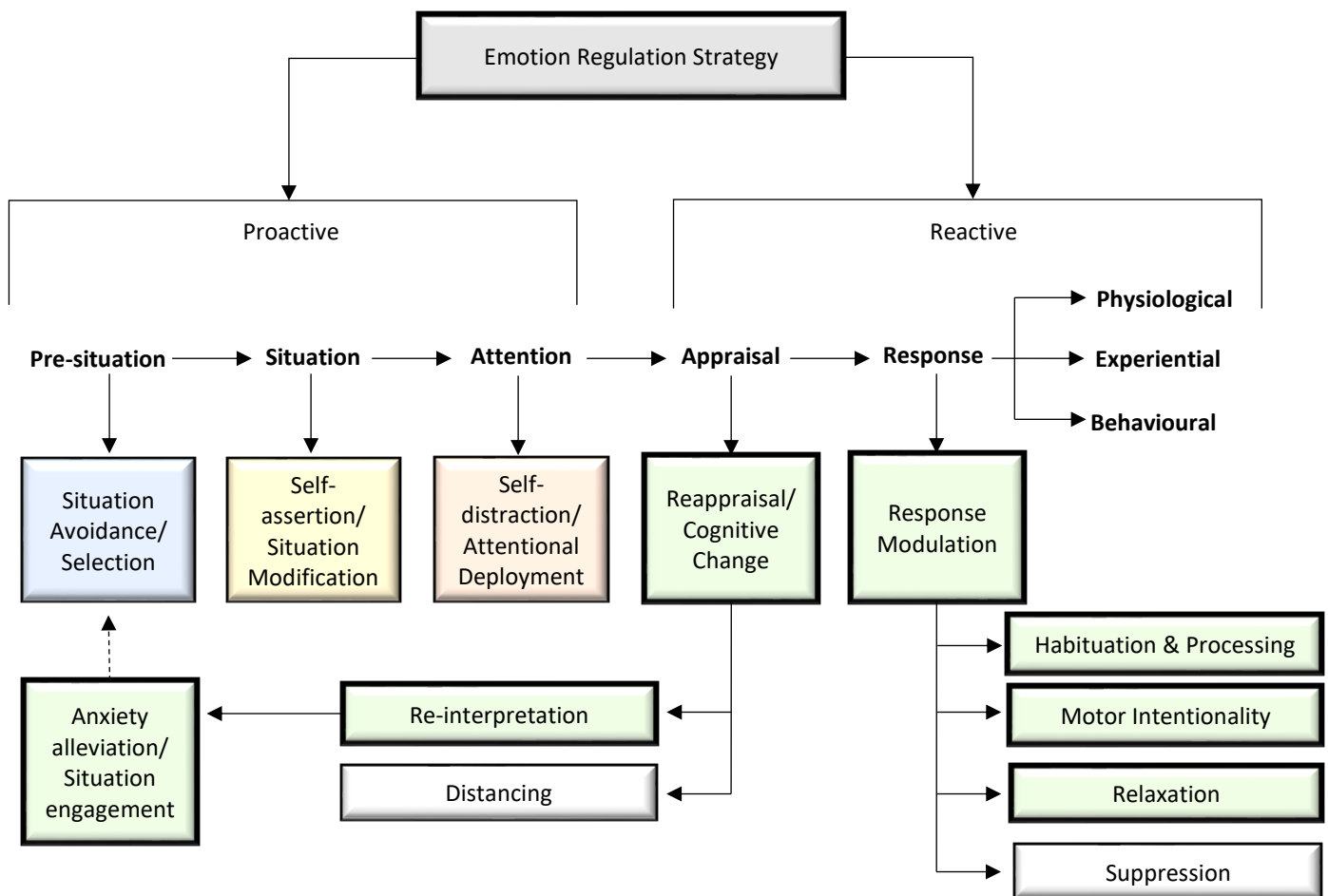


Figure 5.1. Emotion regulation

As a point of departure, reactive strategies toward emotion regulation¹⁰⁸ (ER) paves the way for practically engaging in bodyminded and habitual shifts. ER has been established as a broad term for a variety of well-established, bodyminded phenomena that directly influence the expression and experience of emotion. ER strategies aim to harness the positive (goal achievement) and negative (restriction and inhibition of functioning) consequences of ER and amalgamates the processes involved in experience, expression and modulation of emotion (Forsyth *et al.*, 2007: 81). The figure above, figure 5.1., has been adapted from two separate

¹⁰⁷ I acknowledge Lessac Kinesensics for the origins of these terms (Munro *et al.*, 2017: 4; Lessac & Kinghorn, 2014: 9).

¹⁰⁸ Proactive strategies toward ER were discussed in section 4.2.2.

figures by Johnston and Olson (2015: 278) and Suchy (2011: 136). It should be noted that the process of emotion generation is circular and that the reactive strategy infused throughout the practical hypothetical strategy is marked in bold and green.

Once the embodied emotion has occurred, response-focused ER aims at altering the consequences of emotional responding and regulates the intensity of the emotion in a context-sensitive and flexible manner (Forsyth *et al.*, 2007: 81). In the process it affects the entire experience of the emotional response itself. Johnston and Olson (2015: 281-282) indicate that response modulation is built upon the four multifaceted response components of emotion – cognitive, physiological, experiential and behavioural - and therefore any of these components can be targeted. Cognitive modulation is obtained through reappraisal; experiential modulation is obtained through relaxation; physiological modulation is obtained through motor intentionality, and behavioural modulation is obtained through suppression. This study aims at targeting each of these components to supply a multi-faceted and multimodal strategy. The following models form the fundamental cornerstones of the practical strategy. These models will feature throughout the practical strategy in an overlapping and integrated manner. The practical strategy and exploration trajectory have been developed in the format of a trainer’s manual, and is available in appendix F.

5.2. MODEL ONE: EMBODIMENT AND BODY-WISDOM¹⁰⁹

It is acknowledged that “we know things through our bodies” (Van Manen, 2016: xiv), or as Shusterman (2005: 151) claims, that the body is not merely crucial in the notion of perception and action, but is imperatively crucial and core to the individual’s capability to express language and meaning. In this study, the body is distinguished as a thinking and communicating entity; it is not within a separate realm that is beyond human communication and understanding but a viable tool in expressing experience. The use of the body is primal expression and the utilisation of gesture is intrinsically language (Merleau-Ponty, 1964b: 47, 67). Gallagher and Zahavi (2008: 148) explain that observable behaviour and bodily processes

¹⁰⁹ The term ‘body-wisdom’ originates from the title of Lessac’s (1981) book *Body Wisdom: The use and training of the human body*.

cannot be interpreted haphazardly, but should be interpreted and approached as an intelligible and meaningful language. Some approaches might view the aforementioned as physical noise, but within embodiment theories, the body communicates through meaningful action in service of meaningful performance (Whitmore, 1994: 4). The lived bodymind has been identified as an intelligent entity, and it is therefore claimed that the body speaks, expresses and portrays meaning. Lessac (1981: 2)¹¹⁰ defines body-wisdom as an accumulation of bodyminded consciousness, awareness and sensory experience. He perceives body-wisdom as the communicative and wise expression or language of the body that inclines toward optimal use – an obtainable bodyminded wisdom possessed as children, but replaced and sometimes stifled by habitual patterning.

Lessac and Kinghorn (2014: 9) label affects, such as fear, anger, hate, greed and jealousy as poisons that negatively affect the inner environment and renders it “uninhabitable”. These poisons necessarily influence the manner in which an individual imprints themselves onto their external environment. Within the context of this study, restrictive holding patterns, as well as the actor-character dissonance, might be added to this list. The often subconscious embodiment of poisonous affects resonates and prepares the individual for an array of precursors and pre-shaped courses of action and responses. Lessac and Kinghorn (2014: 8) aver that an antidote for blocking and inhibiting poisons is not merely the function of cognitive engagement. Through engaging the bodymind’s innate inner environment (which necessarily integrates with the outer environment) and body-wisdom, one can unlock the antidote to constraining poisons through harnessing awareness, imagination, consciousness, creativity, emotion and rhythm. These are information agents that translate the human subconscious and consciousness through the bodymind and embodied reason. As bodyminded organisms, identity and self-image also relate to the relationship with our bodymind and our relation to the external environment.

Embodied learning originates in, with, for, through and because of the bodymind, through a mindfully holistic bodyminded consciousness, which promotes the emergence of self (Barratt, 2010: 48; Munro: 2018: 6). Green (2002: 116) and O’Gorman (2013: 18) concur that an

¹¹⁰ This source is seminal due to Lessac’s direct contribution towards the shaping of the Lessac Kinesensics.

embodied approach aims at acknowledging the distinct humanness, wholeness and the full range of embodied experiences in which blockages should ease into the natural “flow of our beingness” (Barratt, 2010: 53). Munro (2018: 5) states that body-knowledge is central to embodied learning and defines embodied learning as “the deliberate use and recognition of multimodal bodymind activities and strategies to facilitate shifts in perspectives, perceptions, paradigms, behaviour and actions”. Through embodied explorations one can comprehend and interpret practices; investigate subjective behavioural patterns; process or re-process decisions regarding pragmatic, intuitive, aesthetic and strategic actions, in response to the immediacy of affective experiences (Adams, 2013: 78). The continuous exchange between the bodymind and its environments, the complexity in structural interconnectedness and the multimodality of being constitutes insight and reflection, as well as choice. These functions determine the bodyminded being’s rejection or acceptance of change, admitting shifts exclusively through permission granted by the bodymind to the self:

Embodied learning pedagogies are a transactional mode of knowledge sharing, dialogue, experiential processes and simultaneous engagement with inductive and deductive learning strategies as well as acknowledging and working through the continuous presence of emotions (Munro, 2018: 7).

The International Somatic Movement Education and Therapy Association (Burnidge, 2012: 39) defines somatic movement therapy and education through the following conditions, which also form the basis of embodied shifting in this chapter:

- An inherent focus on the embodied being that acknowledges the concept of the lived body, lived consciousness and the web-like interaction between the subjective and objective bodily processes;
- Refining concepts such as the perceptual, kinaesthetic, proprioceptive, interoceptive, and lived sensitivity to promote and support self-regulation and bodyminded homeostasis;
- Acknowledging the bodymind’s habitual patterns and gestural coding of body alignment, perceptual, cellular and movement interaction with the environments;

- The motive to improve motor intentionality, movement coordination and similar concepts that support and integrate the structural, functional and expressive; and
- An attempt to always strive towards experiences that enable an embodied sense of vitality and further extended capacities for being, moving, experiencing and living.

A major theme in this chapter is the notion that one cannot change what one cannot acknowledge. Therefore, in order to edge toward response modulation, the actor has to know where they are deviating from, through acknowledging and understanding their own habitual patterning. This is achieved through utilising embodied strategies, such as body-wisdom, bodyminded awareness and mindful action. Nguyen and Larson (2015: 338) describe the relation between reflection and mindful action. The purpose of reflection is to employ thoughtful, considerate and attentive analysis, in order to refine mindful action and create awareness layers in bodily experiences. Mindful action means the awareness of motion, sensations, gestures and embodied action. Therefore, these complementary processes have the potential to influence the individual's understanding and lead them to a better comprehension of how the bodymind encodes and enacts social norms and reacts to aversive stimuli. Anderson (2001: 88) notes that in order to purposefully and soundly reflect and form a strategy for mindful action, the individual's experience and action needs to be slowed down in order to re-live, remember, feel and describe carefully. Ultimately, through slowing down, the individual can notice what is taking place in and around the lived body.

5.2.1. Bodymind awareness, tuning and holistic discourse

Human activity is primarily a process of reacting unceasingly to stimuli received from within and without the self (Alexander, 1989: 23)¹¹¹.

Bodymind awareness is the first step in calibrating and re-calibrating embodied awareness, balancing this awareness in relation to the internal and external environments and re-directing attention (Lessac, 1981: 16; O'Gorman, 2013: 17). It is emphasised, that “[i]f you can't feel them [sic], you can't change them [sic]” (Batdorf, 2002: 230). Bodyminded

¹¹¹ This source is seminal due to Alexander's direct contribution towards the shaping of the Alexander technique.

awareness can be defined as an attuned state enabling the ability to access the bodymind through the internal environment and promote a state in which the actor is mobile; relaxed; aligned; strong; coordinated; free and/or aware of habitual patterning; able to listen, respond and react to the bodymind and optimise breathing, in order to feel and sense parts of the bodymind that are often dismissed and consequently, make informed changes (Batdorf, 2002: 230; Dennis, 2002: 52). Through bodyminded awareness, elements of the bodymind¹¹² are woven into awareness and the relationship between the physical and mental/cognitive/perceptual are tightened, promoting the awareness of self (as a bodyminded being) in relation to the internal and external environments (Burnidge, 2012: 44; Williamson, 2002: 156; Zarrilli, 2009: 29). Bodyminded awareness is the ability to attend to both the internal and external environment stimuli and thus transfer the information into consciousness (Suchy, 2011: 231). The term 'in the body' refers to the coexistence and co-awareness of the internal and external environments within a released state of the extraneous tension cultivated by habitual patterning, as well as the inhabiting of the self through sensory acuity (Questel, 2002: 59; Rumohr, 2002: 22).

Tuning is a musical metaphor, representing the quality and balance of bodyminded awareness, listening and interaction in which the personal (individual instruments) should serve the supra-personal (the orchestral collective) (Marshall & Williams, 2003: 181). Focus is thus on the awareness of the bodymind; each part in relationship to the whole (inter- and intrapersonal), the tendencies and habitual patterning toward tension and the balancing of breath, responsiveness and movement (Dennis, 2002: 62). Inviting the internal environment into consciousness recognises the internal voice and enables the optimisation of its communication, an integral process to the tuning of the bodymind. The tone and content of the internal voice has a direct influence on the actor's feelings and experiences (Molden & Hutchinson, 2010: 44). To initiate any form of acting, the actor must engage in silence and calm, comprehend the skill of being silent, still, listening, responding to and enquiring on the

¹¹² Including sensory awareness, perception, attentiveness to the bodymind, inner sensations/the internal environment, imaginary worlds, thoughts, feelings, experiences, behaviour, movements, tensions, connections and expressions.

state of the bodymind and instilling in it all the tones, halftones, quartertones, and so forth, that the character's lived body requires (Rudlin, 2003: 71).

Suchy (2011: 231) notes that researchers have linked higher levels of openness toward different experiences with self-regulation precursors, such as improved bodyminded awareness, increased attention to environmental information and in-depth processing of stimuli. Embodied shifts occur through a "heightened bodyminded awareness of the self in relation to the stimulus of the shifts" (Munro, 2018: 6) with movement becoming pleasurable and released through awareness (Bloom & Shreeves, 2004: 34). Sensory awareness of movements (kinaesthetic experience or kinaesthesia) catalyse and encourage an individual to edge further toward experimentation and modification of behaviour and/or routine (Noland, 2009: 3). Bodymind awareness illuminates and develops the prospect of growth, adaptability and recovery, thus establishing resilient and intelligent functioning (Edinburgh, 2013: 119). The exploration of awareness requires the individual to 'listen' and 'taste'¹¹³ the movements and gestures of the bodymind, without preconceptions of the body's capabilities and the acceptance that uncertainty in new or unfamiliar movements is not automatically wrong (Marshall, 2008: 11).

It is imperative to "invite [the bodymind] to the party" as the richly knowledgeable and informed embodied subject of lived experiences and our primary connection, enfleshment and agent of being-in-the-world (Marshall, 2008: x). Intentionally listening to and interacting with the bodymind and recognising its embodied wisdom and intelligences, reinstates embodiment into consciousness. This process subsequently overcomes the entrapment of the Cartesian idea of the *res cogitans* and *res extensa*. It undermines the alienation of the subject body related to perceived expectations, the idealisation of the bodymind, gestures and acceptable behaviour through socialisation and culturalisation (Barratt, 2010: 175). The emphasis is on the "awareness of a sensory somatic unfolding, by bringing the musculo-skeletal body[mind] into focus" and acknowledging the embodied lived experiences developed within the matrix of socio-political and economical paradigms, within which the

¹¹³ The terms 'taste' and 'listen' are often used within Lessac Kinesensics. See Lessac (1981), Lessac and Kinghorn (2014) and Hurt (2017).

embodied being exists (Allegranti, 2015: 161). Barratt (2010: 175) explains: “Listening to our experiential embodiment - and thus conveying our subjectivity beyond both the thoughts enunciated by our chattering mind and the physical mechanisms or ‘thingness’ of our body - liberates us from our own alienation”.

Lessac (1981: 11) avers that body-wisdom and bodyminded awareness decays in three ways: Firstly, the loss of relationship and empathy with the bodymind results in the corrosion in communication; secondly, the conditioned and imbalanced shifting of awareness from the bodymind to the external environment and its chaotic conventions, constraints, inhibitions and expectations; thirdly, the deterioration of the body through non-optimal body alignment, mortality, and tensions, as well as restrictive, imitative and prohibitive behaviour. Uncertainty lies in finding embodiment in a social order promoting the imitation of dis-embodiment (Allegranti, 2015: 131). Marshall (2008: 10) indicates that the unawareness and disappearance of the body is not merely a consequence of an externally focused social order. It is a consequence of the daily patterning of the body in order to follow its automated and efficient habitual programming for rudimentary tasks, such as walking, breathing, dishwashing, sitting and so forth. The awareness of the bodymind and its movements often disappear from consciousness through patterning and programming. This mode of existence may become the individual’s embodied norm. Lawrence (2012a: 1) similarly notes that opposite to our preverbal learning as children, traditional schooling focuses so strongly on de-embodiment and cognitive knowing, that bodyminded awareness and embodied knowing becomes foreign and even uncomfortable for a wide range of adults. Lessac (1981: 14) states that the biggest shift happens when the body wisdom of the internal environment collides with the conditions and constraints of the external environment. The exclusively accepted limitations presented in the synchronisation with the external environment merges into the marginalisation of the adult self-image: “By the time we reach adulthood, we perceive this as normal; intellectually, we accept it as necessary”.

The bodymind is the direct connection between the internal and external environment (Marshall, 2008: vii). Barratt (2010: 46) introduces the term ‘holistic discourse’ and notes that it emphasises the notion of honouring the self through a holistic process of listening to the

bodyminded ecology. This ecology includes the environments, lived body, lived experiences and bodyminded self. This notion is in addition to the daily and customary systematic formulations of the mind and the “flow of free-associative movement within our reflective consciousness” (ibid.: 46). The processes regarding holistic discourse attends to, focuses on, and invites a dialogue or discourse with a multitude of voices that is often neglected in our daily living. These voices are holistic in the sense that they are composed from Merleau-Ponty’s “being-ness” or being-in-the-world. A holistic discourse that engages with the entire individual’s bodyminded ecology is described as opening doors to unknown dimensions of awareness with the self. ‘Unknown’ in this context is relative. Lived experiences and the lived body thus becomes a bodyminded voice, informing the self with knowledge that might be uncharted territory, or wandering in the wilderness, as Lessac (Lessac & Kinghorn, 2014: 1) describes. Barratt (ibid.: 46) further explains that holistic discourse is just as viable and important as the “conceptual formulations that chatter in our heads or that come out of our mouths. No voice is assumed superior to another, and none is held in a relation of domination over the other”.

The bodymind possesses a teleology that edges and designates the individual’s balance, healing and unitary wholeness; therefore, these concepts are also acquired through the bodymind (Anderson, 2001: 95; Shotter, 2011: 8). Anderson (2001: 95) further explains that slowing down and listening to the rise of impulses, hearing the voice of the body, and engaging in holistic discourse, might inform the individual of possible insights, solutions, and strategies that would not otherwise be perceived or recognised in dualistic cognitive thought. The example Anderson uses is that providing to an ill, stressed or oppressed bodymind what it yearns for, such as sleep, certain foods, and so forth, the bodymind usually responds favourably and heals. Likewise, the bodymind responds favourably to beauty, love, joy, laughter, harmonious environments and so forth. Quite physically, she insists that the body has the potential, and often applies this potential, to signal what environments are conducive to the equilibrium of the bodymind; whom or what to spend time with or not; which foods are nourishing; which insights are beneficial, and which conditions arouse the senses. The bodymind’s wisdom and inherent intelligence is always informing, speaking, signalling, expressing and insisting on the pleasure found in healing, wholeness, balance and

equilibrium. Anderson asserts that this voice sometimes vividly expresses itself through impulses, senses, words, sounds, movements or images. On other occasions, listening and focusing on touching the internal environment and redirecting perception and consciousness to the internal bodyminded voice, might require some practice, thoughtful attention and conscious slowing down.

Forgasz (2015: 134) reiterates that the bodymind sometimes communicates in a variety of complex and multifaceted ways and therefore, any form of somatic discourse requires both mental and physical preparation. She builds this need for preparation from the notion that a fair number of people are not skilled and practised in somatic discourse and the language of the body. Therefore, it might be advisable to raise personal awareness of the bodymind, gain sensitivity to bodyminded communication and focus attention on the “nuanced repertoire of gestures and expressions” (134) of the bodymind. Gendlin (Allegranti, 2015: 34) uses the term “felt-sense” to describe holistic discourse in which the body and mind is centred through kinaesthetic focusing, or rather a “biological awareness incorporating visceral and biomechanical attention” in order to promote awareness of the internal environment.

Bodymind awareness and holistic discourse cultivates a trust in the bodymind and the consciousness to interpret its jargon (Rumohr, 2002: 26). The only manner in which to assess and measure the control of the actor’s production of embodied signs, emotions, images and effects during performance, is through bodyminded awareness (Zinder, 2002: 41). The capacity to efficiently bring emotion and thought to awareness, propels the actor toward excellence in performance (Kubik, 2002: 6). The lack of bodyminded awareness and holistic discourse enable inhibitions and discomforts and sustain a lack of self-esteem, confidence and purpose (Izzo, 1997: 15). Therefore, complex characterisation and the embodiment of objectionable characters can emerge exclusively through optimal bodyminded awareness (Dennis, 2002: 52).

Sensing and seeing are a non-verbal form of communication, utilising the inner eye through visualisations to encourage bodyminded awareness, as well as sensory impressions (Bloom & Shreeves, 2004: 61). One such strategy is through finding and focusing on the bodyminded

centre. Zinder (2002: 120-121) posits that centring is a common self and bodymind awareness process and defines centring as the “concentration of psychophysical energies in order to generate a sense of balance and control, or grounding”. This said, he also emphasises that centring is not a passive tool, but rather a fundamental process that acts as an active catalyst leading actors toward movement, bodyminded awareness, connection and presence. Tsolaki (2016: 353) acknowledges that even though many contemporary cultures locate the centre of the body, here defined as the point from which all movement originates, three centimetres below the navel, energy centre placement and perception may differ in the wider socio-cultural spectrum. This introduces the concept of a shifting and multi-centred self. Zinder (2002: 120-121) insists that working with and through the various centres and engaging with their energies, is through imagery. He outlines three possible concepts of centring as devised through the work of Chekhov¹¹⁴ and Steiner¹¹⁵: The head centre (thinking centre); the chest centre (feeling or ideal centre which can be referred to as the self or “I”), and the abdomen centre (will or working centre, *hara* in Japanese theatre culture). Zinder recognises that the abdomen or working centre, just below the navel, is the locus of the actor’s working, focusing and consciousness centre and retracts focus from the ‘I’ or self in the chest centre. The actor’s focus should therefore be on the working or abdomen centre, in order to establish a neutral and powerful consciousness and bodyminded awareness. This centre, and the concept of bodyminded awareness, is acquired through the pertinent and optimal use of relaxation and breath to connect, evoke and sustain the awareness of the self.

5.2.2. Relaxation

Rudlin (2003: 71) defines active relaxation as placing oneself in a state of readiness in which “phasic muscles receive no unnecessary support from voluntary ones”. The efficient use of

¹¹⁴ Anton Chekhov (1860-1904) was a Russian dramatist and short-story writer, whose work had a considerable influence on twentieth-century Western drama (Law, 2011: 100; Bloom, 2005: 179).

¹¹⁵ George Steiner (1929-2020) was a writer, essayist and literary critic, who focused on the theory of literature, philosophy, linguistics, and translation studies (Soeiro, 2012: 1).

the bodymind is dependent on the fundamental concept of relaxation¹¹⁶. Miles-Brown (2000: 15) defines physical tension as the lack of relaxation of both bodily and mental tensions and therefore active relaxation results in the optimisation of the bodymind, imagination, characterisation, and acting. Relaxation in this context does not mean muscular slack but rather, the tuning and optimisation of the bodymind away from inhibiting tensions, hampering movements, strained breathing and forced voice production. The maximisation of natural, dramatically true, convincing, flexible and nuanced movements, gestures and bodyminded expressions will result.

Relaxation acts as an inhibitor to anxiety (Richard *et al.*, 2007: 14). Relaxation can also become a motor intentional act during exposure to a fearful stimulus, when the individual is efficient in deep muscle relaxation and breathing during embodied triggers (Forsyth *et al.*, 2007: 66; Hirai, Vernon & Cochran, 2007: 248; Todd & Pietrowski, 2007: 30). Some scholars posit that relaxation itself does not amount to meaning alterations, but merely makes the exposure process bearable until extinction and habitation occur (Todd & Pietrowski, 2007: 30). Johnston and Olson (2015: 298-300) aver that the notion that motor intentionality and motor control spills over to the brain's inhibiting functions, strengthens the relation between motor intentionality and relaxation strategies, such as yoga and meditation¹¹⁷. The preciseness and control of yogic movements and the purposeful management of attention through meditation, activates motor self-control, consciousness in motor intentionality and as a result, competency in emotion regulation. Meditation improves attentional flexibility, which is a core component in the flexibility to engage and disengage attention at will, as well as recognising emotional stimuli and intentionally driving the attention towards or from the emotional response. The proper term for this strategy is *equanimity*: "Evenness of mind especially under stress" (Equanimity, 2018). Bodhipaska (2010: 52) indicates: "In this particular breath-based form of insight mediation we note the sensations of the breath

¹¹⁶ It is important to note that relaxation in this context, is not passive weight sensing, but a relaxer-energiser, as described in Lessac Kinesensics (Lessac & Kinghorn, 2014: 22).

¹¹⁷ Porges (2017: 34) notes that yoga activates the social engagement system which lowers SNS activation (see section 4.2.1), because it involves neural exercises, utilising both the striated muscles of the face and head (ventral vagus) and breath.

arising, exiting, and passing away. When distracting sensations, thoughts, and emotions arise, we bring a kindly awareness to them, similarly observing their arising, their existing, and their disappearance". Motor intentionality and the various forms of relaxation often synthesise.

5.2.3. Breath

Breathing controls everything. Inadequate breathing creates disorder (Rudlin, 2003: 66).

Breath is a psychophysical process towards the harmonising and attuning the body and mind and optimising the bodymind as the psychophysical self (Rumohr, 2002: 25; Zarrilli, 2009: 25). Moreover, it is a distributing and cleansing agent, literally promoting the purifying of the bodymind (Lessac, 1981: 155). Connection and attentiveness to breath accesses and cultivates inner awareness and is one of the primordial cornerstones of neuromuscular repatterning (Burnidge, 2012: 42; Zarrilli, 2004: 661). Breath nurtures a sensing of the inner rhythm, sustains vibrancy, energy and life (Dennis, 2002: 53). It has the ability to alter the way one feels and can effectively diminish anxiety (Foa *et al.*, 2009: 21). Furthermore, "[e]very breath we take in is an exchange with our environment" and therefore the awareness of and optimisation of breathing develops body intelligence and fosters a heightened awareness of the interrelationship between the bodymind and the external environment (space and place) (Adams, 2013: 71).¹¹⁸

Zarrilli (2004: 661-663) explains that breath often disappears from everyday consciousness unless surfaced through exercise or involuntary pain or ailments. This subconscious disappearance of breath, also indicates to the individual's relationship, or lack thereof, with the internal environment (signified here by a consciousness of breath). It is acknowledged that the everyday individual does not necessarily utilise awareness of breath or self-presencing of the internal environment in professional practice, but the professional actor (meditator, martial artist, and so forth) is expected to master this process. Thereby they attain a non-ordinary and optimal inner awareness to stay present and connected to the bodymind

¹¹⁸ Breath also relates to spirituality. See Edwards, Makunga, Thwala, & Nzima (2006: 135) on African breathing and spiritual healing.

in practice. Intentionally inviting breath into consciousness and focusing attention on breathing and the relation thereof to the bodymind, defies the disappearance of breath and reinstates the actor's relationship with self-awareness, inner awareness and a heightened or ecstatic state. Thus, the actor can engage with practice, their relation to the world, and the inner- and outer environments, as well as the bodymind.

In contrast to the disappearance of breath, the "refined self-presencing" through breath is voluntary and will "allow one to (re)negotiate the terms and quality of engagement of the lived bodymind in its encounter with itself in the world—at least during optimal moments of psychophysical practice or engagement" (Zarrilli, 2004: 661). This, Zarrilli attributes to the notion that respiration is the most accessible visceral process and can be controlled intentionally. Through breath, the internal environment has the ability to touch the surface body (first body), as well as the depths of the recessive body (second body)¹¹⁹. Effective breathing cultivates optimal body use; unforced performances; tranquillity and focus of mind; unrestricted use of voice and sound; energy mobilisation; alleviates stress and tension; bodymind centring; connections between the internal and external environments, and the links between breath and expression (Free & Ramsay, 2004: 134). Breathing responds immediately to shifts in emotion and in embodied habitual patterning (including actor-character dissonance) and is therefore, the most conscious physiological function founded in the very existence and being of the human being (Free & Ramsay, 2004: 133).

Breathing ensures the versatility in sensibility (Rudlin, 2003: 66). The dynamic quality of breathing is directly correlated to the individual's emotions and the communicator of feeling. Therefore, holding the breath, drooping of the chest or a lack of breath is often connected to an emotional holding or a resistance of expression (Bloom & Shreeves, 2004: 94; Dennis, 2002: 54; Lessac, 1981: 155; Rudlin, 2003: 66). Breathing should always feel vitalising, pleasant and fulfilling; laborious breathing is counterintuitive. Emphasis is on gentle body expansions, as opposed to pushing out of the stomach, chest or shoulders (Lessac, 1981: 155). Actors with constricted, tensed and held respiratory and muscular systems are often unreceptive to experience, inhibited toward intimacy and numbed toward intersubjectivity.

¹¹⁹ Refer to a discussion on Leder's first and second body in section 2.4.1. and section 2.4.2.

The senses are disconnected from communicating with the internal environment, incapable of spontaneous movement, and incapacitated from stimuli. Probing the aforementioned, without alleviating the breathing and muscular constraints, might possibly aggravate these constrictions (Williamson, 2002: 158). Owing to the inhibition of regular breathing patterns during fear and anxiety, the physicalisation and optimisation of breathing rhythms reduce anxiety and fear (Lessac, 1981: 155). Optimal breathing has the ability to supply a sense of confidence, even amidst discomfort (Miles-Brown, 2000: 27). Investing in breathing, as well as acknowledging, listening to, and feeling the bodymind, allows the individual to gain a deeper awareness of “the self that moves” (Eddy, 2009: 6). The awareness of and the relaxation into breath enables expression through movement and the connection with and awareness of the self (Bloom & Shreeves, 2004: 95).

Furthermore, breath is considered an energy¹²⁰ mobiliser, determining the quality of energy and ensuring wellbeing (Barratt, 2010: 46-47; Free & Ramsay, 2004: 133). This term refers to the possible shifts that can be stimulated through intentional breathing, awareness of movement and deliberate focus. Barratt (2010: 46-47) entitles this action “breathing into”. Breathing into a body part or deliberately focusing on it through breath seems to have the quality of reconnecting the body part and the mind, thus alleviating disconnect. Intentional breathing, awareness of movement and a deliberate focus on a body part, or the entire body, through breath has the potential to mobilise awareness of the bodyminded self and reconnect the self with an expanded awareness with the entire bodyminded being. Through breath, the bodymind is fuelled, fed, inspired and vitalised (Lessac, 1981: 45). Thomas (2002: 95) encapsulates breathing, by stating: “Through the guise of characters, we breathe ourselves into acting”.

5.2.4. Touch

From being in the womb, touch and being in touch with other human beings have been a fundamental part of many individuals’ lived experiences. As a pain reliever¹²¹, people touch

¹²⁰ The term ‘Energy’ is used loosely in this context.

¹²¹ The term ‘pain reliever’ originates from Lessac Kinesensics (Lessac & Kinghorn, 2014: 17).

places that hurt or protect themselves through it. Touch is imperative to the nourishing and strengthening of a sense of self (Bloom & Shreeves, 2004: 19). Dowling (2013: 126) proposes that touch plays an important role in the reception and processing of sensory information¹²². Not only can touch be utilised between facilitator and actor, but it can also be utilised between actors. Dowling emphasises non-invasive and unforced movements with the purpose of bringing attention and awareness through touch to areas within the body that are observed to hold tension or revert to habitual patterning. An example could include a light and guiding touch in the head-neck area which triggers a “neuromuscular response of spinal lengthening” and sensations of release (ibid.: 127). Barratt (2010: 47) explains the term “appreciative connectivity” as “touching with awareness”. Touching with awareness is not a manipulative action, but an action of touch that celebrates liveliness and the personal uniqueness of the actor. Appreciative connectivity is further described as a “physical palpitation” equating to an emotional engagement or a release of energy through touch, in an attempt to bring healing and ease to embodied unease and discomfort. Emphasis is on the notion that appreciative connectivity is not touch for the sake of control, domination or manipulation. Rather, it is a healing connection through connecting body wisdoms and intelligences to project the soft comfort of kindness, healing and trust.

Physical touch metaphorically resembles the act of seeing and listening through the skin (Bloom & Shreeves, 2004: 64). The skin is the body’s largest sense organ and is the first physical and tactile organ to touch the external environment or others (Garrett-Brown, 2013: 32). The touch of another individual is under no circumstances unilateral, necessarily containing a myriad of possibilities as two or more lived bodies collide in the external environment (Butler, 2005: 181). Through touch, a number of bodymind awareness factors arise, such as the sensations of heat and weight; awareness of the skin; tracing of the boundary of the skin, and the bodyminded response to connecting with another subject body. This could be through changes in heartbeat; pulse; sensations; breath; the internal environment (thoughts, feelings and so forth); the rise of energy, and the shifting of tension and motor responses (Meehan, 2013: 39-40). Manning (2007: 60) states that the “body is the intermediary through which I create, with you, the shared space of our touch, our subjectivity-

¹²² Any form of physical touch necessarily requires appropriate ethical behaviour.

in-process...Touch is a movement toward an other through which I recognize myself differently."

5.2.5. Intimate body contact

Intimate body contact¹²³ introduces a shared responsibility toward the initiation of movement and has the ability to extend the actor beyond their comfort zone in terms of movement; habitual patterning and physical contact; assisting in investigating unknown territories, and taking risks (Bloom & Shreeves, 2004: 81). Contact is often perceived as uncomfortable, especially within the context of intimacy and sexual contact (visible or invisible to the audience), yet can be alleviated through playfulness and a childlike exploration of bodyminded interactions (Free & Ramsay, 2004: 103). Furthermore, the contact and intimate body work develops kinaesthetic intersubjective listening; trust and support; bodyminded awareness of the self and of others; subjective and intersubjective attentiveness; attentiveness of the interplay between the internal and external environments; the relinquishing of control and the embracing of the unknown, and a sensitivity toward impulse sharing and spontaneity (ibid.: 105). Another step toward such spontaneity is the simulation of situation, and subsequently the measurement of responses.

5.3. MODEL TWO: SITUATION SIMULATION AND RESPONSE MODULATION

Response measurement precedes response modulation. The journey toward response modulation necessarily requires response activation (opportunities of tension and risk) in order to assess the actor's current habitual tension strategies to stressful situations. Feldenkrais (Edinburgh, 2013: 116) emphasises that it is imperative for the performer to know and recognise the way in which they responds to losing their balance. The greater the understanding of the actor's habitual patterning and habitual compensation toward tension and risk through awareness, the greater the actor's power to alter these habitual patterns (Questel, 2002: 58). A competent understanding and perusal is crucial to understand what

¹²³ Note that bodyminded awareness and breath explorations should be conducted prior to engaging in intimate body work.

triggers anxiety within the actor, which safety behaviours are activated and the manner in which the actors respond towards disequilibrium and the loss of balance. Thus, an efficient plan toward the creation of an alternative attractor state, exposure strategies and the utilisation or minimisation of avoid and escape behaviours (through response prevention) can be introduced (Edinburgh, 2013: 116; Sisemore, 2012: 37).

According to Damasio (1999: 41, 283), as discussed in the pre-reflectivity of lived experience, emotion (as a completely embodied function) precedes reason, but does not trump reason's function. Both are equally vital to the process of decision-making. The initial response to stimuli, impulses (approach or avoidance)¹²⁴, and resultantly our subjective holding patterns and restrictions, are most often involuntary physical responses. Emphasis lies on the involuntary function of emotion and impulse through the physical body, as well as the notion that reason and conscious deliberation subsequently follows. The question therefore arises, as to how an actor, as human being, can manage the unconscious embodiment of affects, and the anticipatory actions determined by subconscious precursors (Sofia, 2013: 176). The answer might tie in with the impulsive and reflective systems. Voluntary action is always a result of the interplay between our regulation and impulses (James, 1904: 178). However, the controlling of the impulsive system often fails when the individual succumbs to the attraction of immediate reward, in opposition to reaping the rewards of alternative long-term goals¹²⁵ (Baron & Branscombe, 2012: 121). Rokoitz (2011: 4) relevantly proposes that "intelligent behaviour requires critical reasoning that fully acknowledges our multifarious emotional compass". Thus, the reflective system regulates the impulsive system through conscious thought and higher order judgements. This system is in control of strategy, goals and reflection, in order to enable choice. The outcome of playing the reflective system against the impulsive system results in self-control. Figure 5.2., as presented by Hofmann *et al.* (2009: 166) illustrates this.

¹²⁴ See section 4.3 for a discussion on impulse avoidances.

¹²⁵ See section 5.5.3. on goal setting.

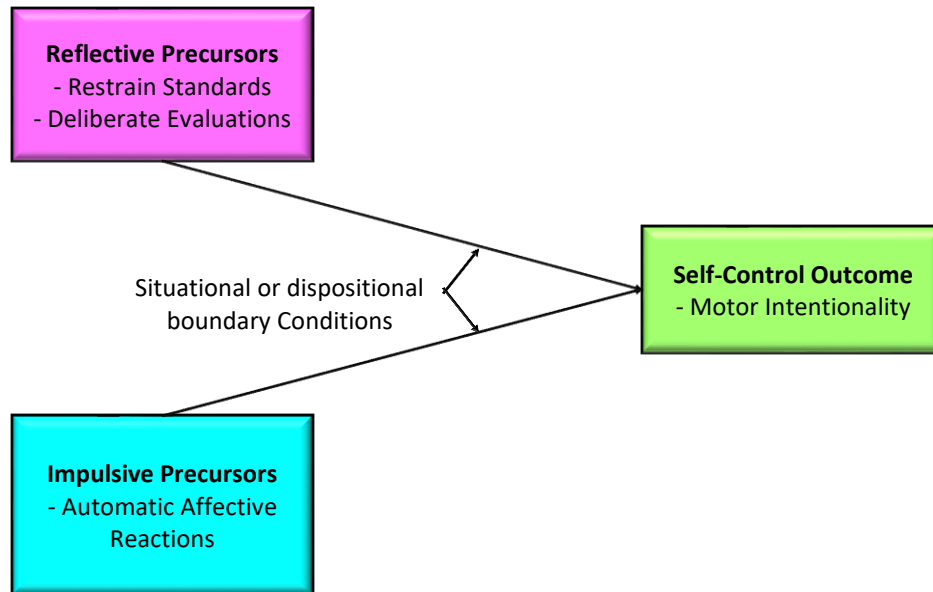


Figure 5.2. A suggested framework for the prediction of self-control outcomes

The bodymind is the joint locus of reason and reflection. It is essential in the ceaseless transformation of the self through reflection; reason, reflection and rationality are not disembodied (Bosnak, 2007: 106; Fontana, 1987: 11; Lakoff & Johnson, 1999: 4-5). Lakoff and Johnson (1999: 4-5) insist that reason is not embodied in an elementary manifestation thereof in the physical body either, but that the very foundation and fibre of reason is detailed in our embodied existence: The perception of motor movements and physical action, as well as our modes of reason, perception and conceptual systems utilise the same cognitive and neural mechanisms. Shusterman (2005: 176) introduces the idea that a reflective somatic consciousness enables the individual to experience a greater amount of reflective experience, assessing pre-reflective and unreflective somatic experiences, habits and impulse reactions. This, he attributes to a temporary somatic consciousness, in order to develop awareness of the pre-reflective impulse avoidances. Inspecting somatic processes, gestural routines and kinaesthetic sensations enable a critical analysis of the body's relationship to habitual patterns. Reflective somatic consciousness engages proprioception, but also emphasises the presencing of embodied subjectivities, rather than just the movement and sensing of the object body (Barratt, 2010: 94). Therefore, self-reflection through simply utilising the mind, thought or language, does not enable the individual to know and perceive much about themselves. Reason is shaped by the body and since thought is mostly unconscious,

disembodied self-reflection does not aid much in the process of knowing or shifting the inherently embodied mind.

Edinburgh (2013: 113-117) indicates that performers should be aware of the resilient body as a bodyminded agent that possess the ability and capacity to adapt. These changes include a shift in atmosphere; understanding gestural patterns; reflecting on actions and reactions; retaining balance, and sensing bodily tensions during live performances. As an actor, it is imperative that the individual understands and commands the ability to intelligently reflect during action, in order to consciously engage and remain present, comfortable, yet functional in action, during the performance “as a living process” (ibid.: 113). The constant interplay between action and reflection creates a tightrope that requires a dual consciousness during performance and necessarily indicates a direction for a new course of action. The ability to adapt commences from the ability to discern between functional and non-functional muscular activity. Furthermore, it is not the muscular excitation that creates discomfort and resistance within anxiety, but the failure to discern between intelligent and non-intelligent action. Feldenkrais (2002: 85) posits that “[t]he experience of difficulty or resistance to action is indirectly due to imperfect inhibition of the cells commanding the antagonist of muscles that are indispensable in forming the desired pattern”.

Feldenkrais (2002: 114) continues that both anxiety and trauma are connected to muscular excitation and motor patterning in the nervous system. Owing to the notion of “undifferentiated excitement of neurons in the motor cortex” (Edinburgh, 2013: 116), motor, gestural and bodyminded responses to anxiety are repeatedly patterned to occur unconsciously (Feldenkrais, 2002: 85). Edinburgh (2013: 116) utilises the example of falling or tripping, in which the individual might, for example, tense their muscles without conscious control. This is a protective mechanism which the bodymind employs to safeguard the body from harm. This said, Edinburgh emphasises, that it might not be the most intelligent bodily reaction within the range of bodyminded behaviours and functions. Therefore, she pertinently states that within the development of human resilience and the actor’s adaptability, it is imperative to understand and coordinate responses and habitual patterning to stimuli.

The purpose of this section is to promote a somatic consciousness to comprehend how and when the bodyminded actor responds to actions, environments and interactions habitually. Once this has been established, the actor can subsequently employ motor intentionality to alter these responses. This, Lessac (1981: 5) promotes as part of the de-patterning principle in which the awareness of habitual patterning initialises the depatterning thereof, or as stated by Lessac: “A habit ceases to be a habit the instant one is aware of it – in use...awareness will catch those habits in the act, challenge them, refamiliarize us with them, make them fluid, and return them to our creative resource(s)”. Marshall (2008: 35) aptly states that without knowledge regarding our body’s responses, the impulses and the origin of the impulses in the internal environment, the actor cannot in any way make choices regarding a course of action. These actions include either modifying automatic habitual patterns and impulses or following an impulse without hesitating. Thus, the notion of bodyminded discourse and awareness exists, in order to make informed and wise decisions. Consequently, the actor is enabled to respond to the internal environment and re-establish equilibrium through motor intentionality. Prior to engaging with the notion of motor intentionality, it might be prudent to peruse the notion of situation simulation through risk, danger and exposure.

5.3.1. Risk, danger and exposure

The purpose of risk, danger and exposure lies in the definition of a trivial and non-trivial system, as defined by Edinborough (2013: 119). A trivial system’s outcome can be predicted according to and in relation to the input, such as a computer, automobile or calculator. In a non-trivial system, such as a human being, the output is not necessarily in relation to the input and the prediction of the output becomes complex. This complexity is caused by the unique neural connections found in each individual. Neural connections and self-image patterns are living and ever changing structures, which respond to the input or stimuli in their own unique manner. Within situation fabrication, the action should be indicated as a self-generated extra daily situation in which the actor places themselves within a potentially stressful situation. This is different from unexpected situations in natural circumstances. The purpose of self-generated stressful situations is to purposefully activate the sympathetic nervous system’s fight-or-flight mechanism, measure and subsequently sustain and process responses

(Johnston & Olson, 2015: 282). Sisemore (2012: 102) clarifies that this might be a difficult process, as most individuals have historically been programmed to attempt to control their experiences through refusing to accept negative affects, and rather utilise avoidance and escape strategies.

The purpose here is not to shock the actors, but to mindfully and slowly expose them to risk and disequilibrium and, in the process of reflection, employ motor intentionality to develop the skill of resilience (here defined as the ability to adapt). I have, prior to this chapter, established that actors possess, like all human beings, defence mechanisms preventing public shame and personal loss and within a wider context outside of this study, the management thereof is beneficial to the creative process and requires careful facilitation (Zinder, 2002: 82-83). This section thus engages with ways in which to model the performance environment through risk and exposure to scenarios across the spectrum of the individual's comfort zones, triggering defence mechanisms and reassessing their validity within the performance milieu.

5.3.1.1. Danger work

The first step toward placing actors in an active state of risk might lie in Zinder's (2002: 41, 82-84) definition of danger work. Danger work is a collection of explorations that place the actor in some form of risk or danger, without actually being hazardous or threatening. The purpose is therefore, to create an activity and environment in which the actor acknowledges the risk and is invited to enter into a situation and state in which safe guards can be enabled and reflected upon. The emphasis in these explorations is thus to create an activity that should access or engage with the actor's craft and not to test the actor's thirst for adventure. Instead of verbally instructing actors to take risks and lower their defences, danger work creates a platform for actors to practically simulate an environment in which risk is real. Zinder posits that danger work enables openness, creativity, heightened sensitivity, vulnerability, and focus, creating the opportunity to take risks through creative daring and stepping into the unknown. Furthermore, danger work can enable the actor to simulate and subsequently re-simulate a sense of danger or the unknown, creating a bigger toolbox with greater opportunities for the actor to recreate and simulate a sense of vulnerability in every

performance of a long run. Zinder asks the question, why actors should not be encouraged to participate in adventure sports, such as skydiving, and insists that these activities are not actor-craft specific or created with the intention of actor training. Danger work explorations are therefore tools in facilitating personal fears, anxieties, tensions and trepidations.

5.3.1.2. *Exposure strategies*

At their core, exposure therapy (ET) and response prevention (RP) are strategies, rather than therapies in themselves (Sisemore, 2012: 65). Exposure-based strategies or stimuli confrontation are amongst the most effective ways to manage avoidance behaviours and phobias. This is due to its brief, flexible, and highly successful nature in reducing symptoms and promoting processing (Foa *et al.*, 2009: 10; Hirai *et al.*, 2007: 247; Neudeck & Einsle, 2012: 24). Furthermore, ET can be conducted individually or in groups. Fears include the animate (spiders, birds); inanimate (thunderstorms, earthquakes, germs); represented feared situations (test anxiety; public nudity; public speaking), and intrusive memories of traumatic lived experiences (recollection of sexual or physical abuse) (Richard *et al.*, 2007: 2-3). A natural form of emotional processing and ET occurs during repeated bodymind activation through the engagement with a fear, an anxiety provoking stimulus or traumatic memory through interpersonal sharing; being confronted with triggers in a public sphere; or watching television or films that remind the individual of an event (Foa *et al.*, 2009: 14). Such natural exposures disconfirm perceptions and widen the individual's frame of reference. It should be noted that these processes and strategies can be utilised outside of the therapeutic field. In this study, they are not intended to be utilised as a therapeutic model, but the basic principles are enabled to systematically bridge performance-related discomforts in an educational and creative setting.

ET can be defined as a strategy in which the individual is deliberately exposed to a pervasive¹²⁶ fear or anxiety-evoking stimulus (interoceptive and exteroceptive), or a representation thereof. The associated fear structures are deliberately activated to a point of moderate

¹²⁶ Richard *et al.* (2007: 3) note: "Anxiety is pervasive when a stimulus evokes fear or avoidance behavior irrespective of context".

anxiety (refraining from re-traumatisation), while preventing habitual escape, avoidance or other coping responses, until the individual's subjective units of distress (SUDS) and SNS activation lowers (Forsyth *et al.*, 2007: 65; Neudeck & Einsle, 2012: 24; Richard *et al.*, 2007: 2-3; Todd & Pietrowski, 2007: 29). Two prerequisites exist for the successful modification of fear and anxiety (Foa *et al.*, 2009: 12):

- The fear structure has to be activated in order to be available for modification¹²⁷; and
- New information, that is incompatible and in contrast to the individual's current erroneous mental models regarding the fear, has to be available and re-incorporated into the fear structure.

The purpose is to facilitate a new learning process; to enhance the actor's professional well-being. In the process, the lived experiences with the feared discriminative stimuli are reappraised. Furthermore, maladaptive mental models and vulnerabilities are disproved and personal estimates of potential harm and consequences are recalibrated to align with realistic and actual probabilities. Moreover, physiological avoidance and escape responses are reduced, and new behavioural repertoires are developed and reinforced through careful exposure to the feared stimuli, or a representation thereof, in the absence of an actual threat (Foa *et al.*, 2009: 12; Richard *et al.*, 2007: 3; Sisemore, 2012: 24).

This becomes a moderation strategy in which the individual's behavioural repertoire toward a real threat is managed through re-interpreting the meaning of an action or event and re-evaluating the validity of limiting beliefs, perceived consequences, and exaggerated probabilities. This occurs as a result of weakening avoidance responses, employing motor intentionality and reducing fear induction. New information is thus introduced that is inconsistent with the individual's core fears and re-emphasised during and post-exposure to assist the individual in fully processing the information on an embodied level, altering future expectations (Powers, Smits, Leyro & Otto, 2007: 118). Exposure is the evidence to prove to the individual that the situation is safe (Foa *et al.*, 2009: 102). This is achieved through closely

¹²⁷ Sisemore (2012: 75) indicates a third approach in which the individual is "encouraged to intentionally exaggerate the fear response and thus make its irrationality more evident".

attuning to the intensity of the individual's distress level, self-reports and physiological SNS measures during exposure to the fearful stimuli, and aiming toward a significant lowering in the SUDS level (Hirai *et al.*, 2007: 248; Richard *et al.*, 2007: 4). This process is the crux of exposure strategies, and is called habituation: the decrease in an embodied response and reduction in anxiety, due to repeated stimulation and processing or reliving of an event (Richard *et al.*, 2007: 6; Sisemore, 2012: 24). Figure 5.3., adapted from Foa *et al.* (2009: 101), illustrates how successful exposure diminishes anxiety over time and through repetition, until no activation arises and the peaking subsides.

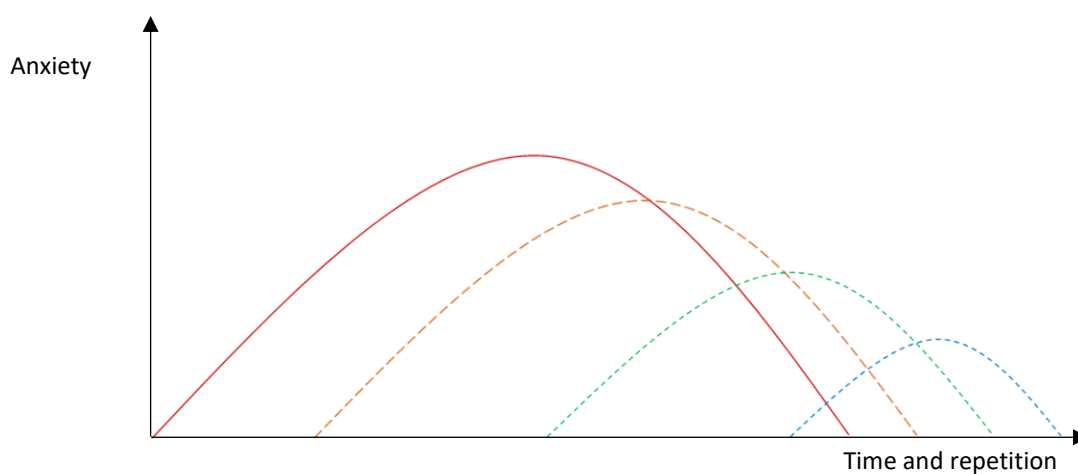


Figure 5.3. Habituation

The previous chapter established that habitual avoidance impulses and escape tendencies alleviate anxiety and SNS activation in the face of aversive stimuli. These impulses and tendencies remove the opportunity to disconfirm anxieties and negative reinforcements (Foa *et al.*, 2009: 14). Therefore, it is crucial that exposure strategies emphasise response prevention. Because individuals might expect exaggerated consequences, the focus is on accepting and processing anxieties to overwrite the association in memory. Thus, the emotions are resolved, rather than fighting and haphazardly alleviating them, to reach change and acceptance at a deeper embodied level, in service of a greater goal (Sisemore, 2012: 14, 65). Reinterpretation of the stimuli and corrective learning experiences can occur only when the inhibition of new learning and corrective information through the individual's unique and

immediate habitual safety and relief patterns¹²⁸ are minimised (Foa *et al.*, 2009: 14; Forsyth *et al.*, 2007: 61; Powers *et al.*, 2007: 117; Richard *et al.*, 2007: 7; Sisemore, 2012: 30). This includes evading thoughts; escape tendencies; suppression; inhibiting emotion regulation; safety behaviours, and avoidance behaviour repertoire. The more the individual avoids, the less they are exposed; it is important to note that when escape and relief are not an option, anxiety has to be faced head on, and only then will the individual be able to learn that there is nothing to fear.

Habitual escape tendencies can be reduced only through the informed and willing participation of the individual and the gentle prompting of the facilitator to acknowledge maladaptive habitual behaviours. Encouraging the adoption of more appropriate behaviour repertoires (motor intentionality) during bodyminded processing, will thus follow (Richard *et al.*, 2007: 7). Powers *et al.* (2007: 109) emphasise that new learning behaviours have to compete and challenge habitual patterns. ET thus not only reduces previous habitual avoidance and escape behaviours and disproves fear and vulnerability assumptions, but aims toward maximising new learning and reinforcing new overriding behaviours and associations (Powers *et al.*, 2007: 109; Richard *et al.*, 2007: 15). Franklin, Ledley and Foa (2008: 448) posit that “it is completely unrealistic to simply tell patients to stop engaging in rituals”; therefore, embodied motor intentionality and more adaptive coping strategies, as a pre-rehearsed strategy to endure exposure, is imperative to facilitate out-of-routine habituation.

This can be achieved only when the environment in which the exposure to actualise, is safe; operates non-judgementally; is free of the perceived functional consequences of anxiety, and if the display of fear and anxiety is normalised. This enables the individual to face their fears and establish that the only element to fear is fear itself, subsequently reducing becoming absorbed in one’s symptoms (Forsyth *et al.*, 2007: 68; Sisemore, 2012: 71; Todd & Pietrowski, 2007: 29). The consequential free environment and the extinction of cue stimuli is analogous to Pavlov’s theory: ringing the bell (threatening cue - conditioned stimulus) triggers salivation (anxiety - conditioned response), but is devoid of the anticipated response (repatting - unconditioned response). The conditioned response will eventually decrease and new

¹²⁸ Safety behaviours are processes and actions that prevent the experience of anxiety (Sisemore, 2012: 35).

learning be actualised (Powers *et al.*, 2007: 109; Todd & Pietrowski, 2007: 30). Lived experiences drive memory and learning. Metaphorically, the individual is walking across a dense field, creating a new walking trail through repetition (Sisemore, 2012: 25):

- ET creates dissonance within the existing neuronal structure as induced by lived experiences;
- A need for consonance between the internal and external environment arises;
- Each exposure exploration recreates the pattern of moving from dissonance to consonance during a lack of anticipated responses; and
- New learning and neuronal structures are created.

Various types of exposure strategies exist to present or represent the feared stimulus, such as, imaginal, in vivo, written and in virtuo exposure (Neudeck & Wittchen, 2012: 7). Imaginal strategies employ the imagination, to facilitate a fictional scenario, e.g. imagining sexual trauma or standing naked in front of an audience. Imaginal exposures are good points of departure, gradually exposing the individual internally to a variety of non-dangerous contexts and laying the groundwork for coping with exposure and new learning, prior to in vivo exposure. This is achieved through verbally facilitating a very detailed, vivid and emotionally invested thought process or imagined world/image related to the in vivo scenario, without allowing for mental escape or avoidance, and constant reminders of its fictionality (Foa *et al.*, 2009: 15; Sisemore, 2012: 58). A written assignment, to delineate the individual's fears in a narrative form might assist the facilitator in detailing the imaginal exposure.

Homework, in which the individual carefully edges toward exposure in real life situations, assists in bridging the gap between imaginal and in vivo exposure (Todd & Pietrowski, 2007: 31). In vivo refers to approaching tasks with the actual fear in reality, e.g. approaching a real life spider or physically taking off layers of clothing. It is pertinent in in vivo exposure to activate and stay aware of internal feared cues, such as bodily sensations, enabling bodymind processing (Forsyth *et al.*, 2007: 70). In virtuo exposure strategies utilise virtual reality technologies to stimulate activation and written exercises activate stimuli through autobiographical lived experiences (Richard *et al.*, 2007: 3). Conducting ET strategies in

various contexts, including interoceptive and exteroceptive stimuli, reduce the chance of relapse and reinforce new meaning reappraisals and bodyminded repertoires (Powers *et al.*, 2007: 110). Whatever approach is chosen, it is imperative to note that hesitation towards an action described by the facilitator during exposure, reifies the fear; for example, hesitating before jumping into an ice cold pool of water makes jumping harder and strengthens escape behaviours (Rosqvist, 2005: 48). Furthermore, a basic rule in exposure strategies is, the more realistic the exposure, the better (Sisemore, 2012: 58).

Exposure strategies should be employed over an extended period of sessions and/or prolonged within the session itself (90-120 min), to prevent the individual from leaving a session without reaching a safe level of habituation (Deacon, 2012: 17; Richard *et al.*, 2007: 6). Although some forms of ET, such as flooding and implosion, expose the individual to their greatest fear immediately, in this context the focus is on a hierarchy of exposure, arranged from least to most fear evoking, to gradually prepare the individual through progressively challenging scenarios (Foa *et al.*, 2009: 22; Forsyth *et al.*, 2007: 66; Hirai *et al.*, 2007: 247; Richard *et al.*, 2007: 7; Sisemore, 2012: 38; Todd & Pietrowski, 2007: 33). Once an individual is able to employ motor intentionality and relaxation within each hierarchical tier, a higher tier of exposure is attempted and subsequently, the individual will be able to manage circumstances that previously seemed unbearable (Todd & Pietrowski, 2007: 30). Through employing the SUDS and Behavioural Avoidance Test (BAT), a test in which the proximity toward the fear-inducing stimulus before discontinuing the task is measured (for example, the number of clothing layers the individual took off), any form of progress should be celebrated (Richard *et al.*, 2007: 21). Perceived control is crucial in the notion of ET. Fruition in ET results in an enabling spiral: successful anxiety reduction induces an increased sense of control; inducing an increase in self-efficacy, inducing an increased sense of self competence, which finally induces the ability to more successfully tolerate previously intolerable situations (Richard *et al.*, 2007: 16; Sisemore, 2012: 25). This concept enables the deliberate use of approach behaviours as an instrument in exposure strategies, making the conscious choice to step into the wilderness of new possibilities and learning and diminishing avoidance impulses (Forsyth *et al.*, 2007: 68).

Much as in Multi-level Neuro Processing (MLNP)¹²⁹, emphasis is on emotion processing during bodyminded activation. This is achieved through being completely aware and mindful of the bodymind in the present moment, and remaining fully in contact with the discomfort of the anxiety producing stimulus and embodied experience. Emphasis is on avoiding deliberate dissociation, self-judgement, self-inhibition, cognitive debates or emotion regulation (Forsyth *et al.*, 2007: 68; Sisemore, 2012: 14; 86). Similar to mindfulness strategies, accepting the self and all the emotions, feelings and embodied reactions that accompany it in the present moment, without judgement or debate, reassures and instils self-acceptance. Labelling a bodyminded response as bad, throws oil on the anxiety fire and therefore, focus is merely on bodyminded awareness and holistic discourse. Healing is actualised through the presencing (grounding in the present) and mobilisation of the human life-force (Barratt, 2010: 53). Some scholars believe that just being present with the bodymind recalibrates the individual's subjective probability estimates regarding paired fearful stimuli. Moreover, they argue that no form of relaxation or motor intentionality should be used, due to the belief that it inhibits activation and therefore processing (Powers *et al.*, 2007: 117).

The major risks that are associated with ET involve the bodyminded and emotional discomfort that arise due to anxiety activation. It is therefore imperative that the facilitator closely monitor the individual's distress levels and gently and empathetically intervene when necessary (Foa *et al.*, 2009: 16). Therefore, Sisemore (2012: 14) states that it might be pertinent, in a mindfulness approach to ET, to develop a skill repertoire. This would enable the individual to tolerate (not distract from) distress¹³⁰ and emotions through self-soothing, bodyminded awareness, breathing explorations, and relaxation strategies. The goal is to ultimately decrease the need for habitual tendencies toward escape behaviours and assist the individual to accept the emotional state and cope with the activation for longer periods

¹²⁹ MLNP is an experiential/emotion focused therapeutic modality. For further discussion, see section 5.5. I obtained my Multi-Level Neuro Processing (MLNP) basic counselling and trauma relief facilitator's accreditation in 2019.

¹³⁰ Distress tolerance can be defined as "accepting oneself and one's situation in a nonevaluative manner, doing so without putting demands on the situation or one's emotions to be different than they are" (Sisemore, 2012: 87).

of time. SNS activation and anxiety will flair and peak, but will not be sustained indefinitely¹³¹, especially in the process of bodymind processing. The process of change is an ebb and flow between allowing a certain amount of alteration and conflict, until it edges toward the individual's bearable levels of fear and anxiety (Anderson, 2016: 3). Therefore, a combination of the two approaches will be utilised.

Informed consent is non-negotiable within ET and should be an ongoing process during the explorations (Deacon, 2012: 15). Processes that enable efficient emotional processing include: an increase in attention engagement to the exposure-based learning process; calm and safe rehearsals; multiple cues across various contexts (variable internal and external contexts) that edge toward realistic exposure to strengthen safety learning; habituation training; vivid and prolonged presentations of feared stimuli; repeated practice, and relaxation (Powers *et al.*, 2007: 114; Richard *et al.*, 2007: 14). The fewer the number of distractions within the physical environment, the better the exposure activates the individual. In addition, the following processes should be prominent during any form of exposure (Richard *et al.*, 2007: 24):

- Multiple pre-exposure interventions, in this context through NLP¹³² coaching sessions;
- Assessments of alterations in and between sessions, achieved through sustained NLP coaching sessions;
- Assessments before, during and immediately post-exposure;
- A multimodal approach toward behavioural, cognitive and physiological indices, sustained through MLNP, NLP and body wisdom explorations; and

¹³¹ It is important to communicate to the individual that the anxiety will not last forever. Anxiety and SNS activation will diminish, without utilising escape behaviours. Anxiety is not a permanent state, but the individual might feel worse before feeling better. Encouragement might be key in a situation where the individual fears the symptoms of SNS activation (Foa *et al.*, 2009: 12).

¹³² I obtained my NLP practitionership accreditation and certificate in 2019. I have chosen NLP and MLNP as main intervention tools, because they are both non-therapeutic coaching strategies with practical and actionable processes. Even though NLP is considered a pseudo-science by some, this coaching strategy offers measurable results and cognitive reframing. MLNP is a deeply embodied strategy that resonates strongly with the embodied nature of this study. See further discussion in sections 5.4. and 5.5.

- Multiple post-strategy observations.

The following concepts disturb emotional processing: avoidance impulses; agitated and scattered rehearsals; distractions during exposure (internal and external); poorly implemented exposure procedures; excessively short presentations to the feared stimuli; fatigue, and the lack of an ANS response to feared stimuli (activation) (Richard *et al.*, 2007: 14). It should be taken into consideration that group sessions might enable participants to engage in avoidance, escape or safety behaviours, when the facilitator's attention is not directly on them (Hirai *et al.*, 2007: 250). Vigilance is therefore imperative in a group setting.

Exposure strategies can thus be summarised in five rudimentary steps:

- a. Detecting appropriate stimuli to place the individual in a state of activation and emotional response.
- b. Refraining from reinforcing the emotional response or engaging in response prevention.
- c. Blocking avoidance impulses and escape behaviours.
- d. Staying present and enhancing the individual's control through mindfulness and awareness.
- e. Ensuring the exposure period is sustained long enough for habituation and processing to occur.

It has been established that merely exposing an individual to a feared stimulus might lower the SUDS level to a certain degree. However, the efficiency of exposure strategies lies in an active-learning process in which resources are learnt and applied, in order to supplement habitual response patterns with more viable options (Powers *et al.*, 2007: 112). A variety of such resources will be discussed in the remainder of the chapter. The first resource to be addressed is motor intentionality.

5.3.2. Motor intentionality

Pause...listen...choose (Lee, 2002: 71).

The bodymind is not merely the foundation of self and the very embodiment of being-in-the-world, but also a rich resource in altering and changing thoughts, ideas, opinions, emotions and also the individual's way of being-in-the-world (Shotter, 2011: 2). Motor intentionality is the intentional optimisation of the bodymind through motor-skills in relation to the immediate external environment and a sensitivity to its conditions and ongoing circumstances (Dreyfus, 2005: 138; Merleau-Ponty, 2002: 127). The purpose of response modulation through motor intentionality and relaxation is to purposefully activate the PSNS and subsequently counteract, suspend or alter SNS and FFFS¹³³ activation (Johnston & Olson, 2015: 282). Todd and Pietrowski (2007: 32) insist that "two physically incompatible responses cannot be simultaneously elicited in the same organism" and therefore, through counter-conditioning and diminishing the association bond between the conditional response (anxiety) and the trigger stimuli, by means of motor intentionality, relaxer-energisers and relaxation processes, and habitual anxiety responses are alleviated.

Noland (2009: 4) employs Merleau-Ponty's term "motor intentionality" to describe kinaesthesia as a dynamic articulation agent that can be utilised to invite the individual into the wilderness of change. The bodymind and its motor devices, as the source of gesture, can initiate deviance and through the individual's uncharted innovation in movement, enlarge gestural territories¹³⁴. Motor intentionality constitutes the individual as a first person agent; a participant of this world with a will and choice, as well as a fluid, non-stagnant bodymind with the capacity to render judgements (Shotter, 2011: 5): "having the capacity to alter perceptual inputs at will; it is the capacity to organize our engagements with things in order to get what we want" (Luntley, 2003: 2). Carman (2005: 70) asserts that the term "intentionality" in motor intentionality should be emphasised. The term itself thus indicates

¹³³ See sections 4.2. and 4.3.1. for discussions on these systems and mechanisms.

¹³⁴ Enlarging territories challenge cultural routine, habitual stagnation and patterned comfort in pertinent frameworks of socialisation.

that conditioned perception, normalised postures, muscular excitation, and cultivated gestures can be adjusted *intentionally* through consciously interrogative behaviour. Behaviour is an indirect measure of learning, both in approach and avoidance impulses and the diffusion thereof (Todd & Pietrowski, 2007: 30).

The purpose of motor intentionality in this study is to facilitate fear-diffusion, the alleviation of anxiety, the self-regulation of safety cushions and energy conversion through altering the quality and perception of a bodyminded sensation¹³⁵: “a transformation process occurs, effecting the psycho-physical perception of those physiological and psychosomatic body movements directly involved in the behaviours of fear, hysteria and/or pain” (Lessac, 1981: 67). Choice can only operate and adjustments can only be embodied when the bodymind is conscious of the behavioural context and is intentionally engaged and efficient in an array of options within this context (Noland, 2009: 52). Within a space in which choice is operative, performance is optimised and nuanced (Lee, 2002: 71). Personal impulses should thus be acknowledged, altered and reshaped for the particular character (Marshall, 2008: 52). Pause...listen...choose.

As has been established in previous chapters, human beings are constantly edging toward and trying to reach a state of poise, stability and equilibrium (Edinburgh, 2013: 114). Kiverstein and Miller (2015: 8) indicate that in addition to this statement, human beings constantly find themselves in environments that offer an array of possibilities for action, which can in some instances place the individual in a state of action readiness. When the bodyminded individual assesses these possibilities those that offer the easiest, swiftest, least resistant and most well-known path to equilibrium (and thus ensure a greater distance from disequilibrium), is subconsciously (and sometimes consciously) identified, favoured and deemed as the most important and the most attainable. Nevertheless, the most favourable and patterned self-sustaining path to equilibrium is not necessarily the most intelligent option. Edinburgh

¹³⁵ It should be reiterated that perception is not merely a dualistic psychological phenomenon, but that rightness and wrongness regarding perception are interwoven into the appropriateness of the individual’s embodied intelligence and gestural attitudes (Carman, 2005: 70).

(2013: 114) postulates that it is necessarily required of the actor¹³⁶ to differentiate between intelligent and unintelligent action. Focus is on change and adaptation, or risk and recovery. Relying on the most attainable habitual patterning in order to rectify disequilibrium and adapt to tension and risk, might temporarily assist, but might not be the most optimal or intelligent choice of action. Within the context of embodiment and intersubjectivity, it is imperative to acknowledge that not all movement explorations and gestural expressions reinforce change; therefore, it might aid in the process to start with recognising culturally inscribed gestural expression and habitual patterns through embodied awareness (Leventhal, 1993: 2).

The bodymind and its richly intelligent sensory perceptions are a constant reference for a range of possible active responses (Leder, 1990: 18). Even though the individual cannot transcend the bodymind's muscular, skeletal and nervous system limitations, alternative strategies can be developed to assist in maintaining the bodymind's unique understanding of balance during mental and physical strain, tension and pressure (Edinburgh, 2013: 112). Feldenkrais indicates:

Learning to inhabit unwanted contradictions of muscles that function without, or in spite of, our will, is the main task of coordinating action [motor intentionality]. We have to learn to inhabit those cells of the motor cortex to which the excitation spreads. Without this inhibition, no coordinated action is possible (Feldenkrais, 2002: 85).

The neurological system is flexible and habitual patterning and subconscious responses are not fixed (Edinburgh, 2013: 116). In this context, Johnston and Olson (2015: 297) note that self-control, conducted through motor intentionality and motor expression, is a viable option toward ER. This is especially so, due to the notion that it can have an impact on brain activity within the amygdala with or without consciousness of the emotional response itself. Furthermore, motor intentionality results in the activation of prefrontal control systems which restrict activity in those areas responsible for emotional responding.

¹³⁶ Artistic expression is a powerful and efficient manner in which to access embodied learning, knowledge, wisdom, memories and intelligences (Forgasz, 2015: 121).

Lessac and Kinghorn (2014: 33) cite Newton's well known law: Energy cannot be created or destroyed, it can only be transformed from one form into another. Marshall (2008: 16-17) indicates that tension equates to energy seeking an outlet (such as the body communicating through twitches, eyebrow wiggles or the hand grabbing at the hem of the shirt), and therefore, a similar rule is in place for the manifestation tension in the body. The bodymind objects to alternative efforts in addition to tension and rejects suppression or attempts at the destruction of tension through negative instructions resembling 'No!'. As a result, the tension will intensify, manifest in an alternative place and/or negative emotions will rise. Therefore, Marshall suggests the acknowledgement of tension-energy, followed by the gentle transformation and playful redirection of this energy. A simple example is to redirect the tension into parts of the body that are invisible to the audience, such as a toe or the little finger. The solution is thus to find a useful and constructive pathway to express tension through motor intentionality, such as a physical action or an embodied form of energy.

Fear and discomfort are energy states that can be altered. Lessac (1981: 69) proposes that anxiety, fear, pain and nervousness manifest through the bodymind's basic rhythms. Through the recognition and perception of these rhythms, the individual can learn how to reinforce or reinterpret internal rhythms. He suggests a three-step plan in the conversion process, where the bodymind is distracted from the unpleasant through:

- Tuning into and acknowledging the feeling, dynamics and rhythms of nervous or anxious energy;
- Intentionally perceiving this energy as an esthetic¹³⁷ or positive force; and
- Utilising the imagination to convert this energy state into anticipation, enthusiasm, eagerness, curiosity, and empathy, and making the choice to literally entice humour.

¹³⁷ Lessac (1997: 271) defines esthetic as "anything that promotes sensitivity and induces awareness of sensations and perception in the body". This is in contrast to an anesthetic, which deadens and tightens sensitivity and diminishes awareness.

Another example of the kinaesthetic management of this phenomenon through motor intentionality might be managed by the redistribution of energy through Lessac's NRG's¹³⁸, pain relievers and relaxer-energisers (Hurt, 2017: 76; Lessac & Kinghorn, 2014: 33).

Kiverstein and Miller (2015: 8) interestingly concur that if the bodymind is aroused by an opportunity or challenge in the current situation or environment, the "effect on the large-scale patterns of activity in the brain is that of destabilizing and disrupting the self-sustaining pattern of organization that has temporarily taken form". The bodymind allows the habitual patterning of the individual to derail, in service of the challenge or opportunity within the current environment. This does not restrain the need of the individual from regaining equilibrium, but temporarily derails the habitual patterning. By temporarily inviting disequilibrium, it opens the door for "new large scale patterns of activity (a new attractor state)" (ibid.: 8). The process becomes, what Allegranti (2015: 131) calls "conscious disruption and repair" rather than "continuous harmony". Simply described, the individual is placed (or places themselves) in a high state of action readiness (risk and disequilibrium) and subsequently relays onto the tracks of new and alternative stabilisation methods (motor intentionality) in order to achieve an alternative goal. The purpose is to re-establish the destination, while still reaching some form of equilibrium through capitalising on the need for a new attractor state. The individual cannot linger permanently in a state of disequilibrium. Therefore, a dynamic plan to reroute the alleviation of tension and an alternative to the habitual patterning is crucial.

Engaging in motor intentionality divergent to habitual patterning might feel like a rental body or an error within the context of the self (Edinburgh, 2013: 118; Bosnak, 2007: 32). Noland (2009: 17) concurringly avers that engaging with gestures outside of an individual's immediate comfort zone, and which might be perceived as wrong within the bodymind itself, can generate sensations that have not yet been experienced or been labelled by the embodied self as meaningful or significant. These newly generated sensations can enforce change and enlarge the individual's repertoire of movements, gestures and meanings, subsequently influencing both the internal and external environments of the self. Todes (2001: 176-177)

¹³⁸ A phrase coined by Lessac, meaning Neurological Regenerative Growth (Hurt, 2017: 76).

explains that self-actualisation is often found during moments of being lost in the wilderness; the discovery and exploration to fulfil the unknown, leads to the discovery of self and the recognition of self-composure through newly found satisfaction. Self-defining the process prior to engaging in altering patterning, comparing its effects to prior explorations and engaging in pre-formed expectations and pre-existing notions of what certain movements, muscle excitations or changes should feel like, defeats the purpose and validates existing patterns. Explorations should thus not be judged as correct or incorrect (Edinburgh, 2013: 119; Noland 2009: 17). The purpose during motor intentionality is not to invoke any self-protecting reflexes, but to engage in re-purposing movement through comfort, ease and curiosity. Thus, the process disengages from pre-conceptions and surpasses habitual patterning and limitations, through an openness to new sensations and movements (Edinburgh, 2013: 119). Lessac (1981: 5) employs the principle of “carefreeness” to describe the state in which the actor has understood the notion of replacing tension and permitting communication with the internal environment and body-wisdom.

Human beings can release restrictive habitual patterning, as well as moulds of socialisation and culturalisation by creating cognitive images and engaging with their bodyminded intelligence (Bosnak, 2007: 32; Dowling, 2013: 123). The conforming to behaviour or a belief that has, to date, merely been “lived out” (Taylor, 2005: 32) or the resistance of cultural principles and socialised routine, is a conscious choice. Yet it is a choice that can be challenged through altering gestures, articulating behaviour and beliefs, and intentionally deviating from a certain cultural framework (Noland, 2009: 3). The act of articulating and expressing beliefs and behaviour induces a conscious understanding of the individual and their inner and outer environment that incorporates and infuses unarticulated skills, wisdoms and experience with explicit knowledge (Taylor, 2005: 32). The bodymind and the use of gesture can be employed as an instrument for articulation in the process of bringing socialisation to consciousness: “experience depends on how the environment is sensed, which is situation; that an agent’s situation depends upon its physical nature, which is embodiment; and that an embodied agent can act upon and change its [embodied perception of an] environment” (Webb & Consi, cited in Dawson, 2013: 208).

Shusterman (2005: 165) confirms that habit and conditioning find their foundation within the somatic and that conscious somatic reflection can enable change. The somatic presence of conditioning, he presumes, creates complications in the pursuit of change, albeit temporarily. This is due to certain conditioning of the body finding safe gestures within what is known, as well as the fact that even somatic spontaneity is tainted with the sediments of habit and conditioning. Therefore, within the context of this study, embodiment, kinaesthesia, as well as the employment of gestural routines, form the basis to facilitate actors away from their conditioned behaviour into territories they consciously or unconsciously avoid. The vision of this study is not to permanently shift the familiar cultural conditioning of the actor, but through embodied gestures, to expand the individual's gestural framework to temporarily develop a character that contrasts with the individual actor's world view. Therefore, the importance of the rehearsal period should be emphasised, in order to illuminate consciously and subconsciously permitted dichotomies, and allow the bodymind to introduce a new and different repertoire of gestural patterning through a multimodal and embodied approach.

5.4. MODEL THREE: MULTI-LEVEL NEURO PROCESSING

MLNP was developed by Edgar Phillips (2019: 1) and can be defined as an experiential-emotion-focused coaching modality. Phillips combines the notions of embodiment; the triune brain; top-down and bottom-up processing; brainspotting; oculo-cardiac convergence therapy, and polyvagal theory. Much like in ET, a core understanding in MLNP is that the more an individual forces change, the more change is inhibited. On the other hand, the more the individual fully allows themselves to experience who they are and what the bodymind feels, the more change is enabled.

In MLNP, nervous system regulation is increased and activated, and emphasis is placed on the apposite awareness of the input from the body's procedural memories; experiencing the affective states, thoughts and ideas encapsulated in the present moment of bodyminded awareness. Consequently, vertical integration occurs, diminishing and processing distorted identifications and beliefs. The system celebrates what is in the present moment, rather than focusing on how one wants things to be, enabling the individual to fully experience the self.

The individual is assisted to remain in a state of bodyminded awareness and merely observe what is happening in the bodymind, without attempting to alter what is happening. Even though it might be uncomfortable, the focus is on diminishing distractive thoughts, internal debates and cognitive overriding, allowing the bodymind to process what it is experiencing. Description and feeling occur in a non-judgemental manner; the sensations and feelings in the bodymind are neither good nor bad: “The central point is that the person activates the traumatic memory and then allows the resulting anxiety to resolve naturally (without escape or avoidance)” (Sisemore, 2012: 86, 109). Other than purely verbal psychotherapies, aiming at the reduction of symptoms, which neglect the somasensory integration of memories and might edge toward the re-exposure of trauma, MLNP coaching aims to activate the individual to manifest “itself through conscious events at the cortical level and integrates with deep subcortical records that allow healing to take place at the most basic level of the self” (Patrícia, José & Marcelo, 2015: 4). In this regard, MLNP, eye movement strategies, brainspotting and related reprocessing procedures, can be closely compared to a variety of exposure therapy strategies (such as imaginal exposure) (Foa *et al.*, 2009: 7; Richard *et al.*, 2007: 2-3).

5.4.1. The triune brain

MacLean (1962¹³⁹: 289) developed the concept of the triune (three-in-one) brain in consideration of neuroanatomy, neurochemistry, and the evolutionary theory (Cory, 2000: 386; Holmquist, 2010: 18; Newman, 2003: 495; Phillips, 2019: 10; Ploog, 2003: 489). This concept claims that mammalian brains have a three-level interlinked evolutionary modular structure: a protoreptilian; a paleomammalian; and a neomammalian brain¹⁴⁰. Each is rooted in distinct evolutionary histories, contains different structures, understands and processes information distinctly, makes varied bodyminded contributions, and leads toward independent behavioural endpoints. Yet, their functioning and communication is intertwined,

¹³⁹ I acknowledge this source as dated, yet it is seminal to the current discussion. This source is still widely used in training. I do acknowledge that the divides as indicated by Corry and MacLean are indeed interrelated.

¹⁴⁰ In Dialectical Behavioural Therapy and related mindfulness strategies, these three entities can be referred to as the reasonable mind (neomammalian brain); emotional mind (paleomammalian brain); and wise mind (protoreptilian brain) (Sisemore, 2012: 86).

intermeshed and interdependent. Most importantly, and as a basis in the MLNP model, the self-preservation, affective and executive programmes that are fundamental to the working of the brain, operate dynamically according to the individual's subjective lived experiences and habitual patterns (Cory, 2000: 394; Phillips, 2019: 11). The purpose of the triune brain in MLNP is not to neglect any part of the neural system, but to facilitate multi-level neuro processing on every level of the bodyminded being: "To master our best potential, and subordinate our worst attributes, we must comprehend and bring under rational control [or awareness of] our entire neural machinery" (Newman, 2003: 501). Bodyminded awareness of the protoreptilian and paleomammalian brains are obtained indirectly through behaviour and emotion (Holmquist, 2010: 18). View the following figure, figure 5.4.¹⁴¹, adapted from Galland (2019):

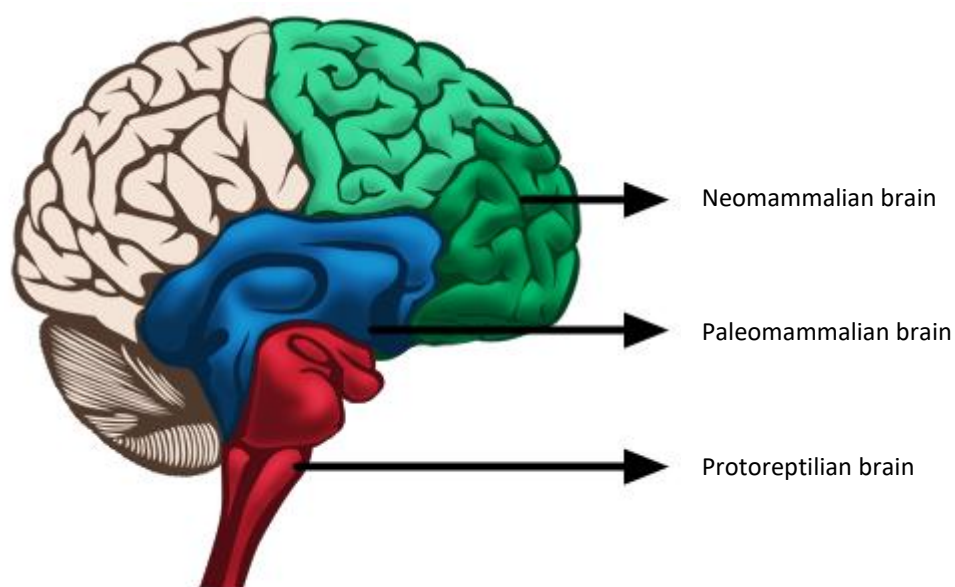


Figure 5.4. A simplified model of the triune brain

The self-preservational and maintenance protoreptilian (reptile) brain is composed of the most primitive structures of the brain, is located at the hindbrain, mid-brain (brain stem) and base of the forebrain, includes the medulla spinalis, parts of the midbrain, diencephalon, and basal ganglia and is evident in animals such as reptiles, birds and mammals. The grouping of these structures can also be referred to as the reptilian complex (R-complex). The

¹⁴¹ This simplified figure of the brain is used to facilitate understanding for those readers who do not have training in, or an in-depth understanding of neuroscience.

protoreptilian brain contains primitive systems that relate to life support operations (blood circulation, heartbeat, respiration); basic sexuality; basic food gathering; defensive behaviours; fear and anger; adherence to routine; habitual patterning; regulation of daily master routines; subroutines; reflexes; territorial mating exhibits, and species-specific display of pre-verbal communication behaviours (Cory, 2000: 387; Grand, 2013: 21; Holmquist, 2010: 18; Phillips, 2019: 13; Ploog, 2003: 489). The innate fight, flight or freeze (FFFS) instincts of the reptile, where neither emotion, nor logic prevails, originate in the protoreptilian brain. The focus of the protoreptilian brain is thus on instinctual behaviours, reflex responses to stress and trauma, as well as lower level habitual patterns that optimise and enable organism survival and procreation (Holmquist, 2010: 18). The subjective behavioural programming fostered by the protoreptilian brain is survival-centred, egoistic, self-interested, cold-blooded and single minded, as observed in lizards, snakes, fishes and sharks, delineated to self-preservation programming (Cory, 2000: 388).

The affectional paleomammalian ('paleo' meaning ancient or primitive) can alternatively be referred to as the limbic system or the emotional brain (Grand, 2013: 21; Holmquist, 2010: 18; Phillips, 2019: 12; Newman, 2003: 495). The paleomammalian brain developed as a survival mechanism for rudimentary mammalian life. In the evolutionary process from the reptile to the mammal, several cardinal behavioural developments actualised (Ploog, 2003: 489):

- Warm-bloodedness;
- Maternal/infant care and the need for nursing;
- The maintenance of maternal-offspring contact through audio-vocal communication; and
- Play as an integral and indispensable part of social and behavioural development.

The paleomammalian brain is located above the protoreptilian brain, both pre-verbal and mostly unconscious, and is intrinsic in experiencing primary emotions, such as fear, anger, happiness, sadness and disgust. This brain system often responds with emotion subconsciously and triggers alterations in body states and thought processes through

communication with the protoreptilian brain. It contains many neural structures pertinent to nonverbal vocal expressions (Newman, 2003: 495). Furthermore, the paleomammalian brain enables the linking of emotions with experiences and the storing and categorisation thereof in memory, which developed the hormone oxytocin (a neurotransmitter enabling bonding with children and others). Other concepts developed are: the recognition of self; recognition of others as different selves to our own; social consciousness; the prediction of actions; the fostering of empathy, and trust as counteracting the reptilian response to stress. In other words, it granted human beings 'heart' (Cory, 2000: 387; Holmquist, 2010: 18-19). The subjective behavioural programming fostered by the paleomammalian brain are: other-interest; empathetic caregiving; warm-bloodedness, and social bonding, thus counterpoising the single-minded, preservation of the self toward the preservation of the species, as seen in lions, wolves and primates, and can be delineated to affectional programming¹⁴² (Cory, 2000: 388).

The executive neomammalian brain (cortical or thinking brain) actualises its full potential within the human brain development, applying itself to the cerebral neocortex and the thalamic structure (Grand, 2013: 21). The neomammalian brain is primarily oriented toward the external environment and connects with the visual, auditory and somatic systems. Furthermore, it provides the neural substrate for subjective states (feelings, motives, behaviours); mental models; lived experiences, and related forms of mentation and consciousness to be described, communicated and translated into verbal and symbolic language (Cory, 2000: 390; Ploog, 2003: 489). It is dependent on the developmental process and subjective environmental and lived experience. The neomammalian brain developed, but did not replace the protoreptilian and paleomammalian components. It ensures flexibility and adaptability in the species to manage complex and variable environments and enables learning; reflection; abstract thinking; creativity; problem solving; planning; perusing perspectives; self-conscious experiencing; cognitive generalisation; reasoning; deliberation,

¹⁴² Oxytocin- and vasopressin-like peptides are found to be present in many different species, including non-mammalian vertebrates, fish, mammals and humans and invertebrate animals, including annelids, nematodes and insects (Gruber, 2013: 56-57). This indicates that a great variety of species invest care into their offspring and may show altruistic and cooperative behaviours.

and ambiguity (Cory, 2000: 390; Holmquist, 2010: 19; Phillips, 2019: 11). It is the neomammalian brain that offers executive programming and activates the management of the primordial, and often irrational and conflicting protoreptilian and paleomammalian impulses, enabling current and future rational and moral decision making, accompanied by language. The pre-frontal cortex (PFC) is acknowledged as the executive brain in the process of the selection or exclusion of shifts, through critical cognitive engagement and the deliberate engagement in higher-end learning. This occurs through the bodymind's conscious considerations of these shifts in relation to the self's multimodal and reciprocal interrelationship with the internal and external environments (Fuster, 2008: xii; Munro, 2018: 5-7; Otani, 2004: xi; xii).

Phillips (2019: 15-18) notes that MLNP engages both top-down (how cognitive structures impact and inquire on emotional and instinctive systems) and bottom-up (impact on cognitions due to regulations in the nervous system, sensations and body experience) information processing. Through utilising the triune brain and its three components separately, yet simultaneously, to respond to the subjective current reality, habitual patterning can be interrupted¹⁴³. Top-down processing (neomammalian to paleomammalian to protoreptilian) is helpful in mindfully observing and becoming aware of emotional and physical responses aimed toward processing and integrating such information. Through bottom-up processing (protoreptilian to paleomammalian to neomammalian), attention is drawn to the embodied sensations and emotions experienced in the moment, and subsequently, the door opens toward altering neural connections and the building of new networks. Even though both processes are utilised, MLNP places prominence on bottom-up processing in the healing process. Focus is on acknowledging the bodymind as the source of truth and fiction in the individual's personal narrative, discharging the nervous system from held shock states and allowing the bodymind to bring forth information. Through mindfulness strategies, such as bodyminded awareness and presencing in the moment through MLNP, a balance is achieved between the thinking, feeling and intuitive minds (Sisemore, 2012: 86).

¹⁴³ The triune brain and the intervention process based on the plasticity of the brain, as introduced in chapter 4, are not directly opposed to each other. These models are rather interwoven and fluid in the very complex functions of the brain, as a systemic part of the bodymind.

Through the mindful acknowledgement of this information, MLNP aims to dissolve painful and distorted identifications and procedural memories.

5.4.2. Brainspotting

It is a matter of staying a little longer, gathering more information and allowing things to happen by themselves (Corrigan *et al.*, 2015: 390).

Brainspotting (BSP)¹⁴⁴ is a psychotherapeutic model and brain-based therapy¹⁴⁵ developed by David Grand in the early 2000s, emphasising the notion that if traumatic events include the embodiment of memories of action impulses, autonomic adaptations and emotional responses, then treatment should include these functions to reach maximum efficiency (Corrigan & Grand, 2013: 764). BSP is a multi-level attunement process with an emphasis on the embodied relation between the body and mind, described in this context as brain-wise and body-aware. It utilises neurobiological stimulation to activate, identify, process and release core neurophysiological sources of embodied pain, trauma, dissociation and a variety of other challenging symptoms, through employing and activating the bodymind's intrinsic healing capacity (Hildebrand, Grand & Stemmler, 2017: 4; Patrícia *et al.*, 2015: 2). Through the immediate involvement of the superior colliculi in the midbrain¹⁴⁶ and related neurobiological systems, BSP has the unique ability to access the brain stem components related to the traumatic event in a predictable fashion (Corrigan & Grand, 2013: 760). Various particulars, such as eye tracking in the individual's visual orientational reflexes are harnessed. Stored traumatic memories, that failed to integrate during trauma (disorganised and

¹⁴⁴ See appendix F, session 3 for a practical trajectory of brainspotting.

¹⁴⁵ Brain-based therapies are treatments that proceed beyond the mind to directly access the brain (Grand, 2013: 2). It should be noted that practitioners of brainspotting should receive certification training in brainspotting processes and/or MLNP coaching before attempting to apply these strategies.

¹⁴⁶ Corrigan and Grand (2013: 763) note that healing of extensive wounds will actualise only when treatment targets the midbrain.

fragmented information)¹⁴⁷, and bodyminded residues of aversive experiences are accessed, autobiographical memory circuits established during trauma are activated through a brainspot, and the process of healing resolution is established (Foa *et al.*, 2009: 13; Patrícia *et al.*, 2015: 2). In this process the organisation, defragmentation, and reconnection with these stored, and often hidden subconscious elements, through the bodyminded awareness of the visceral sensations stimulated through the brainspot, evoke healing and anxiety reduction (Corrigan *et al.*, 2015: 384; Foa *et al.*, 2009: 13). Corrigan and Grand (2013: 764) posit that “Brainspotting’s strength is its ability to start with events in auto-noetic consciousness at the cortical level and integrate with processes that allow healing to happen from the most basic level of the self at the nidus of the tectal hierarchy, at the fundament of the brain’s midline self systems”.

A brainspot can be defined as a stored oculomotor orientation or spot within the individual’s visual field which resonates with bodyminded activation linked to a traumatic experience, which has failed to integrate, symptomatically engaging habitual emotions, thoughts, and behavioural impulses (Corrigan *et al.*, 2015: 388; Corrigan & Grand, 2013: 761). Full integration fails and residual autonomic and energetic burdens are stored dysfunctionally, which lead to the somatic residues of traumatic experiences (clinical symptoms) stored in procedural memory circuits. This happens in cases when a high level physiological arousal threatens to become overwhelming and the neurochemical de-escalation of the activation forces a lack of bodyminded resolution within the traumatic event (Corrigan *et al.*, 2015: 384; 387). Dysfunctional storage can be defined as “a ready activation of body responses which may not be appropriate to the particular contemporary situation” (Corrigan *et al.*, 2015: 387). A lack of bodyminded resolution means “that the emotions are repeatedly stimulated in a way which does not promote reduction in intensity over time” (*ibid.*: 387). These concepts are detrimental to nuanced acting, when the habitual pattern connected to trauma, interferes with the performance or interpersonal interactions.

¹⁴⁷ Owing to a variety of mechanisms that interfere with the processing of information encoded during times of intense distress, trauma memories are often disorganised and fragmented (Foa *et al.*, 2009: 13).

Grand states that the motto for Brainspotting is encapsulated in the phrase: “Where you look affects how you feel” (Grand, 2013: 3). This statement he founds on the notion that the brain and eyes are interwoven and that humans orient themselves, physically, emotionally and cognitively, to their environment through vision and oculomotor processes. Trauma does not need a prominent visual focus during the traumatic event (weapon, face, accident) to develop a brainspot and relevant external oculomotor orientation (Corrigan *et al.*, 2015: 387; Corrigan & Grand, 2013: 759). The neurological location of a brainspot corresponds with an oculomotor orientation connected to a neuronal network (Corrigan & Grand, 2013: 759; Patrícia *et al.*, 2015: 2). Activation is a mirror, representing the internal environment through emotional and embodied representations (Grand, 2013: 21), and arises during the response of the retinocollicular neurons to a potentially salient stimulus in the external environment, in approximately 100ms, influencing the “retinotopic map in the superficial layer of the superior colliculus” (Corrigan *et al.*, 2015: 385). In other words, Brainspotting utilises the visual process, as a natural manner to scan the external environment, and turns the ‘scanner’ back on itself as a guide in the process of reviving lost and unprocessed internal information (Grand, 2013: 4).

Three processes are used to determine the relevant eye position, called the Outside Window, Inside Window and Gazespotting processes. The Outside Window process establishes the relevant eye position through tracking the individual’s visual field on a horizontal (x-axis) and vertical line (y-axis), originating on eye level, with a pointer (called mapping for Brainspots). It observes the individual’s autonomic eye reflexes and momentary, yet sustained, heightening of internal experience and attentional shift, through spontaneous embodied alterations and manifestations (turbulences and movements, such as blinks, eye twitches, breathing alterations, tensions and so forth). The Outside Window process consists of mostly reflexive identification and less cognitive spill-over and is therefore, most likely to involve brainstem structures. The Inside Window process employs the individual’s felt sense and subjective appraisal to locate where they subjectively experience the activation during mapping for Brainspots. Gazespotting establishes the relevant eye position through the autonomic and spontaneous settling of the gaze on a particular point, while the individual expresses an experience or searches for the relevant memories (Corrigan *et al.*, 2015: 389; Corrigan & Grand, 2013: 759; Grand, 2013: 5; Hildebrand *et al.*, 2017: 4).

In succession of determining the individual's brainspot related to the relevant trauma or anxiety (opening the internal information file), the individual is invited to engage in a process called focused mindfulness. This happens through sustaining their visual attention to the relevant external eye position that accesses the neural network (keeping open the internal information file). Through bodyminded awareness, the internal process, emerging bodyminded responses and emotions that arise spontaneously (processing the internal information file) are observed (Corrigan *et al.*, 2015: 389; Corrigan & Grand, 2013: 760; Grand, 2013: 4; Hildebrand *et al.*, 2017: 4; Patrícia *et al.*, 2015: 2). The individual is then invited to rate the activation level or level of distress on a subjective scale of subunits, with 0 representing a complete state of calmness and 10/100 utter distress, called the Subjective Units of Distress Scale (SUDS¹⁴⁸) (Grand, 2013: 23; Patrícia *et al.*, 2015: 2; Sisemore, 2012: 52). Foa *et al.* (2009: 21) appropriately term the SUDS a "Stress Thermometer" when working with adolescents. The purpose is to track progress and treatment effectiveness throughout the session/s through asking for a SUDS level and hopefully, diminish the emotional disturbance or SUDS level throughout the process to obtain habituation (Richard *et al.*, 2007: 13). Rachman (1980: 51) defines emotional processing as "a process whereby emotional disturbances are absorbed and decline to the extent that other experiences and behavior can proceed without disruption".

Grand (2013: 23) states that the facilitator should not ask about cognitions, beliefs or emotions, but rather focus on the body-brain removed from analysis, thought and language, noting that the body and brain are inseparable and therefore, a somatic accentuation automatically focuses on and accesses brain activity. The present moment should be emphasised with curiosity through questions resembling: "Where do you feel the activation in your body now?"; "See what comes next and then what follows; don't try to focus it or hold it back"; and "Trust your instincts". Activation might shift from one body part to another, and through this "rapid synaptic, neuroplastic journey down vast, intricate neural pathways" the purpose is not to make the information that surfaces understandable. Rather, it functions to witness the sequential journey as the brain heals itself and the SUDS level eventually

¹⁴⁸ Sisemore (2012: 50) suggests that the individual should practise using SUDS in various contexts, prior to use in the strategy, to efficiently gage the levels and understand the nature of the framework.

decreases (Grand, 2013: 25). It is imperative, within this model, that the facilitator does not make assumptions regarding the individual's subjective internal process, but openly follows the process of resolution through trusting the "innate human neurological capacity for self-regulation given optimal conditions" (Hildebrand *et al.*, 2017: 4). The medial prefrontal regions for the observation of emotions, memories, bodymind sensations and cognitions are recruited and through sustaining observation on these bookmarked information files (brainspots), natural healing change occurs (Corrigan & Grand, 2013: 760). Through maintaining activation by repeatedly referring to the presenting problem (here described through the metaphor of squeezing a lemon until every single drop is extracted), and utilising SUDS to describe the nature and severity of the activation, the bodymind is granted the opportunity to heal and liberate itself and resolve the trauma through focused mindfulness (Corrigan & Grand, 2013: 760). Grand (2013: 31) marks three steps in Brainspotting:

- Choosing an issue and ensuring it carries activation;
- Identifying the SUDS level; and
- Locating body sensations.

Components of the traumatic memory can be accessed on the somatic level (the protoreptilian brain), and subcortical level (the paleomammalian brain); through bodyminded awareness, focused mindfulness, and attention, the medial prefrontal regions (the neomammalian brain) are engaged. This is to observe the arising emotions, memories, body sensations and cognitions related to the network connected to the relevant brainspot (Patrícia *et al.*, 2015: 2). Pertinent to BSP is the concept of dual awareness, in which neither the relational attunement between the facilitator and the individual, nor the individual's brain-body processes need to be sacrificed for the other, but rather interweave to form an efficient and lasting healing process (Grand, 2013: 3). Here, the sustained non-threatening gaze and attuned attention of the facilitator on the individual's face during their maintained focus on the brainspot and mindful processing, accentuates and deepens the insular responses. This is achieved through the activation of the individual's right anterior insula, anterior cingulate and the ventromedial prefrontal cortices, promoting the coalescence of

fragmented information files and the integration of embodied traumatic memories to completion (Corrigan *et al.*, 2015: 389; Corrigan & Grand, 2013: 760). Patrícia *et al.* note that:

BSP facilitates sustainable observation of information files that were opened on a particular aspect into the body residues of aversive experiences which allows them to be processed to a healing resolution at the fundament of the brain's midline self-systems (Patrícia *et al.*, 2015: 2).

The above authors note that in cases where the SUDS level is too extreme, relaxation explorations can be utilised to lower the activation state to a more bearable level. In addition to MLNP, NLP as a coaching strategy plays an important part in the shifting process.

5.5. MODEL FOUR: NEURO-LINGUISTIC PROGRAMMING

Neuro-Linguistic Programming (NLP) forms the basic communication model, re-appraisal framework, and behaviour modification tool, throughout the shifting strategy. This model will be applied as a directing device, in the group strategies, as well as during one-on-one coaching sessions during the application of the strategy. The purpose is to employ NLP as a cognitive intervention to identify the individual's negative mental models regarding the feared situation and subsequently move toward reappraising these mental models (Hirai *et al.*, 2007: 248). See appendix E, for an outline of the one-on-one orientation sessions.

5.5.1. Reappraisal versus suppression

Reappraisal is the cognitive decision and often verbal-linguistic driven process to change one's perspective and reframe one's thoughts and meaning, regarding a stressful or emotional eliciting situation (Forsyth *et al.*, 2007: 83). Reappraisal can be accomplished through two distinct concepts, reinterpretation (situation-focus) or distancing (self-focus). Through reinterpretation, the individual aims to consciously minimise the negative impact of an aversive event, through sense-making and acceptance, and find a positive perspective and 'silver lining' to the stressful situation (Forsyth *et al.*, 2007: 83; Johnston & Olson, 2015: 280; Suchy, 2011: 137-140). As a top-down device, thoughts can assist in regulating feelings (Baron

& Branscombe, 2012: 63). Through distancing, the individual finds a depersonalised perspective, altering the relationship with the situation or individuals involved, in order to remove or distance the self from the situation. This might, for example, be achieved through measuring the current situation to the sum total of human suffering; thus deeming it trivial within a greater context. Distancing from an emotional event is not effective in the long-term, but is very effective as a short-term solution to highly stressful situations in which disengaging might be more meaningful than in-the-moment reinterpretation (Johnston & Olson, 2015: 294).

Similarly, within the context of this study, suppression is an emergency alternative, in cases when experiential and physiological modulation are not effective. Suppression can be described as “to consciously inhibit the behavioural manifestation of an emotion” (Suchy, 2011: 137-140) and the suppression of an event by gaining executive control over behaviour (MacLeod, 2007: 301-302). Suppression is a short-term solution which prevents expression through evading the cognitive processing of subjective experiences and emotions and is exceedingly taxing in the long run (Johnston & Olson, 2015: 284). Ignoring and suppressing an emotional response over the long term is self-destructive and does not sustain relief from the emotional experience. In contrast, it increases the emotional experience, activates the SNS and results in anxiety, diminishes competency and efficiency of function, and raises a protective shield that obstructs further stimuli (Forsyth *et al.*, 2007: 83; Schmid-Kitsikis, 2013: 198).

Reappraisal is efficient in up- and down-regulating the amygdala activation and is much less costly to the bodymind, since long-term suppression results in chronic impairment in memory for information and social desirability (Forsyth *et al.*, 2007: 83). To indicate the nature of suppression, Suchy (2011: 150) compares suppression to reappraisal. She notes that reappraisal has been found to be the more effective in down-regulating emotion, due to the notion that it adjusts and modifies the “internal context of the emotional experience” and assists in “decreasing the intensity of external emotional displays” (*ibid.*: 137). Reappraisal reduces amygdala and anterior insula activation, whereas suppression increases amygdala activation (Johnston & Olson, 2015: 290); involuntary ANS responses; negative connotations

to the emotional experience, and negative physiological and psychological remnants. Suchy (2011: 150) illustrates the differences between suppression and reappraisal in figure 5.5.

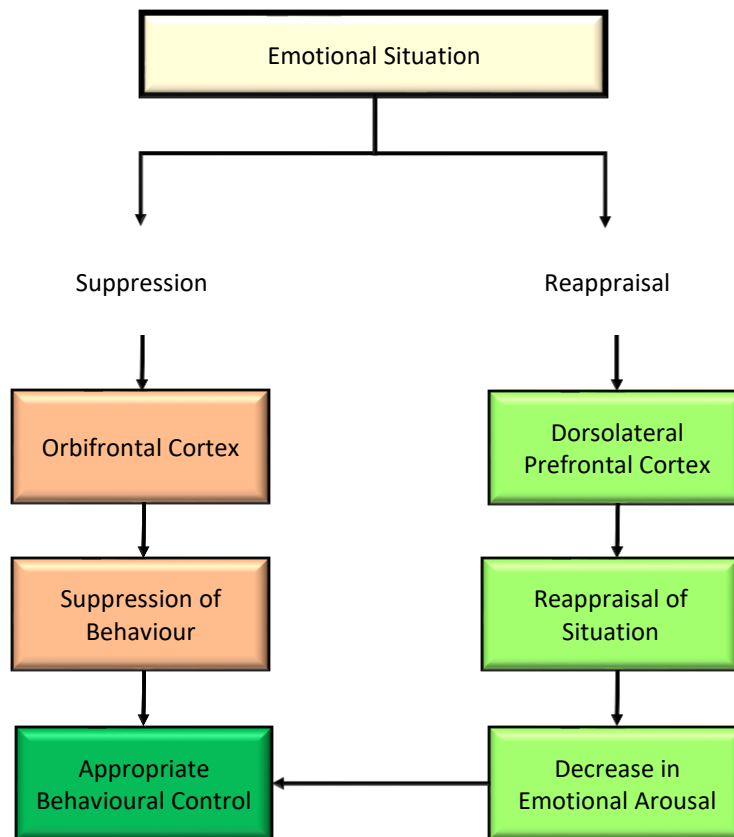


Figure 5.5. Suppression vs. Reappraisal

It is noticeable that both suppression and reappraisal have similar results, even though the path is different. Suppression immediately inhibits autonomic external emotional behaviour and indicates a short-term solution to an emotional event, resulting in behavioural control. It should be noted that the emotional arousal has not been suppressed. In contrast, through reappraisal, the emotions are modified and diffused internally and as a result the emotional arousal decreases and behavioural control results through emotion subdual and stress management. Even though the route toward behaviour control is longer and more intense, reappraisal offers a much safer and sustainable solution to emotional situations and exposure, than the immediacy of suppression. Most importantly, reactive reappraisal and suppression strategies become engrained in habitual patterning, predetermining appraisal responses in future stressful scenarios.

5.5.2. The NLP technique

NLP is a collection of techniques, patterns and strategies initially developed by Bandler and Grinder, and can be defined as a methodology aiming to instil change, enhance performance and achieve fulfilment through modelling human linguistics; communication (verbal and non-verbal); learning and experience; subsequently detecting, modifying and reprogramming inhibitory habitual behavioural and speaking (what is done); belief (why it is done), and thinking (how it is done) patterns (Amirhosseini & Kazemian, 2019: 175; Kotera & Sweet, 2019: 1; Linder-Pelz, 2010: 2; Maslampak, Farhadi & Fereidoni, 2016: 39; Molden & Hutchinson, 2010: xi; Rogozińska, 2016: 150). NLP recognises that linguistics strongly impacts consciousness and behavioural patterns (Vaknin, 2010: 35). Bandler and Benson (2016: vii) simplify the definition of NLP: “your nervous system (Neuro) is directly affected at all levels by the way you communicate with yourself (Linguistic). The interplay between your neurology and your language sets up patterns of behaviour (Programming)”. NLP coaching thus focuses on subjective lived experiences and assists the individual to respond to their presenting problems or limiting beliefs resourcefully. Moreover, it increases their arsenal of choices and behavioural flexibility; achieves greater self-awareness and effectiveness; decodes the origin of the individual’s unique linguistic, thought and behavioural patterns, and subsequently achieves the self-management of these patterns (Linder-Pelz, 2010: 17; Maslampak *et al.*, 2016: 39; Molden & Hutchinson, 2010: xii; Rogozińska, 2016: 152). This includes patterns of fear and phobias. One of the major classifications of NLP is its emphasis on a ‘towards strategy’, in which the NLP coach does not linger on reactive, negative or remedial strategies, but facilitates the client to pro-actively and with positive energy, move and think toward a positive outcome, obtainable goal, and forward thinking (Bradbury, 2007: 74; Kotera & Sweet, 2019: 5; Molden & Hutchinson, 2010: 9). One method to achieve a toward strategy is through facilitating the individual to imagine life and performance when the anxiety has been overcome and elaborate on how this is stifled through limiting beliefs (Sisemore, 2012: 48). Scholars have criticised NLP as a pseudo-science with little effectiveness due to its meagre academic representation.

NLP, developed through empirical studies of human behavioural patterns, resulting in excellence and outstanding results, consequently modelled this behaviour and created transferable skill sets to simulate similar outcomes (Bandler & Benson, 2016: iv; Bandler, Roberti & Fitzpatrick, 2014: 7; Kotera & Sweet, 2019: 1; O'Connor, 2001: 1; Rogozińska, 2016: 150; Vaknin, 2010: 33). The neurological and bodyminded processing of information (filtering, coding and storing) provided by the five main senses – visual, auditory, kinaesthetic, olfactory and gustatory (VAKOG) – in relation to the external environment, equates the individual's representational system. The combination, dominance and order of their prominence fostered by each individual (communication styles, learning preferences, information gathering and storing), sustains and explains exhibited behaviours, characteristics, the interpretation of meaning and the processing of information (Amirhosseini & Kazemian, 2019: 175; Bandler & Benson, 2016: 2; Bandler *et al.*, 2014: 15; Maslakkpak *et al.*, 2016: 39; Rogozińska, 2016: 150; Vaknin, 2010: 36). NLP models include the comprehension of the individual's (Amirhosseini & Kazemian, 2019: 175; Bandler & Benson, 2016: 3; Kotera & Sweet, 2019: 2):

- Meta-models (linguistic patterns);
- Modalities (lived experiences);
- Sub-modalities (details of how individuals structure experience);
- Primary processes of information gathering (VAKOG);
- Flexibility in communication styles;
- The organisation and attainment of goals;
- The compartmentalisation of thought processes;
- Behaviour modification; and
- The reframing of the individual's perspectives, meanings and appraisals.

The four pillars of NLP (Rogosińska, 2016: 153) exists of:

- Outcomes - identifying the desired state¹⁴⁹ (excellence);
- Rapport - effective relationship is the departure point for effective communication;
- Sensory acuity - identifying communication patterns, non-verbal cues, tone of voice, and so forth, to respond appropriately, effectively and with maximum rapport; and
- Behavioural flexibility - employing flexibility in behaviour through altering behaviour that does not contribute to the desired outcome.

In addition to these pillars, NLP employs a number of NLP Presuppositions. These are statements and assumptions aiding individuals to reach their full potential. The NLP Presuppositions are tailored for this study (Linder-Pelz, 2010: 70; Rogosińska, 2016: 153; Vaknin, 2010: 87):

- *Life, mind and body are systemic - mind-and-body affect each other*: This presupposition confirms the notion of embodiment and the pertinence of the bodymind.
- *The map is not the territory*: This presupposition strongly ties in with the notion of subjective lived experience, claiming that “the experience of the world is not the world itself” (Rogosińska, 2016: 153). Therefore, each individual’s subjective perspective is valid within the context of their own lived experiences. Yet, acknowledging this presupposition also allows for the understanding that one’s map is improvable, expandable and flexible. Moreover, individuals respond according to their subjective internal maps/mental models.
- *Every behaviour has utility and usefulness, in some context*: This presupposition is of cardinal importance. Nudity, for example, is not wrong or uncomfortable in itself and is very useful in some contexts; for example, getting dressed or taking a shower. The context and the use of nudity might cause subjective discomfort; for example, being nude in front of an audience. These contexts should be discerned and detailed.

¹⁴⁹ Bandler and Benson (2016: 11) define the term ‘state’ in NLP as the “total on-going mental, emotional and physical conditions that a person is experiencing at that moment in time, and from which a person acts. State is the totality of what you are thinking and feeling.”

- *Behind all behaviour is a positive intention*: Every behaviour serves a positive intent, meaning that every fear, inhibition and lack of engagement in possibly uncomfortable material serves the individual's bodyminded homeostasis and positive intent.
- *There is no failure, only feedback*: This statement, even though not a scientific fact, will provide the basis of all practical work throughout this strategy. Failure is not a detrimental concept, but rather an aid toward optimal exploration and enlightening experiences.
- *As a system becomes more complex, more flexibility is needed*: Behavioural change and optimisation results through flexibility. The more complex and heated the process becomes, the more flexibility is needed. It is thus imperative to ease the actors into the realm of change and flexibility, rather than throwing them into the deep end. They will drown in the process.
- *The person with the most flexibility exercises the most influence in the system*: Inflexible individuals can function only within a certain framework. Creative flexibility in behaviour equals adaptability, resilience, control and influence.
- *People have all the resources they need to learn and adapt*: This notion supports the adaptability of the human being, proposing that each individual already possesses the potential to adapt and obtain the necessary resources to achieve the desired outcome.
- *People always make the best choice available to them at the time*: This presupposition supposes that a lack of engagement in uncomfortable material originates in the actor's lack of resources to cope with the material at the time, the decision had to be made. Even though other options might be available, they may not comprehend these yet.
- *'Resistance' on the part of the client indicates the need for more rapport, based on better mapping of the client's internal representations*: Resistance is a sign of failing rapport, inadequate communication and a lack of flexibility. Empathy and support is a prerequisite for rapport building; rapport should be developed prior to engaging in the practical strategies (Sisemore, 2012: 48).
- *The meaning of your communication is the response you get - the way we communicate affects perception and reception*: First, it should be acknowledged that communication is an ever-present entity, whether through verbal, non-verbal or other

sub-modalities. Communication is what the other person hears and experiences and if this communication is not structured well, the response will match its incomplete structure.

Linder-Pelz (2010: 71) states that the underpinning principles for NLP change work and they strongly resonate with the preceding chapters. Skills, states, beliefs and behaviours are learnt and internally represented in the individual's mental models. Each individual's internal representations (mental models) are unique and reflected through the systemic relationships between these mental models and the individual's language and external behaviour. Both the coach and client's subjective lived experience and mental models are celebrated, assisting the coach-client relationship to become a cybernetic loop, forming a dynamic process of reciprocal feedback. The individual's capacity to learn and adapt is strongly impacted by their neurophysiological state, mood and beliefs at the specific time of learning. Such learning actualises through effective and goal-oriented verbal and non-verbal communication. Coaching thus encapsulates anchoring the individual in a conducive state, facilitating the exploration of the individual's unique mental models, and edging the individual toward the desired outcome.

5.5.3. Goals, will and motivation

An integral step in embodied shifting is to determine why the participant wants to make a shift, engaging the will and acknowledging the motivation and steam power behind the shift. Furthermore, personal goal setting encourages participants to take ownership of their journey towards self-organisation, self-knowing and/or self-healing (Burnidge, 2012: 42). None of the concepts in this chapter is feasible without the crucial mobilising elements of goal-setting, will, choice and motivation (Hoffman, 2000: 239; Lyons, 2005:64). The need and desire for shifts, act as a point of departure to override the accompanying fears and anxieties, in order to actualise opportunity in danger (Anderson, 2016: 3; Sisemore, 2012: 123). Within the greater prospect of this chapter, anxieties are not haphazardly alleviated, but reinterpreted to gain greater meaning, other than aversive impulses. However, this can only actualise when these anxieties are in service of higher-end life goals and motivations that

emphasise what the individual is missing due to anxiety (Sisemore, 2012: 13). Anxious avoidance diminishes goal achievement and greater amounts of aversive anxieties can be tolerated, when they are in service of pertinent higher-end goals and a relevant toward-strategy. Goal-oriented thinking and goal setting activates SNS arousal in a positive sense, which “optimizes the executive and attentional control processes needed for goal attainment” (Suchy, 2011: 82).

Bower and Gallagher (2013: 113-117) rightly recognise that an affect (or interrelated affects) has a determinate point of reference, but the significance of that reference can be determined and potentially diminished by factors, such as the individual’s concerns and present short- and/or long-term aims and goals. The individual employs their will in order to allow, encourage and spur the imagination to form a cycle in which the will is shaped and reshaped into cooperation and through this cycle, create an endless spiral of aspiration (Lyons, 2005: 64). Action relates to desire and pleasure. Pleasure and desire are generated and explored by the imagination and ignited by the will and choice, in order to generate action. Through the further engagement of the will and choice through action, desire and pleasure are added to the embodiment of the aspiration-imagination spiral (McLean & White, 2003: 254). The concepts of imagination, desire, will, pleasure and action therefore form, reform and sustain the aspiration-imagination spiral. This concept is of paramount worth in this study. Metaphorically, empathy motivates and the will impregnates “the need for imagination to give birth to action” (McLean & White, 2003: 254).

Without motivation action is futile. Motivation can be defined as “the basic driving force for action”; moreover, “all behaviours emanate from a *single* common motivation: a movement toward the state of equilibrium” (Suchy, 2011: 162). This magnetism toward homeostasis, and opposition to discomfort, includes positive feelings and environments, such as work satisfaction, personal goals, hunger, sex, skills attainment, and so forth. Here, the need for goal attainment places the individual in a state of action readiness and the attainment thereof, becomes the source of homeostasis. Self-control and the process of shifting is thus enhanced through abstract goal-oriented thinking, such as the NLP towards-strategy in which the individual is inspired to focus on the overall goal and plan, rather than the immediate

need for satisfaction (Baron & Branscombe, 2012: 121). Not only is the potential toward personal modification possible due to will and choice, but the brain's plasticity has the potential to remould embodied principles. The bodymind fosters a sense of hybridity and multiplicity which allows for multiple subjectivities and the transformation thereof (Allegranti, 2015: 32). Furthermore, Suchy (2011: 181) claims that motivation relates to psychomotor, incentive sensitisation, behaviour activation and wanting. She relates openness and desire for new experience to critical thinking skills, goal maintenance and achievement, cognitive flexibility and the ability to consider different vantage points (ibid.: 230-231).

To approach goal setting and motivation, the NLP Well-formed Outcomes¹⁵⁰ model will be utilised. This mechanism allows the individual to cognitively engage with their goals in great detail, to define and sustain the NLP towards-strategy. See the NLP based orientation sessions in appendix E. These NLP techniques do not only allow optimal goal setting, but also allow for the determining and recalibrating of mental models through a series of pertinent questions.

5.5.4. Determining and recalibrating mental models

To change how we think presumes we know how we think (Questel, 2002: 54).

The following subsection is not classic NLP, yet NLP will be utilised as the foundation to facilitate the processes discussed¹⁵¹. It has already been established that behaviour “begins with a [embodied] thought and that thought will attract similar ones until you have a cluster of thoughts. That cluster becomes a pattern of thinking, which forms a habit. The habit will then be applied to many different scenarios” (Molden & Hutchinson, 2010: 40). These habits are not necessarily applicable to all scenarios and therefore an integral part of any form of shifting is not only to determine one's goals and outcomes, but to understand where one has to shift from: the mental models of the participants. Thorne *et al.* (2017: 14) remark that

¹⁵⁰ The Well-formed Outcomes model ensures that goals are individual, measurable, positive, realistic, ecological, specific and sustainable. Refer to section 6.2.1.2. for further discussion.

¹⁵¹ It is acknowledged that this subsection focuses on the determining and recalibration of mental models through a purely cognitive perspective.

mental models are not a visual entity and therefore have to be determined through empirical research. They emphasise that an understanding of a participant's mental models, inform the strategy that needs to be designed in order to reinforce models. These models enable the shift or behavioural context and re-interpret or re-think mental models that create blind spots, present problems, misconceptions or knowledge-gaps regarding the behavioural context. No shift can occur without the participant's acknowledgement of their current mental models, through which they can identify the root of the resistance and discomfort and recognise whether or not there might be inconsistencies in these models that inhibit learning and/or performance (Ross, 2004: 80; Moutinho *et al.*, 2014: 408). Blind spots within mental models are much like the blind spots affecting motor vehicle drivers. Through the awareness of their existence, alternatives can be established and consequently, mental models and action strategies can be reinterpreted (Moberg, 2006: 414).

Mental models are dynamic, alterable, mouldable and resistible, through the interrogation, expansion and imaginative transformation of the habits of the mind (Hemforth & Konieczny, 2006: 190; Werhane *et al.*, 2013: 6, 91). Ross (2004: 80) employs the metaphor of a scientist, critically examining a mental model (identifying); conducting analysis and experimentation (reasoning), and confirming or changing their mental models based on the outcome (shifting). Hinterecker *et al.* (2016: 1608) concur that, in the context of mental models "to deduce is to maintain semantic information, to simplify, and to reach a new conclusion". Thorne *et al.* (2017: 23) explain that the earliest step in determining mental models are through asking open-ended questions that elicit general responses about the topic. NLP questioning models will be utilised in this regard. Louw and Louw (2009: 264) state that moral reasoning develops during adolescence and is based on the following four factors. These factors also form the basis of mental model determining and recalibration:

- Post-formal operational thinking: The ability to view presenting problems from more than one perspective;
- Lived experiences: Here the adult has the ability to re-evaluate their criteria of behavioural issues against the backdrop of their lived experiences;

- Conflicts in moral cognition: Exposure to the mental models and behavioural codes of others, other cultures and other perspectives that are in conflict with the individual's own habitual patterning can expand their perspectives; and
- Responsibility: Responsibility for others, such as parenthood, can enhance moral reasoning.

Werhane *et al.* (2013: 4, 22, 41) emphasise that discourse with the self (reflection), as well as between conflicting mental models is key in the shaping and re-shaping of mindsets and therefore becomes a determining factor of decision-making. This can be achieved through physical or imaginative discourse. Devoid of these concepts, mental models may stagnate and remain unchallenged, below conscious awareness. They utilise the medical metaphor of a vaccine, in which distorted mental models place strain on the health of the individual's decision-making process. However, discourse and exposure to new, unfamiliar and often disorienting mental models act as a catalyst for activating the immune system, in order to alleviate the impeding (in this context performance-restricting) strain of stagnant and/or outdated mental models. A dynamic relationship with alternative experiences might be an uncomfortable process as it refurbishes the mental models and injects alternative perspectives into the barren dangers of a stagnant singular viewpoint. Heiphetz and Young (2017: 79, 88) state that disagreement and discourse with a variety of individuals enable adults to better acquaint themselves with multiple perspectives of the same issue and simultaneously dabble with the validity of more than one perspective. Vosgerau (2006: 256) concurs and states that the entire process of discussion and reasoning is imperative in the notion of shifting: "The whole process of modelling—including changes and the interpretation of the effects - leads to new information about the represented, which is called reasoning". Mumford *et al.* (2012: 312) posit that intentionally engaging in problem-solving and discourse within a domain, increases both the complexity and accuracy of mental models, here described as a "function of experience", within this domain.

Abbott and Wilson (2015: 27) label the effect of discourse and communication: knowledge expansion. The knowledge, mental models and lived experiences of others enable the individual to reflect and redefine the boundaries of their particular context. They promote

discourse with individuals from different religious backgrounds, statuses, cultures and so forth in order to soften the limits of the individual's own comfort zones and habitual patterning and subsequently expand their knowledge. Discourse is the most basic manner in which to narrate one's own lived experiences and mental models, and in the process, understand the moral action and mental models of the self and others (Lindseth & Norberg, 2004: 148). Of significance, is the notion of discourse, and shifting is underlined with an openness to explore; with a consciousness of current mental models; understanding their foundation in lived experience; a desire for knowledge expansion and personal shifting, accompanied by an imaginative view and childlike curiosity of new possibilities (Rozmarin, 2009: 616). A sure eliminator of hope is the individual's failure to recognise conflicting mental models; emphasis is on viewing one's point of view as exactly that: a (indefinite article) point of view (Werhane *et al.*, 2013: 37). It is thus pertinent that by "taking control, you are exercising more choice over your conscious thinking and the more you do this, the more you will build a reserve of unconscious patterns that work effectively for you" (Molden & Hutchinson, 2010: 40).

Werhane *et al.* (2013: 8) make a prominent statement, claiming that the recalibration of mental models often calls for the validation of the participants' self-worth, assisting them in realising their identity as authentic, unique and worthy bodyminded beings with an array of behavioural choices. Emphasising self-worth provides the participant with the power to permit themselves to self-identify with a moral coding that resonates with their personal uniqueness. This allows them to deviate from the notions encapsulated in public accountability and unquestioned obedience to a perceived authority¹⁵². In this context, the individual can indulge in the notion that "we are at once by-products of, characters in, and authors of, our own stories" (*ibid.*: 21). Even though there is a lack of control regarding a variety of cognitive and situational factors that form and inform the distortion, blind spots and the incomplete nature of mental models, similar to the accountability the individual has towards the decisions they make, the individual will always remain accountable for the way they respond to these mental models. It is imperative to acknowledge that mental models

¹⁵² Refer to section 4.5.

and bodyminded habitual patterning, conditions the individual but does not irrevocably determine perspectives and behaviour (ibid.: 90-91).

5.5.5. Linguistic reflection

Through the reflection of lived experiences and impulse avoidances, linguistic or otherwise, reasoning and moral deliberation can embark. Mental models play a major role in language processing through the formalisation of language, based on the representations and modelling of functional background knowledge (Hemforth & Konieczny, 2006: 190). Mental models not only play a fundamental role in the shaping of language, but that language itself conceptualises and frames experience through verbal reflection (Werhane *et al.*, 2013: 19, 21). Verbal and linguistic expression and reflection induce cognition-enhancing self-stimulation and is a pivotal cognitive tool, enabling one to progress and comprehend the ever altering and transforming of self through objectifying, reflecting upon, and consciously engaging with one's subjective thoughts; trains of reasoning; personal cognitive characters; lived experiences; mental models, and transformative and/or traumatic events (Clark, 2006: 370-372; Olesen, 1992: 215; Werhane *et al.*, 2013: 19, 21). Lindseth and Norberg (2004: 146) list two interconnected reasons for reflection:

- It illuminates the understanding of one's one practice as founded in one's lived experience and opens the door for the improvement thereof; and
- Lived meaning is brought into awareness through expression, and awareness itself enables improvement.

Devoid of reflection on lived meaning, awareness of unfortunate practices is diminished, fruitful discussions are scarce, and the alteration or improvement of practice is barren.

Through the social process of linguistic expression, the public narrative creates accessibility between the public and private territories, granting a voice to experiences that are veiled in secrecy (Ellis & Bochner, 1992: 80; Scarry, 1985: 11). Coeckelbergh (2007: 16) illuminates that reflection, as well as moral deliberation through language, speech and perceptions, often

taking the form of metaphors. Through the customary function of metaphors, influenced by the use of language within cultural settings and social linguistic patterning, reflection and reasoning become social and socially understandable, as well as expressible through linguistic imagery, as supported and advanced through imagination. Thus, intelligibility lies in the willingness to engage linguistically, translating the subjective meaning of lived experiences into a perceivable and understandable construct (Rokotnitz, 2011: 71).

To literally and totally relate experiences to linguistics is to diminish lived experience and deny its complexities. Perspectives that focus solely on the bodymind and lived experiences through language, allow a tainted and fragmented view (Carman, 2005: 53; Roodenburg, 2004: 217). Language is not terminologically broad enough and simply inadequate to fully encompass and describe the sensitivity and uniqueness of the personal internal environment and subjective experiences (Van Manen, 2016: xiii). Humans are socio-linguistic beings, constricted by the linguistic prerequisite range of gender, socio-political and other meanings, preconditioning the bodymind to a particular set of embodied lived experiences and omitting an entire array of other alternatives (Roodenburg, 2004: 217; Werhane *et al.*, 2013: 19; 21). As a result, linguistic utterances are made according to preselected rules which both limit linguistic expression and demarcate accepted linguistic performances (Foucault, 2002: 27; Van Manen, 2016: xiii). This is labelled intelligible, because it reflects what can be understood, rather than what is true and authentic: “The body speaks for itself through the vehicle of words. Like any medium of expression, words often elude the immediate fullness of experience” (Anderson, 2001: 88). However, the choices within this context do still communicate knowledge regarding the individual’s current situation. Merleau-Ponty (2002: 17) maintains that “when I say that I have before me a red patch, the meaning of the word ‘patch’ is provided by previous experiences that have taught me the use of the word”. Richard *et al.* (2007: 12) communicate that verbal-linguistic representations of anxiety enable alterations primarily mediated through and accessible to such verbal-linguistic expressions, leading to partial activation and partial processing. There is thus, a concern that linguistic vocabulary predefines experience, which is already erratic, subjective, periodically irrational and multimodal, within a certain construct that is restrictively appropriate, within the

confining domain an individual happens to find themselves (Foucault, 2002: 27; Taylor, 2005: 34; Van Manen, 2016: xiii).

Culture is innately embodied and therefore language cannot be completely eradicated from the reflective and translation of embodied meaning¹⁵³. Noland (2009: 10-13) suggests that experience should be celebrated through such cultural frames rather than beyond it. She notes that this can be either in a linguistic form or in some visual imagery (art, movement, dance, bodily expressions) that translates the subjective experiences from the inner environment into meaning that can be understood by the outer environment. The solution might then be, as an addition to language, to add the embodied nature of kinaesthesia, gesturing and movement, as well as visual imagery and artistic expression. This is done to triangulate and verify the expression of the internal environment, through the multitude of voices the bodyminded individual possesses. A multimodal approach toward processing, with a focus on all the processes associated with habitual patterning (not just the cognitive or verbal-linguistic), is needed (Richard *et al.*, 2007: 12-13; Sisemore, 2012: 22). To maximise the impact of shifting, it is thus pertinent to emphasise the utilisation of a multimodal strategy towards bodyminded processing and shifting.

5.6. MODEL FIVE: DIFFUSING COGNITIVE DISSONANCE

In chapter four it was established that cognitive dissonance actualises when certain requirements are met. Within the practical engagement with discomforts in the context of this study, these requirements are met in the following manner:

- The actor's decision freedom is high and no decision regarding behaviours, beliefs or mental models have been dictated, due to the voluntary engagement of the participants; and

¹⁵³ I acknowledge that the multilingualism in the South African context had an impact on the actors' linguistic reflection and depatterning. This may vary in other contexts.

- The actor is motivated, prior to engagement to be committed to the behaviour, including nudity and simulated violence.

Within this model, the purpose is to fracture the following requirement and edge toward diffusing cognitive dissonance: the behaviour does not lead to irrevocable aversive consequences, and in cases where such consequences are foreseeable, they are pre-meditated and weighed against the magnetism of a stronger reward, goal or achievement (as aspired to during Model 2: NLP). The following statement by Hope (2013: 144) adequately summarises the purpose of this model: “In a performative environment, the bodymind is imaginatively removed from the lived world, but asked to refer to engagement in that world in order to create another, imaginary world”. The model will function through the following phases:

- Delineate and list perceived and assumed consequences within reality, utilising SUDS to rate these consequences from least to most anxiety evoking.
- Scrutinise and systematically eliminate irrational consequences.
- Measure remaining consequences against the subjective goal (NLP towards strategy).
- Move into a space of embodied, imagined resolution through stating and accentuating the positive.
- Choose relevantly to find empathy for the character.
- Sustain a non-judgemental justification of the character’s choices and behaviour.
- Imaginatively link the actor’s embodied behaviour with the character’s behaviour.
- Reassess the perceived consequences and their relationship toward the subjective goal.
- Engage in purposeful play and reinstate a sacred space of non-judgement.

In the following subsections, some of these phases will be discussed in detail. In the following subsection, the delineation of consequences, through imaginative reasoning, is a point of departure in the venture toward diffusing cognitive dissonance.

5.6.1. Delineating consequences through imaginative reasoning

The first step in diminishing the impact of foreseeable consequences is through understanding the actor's subjective perception of these consequences in relation to the self and the assumed interpersonal consensus. This is achieved through engaging the individual's lived experiences, moral imagination and reasoning. Dewey (1983: 170) defines moral reasoning as the deliberation of an outcome and consequences of the possible actualisation through action. Imagination is an imperative element within the notion of behavioural coding, as it allows the individual to creatively explore all possible consequences of behaviour (as a character or as the self) and deliberate an array of scenarios and implications resulting from the individual's imaginative choices (Coeckelbergh, 2007: 13). As an imaginative activity, moral reasoning is not propositionally linear; moreover, imagination does not merely supplement moral reasoning, but is central and indispensable to intervening in interpersonal functioning (Fesmire, 2003: 68; Johnson, 1993: 2; Putnam, 1990: 129). A list of perceived consequences needs to be drawn up by the individual and rated hierarchically, according to the SUDS scale (Neudeck & Wittchen, 2012: 6).

Embodied image schemas (alternatively labelled by Todes (2001: 62) as "habits") are influenced by the actor's lived experiences, history, lived body and subjectivities through being-in-the-world (Shotter, 2011: 6-7). Shotter further indicates that these cognitive signs and schemas, play an important role in activities surrounding the imagination in which the actor 'plays over' the fittingness of image schemas. As a result, the actor can determine the suitability of unnoticed, potential and attainable relations and connections between the actor and events, actions, things, people and so forth. These conclusions can be made only through anticipation. Todes (2001: 62-63) emphasises that an individual's knowledge of something is, to a large extent, influenced by the individual's response to it, which is in turn, only possible after anticipating it: "To develop a habit [image schema] in respect to something, I must be able to anticipate its presence, that is, to face it while it is still before me and before I have reached it, or it me". Shotter (2011: 7) explains that in order for an individual to find balance or poise in something, this something has to be anticipated and then confirmed to correspond with the preceding anticipation. The anticipation becomes embodied expectations, which

indicate attitudes to whether or not to undertake explorations, as well as our approaches to particular circumstances, people or actions. Imagination plays a significant role in anticipation.

Johnson (1993: 196-197, 302) concurs that the narrative structure of lived experiences constitutes the use of the imagination to project, predict, and discern future consequences in a similar narrative form. Embodied reasoning is thus influenced in service of the optimal decisions and actions as solidified through the perspective provided by conditioned behavioural coding. This said, due to the creative and productive functions of imagination, it does not merely have the ability to predict from within the individual's behavioural coding and embodied socialisation. It also projects implications and consequences removed and outside the bounds set within the individual's personal lived experiences (McLean & White, 2003: 250). With an active and dramatic characteristic, rather than an impersonally mathematical characteristic, imagination as a narrative predictor of consequences, is therefore a multifaceted and intuitive strength within the notion of behavioural reasoning and deliberation (Dewey, 1985: 275). Johnson illustrates how the art of imaginative reason in the form of narration is similar to the art of drama and acting:

We portray a situation, delineate character, formulate problems, and mould events. When we act we engage in various forms of creative making: we compose situations, build relationships, harmonise diverse interests, balance competing values and goods, design institutional practices, and orchestrate interpersonal relations. This is not merely an optional way of describing what we do, it is a precise account of what morally sensitive and perceptive people must do (Johnson, 1993: 212).

Fesmire (2003: 65) labels the creative use of imagination in order to predict the consequences of behaviour as "creatively tapping a situation's possibilities". Through creatively tapping a situation's possibilities in a narrative, closely resembling that of storytelling in drama, the individual can amplify their perception beyond that of the individual's immediate internal and external environment, in order to find a series of suitable solutions. This mental trial is without consequences, as consequences are realised only through action (Dewey 1985: 275).

Velleman (1989: 258) proposes that an individual's options toward characterisation or embodied behavioural shifts are as variable and open as the extent to which the individual can form intentions. These are the self-images the individual can sanction and the options the imagination can effectively create: "and yet we can never be sure of having exhausted the possibilities, since we can always try to invent new self-fulfilling conceptions of ourselves and our options". He emphasises that both practical and imaginative moral reasoning is built upon, as Johnson and Fesmire state, the individual's ability to make up and create stories, characters and projections of self. Finally the individual's sensitivity to predict, through empathy, the impact of their actions on a prospective or potential audience or another social recipient (Gruber, 1985: 106). It seems as if imaginative moral reasoning and the projection of moral consequences are directly within the toolbox of the trained actor. Nevertheless, the utilisation of these capabilities needs to be facilitated and cultivated in order to function purposefully within embodied imaginative reasoning.

Johnson (1993:2) concurs that moral reasoning takes a social form, since it relies heavily upon the use of metaphors as a social concept and the notion that individuals share imaginative structures with a community. He therefore insists that imaginative moral reasoning is not built on universal laws but rather, on the concept of a shared understanding of metaphor, similar to the manner in which linguistic reflection and reasoning relies upon metaphor and linguistic imagery. The theme of metaphor seems to be immersed in the concept of morality, as well as reason and should be duly noted. Johnson (1993: 10) considers the following ways in which metaphor, as an imaginative ability, plays an imperative role in imaginative moral reasoning:

- Metaphor enables individuals to conceptualise and comprehend situations within their internal and external environments.
- Metaphor enables the individual to comprehend the definition of morality within the relevant social constructs through figuratively exploring abstract moral perceptions, such as reason, will, right, wrong, good, bad, duty, purpose, well-being and others.

- Most importantly for this study, metaphor enables the individual to figuratively create the abstract 'other' or character through imaginative imagery and sensations and move toward the temporal and intentional moral shift.

As has been established, Coeckelbergh (2007: 18, 20) states that morality and social expectations are built on moral images and metaphors regarding self, society, individuals, technology, cultures, politics and others. He adds that these images and metaphors resemble atoms that are related to one another to form a whole, rather than one non-dissectible whole. Deliberate imaginative moral reasoning does not generalise the particular, but links particulars (atoms) without losing or dispersing their particularity (Nussbaum 1990: 78). Therefore, different domains, images or atoms of the individual's particular moral construction can be distinguished, in order to become the objects of reason, deliberation and conceptualisation through metaphor and imagination. As a result, the individual makes selective, rather than comprehensive, moral or personal shifts. Imagination and the imaginative creativity needed for deliberation therefore enables the individual to allow moral movement through enabling transmission between the current self, the future self, and the other. Imagination is thus, as McLean and White (2003: 247) claim, the key to a truly progressive realism, sculpted from the analysis, bodyminded illustrations and envisaged solutions to the detailed 'atoms' of morality.

Werhane *et al.* (2013: 91-92) reiterate the concept of moral imagination and its function to creatively engage in critical thinking that challenges one's incomplete mental models through assessing the possibilities of action beyond barriered frameworks. In addition, preconceived rules, immediate conceptual rubrics or limiting moral coding examine an array of alternatives to action and thought. The purpose here is thus, as subjective first-person-agents to 'play over' and explore the corporeal concepts which are embodied in the intelligence of the body; to differentiate between subjective anticipations and other varieties of actions, situations, environments and so forth, through imagination. Velleman (1989: 258) endorses the notion that predicaments have to be invented before any resolution can develop and therefore, the majority of deliberation and moral reasoning occur within the inventive phase, rather than in the resolution thereof. Imagination is therefore imperative for creating solutions for daily

predicaments. It is exactly this creative quality that allows for moral shifts, through marrying the imagination with the creativity of moral deliberation¹⁵⁴. McLean and White (2003: 247) explain the power of imagination: “Imagination begins to emerge not only as personal or as *fortiori* as personal fantasy, but as a social force more powerful even than rational cognition. This may augur a truly new age succeeding that of reason”. Imagination serves a multi-purpose function within this context, assisting in predicting consequences, as well as propelling the bodymind forward, through the assumed consequences.

5.6.2. Embodied imagination as transmission device

Our imagination is inexhaustible, infinite, and irrepressible! (Zinder, 2002: 185)

The Greek origin of the term imagination translates to “the capacity to image” (McLean & White, 2003: 248). Embodied imagination is not the reproduction and duplication of experience, but the creative configuration of fictitious experiences (Frede, 1992: 285; Sklar, 2008: 94). It pulls from a variety of sources, including perceptual images; recalled images; feelings; physical sensations; spatial awareness; memories; interpretations; the external environment; the senses, and so forth (Dowling, 2013: 131). Imagination is a bridge or transmission device between the abstract and the individual, in which the transmission between the individual and the character or world of play becomes concrete through the employment of embodied imagination (Lyons, 2005: 56). Imagination enables the actor to form deep connections with the text and characters, thus bridging the known and unknown, and fears and possibilities (Dowling, 2013: 131). Embodied imagination is therefore a transformative tool (Daboo, 2007: 268). Through shifting embodied imagination and imaginatively delving into another corporeal wilderness, the understanding of self within socio-cultural environments and the embodied knowledge of the intersubjective co-relationship with the world, can shift (Garrett-Brown, 2013: 27). Through the altering

¹⁵⁴ Deliberation itself takes a social form and resembles a rehearsal, as known within dramatic arts: “To deliberate is to co-author a dramatic story with environing conditions in community with others” (Fesmire, 2003: 78).

possibilities of imagination, one can stretch oneself beyond one's present identity (Johnson, 1993: 203).

An "image" can be a feeling, a sound, a bodily experience, a touch. Images are perceptual (informed by senses or experiences in the present moment) or recalled (informed by previous recollections). Images are not located in or formed by the brain alone - the brain, the body and the environment are fully involved in the generation of an image (Hunter, 2012: 1).

Imagination can be defined as a bodyminded construction of possibility and is a faculty that circumvents a restricted reality and promotes possibilities without limitations. It can, as a result, be linked to discovery, exploration, invention and originality (Dowling, 2013: 128). In some schools of thought imagination is synonymous with creativity, intuition and intelligence (Carruthers, 1990: 1). However, within this study, imagination is seen as much wider and more accessible than merely a basic human function, and is always within the individual's grasp to engage in creating imaginative mental images (Smith, 1984: 680). According to Lyons (2005: 58), imagination is defined by its innate quality of freedom, as well as the capacity to accept or reject, interpret or misinterpret sensory information and stimulation, provided by the bodymind. Lyons continues to assert that imagination is not merely a sensation, but the conscious acknowledgement of sensing and the identification or re-identification thereof, through bodyminded imaging. The purpose of this study is to use this exact definition to benefit the actor. Imagination can be defined as a state that is related to the senses and creativity, in a combination of the following three characteristics (McLean & White, 2003: 247):

- The imagination is a "subject of flux of consciousness", particularly a "sensation of sensations" and relates to an array of impressions acquired from the senses (Smith, 1984: 680).
- The imagination is productive since it receives sensory data and actively explores, elaborates, and expands these notions to their utmost creative possibilities and dialectical relations.

- Imagination is creative in the sense that it is free and unbound and in general, wanders free from the constraints of any single goal but rather, harbours the goal of productive exploration and the ability to transcend.

Through imagination as a creative and liberating force (McLean & White, 2003: 247), the actor can consciously redirect and re-interpret sensory stimuli received from the bodymind in service of character development. The imagination can assist the individual to transcend their immediate subjectivities and perceptions and delineate what the individual wants to realise, through consciously engaging the will, to deliberate, create and engage with alternatives. The will further infuses this into action and through action, an attempt at realising the mental images is actualised and embodied, rendering the impression of change and personal alterations (Fenggang, 2003: 199; Frede, 1992: 285). Therefore, “embodiment is the way in which image becomes flesh” (Bosnak, 2007: 120). Similar to the manner in which the external environment engages all the senses, embodied imagination relies on the engagement of the senses and the embodiment of sense memory, in order to seductively engage the individual into embodying the emotions, spirit and gestural impulses of the imaginative world or character (Bosnak, 2007: 70, 122).

Lyons (2005: 36) claims that imagination is the bridge between the body and the mind in terms of perspective. He claims that imagination is more often than not in the first person and resultantly, the senses do not only shape imagination, but are embodied in the experience projected through mental imagery. Aristotle (Frede, 1992: 285) notes that imagination can be separated from the individual, whereas perception and subjectivity cannot. This independence is epitomised and upheld by the dependence of the imagination on the will and its objective, in the sense that it is not necessarily affected by external stimuli. Imagination possesses the following abilities (McLean & White, 2003: 247):

- The ability, through the imagination, to recognise the individuality of other individuals (or constructs) and subsequently lovingly respects and acknowledges their freedom as unique and multimodal human beings (scripted characters). Through imagining the character/other and through the actor allowing their mind to form the other’s

existence and lived experiences (scripted experiences), even playfully so, the actor necessarily acknowledges the humanity (interpretive and imaginative construct) of the character/other (Nussbaum, 2001: 333).

- The ability to understand the meaning of imaginative images and sense data through unfolding their structures and creatively completing their embodied framework.
- The ability to explore actively and elaborate productively on the sense data through creatively engaging new and different patterns or combinations within the imagination.

Imagination is a bodyminded function (McLean & White, 2003: 248). Physical action, motor intentionality and muscular activity, generate and stimulate imagination to a greater degree than merely utilising thought, which in turn, triggers emotion and empathy (Kemp, 2012: xviii). The combination of imagination and embodied gesturing invites the notion, as Merleau-Ponty (2002: 160) describes “to move one’s body is to aim at things through it; it is to allow oneself to respond to their call”. The purpose of an embodied imagination is thus to shift this aim and allow the body to respond. Bosnak (2007: 25) avers that embodied imagination creates an embodied network of states, integrating and forming an embodied coherence that includes the holistic bodyminded individual. He notes that “cohesion, like a drop of oil on water, spreads far and wide throughout lived experience. An experience of expanded reality ensues.” The embodiment of imagination is thus crucially important in order to create a coherence within the individual, which necessarily includes lived experiences, and facilitates the purposeful expansion of reality in service of character development. He further insists that embodied imagination requires intentional communication with the individual’s bodyminded environments, in order to move beyond the habitual patterning instilled by the embodiment of lived experiences, socialisation, and moral coding, and achieve a fluidity within the unknown territories of characterisation. Lyons (2005: 22) states that the proficient individual should be able to, through the freedom of imagination, both sculpt sensory perception, as well as exclude those that do not serve a purpose in the current task at hand. Furthermore, he postulates that imagination illuminates and awards a tangible quality to the internal environment; a tangible quality that also awards some variations of control or management thereof, beyond the control of other individuals and/or socialisation. Feelings

directly impact capability but through their malleability, the actor can regain executive control of the experience and alter a feeling state through purposefully connecting imagination and feelings (Molden & Hutchinson, 2010: 40).

In order to invite the audience into the sacred space of play, or the *temenos*¹⁵⁵, the actors have to engage in a pertinent space of imaginative exploration. Chekhov (1991: 95) makes a statement that is prominent within the current research: “The actor imagines with his body. He cannot avoid gesturing or moving without responding to his own internal images. The more developed and stronger the image, the more it stimulates the actor to physically incorporate it with his body and voice.” Therefore, Zinder (2002: xiii) points out that the trained bodymind, in combination with the “profoundly resonant, actively communicative imagination” illuminate creativity and presence within the performance space. Zinder (2002: 4) continues that the exclusive manner in which the actor’s imagination can be perceived, received and experienced by the audience, is through making the imagination present in the body-in-space. Therefore, the purposeful embodiment and presencing of the imagination for the duration of the performance within an array of different performance spaces, becomes fundamental in the actor’s process. This imaginative projection toward the audience relies on the imagination to enable the actor to create an abstract other or character figuratively, through imaginative imagery and sensations, and move towards an intentional and temporary imaginative shift (Johnson, 1993: 10). A fundamental element within this process is the optimal and efficient use of empathy as a bridge toward this shift.

5.6.3. Bridging through empathy

Empathy can be defined as an interaction between two or more entities, an experiencing agent and a sharing agent, transpiring through the critical social capacity to engage with or respond emotionally to the self-interest, perspective and subjective emotional and behavioural states of others (Cory, 2000: 391; Decety & Jackson, 2006: 54; Mynhardt, 2009: 87). This interaction is led through sociological imagination, enabling the individual to disengage from the familiarity of habitual patterning and an observational stance, and engage with, investigate, explore and experience an imaginary insider-sharing into alternative

¹⁵⁵ Refer to section 5.6.4. for purposeful play.

subjective points of view, mental models, feelings and experiences (Abbott & Wilson, 2015: 38; Mandik, 2001: 188; Young, 2008: 2). This process does not only enable empathy, but uncovers the forces that shape individual behaviour, ignite divergent thinking, urge the imagination even further and resultantly, enable the individual to interrogate both the status quo and the margins of society (Abbott & Wilson, 2015: 38).

Empathy can be classified in three different categories: entitled kinaesthetic empathy; emotional empathy; and cognitive empathy (Allegranti, 2015: 30; Suchy, 2011: 113, 123). An enabler of kinaesthetic empathy, as an embodied act, is the notion of the Mirror Neuron System (MNS) as described in section 3.2.1.1. (Allegranti, 2015: 30). Mimicking another's gestural routines induces empathy (Batson, 2009: 10; Wilde & Evans, 2017: 9). The embodied understanding and intersubjective nature of one another, allows for empathy that is not based on altruism, but rather on the intentional and non-intentional corporeal investment; the imitation of motor behaviour; shared emotional states, and understanding the abstract intention of one another (Allegranti, 2015: 30). Empathy is embodied as the actor engulfs their bodymind to experience the life of the character and allow their respiratory, muscular and circulatory vital systems to activate under similar imaginary circumstances, as the character's vitals in their imaginary circumstances (Williamson, 2002: 158). Owing to the understanding that individuals can depict their own lived body states, empathy orchestrates the notion that individuals can accordingly simulate the lived body states of another (Damasio, 2010: 85). Suchy (2011: 113, 123) describes emotional empathy, alias emotional contagion, as the capability of an individual to intuitively and implicitly mimic the feelings and experiences of others. The mimicry of emotions is dependent on the MNS. She defines cognitive empathy as mental strategic evaluations and perspective taking, resulting in reasoned understanding of others' feelings and experiences. This classification of empathy strongly relates to cognitive flexibility. Within the current context, what might start as cognitive empathy, results in emotional empathy through the embodiment of the character. Wilde and Evans concur that:

Empathy is a useful tool in exploring the connection with the non-physical other that is simultaneously imaginative, embodied and cognitive...[E]mpathy is intentionally

fluid, where the binary between the cognitive and corporeal breaks down and the two intertwine (Wilde & Evans, 2017: 5).

The actor moves from sympathy¹⁵⁶ (actionless observation – feeling ‘for’) to the embodiment of empathy (active bodyminded connection – feeling ‘with’) through bridging actor–character unease (Slote, 2007: 13; Wilde & Evans, 2017: 7). Empathy bridges unease and renders the lived body of the character/other accessible (Agosta, 2014: 113).

Empathy evokes neural understanding of other’s feelings and pain (Singer, Seymour, O’Doherty, Kaube, Dolan & Frith, 2004: 1160). Empathy, emotion and imagination utilise many of the same neural pathways. Neural resonance and the activation of bodyminded regions pertaining to subjective pain and distress, do not distinguish between real or imagined empathy and circumstances (Johnston & Olson, 2015: 166; Kemp, 2012: xiv). Empathy is thus not dependent on forceful realism or the visually obvious and can be produced through identification with a real, fictional or imagined character (Rostan, 2005: 108). Dowling (2013: 129) significantly suggests that imagination “is fundamentally a form of memory; a memory freed to some degree from the restrictions of actual experience”. Marshall (2008: 40) concurs and indicates that humans are able to create false memories that link with the imagination and empathy, and are as rich, detailed, dense, texturised and substantial as real memories. The process of creating false memories lies in the harbouring of the senses, the embodiment of the image and the specificity of the imagined scenario: temperature, sounds, sights, textures, and so forth. The imagined false memory should be seeped into consciousness, while the bodymind remains sensitive (thus within the jurisdiction of bodyminded awareness), to the embodied manifestation of desires, reacting during the imagined scenario (not miming, illustrating or storytelling). Marshall stresses that the actor can give immediacy and actual lived truth to the imagined memory (without direct lived experiences correlating to the scenario) into, what she calls “making a leap of empathic identification” (ibid.: 40). The twofold attention (self and other) within empathy, establish the difference between the actor

¹⁵⁶ Sympathy is a feeling of pity or sorrow *for* another’s misfortune or a formal expression of these feelings, as opposed to empathy, defined as the ability to understand and share the feelings *with* another (McKean, 2006: 249, 921).

and the character, yet endorses respectful sensitivity, and retains the security that the actor is not the character (Batson, 2009: 7; Hoffman 2000: 4; Nussbaum, 2001: 327-328).

Every externalised action or behavioural trait of a character is grounded in their internal environment, and this inner-outer dialogue should not only be expressed by the actor, but understood through actively pursuing empathy (Margolis, 2002: 175). The first step towards engaging in such empathy and embodied imagination is through comprehending the character's scripted or interpreted shaping, resulting from the character's situation, condition, time in history, behaviour, subjective motivations, goals, philosophy, desires, values and occasionally irrational justifications. This process grants an insider a view into the character's experiences and feelings as motivators of their actions, mental models, thought-processes and uniquely subjective lived experiences (Batson, 2009: 7; Coplan, 2011: 5-7; Fesmire, 2003: 65; Hoffman, 2000: 4; Nickerson *et al.*, 2009: 43; Nussbaum, 2001: 327-328; Johnson, 1993: 199; Wilde & Evans, 2017: 5-8; Young, 2008: 2). Therefore, the imaginative pursuit of empathy actualises through the accumulation of knowledge; in this context the scripted knowledge, and aims toward metaphorically walking a mile in the shoes of another. This is established through interrogating the character within the following overbridging themes¹⁵⁷ (Carnicke, 2003: 23; Dennis, 2002: 31-34):

- Drawing up a character biography.
- Delineating character relationships and the character's personal history with other characters.
- The analysis of the dramatic moment:
 - Where did the character come from?
 - Where is the character going?
 - What does the character want?
 - How will the character get it?

¹⁵⁷ Here, focus is merely on the concept of empathy. Note that a detailed empathy questionnaire should be followed to develop both characterisation and actor-character connection.

Empathy relates the similarities of the character/other to those of the actor and rationally places the character's scripted adversities and life experiences closer to the reality of the actor (Nussbaum, 1997: 85). Respect for the character is produced through empathy (Howey, 2005: 157); therefore, it is a catalyst towards extending the comfortable self and conditioned bodymind (Wilde & Evans, 2017: 10). Empathy is the primary mechanism for the concepts of tolerance, acceptance, emotion and compassion (Slote, 2007: 4). Nussbaum elaborates on compassion and empathy:

Compassion involves the recognition that another person, in some ways similar to oneself, has suffered some significant pain or misfortune in a way for which that person is not, or not fully, to blame ... One thinks, "That might have been me, and that is how I should want to be treated."...Compassion, so understood, promotes an accurate awareness of our common vulnerability. People do not fully grasp that fact until they can imagine suffering vividly to themselves, and feel pain at the imagining (Nussbaum, 1997: 90-91).

Empathy, intertwined with such compassion, is the multi-dimensional catalyst that bridges the gap between the actor and the character (Rostan, 2005: 108). This occurs by establishing the notion that in a change of circumstances and life experiences, the actor, as a vulnerable and dependant being, could be in the same scripted situation and make similar life choices as the fictional character. Werhane *et al.* (2013: 40-41) list two steps in engaging with alternate mental models, crucial in forming the notion that "one [mental] model does not fit all circumstances". This list is pertinent in the current discussion, in order to experiment with empathy through the discourse of alternative mental models. I have added an initial step at the beginning and end of this list:

- Examine your own mental models regarding the scripted context (actions, behaviour, etc.): "How do you, as person, feel about the nudity/violence on stage?"
- Remove yourself from the context in order to consider a detached perspective and examine the character's functioning mental models regarding the context: "How does the character feel about the nudity/violence in the context of the play?"

- Imagine how the character interprets their perspective and challenges the mental models surrounding these interpretations: “Why the nudity is motivated through the character’s lived experiences and mental models? Why the actions surrounding the nudity/violence are the only alternative for the character?”
- Justify the character’s choices and make a conscious choice to compassionately empathise with the character, even if this is only possible through the use of the imagination.

Empathy is limited in the sense that it can be either too weak to motivate any action (Hoffman, 2000: 198), or be so intolerable for the actor that it causes distress and a biased prominence within the actor’s personal life. Hoffman’s solution would be to refer back to the jazz metaphor described in the introduction of this study, in which the dissonance within the musical genre has to be built on an understanding of musical tradition and technique. In this case, the subjective principles have to be supported by the actor, accompanied by a deep knowledge of self. Without empathy as the ability to identify with another individual, fictional or real, to comprehend their perspectives, thoughts, feelings, plans, goals, hopes and actions, cannot exist. Through a purposeful and open-minded understanding of their world view, circumstances, behavioural coding and lived experiences, no behavioural deliberation, reason or sentiment can operate (Kearney, 1998: 230; Velleman, 1989: 305). In cases where the empathetic connection between the actor and the character is overwhelming, it is imperative to have a pre-established space in which vulnerability is celebrated and the discomfort experienced during deliberation and shifting is non-judgementally encouraged. Such a space exists within the notion of purposeful play.

5.6.4. Purposeful play

‘Play’ is the ‘work’ that takes place in any labour of love! (Lessac, 1981: 71)

Another step toward diminishing the impact of foreseeable consequences is the notion of purposeful play. Humans are born with the primordial knowledge and instinct to play; the absence of play actualises through learnt behaviour, eclipsed by the social assumptions

regarding adulthood (Izzo, 1997: 7; Lessac, 1981: 71). The adult bodymind often lacks the exuberance evident in children as spontaneity diminishes; inhibition increases; the bodymind becomes restricted through habitual patterning; emotions are contained, and the sense of adventure and curiosity are suppressed (Dixon, 2005: 116; Free & Ramsay, 2004: 11). Even though the play world of the child seems unattainable, the capacity to channel the untainted playful nature of a child, in which the senses are fully engaged and the imagination embodies without consequence, can be re-engaged in the adult (Marshall, 2008: 7).

Here, emphasis is on the actor as an inquisitive and spontaneous player and imagination is the driving force that enables individuals to move from the constraints of the internal and external environments into the world of play (Lyon, 2005: 57). Imaginative play, playfulness, childlike curiosity¹⁵⁸ and the experimental and explorative space is a cornerstone in personal and collective creativity. Moreover, spontaneity informs creativity through authenticity (Bloom & Shreeves, 2004: 2; Dixon, 2005: 116; Rudlin, 2003: 74). Celebrating the actor as a bodyminded being with perceived limitations, transitory failures, and habitual tensions through childlike enquiry (not adult-like judgement), optimises bodyminded awareness, internal and external engagement, and efficient expression (Lessac, 1981: 71; Mackavey, 2002: 212). Practically engaging in playful explorations with the bodymind can enlighten individuals towards their capacity for kinaesthetic awareness, as well as their capacity to respond to stimuli (Ingold, 2000: 5). Marshall (2008: 11) places premium status on the notions of natural inquisitiveness; gentle curiosity; pleasure; an interested and curious attitude; a generous relationship with the bodymind, and a focus on explorations that satisfy and genuinely feel good. This might even reach a level of mischievous excitement and indulgence through the premise of play, exploration and inquisitiveness. The defining question is: “What would happen if I try this?”. Playfulness offers a variation of avenues and options that can be explored and, in turn, illuminate the potential of an array of unexplored creative impulses (O’Gorman, 2013: 20). More than anything, it is downright fun!

¹⁵⁸ The term ‘childlike curiosity’ originates from Lessac Kinesensics (Munro et al., 2017: 4).

Bosnak (2007: 127) stresses the ease with which a child embodies a character during playtime. In *Cowboys and Crooks*¹⁵⁹, for example, someone could be shot, die tragically and dramatically, stand up, laugh and play a new game, with no sense of remorse or negative emotional implications. Bosnak emphasises that for a child, the action of identifying with a character is pure play, rather than a leech lashing onto the individual's sense of self or identity. He interestingly shifts the notion of play to the ape species, where imitation, miming and the gestural embodiment of another is playfully realistic, yet without consequences. Furthermore, childhood play is an act of connection, experimentation and discovery without the need for defences, critical thinking, the need to be right, or competitiveness (Izzo, 1997: 7; 157). Izzo (*ibid*: 12-13) emphasises that the holy play space¹⁶⁰ is a space in which those occurrences that are too terrible to endure in real life, can be explored in safety and without the burden of fear. He continues that fear and tension is enabled through the concept of permanence: that an action or thing cannot be undone. The play space offers a space of impermanence, in which the actors can challenge and discover themselves without the fear of judgement, denial or loss. Play riddled with pretence and imitation, results in synthetic experiences; play, in its purest form, can be achieved only through childlike curiosity, anticipation, impermanence and imagination (Lessac, 1981: 72). The combination of childlike play and imagination renders characterisation as real and believable, or as Olmsted (2012: 78) further claims, childlike play is "an engine that's built to run, but it won't start without an ignition. Imagination is the key".

5.6.5. Imagination/Empathy strategy¹⁶¹

It has been stated that the starting block for any shifting, is the notion of short/long-term goal setting and with it, the ability to re-determine subjective restrictions (Bower & Gallagher,

¹⁵⁹ *Cowboys and Crooks* is a children's game in which one party assumes the role of cowboys and the other party that of crooks. The premise of the game is for the cowboys to catch the crooks and for the crooks to sneak up on the cowboys. Imaginary or play guns are typically used during the game.

¹⁶⁰ The holy play space is termed by Izzo (1997: 18) the *temenos*: a sacred safe space designated and defined by the actors.

¹⁶¹ See section 1.6.1. and 1.6.2. for a discussion on imagination, and section 1.6.3. for a discussion on empathy.

2013: 113). In addition to this, Hoffman (2000: 239) and Lyons (2005: 64) introduce the crucial element of will. They insist that the individual employs will and choice in order to allow, encourage and spur the imagination on; in turn, to shape and reshape the will into cooperation, thus creating an endless spiral of aspiration and desire. Action relates to the concepts of desire and pleasure (McLean & White 2003: 245); for example, the actor's desire to fulfil a task and the character's scripted desire as motivation for a certain action, gesture or mental model. It is argued that the use of empathy metaphorically bridges the gap between the actor and the character, after which the imagination acts as a transmission device in service of the scripted action, gesture or mental model. Elements, such as will, choice and desire mobilise the bodymind to embody and invest in gestural routines removed from the mental model and perceptions of the actor, thus forming the metaphorical pillars of the bridge between the actor and character, ultimately allowing the imagination to unite knowledge, empathy and action (McLean & White, 2003: 250). Imagination can therefore implement what the individual consciously authorises (Fenggang: 199). Based on the aforementioned, I developed the figure on the following page.

This figure explains the difference between the consequences of an action in reality, versus the simulation of the same consequence in the 'as if' world of the play. In real life, randomly kissing someone on the street during a rainstorm might have negative consequences, while doing the same action on stage, might not have the same consequences at all. This might be true either on stage or once the actor steps off the stage or set. The perception that these two worlds are the same, reinforces actor-character dissonance. This can be bridged through the pillars previously defined, in collaboration with the models developed in this chapter, such as exposure explorations, and the embodiment of a character. Unfortunately, there are some performance consequences that cannot be avoided, such as the perceptions of the audience or the ideas of an actor's romantic partner regarding an on-stage or screen kiss, or other forms of intimacy. Spending time to define the consequences in reality, versus in the play space, as well as some inescapable performance consequences, might be prudent in relieving actor-character dissonance. Compartmentalising these differences might become performance enabling food for thought.

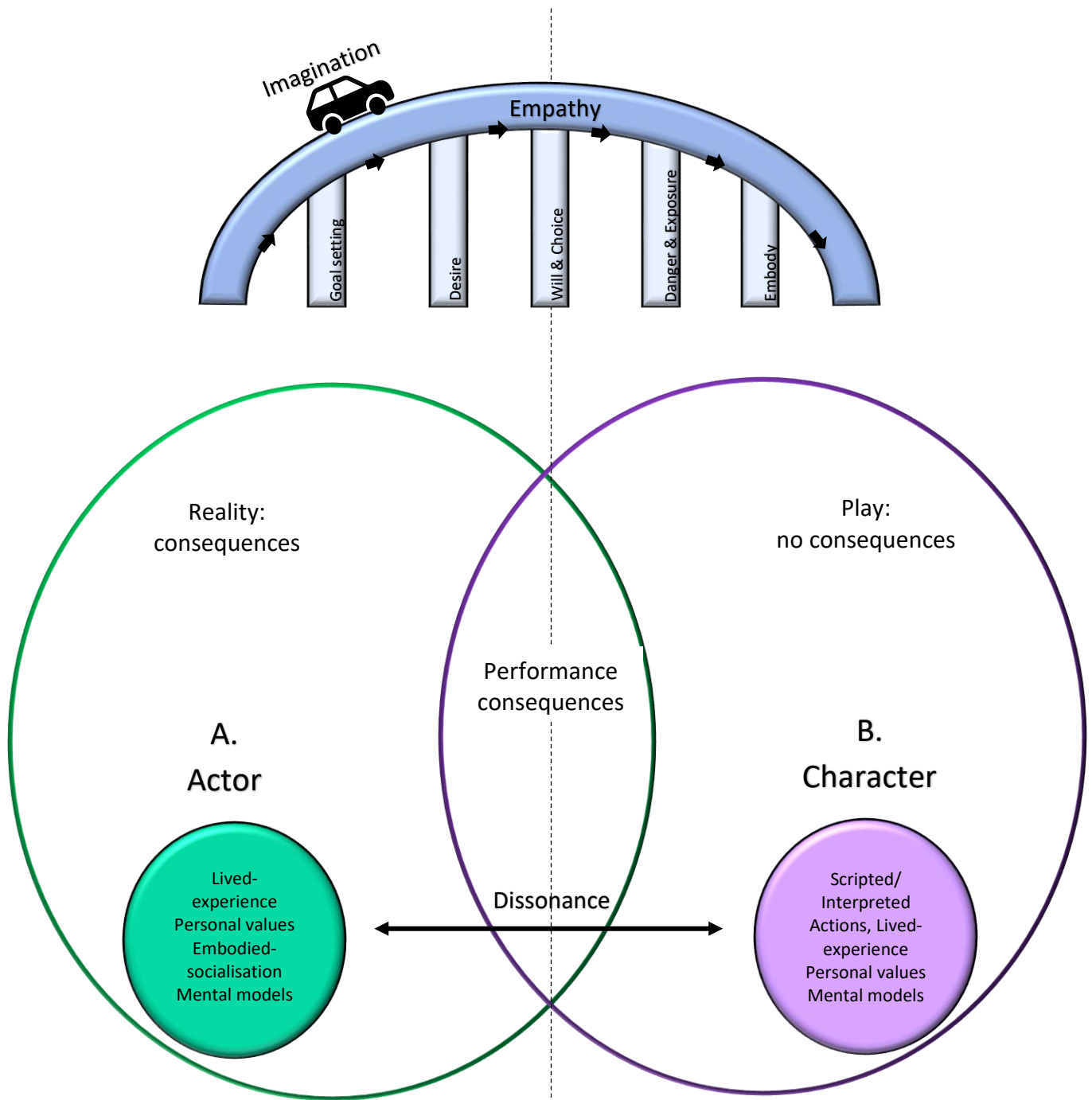


Figure 5.6. Imagination/Empathy strategy

5.7. SUMMARY: EMBODIED SHIFTING STRATEGY

The following process occurs on a kinaesthetic and bodily level during the embodiment pillar in the previous figure. This hypothetical strategy strengthens and enables the imagination/empathy model. Hypothetically, the process would entail a shift from the actor's personal values and gestural conditioning, as encapsulated in the lived body. Any amount of 'otherness' or 'non-I' due to imagination, bodily modifications or altered gestural routines, result in a lack of bodily integrity or a lack of ownership of one's own bodymind (Sekimoto, 2012: 234). Any amount of shifting results in anxiety, discomfort, vulnerability and uncertainty (Anderson, 2016: 3; McCarthy, 1984: 117). Shifting depletes and re-allocates energy from the body to the alarm-triggering entities of anxiety and 'unpleasure' (Schneide, 2013: 219). This results in the prohibition of self-disclosure, through movement and gesturing, the arrest of motor function and other deficiencies, as discussed earlier in this study (Noland, 2009: 214; Todd, 1937: 40). Anxiety and 'unpleasure' necessarily manifest in the body through gestural indications (Bogdanov, 2016: 162; Bower & Gallagher, 2013: 113–117; Kemp, 2012: xv; Noland, 2009: 9; Van Manen, 2016: xiv). According to Damasio (2010: 88) "the world of emotions is largely one of actions carried out in our bodies, from facial expressions and postures to changes in viscera and internal milieu".

Through kinaesthesia the actor can consciously reflect, pre-verbally, on the meaningful manifestation of embodied anxiety (Merleau-Ponty, 1964: 47, 67; Shusterman, 2005: 151; Sklar, 2008: 94; Whitmore, 1994: 4). The facilitator can observe the gestural manifestation as if it were an intelligible and meaningful language (Gallagher & Zahavi, 2008: 148). Through linguistic reflection, the actor can project subjective reflections into the external and social environment (Clark, 2006: 372; Coeckelbergh, 2007: 16; Ellis & Bochner, 1992: 80; Scarry, 1985: 11). Through motor intentionality and sensory awareness, the actor can edge towards gestural alterations and motivate further shifts through the body (Carman, 2005: 70; Noland, 2009: 3; Taylor, 2005: 32). The force ensuring that this does not relapse into an endless shift-anxiety cycle, is the concept of will and choice (Hoffman, 2000: 239; Lyons, 2005: 64; McLean & White, 2003: 254). Through antidotes, such as Lessac's Neurological Regenerative Growth (NRG), pain relievers, pleasure smelling and relaxer-energisers, motor arrest, anxieties and

other poisons can be eased and managed to ensure the reallocation of energy back into the motor devices of the body and empathy (Lessac & Kinghorn, 2014: 18–34; Munro *et al.*, 2017: 5–7). From here, and through the repetition of this hypothetical strategy, the imagination, purposeful play and the embodiment of possibly challenging characters might be initiated, managed and enjoyed. I designed the following flow chart, figure 5.7., to explain this hypothetical strategy visually.

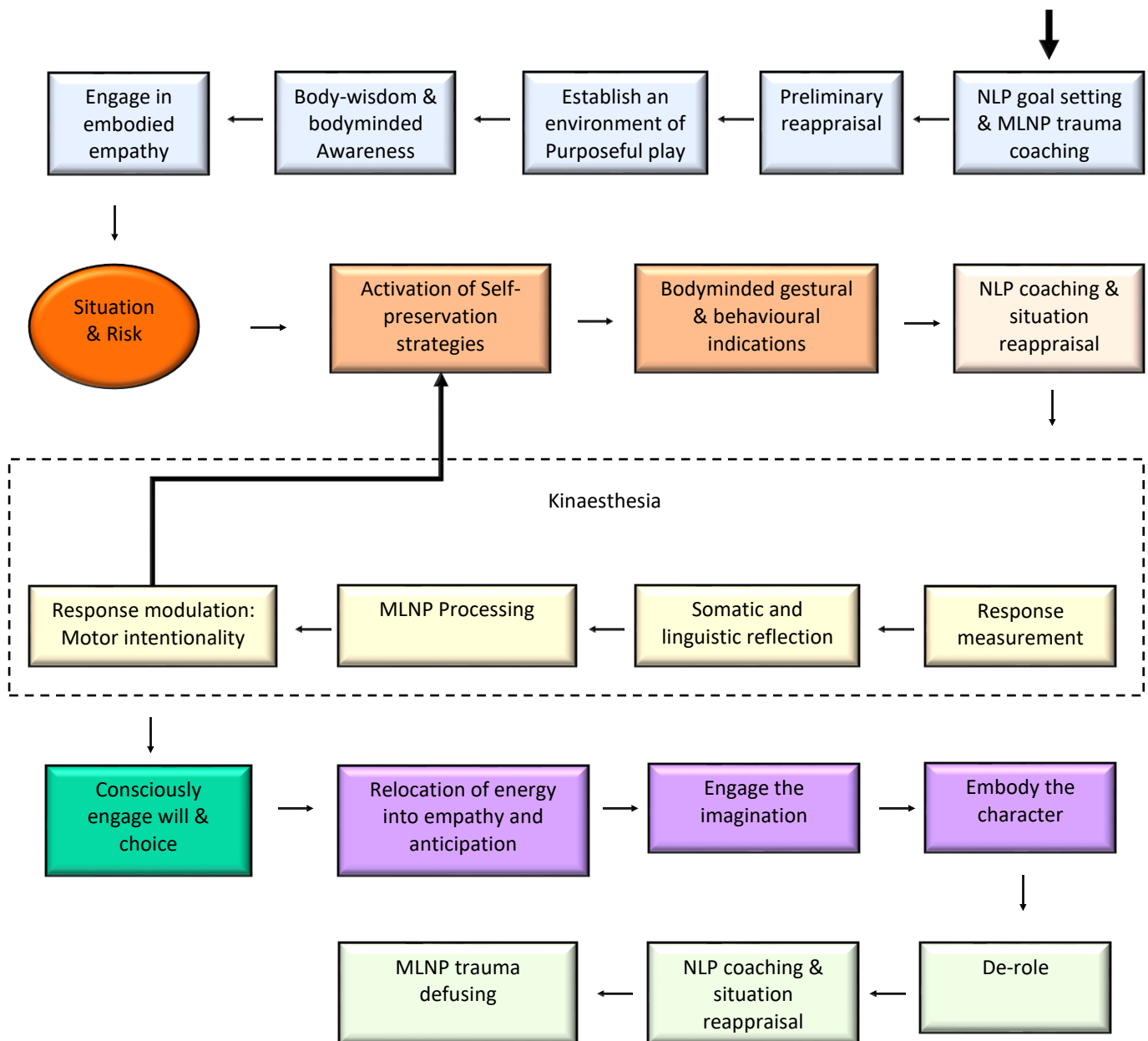


Figure 5.7. Embodied shifting

This process of imaginative embodied shifting does not follow a stimulus-action protocol (preselected gesture/habitual patterning), but rather, a stimulus-bodymind awareness-bodymind response-action protocol (Marshall, 2008: 37). Therefore, the following steps, adapted from Allegranti (2015: 79), Edinborough (2013: 113) and Marshall (2008: 37), are important in the embodied shifting model:

- Recognising habitual patterns, as well as gestural, movement and behavioural patterns that have been inscribed culturally or through lived experiences;
- Engaging in a process of risk and recovery or alternatively explained as conscious disequilibrium (action readiness) and the re-railing of equilibrium (through a new attractor state);
- Sensing the impulse to move or react in a certain manner, as it arises in a state of disequilibrium (action readiness);
- Recognising the crossroad to either follow or modify the impulse to move;
- Inviting the bodymind to attempt new embodied possibilities through modification of the impulse to move; and
- Adapting to the tension between previous habitual patterns and the supplementary behaviours.

When self-preservation systems and habitual reflexes grab attention, the purpose is to re-integrate them through listening, acknowledging, sensing and connecting with the bodyminded self, the emotions, discomforts and fears, resulting from shifts and never steamrolling over them.

5.8. CONCLUSION

Throughout this chapter, five models have been introduced and discussed. These five models departed from a pertinent focus on embodiment and body-wisdom. Here, the bodymind and its lived experiences, in relation to both the internal and external environments, have been reiterated as the unwavering foundation of this strategy. The notion that one cannot change what one cannot acknowledge, has been highlighted, and subsequently the importance of

situation simulation to instigate response measurement and response modulation has been given premium status. From exposure strategies and motor intentionality emerged Multi-Level Neuro Processing as a multimodal approach, which utilises the entire bodymind through procedures, such as brainspotting and stimuli processing. As a reappraisal strategy, Neuro-Linguistic Programming introduced relevant top-down strategies, through which goal-setting finds pertinent anchorage in the notion of determining and recalibrating mental models through the use of linguistics. Finally, model five focused on the diffusing of cognitive dissonance and delineating consequences through the imagination; utilising the imagination as a transmission device; bridging actor-character dissonance through empathy, and stabilising the understanding of consequence through purposeful play.

The actualisation of this process can be found in appendix F. I developed this facilitator's manual as based on the relevant research. It practically guides the facilitator with step-by-step explanations of the explorations in the practical sphere. In the following chapter, the data, as derived from the practical application of the strategy designed in this chapter, will be analysed and perused.

CHAPTER 6

DATA ANALYSIS

6.1. INTRODUCTION

This chapter will discuss and analyse the perceived bodyminded shifts acquired during the three phases of the research process. Four participants formed part of the research process. In order to adhere to the parameters set by the research ethics of this study, as described in section 1.5.7., these participants will be anonymously identified as Actor A, Actor B, Actor C and Actor D. All of these actors completed a minimum of three years, NQF level 7, in drama and performance related training. All the actors were Caucasian homosexual men, who identified as cis-males, and at the time of conducting the research, these actors were working professionals in the South African performance industry.

6.2. PHASE ONE: ONE-ON-ONE COACHING SESSIONS

The purpose of phase one was to prepare the actors' bodymind for the workshop phase in which nudity would be introduced, through building one-on-one relationships; determining and recalibrating mental models; defining subjectively perceived consequences and limiting beliefs, as well as compartmentalising and detailing sources of anxiety and apprehension. The first phase consisted of three one-on-one coaching sessions per participant. These sessions were inspired by Neuro-Linguistic Programming and Multi-level Neuro Processing. Note reference section 5.4. and 5.5. for a discussion on these respective models. As mentioned in the methodology in chapter one, these sessions were pre-planned and semi-structured. See appendix E for the outline of the semi-structured sessions. Deviation from the planned sessions was led by the unique participant encounters. Phase one was conducted in a public restaurant space, chosen by each participant. The three coaching sessions were spread out over a two week period prior to engaging with phase two.

6.2.1. Session one

Session one was divided into four themes, correlating with the session outcomes: (1) Rapport building and positive state anchoring; (2) long- and short-term goal setting; (3) establishing mental models, and (4) future pacing.

6.2.1.1. *Rapport building and positive state anchoring*

Rapport building is branded as the heart and primary basis of building relationships, optimal comprehension, successful and honest communication, and a state of mutual trust and openness, which is integral to achieving the actors' resource and desired states (Bavister & Vickers, 2010: 15; Bradbury, 2007: 150; O'Connor, 2001: 40; Revell & Norman, 2009: 16; Rogozińska, 2016: 152). Rapport building is achieved through matching linguistic predicates, as well as verbal and non-verbal communication styles through tone of voice, tempo of speech, posture, gestural indicators and breathing rates (Campbell, 2015: 145; Cremone, 2015: 161; Bandler *et al.*, 2014: 39-40; Bradbury, 2007: 53; O'Connor, 2001: 42). Personal information triggered specific behavioural and linguistic indicators and hooks. The analysis of the session recordings made it clear how my embodied coding altered with each actor to match their personally unique modes and repertoire of communication.

As a pacing and leading tool to establish positive state anchoring, rapport building communication elements were utilised (Bradbury, 2007: 54; O'Connor, 2001: 41). This, in combination with the anchoring of anticipatory elements, altered the actor states. A state¹⁶² is an unconscious bodyminded experience, resembling a state-of-mind, but with focus on its embodied nature. Modification thereof worked as a mobiliser toward the preparation for engaging in nudity in performance and the pull toward excellence and goal achievement (Vaknin, 2010: 36). These mechanisms were mostly successfully utilised to advance the actors from their stuck or blocked state into a state in which personal resources could be drawn upon, and ultimately the desired state achieved (Linder-Pelz, 2010: 18; O'Connor, 2001: 73). The desired states were defined by the actors' goal setting.

¹⁶² See section 5.5.2.

6.2.1.2. *Goal setting*

Goal setting is a mobilising element which determines a participant's motivation; encourages ownership towards self-organisation; self-knowledge and/or self-healing, and ensues forward-thinking; goal-orientation; positive energy, and drive (Molden & Hutchinson, 2010: 9). Focus was on an outcome-based discussion in which goals for each individual were clarified and pinpointed. The long-term goals were not workshop specific, but ensured an alignment and correlation between the self, the short-term and the long-term goals. Short-term goals related to the actors' motivations for participating in the study. It was imperative to create a strong foundation to determine whether the actor's short-term goals served the actor's general long-term goals. When this was not the case, the mobilising factor of goal setting deteriorated and action became static. Refer to sub-section 5.5.3. for further clarification on the purpose of goal setting, will and motivation. The subjective units of distress scale (SUDS), as defined in section 5.3.1.2., were utilised to measure the actors' subjective perception of their current goal achievement.

The NLP Model utilised in goal setting is called the well-formed outcomes model (Bradbury, 2007: 43; Linder-Pelz, 2010: 36; Molden & Hutchinson, 2010: 143; Vaknin, 2010: 82, 335). The well-formed outcomes model led the actors to experience outcomes and goals through the active voice, linguistically and mentally, from several perceptual positions, to test whether the achievement thereof was ecological for both the self and others. Such perceptual positions included the perusal of unintended consequences, including the perspective from a post-achievement position, also called the outcome state. This state was resourceful in propelling the actor toward achieving the desired state through facilitating effective decision making. Bradbury (2007: 43) introduces the acronym IMPRESS: Well-formed outcomes are individual, measurable, positive, realistic, ecological, specific and sustainable. The following step-by-step layout was developed from the abovementioned sources and offered a solid foundation in the semi-structured question trajectory, as can be seen in appendix E:

- a. Create a positive, specific goal: Specific and definite goals were articulated in a positive sense. I guided the actors to avoid statements, such as "I do not want to". This

undermines the towards strategy and creates and reinforces negativities that are being resisted in the subconscious. See section 5.5.2. for a definition of the toward strategy.

- b. Context: Behaviour and goal setting change depending on the context. Therefore, I involved specificity regarding the context of the goals, in this case nudity in performance. This served as an introduction to the concept of maintenance or suspension of habitual patterns within various contexts.
- c. Evidence and milestones through sense modalities: Well-formed outcomes are verifiable. Through using VAKOG language, as described in section 5.5.2., I aimed toward guiding positive, subconscious, motivational strategies to reinforce goal specificity and pre-define measurable evidence of goal achievement.
- d. Objectives: The workshop session layout breaks the goal into separate realistic objectives.
- e. Obstacles: Stating specific reasons why the specific goals and outcomes had not been reached and defining problematic factors that had prevented goal attainment.
- f. Resources: Questions revolved around the recognition of ability and resources in the self and others, rather than focusing on the lack of personal ability. The recognition of personal resources was prominent; the more individual a goal was, the less it was dependent on other people. The linguistics revolving around this form of questioning cemented the toward strategy.
- g. Future pacing: Visualising the self with the desired outcome. See section 6.2.1.4.
- h. Action: To be performed during phase two.
- i. Test: To be performed during phase three.

6.2.1.2.1. Actor A

Actor A's long-term goal was to sustain himself financially through a career in the performing arts. He aimed at establishing a creative consulting company, while simultaneously continuing his career as a performer. He reported that his ambition, the constant visualisation of his long-term goals (vision), being creative, finding alternatives through problem solving, as well as administrative and organisational skills, were viable resources. Actor A described that he

placed a high premium on being perceived as an aesthetically pleasing individual. A short-term goal was to be able to transcend his appearance, obtain self-pride and feel beautiful in the midst of being vulnerable and stripped from trinkets, ‘fandangles’ (clothing, make-up, jewellery), habitual smoke screens and facades that made him feel comfortable and appealing. He thus aimed to participate in a process that he perceived as bigger than himself, to challenge his discomforts, grow, discover, mend and challenge himself in the process. Alternatively, for him the study served to:

- Move from external loci of control to an internal locus of control;
- Edge toward intrapersonal honesty and communication;
- Enhance the quality of his long-term goals;
- Elicit personal pride and confidence;
- Gain confidence as a performer;
- Take more chances;
- Answer the questions the study elicited in him; and
- Define personal barriers.

6.2.1.2.2. Actor B

Actor B’s long-term goal was to establish himself as a prominent multi-disciplinary performer in television and film, as well as to acquire dance captain and resident choreographer status. He specifically aimed at acquiring expanded acting techniques. His timeline was ten years. At the time of the session, he felt frustrated that he had been overused as a swing¹⁶³, telling the same story through a variety of different characters, but rarely landing a title role. Resources that have contributed to his long-term perception of success included, being adjustable, learning quickly, having discipline, and being a good teacher. As a point of departure, he mentioned the need to enhance comfort with emoting and connecting with the self for performance and non-performance purposes. His pre-empted reaction to discomforts were to become aggressive and utilise escape mechanisms. His short-term goal was to challenge

¹⁶³ A ‘swing’ in musical theatre is a backup cast member who understudies multiple on-stage characters, with the purpose of replacing the relevant performers in case they are unable to perform.

this habitual pattern and subsequently gain confidence as a performer, find comfort in connecting to his emotions and allowing himself to be present in the discomfort without engaging in hampering self-judgements. The actor challenged himself to:

- Find the defining traits of his own values and boundaries, as opposed to those dictated to him through society and his parents;
- Engage and mobilise, as opposed to expressing self-doubt;
- Dismiss envy produced by the habit of comparing himself to other actors;
- Take more risks and promote self-acceptance in the long-term;
- Fully engage in his potential; and
- Find harmony in mind, body, spirit and destiny.

6.2.1.2.3. Actor C

Actor C claimed that his focus was on the intellectual and critical deconstruction and analysis of the pedagogy and methodology of acting as an art. His long-term goal was to sustain his position as a lecturer, and thus instil an intellectual and sophisticated appreciation of the arts in young minds, planting the seeds of personal growth through the use of art. He aimed at becoming well known for his recognisable style of writing. He emphasised discernment as one of his biggest resources. The workshop offered him:

- A mature and intelligent framework through which to learn an important skill and method of thinking;
- An environment to acquire information;
- A platform to perform again;
- A milieu that might open doors in his thought patterns regarding the purpose of being human; and
- A process that consciously, or subconsciously, challenged his thought, reasoning and motivation processes in his everyday habits and stimulated him to question and find himself on a spiritual and metaphysical level.

The actor struggled to define definite short-term goals in terms of the workshop and veered towards broad explanations and surface-layered answers. He did acknowledge this notion and showed an interest in engaging with his uncertainty, to explore where the process would lead him. This, he described, was enough motivation to volunteer as participant. Actor C often drifted away from engaging in the workshop-related content, and focused on the cognitive engagement of acting techniques and non-specific, question-related conversations, to the point that the semi-structured session often faded into the periphery. As will be seen in phase two, this lack of individual, measurable, positive, realistic, ecological, specific and sustainable goals, as defined in the IMPRESS acronym in section 6.2.1.2., rendered the magnetism to become action static and unsupported. This emphasised the importance of well-formed outcomes.

6.2.1.2.4. Actor D

Actor D's long-term goals were to complete his postgraduate academic ventures. His timeline was 10 years. He did not aim at performing full-time in the long term. His personal skills involved good communication skills; interpersonal skills; having a strong emotional intelligence; time management, and planning and performing art skills. His first short-term goal was to engage less in overthinking and re-assess his subjective notion of control. Additionally, he aimed at:

- Challenging himself as an actor;
- Engaging in an exciting research project and assisting in solidifying it in praxis; and
- Questioning his current understanding of the self, knowledge of his limits and perusing his beliefs and what he stood for.

These short-term goals served his long-term goal, due to the notion that his perception of himself informed his work in the arts, research and business sectors. He proposed that he would have a sense of accomplishment, knowing that he had made a difference in his own life, to ultimately make a difference in others' lives.

6.2.1.3. *Establishing mental models: Perceived discomfort*

As defined in section 3.3. mental models are dynamic, symbolic, mental representations of the external world/reality on the part of a cognitive system, formed through lived experiences. Refer to section 3.2 for a discussion on lived experiences. Focus was on establishing the actors' current subjective mental models regarding stage nudity and perceived discomforts. The subjective units of distress scale (SUDS), as defined in section 5.3.1.2., were utilised to measure the actors' subjective perception of their discomfort.

6.2.1.3.1. Actor A

Actor A established that he was comfortable with being semi-nude on stage, but avoided full frontal nudity. He perceived his genitals as a sensitive and vulnerable body part and that exposing these parts would diminish the vulnerability and sacredness thereof. He vocalised his internal conflict, noting that feeling vulnerable was not wrong in itself and that this thought process did not, in his opinion, enrich his life. Witnessing this actor's arguing with the self, emphasised the notion that he might be open to the reshaping of his mental models. Other restricting mental models included a strong fear of criticism, judgement and placing himself in the line of fire of perceived negative perceptions. He expressed that none of these mental models was conducive to his long- or short-term goals. The gains and losses weighed equally in his opinion, yet he emphasised that the loss of self-worth through shame and fear and the possibility of judgement, were strong factors in his aversion to nudity. On a scale of one to ten, Actor A, placed himself on a seven regarding his comfort with stage nudity.

6.2.1.3.2. Actor B

Actor B had engaged in a number of nude photography sessions and found the experience invigorating. These photography shoots opened his mind toward engaging in this workshop; he did not think that he would have been comfortable with the notion, prior to these experiences. Yet, comfort in close private proximity did not confirm comfort during public exposure. The most significant barrier and enforcer of discomfort was the opinion of his

parents. He described his parents as right-wing conservatives, with unwavering opinions regarding his personal and career choices. He struggled to surrender the importance of their approval in his decision-making process. In addition to this, he included an internal struggle regarding his religious views and defining where to draw the line between art and pornography. Purposeful and non-gratuitous use of nudity gained prevalence.

6.2.1.3.3. Actor C

An identifiable point of conflict was Actor C's perception of the audience members' intention and their sexualisation of the actor, as opposed to the character. In addition to the audience, the cast and crew relationship and backstage negotiation of nudity greatly affected his comfort levels. The sexualisation and exploitation of the actor is an imperative theme in the use of intimacy and sexual violence during performance. Amidst the truth of this statement, the actor might have been using the pre-judgement and pre-empting of the audience members' intentions as a defensive measure.

The actor noted that his morals, values, religious beliefs and subjective opinions were conservatively inclined, especially regarding the sex act and masturbation. As an actor, he did not object to simulated sex during performance, but noted that his boundaries were drawn at engaging in un-simulated sex acts during performance. The actor showed a strong aversion and fear for getting an erection on stage. Albeit a biological reaction that was out of his control, he would feel increasingly shameful and guilty for sexualising his colleague. This would place a spotlight on his vulnerability as a person, rather than on the vulnerability of the character. The themes of guilt and discomfort surrounding the theme of the sexualisation and objectification of others, or of himself by others, seemed to take a prominent position with this actor. I also suspected a sense of interpersonal comparison and self-consciousness. The actor placed himself at a three or four on the SUDS scale with regard to nudity in performance.

6.2.1.3.4. Actor D

Actor D related his level of discomfort to his inherent need for control. He found the loss of control difficult and did not feel he could function optimally without planning, structuring and controlling his environment efficiently. He claimed that this trait persisted during performance. Even though he was not against the principle of nudity in performance, and would advocate that performers engage in nudity, he noted that his socio-cultural and religious backgrounds prohibited the action. He found safety in honouring these cultural paradigms and persisted toward the sense of control these boundaries and perceptions offered within the public sphere. Refer to the importance of interpersonal relationships and socialisation in section 3.4. He acknowledged that he was apprehensive about exposing his genitalia; he did not find this easy. This included his sexual history; he abstained for an extended period before easing up on the fundamental Christian ideals of abstinence before marriage. When asked whether he necessarily related nudity to sexuality, he claimed that nudity referred rather, to vulnerability. This vulnerability made him uncomfortable. When questioned whether complete nudity and vulnerability in front of an audience evoked feelings of not being the best, the actor could not give a straightforward answer.

He remembered an instance in which a choreographer asked him to perform a movement piece without his shirt. He refused to, due to his personal discomfort with this amount of nudity. He claimed that he did not feel satisfied with the state of his body at that time. The choreographer adapted, allowing him to perform in a skin-tight one-piece. The actor felt comfortable with the layer of covering. He agreed that he could not control what other people were thinking, but that he could control which parts of himself he revealed. The actor agreed that he succumbed to pre-judgement and projecting as a self-protection mechanism. Actor D placed himself at a one on the SUDS scale, when anticipating performing nude in front of an audience.

6.2.1.4. *Future pacing*

Within the future pacing explorations, focus was on the actors visualising themselves achieving their specific goals and desired outcomes. This was to solidify the magnetism of the towards strategy; simulate how newly formed mental models would manifest; induce confidence and ownership, and introduce more layers of unanticipated perceptual positions. Vivid sensory-based imaginative explorations (imagining nudity in performance) developed a detailed connection between the session and action in reality (Bradbury, 2007: 44; Molden & Hutchinson, 2010: 185; O'Connor, 2001: 83; Vaknin, 2010: 719). Collectively, the actors agreed that the physical evidence that they had reached a ten on the SUDS scale regarding comfort during performing naked included:

- The transfusion from the hyper-cognitive (“What am I doing? Am I okay? What are other people going to think?”) to embodied comfort;
- Not being overly stressed, but converting anxiety into a normalised version of stage-fright;
- Functioning optimally while moving, dancing and having contact with other people, while displaying full frontal nudity;
- Being able to focus on the characterisation and the character’s responses, rather than on discomforts, hindrances and inhibitors;
- Alleviation of an overpowering self-consciousness;
- Not crumbling under the notion of disobeying socio-cultural paradigms; and
- Being content with the perceived consequences.

In the future pacing exploration, both Actor A and Actor C’s bodymind reacted with SNS activation, due to its inability to distinguish between fiction and reality. Refer to section 4.2. for a discussion on self-preservation through bodyminded homeostasis. Actor C described that engaging in nudity in performance, imaginative or real, would make him feel violated, as if his humanity had been tainted; as if he had been used for satisfying the perceptions or sexual appetite of the director and/or audience. This perception was based on a previous lived experience. This manifested through sweat on his palms, agitation and a burst of anticipatory

energy, causing him to appear jittery. Actor C discontinued engagement at this point through external distractions, pattern interruptions and break states. Actor A instinctively wanted to cover himself, but because he perceived that he was not allowed to, he became uncomfortable and not knowing what to do with his hands, elevated his discomfort. He identified tension in his feet, having a feeling of being anchored and stuck, not being able to move. This feeling was labelled a five on the SUDS scale, and included his legs, which became heavier through further inquiry. In post-MLNP processing, as described in section 5.4. and appendix F, the SUDS level lowered to a three-and-a-half. This indicated that the MLNP processing worked efficiently in the imaginary space, edging toward habituation through imaginal exposure. See section 5.3.1.2. regarding exposure strategies and habituation.

The future pacing exploration also introduced a variety of new insecurities. In imagining how it might affect his life if he reached a ten on the comfortability scale, Actor B, for example, noticed a desire to look a certain way, in terms of his muscle definition. The perception that he did not meet his own personal standards stood in the way of achieving this goal. Actor B, placed himself on an eight on the SUDS scale with regard to stage nudity. Furthermore, the future pacing solidified goal attainment and positive introspection. Actor D, for example, mentioned freedom, certainty in himself and an understanding that there is worth in not having to be in control at all times in both his personal and creative environments. He anticipated a freedom associated with easing the strain to maintain the need for control, yet simultaneously having the capacity to assert control when needed. He noted that this might be what real control is. He predicted that he could be less focused on external judgement and gain a sense of accomplishment in pushing himself past his comfort zones.

6.2.2. Session two

In addition to sustaining the concept of rapport building and state anchoring, session two had the following session outcomes: (1) Delineating each actor's subjective and unique perceived consequences and limiting beliefs. Refer to section 5.6.1. for a discussion on delineating consequences through the imagination, and section 3.2.1. on subjectivity in lived experience. (2) Diffusing cognitive dissonance through deconstructing the perceived consequences and

limiting beliefs. See model five in section 5.6 for a discussion on diffusing cognitive dissonance.

6.2.2.1. Logical levels

The most prominent strategy used during the delineation of perceived consequences and subjective limiting beliefs, was the NLP model, logical levels. Generally, the logical levels model is used to identify the source of problematic factors. By utilising logical levels, I aimed at momentarily suspending physiological and emotional states, and directly focused on the alignment of a hierarchy of information. This provided encompassing and impactful increments of data, formulating a comprehensive list of perceived consequences and subjective limiting beliefs. Thus, the process assisted the actor in perusing mental models and habitual patterning from multiple perspectives (Freeth, 2017: 149; Linder-Pelz, 2010: 34; Vaknin, 2010: 225).

The actors were expected to write down, without engaging verbally, perceived consequences and limiting beliefs that came to mind, as each logical level was introduced. This was achieved through a series of questions pertaining to each logical level. See appendix E, session two for the layout and processes. After each actor's perceived consequences and subjective lived experiences were determined and compartmentalised on the respective tables, these consequences and limiting beliefs were subjected to intensive verbal discourse. Section 5.5.4. addresses the concept of determining and recalibrating mental models through discourse. Careful attention was paid to the usage of linguistic patterns, assumptions, projections and self-judgements as the source of personal restrictions. The logical levels are defined as in the following list and in figure 6.1. (Freeth, 2017: 149; Linder-Pelz, 2010: 34; Vaknin, 2010: 225):

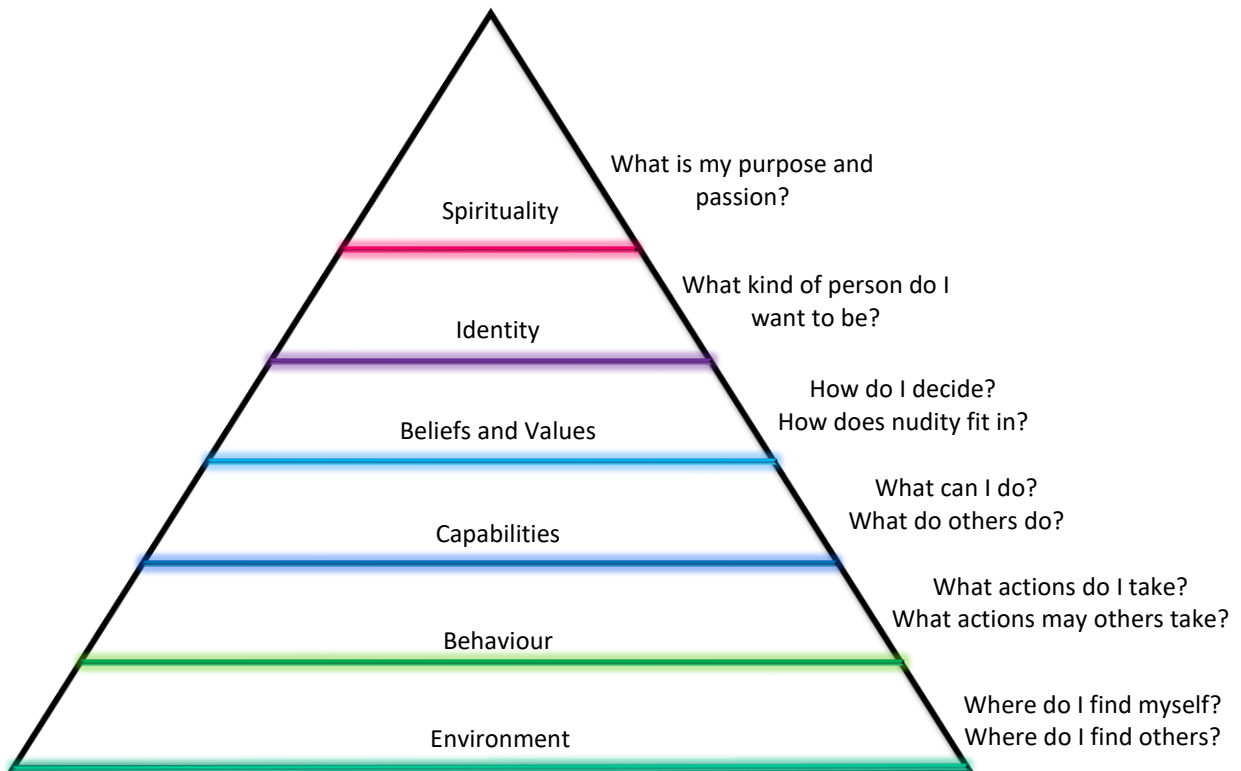


Figure 6.1. Logical Levels

- *Environment*: Environment bridges a variety of contexts. Placing the notion of nudity on stage within different environmental contexts, in order to identify a variety of anticipated perceptual positions and subsequently, create a well-informed set of consequences and limiting beliefs.
- *Behaviours*: Focus shifted to the behavioural frameworks of the participants themselves and others, that the actors anticipated would create consequences or elicit limiting beliefs.
- *Capabilities*: Here subjective limiting beliefs were highlighted. The questioning revolved around the actors' existing skills and their perceived lack of skills.
- *Beliefs and values*: The actor's personal beliefs are measured and played against his perception of others' beliefs and values, specifically those who have achieved a ten on the comfortability scale regarding nudity in performance. Various concepts were perused, such as success, love, achievement, adventure, commitment and fairness, limiting beliefs and perceived consequences. Questions that took prominence included, for example: "I wish I was [insert statement]"; "I am not [insert statement] enough" and "If only I was [insert statement]".

- *Identity*: Focus was on the actor's perception of the self and the roles that he has fulfilled within different contexts. The relationship between identity and the discomfort provided a variety of perceived consequences and limiting beliefs. An important question was: "What is it about you as a person that is important to uphold in this context? The loss of [insert statement]. I don't want to lose [insert statement]."
- *Vision, mission and spirituality*: This level addressed the actor's subjective connection to a deity or higher reality. Here the actor's concept of spiritual guidance regarding the topic offered great insight. This level was not necessarily religion based, and the concept that both religious and non-religious individuals often subscribe to values that they perceive to extend beyond themselves to assist them in defining their place in the world. These values shape behaviour.

6.2.2.2. Meta-models

The beauty of the meta model is that it gives you a roadmap to navigate your way beyond what is known territory (Bandler *et al.*, 2014: 49).

The term meta-model refers to a higher-level (meta) meaning of linguistic use, emphasising a conscious awareness of deeply rooted patterns of meaning and negative, vague language that becomes programmed into habitual patterning and originates from subjective values, beliefs and mental models (Molden & Hutchinson, 2010: 113). Refer to section 3.1. for a definition of habitual patterning. The bodymind utilises a selection of methods to attach meaning to lived or imagined experiences, such as generalising, deleting and distorting (Freeth, 2017: 61; Molden & Hutchinson, 2010: 107-109). Refer to section 3.3. for a discussion on mental models and how lived experiences are generalised into often incomplete mental representations. The use of limiting language is based on these incomplete mental models and often determines one's perception and greatly motivates or demotivates action. The following linguistic structures form meta-model violations and offer a summary of a much more detailed model (Bradbury, 2007: 91; Freeth, 2017: 58; Linder-Pelz, 2010: 154; Molden & Hutchinson, 2010: 9, 111; Vaknin, 2010: 82, 487). Note that the examples used are drawn from session two.

- *Generalisations*: Real or imagined experiences are translated as a rule that applies to a multitude of other experiences or situations. Refer to the habitual generalisation of mental models in section 3.3. Generalisation is an oversimplification which requires specification. For example:
 - “Everybody always sexualises the actors performing nude.”
 - “My looks [physical presentation] always overpower my performance; everybody will focus on my genitalia.”
- *Deletions*: Essential information and details are deleted and a verb is often turned into a noun, for example:
 - “Nudity in performance makes me desperate.”
- *Distortions*: Distortions often manifest through a conclusion based on a half-truth or internal comparisons, resulting in an assumed course of action. A mind-read, for example, is a distortion which occurs when a person assumes that they know what another person is thinking; assumptions based on incomplete information. An example is:
 - “When I perform in the nude, they will judge me.”
 - “The audience will be shocked, so they will not like me or my performance.”

The self-protecting nature of limiting beliefs, projection and assumed prejudgements of the actors’ capabilities through meta-model violations became noticeable mechanisms in all the actors and justified their not approaching nudity in the past. Subsequently, this created anxiety in the actors. See section 4.2.2.1. for a definition of anxiety. Anxiety’s imaginary and catastrophising qualities enabled performance-restricting behaviours and inhibitions, as based on these meta-model violations. An actor smiled and remembered a quotation he discovered prior to his session: “Those anxious voices in your head are lying to you”. He acknowledged that often one’s biggest enemy is oneself and one’s own imagination.

The NLP meta-model was utilised to illuminate, specify and challenge these linguistic patterns formed through the actors’ experiences and discomforts, in order to gather and clarify accurate information. Subsequently, the actors could connect to deeper, unconscious experiences and meaning, recover lost information encoded through subjective perceptions

and mental models, and venture into expanding their models of the world (Bandler *et al.*, 2014: 44; Freeth, 2017: 61; Kotera & Sweet, 2019: 2; Linder-Pelz, 2010: 154). Meta-model questions assisted in clarifying mental models; mapping the presenting problems, and diminishing limiting beliefs. This was achieved through elevating specificity and clarity of experience and meaning, resulting in resourceful beliefs and states (Bandler *et al.*, 2014: 46; Freeth, 2017: 192; Vaknin, 2010: 82, 485). Meta-modelling precision questioning, denominalisation and pattern recognition were vital to challenging limiting beliefs, expanding perceptions, reframing (challenging perspectives to create different meaning) and goal attainment (Bandler *et al.*, 2014: 45; Kotera & Sweet, 2019: 2; Linder-Pelz, 2010: 154; Maslakkpak *et al.*, 2016: 43). An actor, for example, agreed that his subjective discomforts and negative opinions could not be interpreted as the median thought process (generalisation). In fact, an audience member might perceive the actions on stage from an entirely different perspective. Assuming that an audience perceives every act on stage through the actor's subjective and limited perspective (mind-read), demotes their multi-dimensionality to monotonic qualities they do not necessarily possess. With this actor, realisation through meta-modelling effected noticeable shifts.

6.2.2.3. *Perceived consequences and limiting beliefs*

This section is divided into various themes derived from the second one-on-one sessions with the actors. The content of these themes will take prevalence, as opposed to the linear experiences of the actors. Emphasis is thus on the perceived consequences and subjective limiting beliefs. Refer to section 5.6. for a discussion on the development of consequences through the imagination and lived experience, as well as the importance thereof in diffusing cognitive dissonance. Furthermore, refer to section 4.4. for a comprehensive definition of cognitive dissonance and the role consequences play in the sustaining thereof. Limiting beliefs are defined as the opposite of empowering beliefs. They impact behaviour and emotional reactions, create stress and tension, acting as a barrier which resists effort, excitement, capability and the achievement of goals (Cremone, 2015: 29; Molden & Hutchinson, 2010: 70). The purpose of listing and reframing limiting beliefs was to edge towards unlocking the chains of negativity associated with these beliefs and consequently, enable the actors to

move beyond their personal restrictions and blockages (Bandler *et al.*, 2014: 61). The subsections below are specific to the context of nudity in performance.

6.2.2.3.1. Perceived incompetence

A perception existed that nudity in performance required elevated acting skills. The actors devoted the safety of consolidating their capabilities prior to engaging in nudity in performance, to their need for control. Some actors indicated that acting was the section of their craft with which they felt the least comfortable. One actor immediately acknowledged that his perceived incompetence was formed from his own perspective and that he could not speak from an audience's perspective. It was emphasised that he should be careful not to confuse his hunger for knowledge and need to achieve, with perceived incompetence. Another actor anticipated that the audience's perception of him, especially post-performance, would be focused on his physical appearance, rather than on his performance quality and skill. He assumed that this was a diversion strategy on the part of the audience, thus shifting value away from his performance. The ideas surrounding this perception were based on his subjective lived experience, and would, in his perspective, be especially true during nudity in performance. The actor acknowledged that he thrived on praise and recognition and seemed to place surface layer concepts at the forefront of performance to latch subjective forms of positivity to possible negative circumstances. This crutch seemed to have become a habitual self-protecting mechanism and his perspective made him feel incompetent. Post-discourse, the actors collectively acknowledged that their feelings of inadequacy were self-judgements that might not always be the truth. This initiated the reevaluation of mental models regarding their perceived incompetence.

6.2.2.3.2. Full frontal nudity, vulnerability and sexuality

The notions that genitalia are a piece of the self which one has to keep safe, has a plethora of meaning connected to it; that one should expose one's genitalia only to a sexual partner, was founded on some of the actors' belief systems and socio-cultural paradigms. Refer to section 3.4. to illuminate the embodied importance of interpersonal relationships and socialisation,

and section 4.5 on public accountability. Collectively, the actors resisted the feeling of appearing cheap. An actor loosely defined the evidence of being cheap from his perspective, as being open to sexual engagement with a variety of people on a constant basis. Agreement arose that nudity is not exclusively for sexual contexts and that nudity in performance does not equate to sexual stimulation or the sex act. However, the mental model that certain parts of the human body should be treasured for a limited and exclusive number of people was nurtured. Emphasis was placed on the notion that visual permission does not equate to sexual access. This concept initiated a shift in this mental model, disproving that nudity in performance adhered to the abovementioned definition of 'cheap'.

An actor related the exposure of his genitalia as the loss of personal and societal control. After some discussion and challenging the actor to give examples of evidence that proved that he had lost control during nudity on stage, he struggled to give a coherent answer. Another actor claimed that denying the audience full visual permission to his nudity and vulnerability, sparked and maintained the audience's interest. He feared that this interest might vanish once his entire body and range of emotions were exposed. The actor thrived on controlling this sense of mystery, acknowledging that he, as an audience member, would not necessarily lose his sense of interest regarding a performer, if the tables were turned. As his mental models moulded, he agreed that humans are multi-layered beings and cannot be diminished by the exposure of their physical bodies. After some discussion, the actors concurred that control equated to having more options for action, rather than less. Refer to NLP presuppositions six and seven, in section 5.5.2.

6.2.2.3.3. The loss of dignity

An actor used colourful language to break down this perceived consequence: "I don't want to flush my humanity down the toilet". He was scared of his humanity and pride being infringed through humiliation and violence, physically or emotionally. An equivalent to this emotion in the context of stage nudity, in his perspective, would be the sexualisation of his body for the sole purpose of sexual stimulation, due perhaps to an audience member's lack of respect for the performing arts. He indicated that being sexualised in a consensual monogamous sexual

environment was not wrong or uncomfortable, but that there was a vulgarity in someone outside of his intimate circle gazing at him with lust. This, he noted, would result in the loss of dignity.

The actor was asked to explain what the evidence would be of an audience member sexualising him. He could not deliver a concise answer, but claimed that he would have to judge that by personal or digital interactions post-performance. Sexual interaction would leave him feeling undignified and would include a direct message on a digital platform that connected the nudity in a performance to the person's sexual appetite. If an interaction did not lead to a sexual conversation, the actor stated that even though the person might think sexual thoughts about him, a problem did not exist in his reality. The actor was questioned whether or not his dignity was in the hands of the audience. I stated that even the occasional audience clown, makes a fool of himself, rather than of the performer. This statement was followed by a conversation regarding assumptions and how some performers easily assume that audience members are sexualising them, based on their subjective lived experiences and personal perspectives. In actual fact, audience members might merely be expressing their appreciation through verbal or non-verbal patterns foreign to those of the actor.

Collectively, it was argued that the loss of dignity could be experienced when actors are forced to do an action without consent and that the dignity of the audience and the self is not in the actions of others, but in one's reaction. This would include entertaining the advances an audience member might make with regard to a performance. After some negotiation, the actor concurred, agreeing that he did not have to feel guilty for the behaviour of other people, but rather for his own conscious behaviour in response to their perceived vulgarities. Through placing emphasis on positive consequences that oppose the loss of dignity, in the context of stage nudity, the actor indicated that he might gain respect, maturity and credibility when nudity was not overemphasised or oversexualised.

6.2.2.3.4. Religion and nudity

Some actors placed a high premium on religion. Two actors agreed that their relationship with their deities should be honoured as a personal journey. Most of the actors agreed that nudity did not stretch beyond honouring their beliefs, considering that they approached it from a perspective of dignity and integrity and that it did not border on pornography. See session three for a consensus between the actors regarding pornography in performance. One actor claimed that conflicted believers might not subject themselves to a performance containing high levels of nudity and sex, rendering their opinion non-existent or not relevant. This shift in his mental model was noticeable. When questioned what their deity would say regarding nudity on stage, the actors responded with the following statements:

- *God created Adam and Eve fully in the nude, why is it frowned upon now?*
- *That is how I made you, you clothed yourself.*
- *If it is done with purpose and in a controlled and safe environment, this is okay.*
- *Just don't be a whore about it. Do it for the right reasons.*
- *If you choose love and freedom toward yourself, then you choose love toward God.*

One actor insisted that his household and church denomination's conservative view on religion did not allow a deviation from their perspective. Reprimanding those who questioned their dogma through religious disciplinary action and judgement, elicited fear in the actor. This was based on how he had seen the church treat members of the congregation in the past. He felt that religious disciplinary action should not be permitted in his personal life and that, regardless of good intentions, this process undermined his personal journey with his deity. Moreover, the disciplinary action was often devoid of empathy and understanding for his subjective context and personally unique, lived experiences.

6.2.2.3.5. Negative influences on the audience

Two actors expressed concern regarding shocking the audience, even if they consented to watching a performance containing nudity. When questioned how shocking the audience

would impact the actor personally, they struggled to give a congruent answer. After some deliberation, we concluded that shocking an audience is non-problematic when it is justified within the storyline and genre. The actor could not take responsibility for each audience member's response to an action within the boundaries of theatre. These boundaries are discussed in session three (section 6.2.3).

An actor claimed that audience member ignorance caused discomfort, as opposed to an audience who comprehended the purposes and value thereof within the performing arts. He noted that ignorance and a lack of familiarity might decrease comprehension when nudity on stage is not gratuitous, but in service of a deeper meaning. He anticipated that laughter and gossiping amongst the uninformed might be detrimental but admitted that the ratio of people placing themselves in a position to watch a production that contained nudity and who would laugh at the severity of the action on stage, was minimal. After placing the emphasis on the positive elements the audience might take from nudity in performance, he became inspired. This negotiation made him question the validity of this consequence and instigated feelings of freedom, bravery and some alleviation of anxiety.

6.2.2.3.6. Parental influence

For some actors, the influence of their parents was a major obstacle. One actor noted that his yearning for success was fuelled by his parents' disregard for his career choices and lack of support during previous productions. Their conservative moral coding would not sanction nudity in performance and they would label this act as one of desperation, rather than of art. Similarly, another actor noted that rejection from his parents was a debilitating fear which stifled his engagement with a variety of factors that he would have personally liked to engage with. After unpacking the term 'rejection', he indicated that he associated the term rejection with the withdrawal of their support and interest, rather than of dismissing him as their son. This, he claimed would result in both internal and external conflict. He mentioned that he always took their possible reactions into account when making decisions. After questioning whether he had had a conversation with his parents regarding nudity in performance, the actor indicated that he had not, but that he was very attentive to how his parents reacted in

a variety of other circumstances. The actor noted that his father had, in the past, been aggressively vocal about his discomfort with nudity as a storytelling mechanism, struggling to separate the art from pornography. When questioned whether this consequence would keep him from engaging in this specific workshop, the actor claimed that it would not. He acknowledged that it was important for both his father and himself to realise that their opinions are allowed to differ, and that each opinion is valid within their subjective lived experiences. Moreover, these opinions should not infringe on either person's living to their full potential.

6.2.2.3.7. The abuse of power

An actor explained that he feared a scenario in which he would consent to a level of nudity and during the rehearsal process, the director would change his mind and elevate its emphasis. He clarified that there was a difference between spreading sensation through nudity and claiming ownership of a piece of art. He stated that he would rather avoid nudity, than place himself in a position where he would be contractually obligated to comply with the director or producer's wishes. It was emphasised that this should not be legally feasible. However, in an industry where the abuse of power has been proved to force actors into submission, this fear is legitimate. Through the rise of intimacy protocols, as well as intimacy directing and coordination, the hope is that this fear would vanish.

6.2.2.3.8. Self-awareness

Self-awareness stemmed from three concerns: Not being aesthetically pleasing; not being groomed or manscaped; and developing an unplanned erection during an intimate or nude scene. Some actors perceived that they did not fit into the societal image of physical perfection. One actor noted that the social media portrayed the perfect male as athletic and muscular. In terms of manscaping, we clarified that grooming was an easy fix. It was indicated that an unplanned erection during an intimate scene did not necessarily diminish an actor's maturity, nor equate to the sexualising of a scene partner, but that a variety of factors could

be in play, such as the ANS responding to stress or a perceived threat. After some negotiation, this notion was acknowledged.

6.2.2.4. *End frame*

The session concluded with reiterating the actors' long- and short-term goals, as communicated in session one. The actors were invited to revisit the remaining consequences and limiting beliefs after the meta-model process listed in their respective sessions. These were measured against the actors' subjective goals and it was emphasised that these factors might impede the achievement of the predefined goals. This was to solidify the NLP towards strategy. NLP presupposition number eight was emphasised: *People have all the resources they need to learn and adapt*. This presupposition was described in section 5.5.2. The actors concurred that resources are often deemed dormant through perceived consequences and subjective limiting beliefs. The acknowledgement, specificity and meta-model discourse opened doors toward empowering themselves to safely bridge actor-character dissonance.

6.2.3. Session three

In addition to sustaining the concept of rapport building and state anchoring, session two had the following session outcomes: (1) Establishing the actors' lived experiences regarding nudity. Refer to section 3.2. for a definition of lived experiences. (2) Establishing that behavioural relevance is context dependent. (3) Transitioning from phase one (one-on-one sessions) to phase two (workshop phase).

6.2.3.1. *Lived experience, behavioural relevance and context dependency*

This subsection revolved around NLP presupposition 3: *Every behaviour has utility and usefulness, in some context*, as is described in section 5.5.2. As a general consensus, the actors agreed that in principle, nudity in itself is not wrong or harmful. The actors agreed that societal norms and forms of moral coding dictated the stereotypical aversion to displays of nudity. The actors also agreed that the meaning of nudity is diverse amongst different socio-

cultural paradigms. Refer to sections 3.4. and 4.5. for a detailing of interpersonal relationships and socialisation, as well as public accountability. According to the actors, nudity would customarily be allowed under the following circumstances:

- In private;
- Getting dressed;
- At birth;
- For those who are incapacitated and in hospital;
- When cleansing (shower or bath);
- During sex or intimacy;
- In front of sexual partners;
- When nudity is in a controlled space or complies with a general consensus (dressing rooms, gym showers, nude clubs, hothouses);
- When sleeping;
- When alone at home; and
- Amongst friends.

As a summary, the actors stated that the difference between when nudity is acceptable and when it is not, boiled down to consent, the setting, motivation, intent, information and community standard. Acceptability is thus indicated by the personal boundaries of the actor, measured against the purpose of the nudity. Consensus was reached that nudity can easily be abused. The actors compiled the following general list through their collective perspective, defining when nudity would be against their personal and perceived community guidelines¹⁶⁴:

- a. When nudity is against the law;
- b. When nudity has negative or traumatic effects on another person;
- c. When nudity is non-consensual;
- d. When nudity is disrespectful toward children;

¹⁶⁴ Note that this alphabetical list is not a hierarchical list. A subsequent discussion will directly connect to these alphabetical indicators.

- e. When nudity is harassment;
- f. When nudity is inappropriate; and
- g. When you threaten people or make them uncomfortable with nudity.

In addition to the previous list, the following were outliers from the general list:

- h. When nudity is used for the wrong reasons;
- i. When nudity turns something beautiful into something tainted;
- j. When nudity is provocative and sexually alluring;
- k. When nudity is excessive, outside of monogamy;
- l. When nudity is pornographic; and
- m. When nudity is prostitution.

It was emphasised that theatre and performance are fictitious and that the actions on stage occur in the 'as if' realm of performance. The story that is being told is a simulation of an event or emotion and the actions on the performance platform are an extra daily activity. It is assumed that the audience comprehends and subscribes to the notion that there is a distinguishable difference between a performance on film or in the theatre and real life. The following metaphor was communicated to the actors. Theatre can be seen as a playground and each playground has a set of rules. The audience is invited into the actors' safe space or *temenos*. Refer to section 5.6.4. for the definition of the *temenos* and purposeful play. The audience makes a conscious decision to step into the playground; it is assumed that the playground has not been thrust on the audience members. These rules are communicated by the disclaimers and age restrictions prior to the performance and through the conventions that are set up in the first ten minutes of the performance. Once a rule is broken and the performance ventures outside of the convention boundaries, an audience is shocked and becomes anxious. If the performance sustains the conventions, genre and boundaries that were set up, any action is acceptable. This is true, unless shocking the audience is the mandate. The actors' definitions of nudity that go against their personal and perceived community guidelines were then played out against this description and context of performance. All four the actors indicated that nudity in theatre did not fall within the

framework created for the wrongful use of nudity. Owing to the notion that theatre is a controlled space, it is consensual and a playground where rules are established and communicated. Note that the subsequent statements are not all encompassing or universal, but were relevant to the specific sessions.

(a)¹⁶⁵ Nudity in performance is not a criminal offence in South Africa, unless it does not adhere to child pornography and harassment laws. (b) In performance, the actor often pre-assumes that the audience might find the action on the stage awkward and/or traumatising. These perceptions cannot be proved, unless an actor knows each audience member personally. (c) In the context of the 'as if' world of the theatre and film, where appropriate nudity and sex disclaimers have been indicated, it can be assumed that the audience has consented to the actions presented during the performance. The conscious choice the audience made to acquire a ticket, travel to the theatre and attend the performance, provides proof of premeditated consent. Nudity in performance can be non-consensual from the performer's perspective, if they were forced to comply contractually or through the perceived power systems adhered to by the production or creative team.

(d) Disrespect for children exists when the production does not comply with the necessary age restrictions, and forces nudity upon underaged audience members. (e) Nudity in theatre is not harassment, unless it infringes on the personal boundaries of the audience, outside of the defined and communicated contextual community guidelines of intimacy and participation. An example might include ambush theatre. (f) As long as the nudity is appropriate for the production, an audience member has the right to decide whether or not they want to entertain the action in proportion to their subjective perception of inappropriateness. (g) Nudity on stage might make audience members uncomfortable and affect their subjective sense of truth; yet, it was acknowledged that if someone's truth is susceptible to change, any number of things could trigger such an alteration. According to the Christian religion, some actors avoided placing a stumbling block in the way of those around them. It was emphasised that performance has the ability to widen the perspectives of the

¹⁶⁵ The subsequent alphabetical list directly connects to, corresponds with and refers back to the preceding alphabetical list.

audience, but that the purpose thereof is not necessarily to negatively manipulate the audience. Controversy and discomfort do not necessarily negate to obstruction.

(j) Nudity in the theatre can be provocative, depending on the nature of the production. (k) Nudity in the theatre is not necessarily excessive and outside of the bounds of monogamy, but this is dependent on the vision of the director. This is especially true when a director overemphasises nudity, when a text does not call for it. (l) We collectively and loosely defined pornography as nudity or a sex-act with the purpose of sexually stimulating the audience. Nudity in performance can venture toward eroticism, with the product depending on the side the creative team chooses to emphasise. In a production where the sole purpose is not to stimulate the audience sexually, but to further the storyline or emotion, nudity is not pornographic. (m) Nudity does not equate to prostitution, due to the notion that nudity on the stage is not a physical sex act with the audience.

6.2.3.2. *Reversal Questions*

With a certain focus on the NLP toward strategy, the NLP reversal questions model was employed to assess each actor's acknowledgement and understanding of their mental models, after pertinent shifts had occurred. It was clear that some actors found enjoyment in this process, dismissing their own previous mental models. Reversal questions include the following pattern (Freeth, 2017: 127; Vaknin, 2010: 457):

- a. Stating an action one edges away from;
- b. Stating what one would achieve by refraining from the action and stating measures that would prevent one from engaging in the action;
- c. Stating goals toward the achievement of the action and conditions that would allow engagement;
- d. Giving value to each preventative measure, goal and enabling condition;
- e. Measuring (b) and (c) against each other; and
- f. Engaging with conditions that would reverse one's stance.

This pattern was repeated throughout the one-on-one sessions within a variety of contexts and through utilising context specific questions. Refer to addendum appendix E for examples. Through this process a continuum of criteria were developed, measured and disproved. Furthermore, knowing how to make a problem worse often clarifies how one can solve the problem. When asked to explain what they needed to keep on doing in order to maintain avoiding nudity in performance, the actors indicated the following:

- Sustain one's thinking about discomforts: nudity had a certain set of consequences and that the perceived limiting beliefs overpowered the need for action;
- Maintain the mental model that one part of his body should be hidden and only given to certain people, as enforced through the mainstream socio-cultural prescription;
- Nurture the belief that one should not deviate from socio-cultural paradigm rules and the sediments formed through the interpretation of one's mainstream belief system;
- Close oneself off from the world;
- Pretend that every vulnerability is a secret and not let go;
- Not allow oneself to follow one's liberal inclination;
- Persist in comparing oneself to others;
- Entertain the thought that nudity is wrong in itself;
- Cling to the notion that it is against religion to expose oneself;
- Be extremely fastidious regarding the scripts that one chose to engage with;
- Being overly mindful of the intentions and possible perversions of the artists and creatives one chose to work with;
- Conserve a steadfastness regarding one's personal and subjective boundaries;
- Cling to the need to control and to overthink;
- Suppress personal growth;
- Find safety in stagnation;
- Believe every negative and oppressive thing that people have spoken about you; and
- Place prominence on what one assumes other people are thinking about you, especially in an exaggerated and negative sense.

Actor C maintained a conservative view regarding nudity and sexuality. He emphasised the perspective that intimacy should be honoured between two individuals within a monogamous relationship. The actor agreed that nudity in itself is not wrong, but that humanity made it into an overly sexualised element. He proposed that it is wrong when the beauty of nudity is turned into something tainted. He strongly disapproved of over-sexualising oneself and compared it to prostitution, as well as the semi-public display of nudity for pornographic reasons and during public gatherings, such as bars, clubs, strip clubs and bath houses. He supported public displays of nudity, if the socio-political environment allowed it and if it was for a good cause, such as nude protests against the use of fur. In opposition to this, if a person's intention to participate in such protests were to sexualise the members of the protest, this would be wrong from his perspective.

Throughout the process the actor was prone to drift away from the topic and engage in intellectual discussions regarding topics that stemmed from the sessions. This seemed to be a way of avoiding a deeper emotional connection with the work and diverting serious probing into surface layer, yet well designed, conversations around the probed topic. It was humorous for both myself and Actor C when the actor repeatedly called me a snake, when I unexpectedly, yet subtly, utilised his intellectual drifting to revert into work-related statements and questions.

6.2.3.3. *Advantage versus disadvantages*

This subsection revolved around NLP presupposition 9: *People always make the best choice available to them at the time*, as is described in section 5.5.2. This presupposition amounts to the notion that every decision individuals make is based upon what they imagine at any particular moment will provide them with the greatest advantages over disadvantages and the greatest reward over risks. Refer to section 4.5. for a discussion on public accountability. The actors were asked to list their perceived advantages and disadvantages of nudity in performance, according to their current mental models in the process. The majority of the actors argued that the advantages greatly outweighed the disadvantages and emphasised that the latter were minimal, provided there was adherence to the rules within the 'as if'

playground and structures of consent. These were observable shifts in the actors' mental models, as established in the first session. Actor advantages included:

- Freedom within the self;
- Freedom within storytelling and expression;
- Truthfulness in the art;
- Maximisation of the audience's experience;
- Breaking down walls and an enabling of the self to cope with similar future scenarios;
and
- Asserting control through versatility during performance.

It was clear that Actor C could not clearly define the advantages or disadvantages of the process, and struggled to play the one against the other. It became clear that the actor became increasingly interested and excited about the methodology and pedagogy that would be used during the following phase. When confronted with the idea of engaging with nudity, the actor showed clear signs of SNS activation. It became clear that the actor was more interested in the work from an intellectual and cognitive perspective, than from an embodied actor's perspective.

6.2.3.4. End frame

The end frame of these sessions was compiled by the statements found in the layout of session three. These statements were used as methods to inspire the actors and lead them toward aiming for actions that inspire, rather than deplete and to focus on the toward strategy. The toward strategy was explained through the metaphor of running from a wolf versus running toward one's goals. In the case of the focus being on the discomfort (wolf), rather than the goal, one might become tired, stressed and debilitated by anxiety, rather than motivated and inspired. Actor B stated that through the sessions, he learnt how much he had been limiting himself and how many thoughts he accepted as true, but were in actual fact subjective limiting beliefs. Actor C stated that through the sessions, he became aware that self-induced paranoia might have been his biggest obstacle.

Each actor was asked to summarise what they had learnt through phase one and how it would enable them to approach nudity in performance. All the actors emphasised that they had learnt to what extent they self-judged and projected their personal fears on others. Actor A stated that through the sessions, he learnt that he was much more self-aware and shy than previously anticipated. The process posed more benefits than he expected, including the influence on his long-term goals. He acknowledged his personal judgements, prejudgement and the projection thereof. He verbalised that his faith in the workshop had been deepened, finding definite rapport and trust with me as facilitator. Actor D stated that he learnt that he should not be so hard on himself and think that he did not deserve to stand out and prosper. He learnt the term 'limiting beliefs' and the impact it had on his life. He noted that he should stop dumbing down himself and selling himself short for others' sake. In addition, he learnt a lot about control, and that control is about having options and the freedom to implement those choices. In the context of his personal vision to choose love, he claimed that the opposite of love is fear and resultantly, he chose to focus on love toward himself and others, thus working against the notion of fear. These were major cognitive shifts, and he was excited to embody these shifts in phase two of the process.

I reiterated the notion of a limiting belief, utilising the metaphor of a constricting box. The walls of the box are built by a person's recurring limiting beliefs, keeping them from living in the fullness of their potential. When an actor lives within the constraints of their limiting beliefs, the audience is deprived of the actor's full potential, vibrancy and richness of their experience; one cannot change what one cannot acknowledge. The only way to start breaking down these walls, are through acknowledging them. Each time a limiting belief is acknowledged, a brick is removed, slowly allowing the person to approach their full potential. The actors claimed that this resonated with their respective mental models, such as the need for control, procrastinating on decision making and the habit of overthinking. This slow but deliberate breaking down of limiting beliefs granted them a valid strategy for approaching living to their full potential and choosing kindness toward themselves and others. The reiteration of the toward strategy, clarification of behavioural relevance and context dependence, as well as revisiting the motivational and mobilising power of acknowledging limiting beliefs, placed the actors in a space of action readiness and excitement for phase two.

The median positioning on the SUDS scale for approaching phase two was an eight. The session was concluded with NLP presupposition 5: *There is no failure, only feedback*, as is described in section 5.5.2. This eased their anxiety regarding phase two and accorded the actors the freedom to engage, at their own pace, in a space devoid of judgement or failure and filled with kindness, generosity and childlike curiosity.

6.3. PHASE TWO: WORKSHOP

The purpose of phase two was to introduce the actors to the concept of discomfort and tension; equip them with practical strategies to alleviate the tension; introduce nudity through exposure explorations in the semi-public sphere, and initiate nudity during characterisation. Refer to section 5.3.1.2. for a discussion on exposure strategies. Phase two consisted of a three-day, five-session, workshop phase. This phase was conducted over one weekend, in a rehearsal space at the University of Pretoria. The following sub-sections discuss my personal observations and opinions made during session two, in combination with an analysis of the actors' verbal communication during feedback sessions and the information gathered from their journals. Refer to section 1.5.4.2. for the methodology regarding journaling. The session outlines, outcomes, exploration definitions and trajectory are available in appendix F: Workshop facilitator's instruction manual.

6.3.1. Session one

The specific outcome for session one aimed at the actors understanding the introductory concepts of discomfort and comprehending basic tension alleviation strategies. Refer to section 4.2.2.3. for a definition of tension and stress. Excitement to engage in the workshop phase was tangible and prescribed, as a result of the magnetism of the toward strategy, as solidified in phase one. The majority of session one was theoretical in nature, introducing the actors to some of the fundamental concepts solidified in the study. Utilising embodied practices throughout the series of definitions, concepts and strategies, was helpful in sustaining attention. Some audible revelations during this section validated the importance and relevance thereof. Utilising this strategy to bridge the one-on-one sessions with the practical embodiment of these concepts, proved useful. The actors stated that the theory did

not hinder them; rather, it made them feel at ease, and elicited confidence and excitement in knowing that they were engaging in a workshop built on a solid foundation. It was indicated that the environment felt safe, comfortable and supportive. One actor stated that he struggled not to overthink and get out of his head. Overthinking seemed to be a theme amongst the actors. The theoretical nature of the first half of the session enabled them to linger in this mode of behaviour.

The second section of the session offered a dual purpose: introducing tension alleviation strategies, and utilising purposeful play to build group dynamics, trust and rapport, which proved to be successful. The natural awkwardness of a new group offered a suitable backdrop for the exploration of tension and breath during the intimate body work exploration: sensing the breath. The tension alleviation strategies were conducted in a mode of purposeful play, joining energies and alleviating the group awkwardness through silliness and radiant energy. Refer to section 5.6.4. for a conversation regarding purposeful play. During the simulating tension through breath exploration, the actors were able to identify and acknowledge the feelings and discomfort associated with tension in the breath. This also served as an opportunity for me to observe how the actors habitually embodied tension. This knowledge was pertinent for observations during future explorations.

An actor noted that he found himself convincing himself and pretending that he was a hundred percent confident in a task that contained discomforts or uncharted territories. The early acknowledgement thereof was a step in the right direction, allowing him to shift this perspective in future explorations. Another actor noted that even though he drifted in and out of consciousness, struggling to establish a form of mindfulness, he was very aware of the activation and relaxation of his muscles on cue. Yet, another actor noted that revisiting bodyminded explorations and checking in with the bodymind for the first time in a while, made him experience his discomforts to a greater extent. This awareness was celebrated in the safe workshop space. One actor indicated that the introductory MLNP processing completely subsided the pain in his body. These observations and introductory explorations were important precursors for the level of awareness that was to be explored in session two.

6.3.2. Session two

The purpose of session two was for the actors to comprehend the utilisation of mindfulness as a discomfort alleviation exploration, as well as the importance of bodymind awareness and perusing the self as the foundation of embodied shifting. Refer to section 5.2. for a discussion on embodiment and body-wisdom through bodyminded awareness, discourse and tuning. A focus on the body proved uncomplicated for those actors who were inclined toward movement and the body, as a source of information. It was harder for those who did not instinctively and predominantly draw from the body in movement. The use of the play exploration drumming ritual, served a multitude of purposes: the awakening of the bodymind; the calming of the SNS, and the building of group camaraderie through the sharing of energy and a collective reach toward uninhibited movement. The connected emotional and bodyminded states offered a baseline for the bodyminded awareness exploration that followed. An actor offered a summary:

At first, having started with the drumming section, I was pleased by my body's reaction to the drum itself. Waves of energy streamed from the drum through the air and floor into my body as my body tingled. This made me want to explore that energy and release it more and more. As we started moving and dancing around the room I wanted to go more and more. It was as if there was a constant struggle, or rather push-and-pull, between the reality of being aware of what and who is around you to avoid injury, and wanting to give over to the imagination and believe that you are alone and there are no physical restrictions in the environment. I also found that whenever I connected or encountered someone else, I wanted to start sharing with them, dance with them, intertwine with them. But in the same instance, I'd get concerned about if I hurt them or not. After the movement I found that I wasn't very out of breath and couldn't help but acknowledge and realise that I was quite calm though. This made me feel good.

Blindfolding the actors assisted in granting them the freedom to participate, or not, without perceived group judgement. One actor proposed that the blindfold assisted him to be aware

of his inner space and thus his own bravery. Refer to the introduction of appendix F for a description of the use of blindfolds. This level of awareness was foreign to some of the actors, and sustaining calmness of mind, awareness and a focus on the present, proved difficult for some. One actor noted that he felt as if his atoms were bouncing and fighting against one another in his stomach. This, in combination with trying to cognitively find method and reason behind certain facilitation indications, created conflict between his habitual patterns and the establishment of bodyminded awareness. This habitual patterning was founded on lived experiences where mindfulness explorations were not conducted in a kind, safe and judgement-free environment. Even though some actors found wandering in the wilderness¹⁶⁶ scary and novel, they engaged and collectively reached sustainable levels of bodyminded awareness to engage in the first exposure exploration. An actor noted that he finally obtained a level of homeostasis and experienced, recognised, felt and understood his bodymind in its fullness.

Approaching the exposure exploration, some actors experienced a sense of anticipation. One actor noted that he experienced the exposure as a natural extension of bodymind awareness, due to the continuation of the experience and seamless facilitation. Another actor stated that he did not anticipate reacting hesitantly to removing his shirt. He had been on stage bare-chested numerous times and had previously engaged in nude photography and found his hesitance surprising. He observed embodied awareness and, as he described it, literal discourse in his bodymind. The self presented information he had never listened to previously. He journaled that he could write books about the amount of information that erupted in his bodymind. The actor alleviated tension through the strategies presented in session one, and safely continued with shedding layers of clothing.

Actor C engaged in the exposure exploration up to the removal of his underwear. It was clear that an internal debate arose and that the anticipation of this exploration, initiated during the drumming ritual as manifested in his bodyminded inhibition during this exploration. This once again proved the prominence of a focus on bodyminded awareness. Through engagement with the internal environment, his discomfort with this level of nudity became apparent. This

¹⁶⁶ See section 5.2.1. for a definition of the Lessac term, 'wandering in the wilderness'.

was communicated prior to his one-on-one sessions through diversions and surface layer explanations. In a context that was not safe and supportive, and in an environment where he might have been recklessly thrown into the proverbial deep end, the actor might have forced himself to comply and consequently experience trauma. Through this process, the actor noted that he did not experience trauma, but rather a nudge toward introspection. This was a step in the right direction toward actor safety and consent.

At this stage, Actor C decided not to engage in any further exposure explorations. He did choose to complete the phase and all other explorations, and was given the option to view the exposure explorations, if no other participant objected. He proved to be a valuable third party, as would be discussed in the following sessions. It was interesting to observe the manifestation of the loop between the activation of the self-preservation strategies through approaching situation and risk, and response modulation through motor intentionality. Refer to section 5.7. for a visual representation of this inhibiting loop. This loop could have been broken only through consciously engaging will and choice, as founded in the setting of long- and short-term goals in phase one. It was clear that Actor C did not have sufficient short-term goals to engage in exposure and nudity through the magnification of the NLP toward strategy. He indicated his feeling regarding this event: *“I am the shaman on the hill. I observe. I am experiencing – what, I don’t know, but I’m experiencing something”*. It is thus clear that the actor did achieve his personal short-term goals, albeit not directed toward embodiment: an intelligent curiosity and methodological application of the work as lecturer, finding nuggets of advice to use in a teaching milieu. Refer to section 6.2.1.2.3. for a discussion on Actor C’s short-term goals. I do believe that with more time, and with revisiting one-on-one sessions, the actor would be able to overcome his discomforts, yet within the context of this workshop, he could not.

All the other actors indicated that they felt an unavoidable feeling of freedom, liberation, comfort, achievement, empowerment and confidence during the exposure exploration. An actor stated: *“We have become so okay with not being okay with yourself; I felt freedom from that while being naked”*. The actor who refused to remove his shirt in previous productions journaled: *“The less clothes I had on, the more freedom I felt. Less tension in the body. None*

when nude (I felt like dancing to be honest).” Refer to section 6.2.1.3.4. for a description of his mental models regarding nudity in performance in phase one, session one. This was a major achievement for both actors. All the actors felt a sense of discomfort and sensitivity to the perceived comfort getting dressed offered. It was as if a habitual pattern that they had learnt to accept as the norm, did not necessarily immediately resonate with their newly found habituation and freedom. Refer to section 5.3.1.2. for a definition of habituation. An actor mentioned that through getting dressed, the feeling of embodiment slowly vanished and he became aware of himself amidst the presence of others, reverting back to his habitual pattern: mindreading through their assumed perspective. Refer to section 6.2.2.2. for a definition of mindreading. The perceived consequences were revisited. Refer to section 6.2.2.3. for a layout of the actors’ perceived consequences in phase one, as well as section 5.6.5. for the concept of consequence in performance. The actors concluded that no negative consequences emerged from the exposure exploration. They noticed definite mental model and embodied shifts. With the advent of post-exposure exploration, the actors felt excited and confident about continuing toward their respective goals.

6.3.3. Session three

The specific outcome for session three was for the actor to comprehend the concept of motor intentionality and to understand the fundamentals of impulse modification. Refer to section 5.3.2. for a discussion on motor intentionality. Session three shifted the focus from the awareness of tension to the management of tension, during exposure. I do think this specific session needed some expansion; nevertheless, the content of the session was important and weighted. The actors countered this argument and emphasised the interesting content. An actor noted that he became aware of the extent to which he had been avoiding impulse, tension and pain. He found applicable function in asserting choices though childlike curiosity, and the pain alleviating capability of bodyminded recognition and processing strategies.

Approaching the second exposure exploration, an actor stated that he had to consciously calm the bodymind, but that the tension alleviation strategies assisted him in approaching the exploration in a calm, gentle and controlled manner. He claimed that the idea of having to

turn around and expose himself to the other participants induced more anxiety than the actual nudity itself. He indicated that he had reached a noticeable comfort level and habituation toward the nudity. This was a big step from session two, in which he dealt with internal conflict when merely removing his shirt. It is important to note that a simple movement, such as walking or turning, became elevated during nudity, outside of an actor's habitual patterning. An actor noted that these actions feel comfortable in the shower, yet he experienced a hyperawareness in the semi-public space. It is thus imperative to introduce these actions through a process of exposure and habituation to avoid flooding the bodymind.

All the actors journaled that the moment they turned around, they experienced a sense of release and support. They collectively noticed an environment filled with trust, respect, understanding, empathy, community, fellowship and support. This contributed to their feeling of liberation and empowerment. Furthermore, they noticed the process of habituation during exposure taking action and re-interpreting their embodied mental models and lived experiences. An actor noted that surrendering his need for control was liberating and that his 'negative spaces' (pain, tension, stress) were at an absolute minimum during his engagement with nudity. He noticed a lot of sweat gathering and stated: "*It's almost as if my body was worried, but my bodymind knew it was okay in the situation*". Thus, the process of habituation was evident, with the actors concluding that no negative consequences surfaced from the exposure exploration. Positive consequences included changes in perspective, the gaining of control, freedom and empowerment.

A breakthrough in the research occurred during the testing of the MLNP processing and brainspotting state anchoring strategies through pre-defined choreography in the active interpersonal space. These choreographic elements were small and general enough that an audience would not have been able to see them, but were defined enough for the actors to understand the communication occurring among them. During the exposure exploration, the effect of this experiment clearly manifested through the actors' bodymind. As an observer and facilitator, the rising of tension was apparent, and through the interpersonal usage of the pre-defined gestural routines, I could observe how the actors not only became aware of one another's tension, but successfully alleviated the tension through processing. The actors

concluded that interpersonal pendulation between the positive and negative spaces in the bodymind, caused the negative tension to subside considerably. Actor C, a third party at this stage, journaled his internal struggle with the concept of sexualisation and objectification in real time. He simultaneously proved the validity of the interpersonal self-processing strategy:

I can feel the energy of my fellow actors as they approach their undressing. I am 'nervous' on their behalf. It feels as if I am not allowed to look, but I'm going to have to look if I engage in the performance. I have to tell myself that I am not sexualising them; my gaze is not sexual or arousing – my gaze is 'neutral' – indifferent gaze – like a biologist or scientist observing nature or looking at something under a microscope. The actors are serene. I have to remind myself that I am not intruding on them. I feel like a doctor treating a patient with indifference (not cold) to their nudity. The tension in the room feels to gradually drop.

It is clear that the actors, participating or not, could identify and feel the alleviation of tension and the gaining of support and community, through negotiating and functioning in the *temenos*. Refer to section 5.6.4. for the definition of the *temenos*. This active engagement in the wellbeing of the other actors through empathetic choreographed processing, provided a safety net, elevating the feeling of safety, support and community granted the actors subjective permission to proceed with the exploration with a kindness toward the self and the others. A smile was used as a choreographic indicator for the actors to direct their focus on a positive body part or sensation within the MLNP processing. The actors collectively emphasised that receiving a smile did not only serve as a choreographic processing element, but made them smile in return, instilling and solidifying the feeling of active engagement and empathy. I did not anticipate these emotional safety elements to be prominent during the exploration, but rather anticipated a clinical process toward the alleviation of tension and discomfort. This provided proof that the strategy might work as a feasible process to alleviate tension and solidify positive state anchors, while simultaneously building group rapport and trust, by the actors themselves, in mid-performance. This might be elevated through carefully constructing the choreographic elements to boost interpersonal rapport and positive reinforcement. This notion requires further investigation.

6.3.4. Session four

Session four aimed at edging the actors toward moving into the interpersonal space and finding comfort in non-static exposure through imaginary play. Refer to section 5.6.2. for a discussion on embodied imagination as a transmission device. The introduction of movement elements through partner stick work, body part dancing and moulding, resonated well with the group. The actors emphasised that exploring movement and the bodyminded connection felt familiar and efficient. Through the ritualistic symbolism of putting on the masks, the actors shifted from anxious excitement to a focused readiness. The masks seemed to provide a sufficient amount of disembodiment for the actors to confidently step into the imaginary world. One actor found it fascinating that the external space transformed in his imagination as he entered a trance-like state, even though immersing himself in the imaginary world took a while. Another actor struggled with the content used in the imaginary world. He had an aversion to woods, the dark, heights and being alone; all imagery used in the fantasy realm. He noted that he found comfort in balancing his dual awareness, realising that he was not alone in real life. As a collective, the actors noted that they became lost in the imaginary world and the characters created through the facilitation process, after some subjective and internal negotiations. One actor indicated that when the exposure occurred within the imaginary realm, he was inspired, wanting to take his clothing off – he did not experience any fear or discomfort, as previously noted. This was a major shift. One actor noted:

When we turned around to join each other, it was an immediate connection, understanding, and a sense of working towards the same goal. I felt as if we were more than princes; no matter where we are, we can keep everyone safe. Once we establish our connection, we are invincible. Being naked together was more empowering than making us vulnerable. Being naked together and moving together made us liquid-strong (how does one destroy water?). Exploring naked together made us feel strong, connected in vulnerability, exposure, liberation and strength. It made us one. One body, one mind, one continuous motion, one connection, one force to reckon with, one.

The other actors validated this experience in their personal journals. One actor concurred:

With clothes off, I did not stress as much. I trusted the others and trust is the highest form of human motivation. Moving with the others was cool and comforting, but I was also ready to mould further than hands. I could go on for much longer and properly mould (I think). I did not sweat as much as yesterday. My body was less freaked out, maybe because it was comfortable moving. Once again, I felt empowered to take my clothes off, but moving made it even more empowering. Yay! I did it!

In agreement with the actors, I observed a moment of magic. The camaraderie and support within the fantasy world was tangible. The actors moved as one being, moulding and sculpting through stick and body-part-to-body-part connection, without hesitation. The movement escalated organically and the shifts were noticeable. I purposefully did not prompt the actors to move into full body moulding. Even though the actors would have complied, I felt in the moment, that this step would be safely achievable in a repetition of this exploration. Actor C perceived the action and made the following journal entry:

It was a holy moment. My jaw dropped the entire time. The performers were beings from a completely different reality. Everything happened incredibly organically. They were together in a way I struggle to find words for; surely, that was how things were at the creation of this world.

The ritualistic nature of reversing the storyline in the imaginary world and donning the masks, gave the actors an opportunity to de-role and re-establish themselves in reality. One actor journaled that it felt as if the character achieved a level of comfort, rather than him personally. This statement was acknowledged, yet the actor was comforted and praised for the fact that one can never be disembodied, regardless of one's perception in any given moment. Refer to chapter two for a discussion on embodiment. This instilled a sense of personal achievement in the actor. An achievement, habituation and excitement shared by his fellow actors, showed that they were ready to move into the private performance space.

6.3.5. Session five

The purpose of session five was for the actors to move toward managing discomfort in text and the sustaining of character, while conducting mid-performance tension alleviation and processing. The biggest test for this strategy, at this stage of the workshop, was to test whether the process enabled the actors to sustain characterisation, comprehend direction, and function within the sweet-spot of their acting technique while being naked on stage. The actors handled this surprisingly well. Owing to the intense experiences in session four, I decided not to include the tension alleviation through touch explorations, but rather to spend more time on recapping the workshop and building toward nudity in performance. The actors agreed that it felt natural, within the trajectory of the workshop, to move toward performance. A crucial choice was to start the performances with a comic scene, to break the ice and evoke a sense of playfulness in the room, thus eliminating the stigma that nudity is necessarily connected to heavily dramatic roles and storylines. The actors claimed that it was a new experience to interact with another naked body in an intimate, but non-sexual manner. The actors also emphasised that comprehending the theory behind discomforts, tension and habitual patterning gave them new tools to insert those elements into the character's embodiment and habitual patterning. An actor claimed that he finally felt the sense of liberation that he had been chasing, and stated: *"By the time it came to getting ready and stripping down, I was so ready to just do it. Afterwards, I almost did not want to put my clothes back on."* The actor who struggled with performing bare-chested in the past, emphasised that his energy completely shifted toward the acting and characterisation, rather than the nudity. He emphasised how proud he was of himself for completing every step of the exposure explorations and feeling comfortable doing it. Actor C claimed that the actors' noticeable comfort with the nudity made him comfortable about engaging with them in performance.

It became increasingly clear that forcing an actor to comply with nudity in performance is extremely damaging and traumatic. If the actors had been expected to do the actions required in this session in session one, they would not have been able to sustain characterisation and nuance and their safety would have been compromised. The process the actors experienced

was thus extremely important and through testing phase two, proved successful within the parameters of this study.

6.4. PHASE THREE: CLOSED PERFORMANCE

Phase three consisted of a rehearsal process, conducted at the University of Pretoria, which resulted in two closed performances in front of an invited audience. The aim of this phase was to test the success of phase two in preparing the actors for real-life industry circumstances. The actors could volunteer for phase three, after the completion of phase two. All three the actors who participated in the exposure explorations volunteered to participate in phase three but unfortunately, one actor could not participate due to scheduling. Actor C volunteered to participate as an actor, provided that he did not have to appear naked in the production. This condition was accepted.

A South African playwright wrote a one-act play for the occasion, entitled *Love, and how*. The play contained actions that would challenge each actor within their subjective mental models and lived experience. Such actions included movement choreography while naked; facing away from the audience with an emphasis on the actor's naked buttocks, and touching the naked actors in a non-sexual manner. The nudity in the script was developed in such a way as to create a strong sense of empathy between the actors and the characters. Refer to section 5.6.3. for a discussion on the importance of empathy to assist in bridging discomforts. The rehearsal phase spanned two weeks and emulated an industry standard process. Times were negotiated according to actor availability. No nudity was performed during the rehearsal phase. Levels of comfort during nudity was discussed and negotiated with each action that was directed or choreographed. The actors coped well with the process and no apparent discomforts were communicated or observed.

Nudity was introduced for the first time during the dress rehearsal for the show. Prior to the rehearsal, the actors were facilitated through a number of explorations. These included tension release, bodyminded awareness, mindfulness, intimate body contact and exposure explorations as set up in phase two. The anticipation to run the show with full nudity was

palatable. It could be observed that this was the first time that they had run the show in this capacity, but this was attributed to the rehearsal process, rather than an inherent discomfort.

During the performances, the actors maintained an observable level of comfort. The actors did not lose character, falter under the pressure or resist the actions. One actor did state that he experienced a wave of tension and anxiety arise while waiting in the wings, mid-performance. He utilised the anchoring and tension alleviation strategies established in phase two and returned to the stage calm, collected and in a safe space. This occurrence was not apparent on stage, and his performance seemed uninhibited from the audience's perspective. This proves the importance of actors mastering grounding techniques, especially in an environment where time is of the essence, and the actor does not have anyone to immediately assist. After each performance, the audience was granted the opportunity to participate in a question and answer session with myself and the actors, regarding the process, the strategy and the performance. The questions that offered insight into the limitations of the study and future research, will be discussed in chapter seven.

6.4.1. Expert panel feedback

Amongst the closed audience, a selection of industry experts was asked to give feedback on their observations regarding actor comfort, character sustainment, and perceived bodyminded consent. The following scenario was painted for these industry professionals:

You had cast a specific selection of actors for a production and during the rehearsal period, it became clear that some of the actors were not comfortable performing the nudity that they initially verbally and contractually consented to. You hired me to facilitate alleviating discomforts and achieving bodyminded consent. Tonight you are witnessing your production, performed with full frontal nudity, in front of a live audience. Would you be satisfied with the result and the level of comfort, characterisation, acting and bodyminded consent achieved?

The majority of the panel concluded that the actors were wholeheartedly immersed in the process and came across as confident, invested and taking ownership, rather than nervous or uncomfortable during the portrayal of nudity and sexuality in performance. This, and the notion that the performers had experienced a rewarding process, was emphasised to the panel members by the actors' comments and responses during the post-performance question and answer session. One panel member stated that she did not feel anxious or experience discomfort on behalf of the actors on the stage, thus providing further evidence that the actor comfort levels were transferred to and informed the comfort experienced by the audience.

One panel member experienced a "refreshing sense of freedom and honesty" with how the actors represented and embodied the nude character moments. This panel member emphasised that the movement and choreography were perceived and executed with a sense of beauty and power, allowing a heightened level of honesty, appreciation and meaning of the entire moving body within the performance space. Another panel member noted that as an audience member, she appreciated the vulnerability of the actors and characters and felt privileged to witness all the impulses and reactions of the naked body within the performance context. This, she claims, created an aesthetic beauty that went beyond the physique of the naked body that reflected underlying, and usually hidden, dimensions of the characters. Another panel member concurred and praised the fact that the nudity did not feel forced or gratuitous, but motivated and embedded in the storyline. This sense of effortless viewing by the audience was a direct result of the actors' comfort and engagement in the storytelling, rather than a focus on their potential personal discomforts.

One panel member noticed a slight moment of discomfort when one character was expected to touch himself during a masturbation scene. The panel member claimed that it seemed as if the hands and fingers were slightly cautious and lost some of the intention and intensity of the action during this vulnerable moment. This actor expressed that he had to utilise tension alleviation and anchoring strategies to sustain the truthfulness of his performance. However, this panel member noted, moments later, when the character was sexually embracing a wooden cello, that the comfort and intentions were restored. This proved the prominence of

mid-performance processing strategies. Another panel member noticed that there should be a distinction drawn between the discomfort of the character and that of the actor, and that it would be easy to distort the line between the two as a first time audience member. I do commend the actor for utilising the theory behind tension, SNS activation and habitual patterning to create a multidimensional character.

Another panel member noticed slight moments between speaking turns where the actors mentally dropped out of character and were making sub-conscious decisions regarding how to cope with the performance. The panel member claimed that this would only be obvious to the critical theatre eye and became noticeable when one actor aimed at finding the least light possible to be in. The panel member was of the opinion that I had protected the actors through underlighting the performance, rather than highlighting their discomforts. This panel member said that the process worked according to his perspective, yet questioned the actor comfortability within less optimal and more in-your-face conditions. Another panel member strongly disagreed and emphasised that the purpose of the performance was not to place focus on how risqué or revealing the production could be, but rather to test the strategy pertaining to the actor-audience relationship through the actors' nudity during performance in front of a live audience. According to his perception, this goal was reached.

Across the board, the panel members were intrigued, excited and fascinated by the concept of bodyminded consent and the application thereof within the industry. Some panel members highlighted the fact that I had researched and applied a wide variety of methodologies and strategies. One panel member mentioned that utilising these strategies to enable student actors to comprehend, discover and challenge personal discomforts in performance, could have a long-term effect on the industry. There were questions regarding the issue of power and one dimensionality in the age, race, gender and sexuality representation amongst the cast. These will be discussed in detail in the limitations section in chapter seven. Some panel members noted that being exposed to this work elevated their awareness of the pertinent need for processes to facilitate nudity within their personal ventures as theatre makers. Furthermore, they claimed that the exposure to this topic resulted in their becoming more aware of underlying actor discomforts as regular theatre goers. As established in this study,

one cannot change what one cannot acknowledge. Awareness is therefore a prominent step in magnifying actor safety and consent.

6.5. CONCLUSION

The one-one-one coaching sessions in phase one introduced the actors to their personally unique and subjective mental models regarding their discomforts with nudity in performance on a cognitive level. The consequences and limiting beliefs of each actor were measured against their short- and long-term goals, in order to solidify and utilise the magnetism of the towards strategy, which proved to be efficient. Through compartmentalising and scrutinising each actor's mental models, noticeable shifts in linguistic patterns and an easing of cognitive dissonance started to arise. Through cognitively engaging with their tangled and incomplete mental models, the actors accessed and labelled their specific inhibitors, clearly defining their personal boundaries and opening their perspectives. This process allowed the actors to process and identify obstructing emotions, allowing them to acknowledge them in the future and optimise future communication with the self and others. Furthermore, the actors identified habitual patterns regarding prejudgements, self-judgements, assumptions and projection, edging toward releasing the need to protect the self through these mechanisms. After three sessions, it was apparent that with most of the actors, the advantages outweighed the disadvantages. Accordingly, this offered the option to move forward into action, as set out in phase two.

The theory behind tensions, discomforts, bodyminded homeostasis and ANS activation was a valid point of departure for the actors to comprehend these concepts within the self and the self in performance. Illuminating prominent habitual patterning, aided the actors in making accurate predictions as to how their personal bodyminds would respond during exposure. This was optimised through enabling bodyminded awareness, discourse and tuning, granting the actors the opportunity to develop unique strategies to alleviate tensions and sustain exposure to maximise habituation. Bodyminded awareness also allowed the actors to efficiently assess discomforts and imminent fears, allowing them to opt in or out with full bodyminded disclosure. Through procedural exposure, the actors' bodyminds slowly habituated to the concept of nudity in the semi-public environment. It is important to note

that there is a fine balance between exposure and tension alleviation, and that tension alleviation can enable exposure, but also inhibit habituation if the bodymind is withheld from experiencing and processing its habitual reactions. The concept of mid-performance interpersonal processing sparked great interest. Step-by-step, each tier of habituation was measured against the actors' perceived consequences, disproving some unrelated perceived consequences. This enabled the actors to make prominent mental model shifts and ultimately engage in characterisation and performance in the nude.

Three of the actors proceeded to phase three, in which they performed two performances of a newly written one-act play in front of a closed, invitation only, live audience. Industry experts acted as panel members. The majority of the panel members concluded that the actors seemed comfortable and immersed in the performance. The importance of the research was highlighted and through awareness of the concept of bodyminded consent, the audience engaged with this concept within their personal lived experiences. Through these three phases, the practical component of the study was concluded. The range of data that was analysed during this chapter offered important insights into the validity and limitations of the strategy. This will be discussed in the following, and concluding chapter of this study.

CHAPTER 7

CONCLUDING REMARKS

7.1. INTRODUCTION

The purpose of this chapter is to compile the successes, contributions, shortcomings, conclusions, and embodied shifts within this study. The aim of this research study was to identify various factors, referred to as performance-restrictors, that contribute toward actor-character dissonance. Such actor-character dissonance might debilitate some actors' engagement, or diminish the nuance of some actors' performance quality. Emphasis was thus on exploring options toward the facilitation of such actor-character dissonance and the alleviation of performance-restrictors. The aim was to create a strategy to enable, equip and empower actors to approach their discomforts safely, confidently and with consent, while maintaining focus on the nuance of their performance. Various factors were defined and investigated through the literature review, providing insight, context and the foundation for the development of this strategy. The research pointed toward the inclusion of, amongst other things, embodiment; lived experience; subjectivity and intersubjectivity; habitual patterns; mental models; interpersonal relationships; public accountability; self-preservation through bodyminded homeostasis, and cognitive dissonance; in addition to socialisation, cultural paradigms and impulse avoidances.

7.2. SUMMATION OF CHAPTERS

The introductory chapter elucidated the necessity of the research within the current global research climate, giving prominence to the rise of intimacy directing and coordination. In addition, there has been the need for a pragmatic and methodical approach toward the facilitation of bodyminded consent and actor-character dissonance. This chapter also introduced the research methodology and ethical structures that were followed in pursuing this empirical research study.

Chapter two discussed the value of embodiment and the bodymind, as opposed to Cartesian dualism. It was established that the lived body intertwines with its environment, through being-in-the-world. This interweaving forms a multimodal bodyminded being that cannot be disembodied in actuality or fiction. Chapter three indicated that the bodyminded being acquires lived experiences through being-in-the-world which, through repetition, form habitual patterning. These experiences are subjective and formed within the individual's intersubjective space. Through interpersonal engagement, mental representations are formed to sustain optimal engagement within the socio-cultural and politico-historical paradigms, called mental models. These models are often incomplete and fragmented; they favour a magnetism toward the familiar. These paradigms are not merely modelled mentally, but embodied and enfolded to form part of the very fibre of the bodyminded being.

Chapter four introduced a variety of performance-restricting concepts, as built upon in the preceding chapters. First, the concept of self-preservation through bodyminded homeostasis discussed the importance of embodied responses through the autonomic nervous system, such as anxiety and fear, emotions and feelings, tension, stress and mood. Furthermore, the concept of approach and avoidance impulses and behaviour through somatic markers and embodied decision-making, cognitive dissonance as an instigator of embodied discomfort, and public accountability as an embodied and consequential instrument toward conditioning arose.

Chapter five proposed an embodied strategy toward facilitating bodyminded consent and shifting actor-character dissonance. Five models formed part of this strategy, with the purpose of utilising a variety of methods to target the multimodality of the bodyminded being. These included:

- Bodyminded awareness, embodiment explorations and body-wisdom;
- Exposure strategies, the simulation of situation and risk and motor intentionality;
- Multi-level Neuro Processing and the triune brain;
- Neuro-linguistic Programming as a reappraisal strategy and determining and recalibrating mental models;

- Diffusing cognitive dissonance through delineating consequences; and
- Bridging actor-character dissonance through empathy and utilising purposeful play and embodied imagination as transmission devices.

This strategy was assessed in chapter six through three phases. Phase one consisted of three one-on-one coaching sessions; phase two consisted of five group workshop sessions; and phase three consisted of the preparation and performance of a production containing various actor discomforts surrounding nudity. This production was performed in front of a closed audience that was allowed to enter only if they received an invitation from the participants, or myself. An expert panel, consisting of industry and academic specialists in the field of performance, offered important insights into the validity of the study. Through these practical processes, an array of concepts was identified and explored within the personal uniqueness and practical experiences of each participant actor.

7.3. RESEARCH FINDINGS AND CONCLUSIONS

As mentioned in 7.1., the aim of the study was to identify how the actor's process can be facilitated to manage embodied experiences, discomforts and subjective restrictions associated with performance-restricting actor-character dissonance. This was achieved through embodied shiftings, motor intentionality, somatic consciousness and embodied imagination, supported by pillars of will, desire and gesture. The result of these were to temporarily diffuse restrictions and confidently engage in the 'as if' actions, gestures and mental models of the character. The following sub-questions were in service of achieving this aim:

- i. **Which concepts make valuable contributions towards the shaping of subjective mental models?**

Mental models are subjective and internal representations of the external environment, constructed with the purpose of enabling competent and cost-effective interaction with the external environment. Thus, they are abstract models of habitual behaviour built up over

time. Mental models edge one towards optimal behaviour and thinking within one's socio-cultural and political paradigms. The bodyminded individual actively interacts, resists or corresponds with the context of these paradigms and builds embodied habitual patterning, abstract concepts of the self and subjective mental models of the world around these interactions, with an emphasis on subjectivity being imperative. As an experiencing bodyminded agent in a gestalt with its experiences, the individual's perspective is constructed from a point of view that bears subjective, contextual and indexical relations to the experiencing agent. The bodyminded individual is a separate entity who forms part of a large and complex inter-corporeal, intersubjective and dynamic system which thrives on collective bodyminded, intersubjective negotiation. Pre-linguistic forms of communication, such as the motor neuron system, inter-corporeal exchanges between the self and others and the agentic co-creation of space constitutes intersubjectivity. Mental models and related schemas are thus socially constructed, influenced by the collective mental models through social interactions and intersubjectivity. The resultant habitual patterning in one's thinking and doing, is shaped within a socio-cultural and historical context.

ii. How can the multimodal bodymind be utilised in embodied shiftings and imagination?

The embodied nature of the human being leads to multimodality and a multi-layered, complexly conscious being. The actor, as an embodied being is unwaveringly embodied through the act of performance. Embodied learning originates in, with, for, through and because of the bodymind, through a mindfully holistic bodyminded consciousness, which promotes the emergence of the self. An embodied approach aims at acknowledging the distinct humanness, wholeness and the full range of embodied modalities, which include perspectives, perceptions, paradigms, behaviour and actions. Through embodied explorations, one can comprehend and interpret practices; investigate subjective behavioural patterns; and process or re-process decisions regarding pragmatic, intuitive, aesthetic and strategic actions in response to the immediacy of affective experiences. The continuous exchange between the bodymind and its environments, the complexity in structural interconnectedness and the multimodality of being constitutes insight, and reflection, as well

as choice. These functions determine the bodyminded being's rejection or acceptance of change, admitting shifts exclusively through permission granted by the bodymind to the self. Utilising bodyminded multimodalities within imaginative explorations, intensifies the journey and consolidates the transitional quality of imagination, through its conscious embodiment.

iii. How do the concepts of purposeful play, embodied imagination and empathy ease actor-character dissonance?

Playfulness, childlike curiosity and the experimental and explorative space is a cornerstone in personal and collective creativity; moreover, spontaneity informs creativity through authenticity. Celebrating the actor as a bodyminded being with perceived limitations, transitory failures and habitual tensions through childlike enquiry (rather than judgement), optimises bodyminded awareness, internal and external engagement and efficient expression. Practically engaging in playful explorations with the bodymind can enlighten individuals towards their capacity to kinaesthetic awareness, as well as their capacity to respond to stimuli. Playfulness offers a variation of avenues and options that can be explored and, in turn, encourages the potential of an array of unexplored, creative impulses. The play space offers a space of impermanence, in which the actors can challenge and discover themselves without the fear of judgement, denial or loss.

Embodied imagination is the creative configuration of fictitious experiences, and draws from a variety of sources, including perceptual images; recalled images; feelings; physical sensations; spatial awareness; memories; interpretations; the external environment; the senses and so forth. Through shifting embodied imagination and imaginatively delving into a fictitious corporeal wilderness, the understanding of the self within socio-cultural environments and the embodied knowledge of the intersubjective co-relationship with the world, can shift. Through the altering possibilities of imagination, one can stretch oneself beyond one's present identity, habitual patterning and subjective mental models.

Empathy bridges unease and renders the lived body of the character/other accessible. In addition, empathy relates the similarities of the character/other to those of the actor and

rationality places the character's scripted adversities and life experiences closer to the reality of the actor. Respect for the character is produced through empathy and it is therefore a catalyst towards extending the comfortable self and conditioned bodymind. Empathy is the primary mechanism for the concepts of tolerance, acceptance, emotion and compassion. Empathy, intertwined with such compassion, is the multi-dimensional catalyst that bridges the gap between the actor and the character by establishing the notion that in a change of circumstances and life experiences, the actor, as a vulnerable and dependant being, could be in the same scripted situation and make similar life choices as the fictional character.

iv. What impact does purposeful and reflective somatic consciousness have on the recognition of possible performance-restricting tension?

Reflective somatic consciousness was referred to as bodyminded awareness throughout the study. This is the ability to attend to both internal and external environmental stimuli and resultantly, transfer multimodal bodyminded information into consciousness to interpret its jargon. This promotes a state in which the actor is mobile; relaxed; free of tension; aligned; strong; coordinated; free and/or aware of habitual patterning; able to listen; respond and react to the bodymind, and optimise breathing in order to feel and sense parts of the bodymind that are often dismissed. Subsequently, the actor can make informed alterations. Sensory awareness of movements (kinaesthetic experience or kinaesthesia), cultivates intrapersonal trust, as well as catalyse and encourage an individual to edge further toward experimentation and modification of behaviour and/or routine. Bodyminded consent is optimised when the individual can efficiently assess and measure the control of embodied signs, emotions, images and effects during performance through bodyminded awareness. This notion was investigated during the practical phase of the study, when bodyminded consent was either granted, or not, and the actor could make informed decisions through bodyminded awareness and discourse to ultimately promote their personal safety.

v. How can motor intentionality be utilised to redirect motor arresting and tension stimulating anxieties associated with actor-character dissonance?

Motor intentionality utilises kinaesthesia as a dynamic articulation agent that can be utilised to invite the individual into the wilderness of change. The bodymind and its motor devices, as the source of gesture, can initiate deviance and through the individual's uncharted innovation in movement, enlarge gestural territories and challenge habitual patterning. Motor intentionality can facilitate fear-diffusion; the alleviation of anxiety; the self-regulation of safety cushions and energy conversion, through altering the quality and perception of a bodyminded sensation. It results in the activation of the prefrontal control systems. Human beings can release restrictive habitual patterning, as well as moulds of socialisation and culturalisation by creating cognitive images and engaging with their bodyminded intelligence through motor intentionality.

vi. What impact does the management and temporary diffusing of embodied restrictions have on the subtleties of an actor's performance?

The actor cannot be disembodied during performance. The performance body is necessarily engulfed in the lived body. The management and diffusing of embodied restrictions by means of targeting the multimodality of the bodyminded being, seem to transcend temporality and induce long-lasting shifts. Through targeting the actor's subjective mental models and embodied habitual patterning, new information, a widening of perceptions and habituation in the wilderness, seemed to be embodied. As a result, in performance, subtleties became a bigger priority than the restrictions, diminishing the inhibiting quality of the actor-character dissonance. In moments where the subtleties in performance were lost, the actors were equipped to recognise and acknowledge these moments, and subsequently revert to regaining nuance in their performance. Bodyminded awareness cultivated acknowledgement, which in turn, became the first step toward regaining control through motor intentionality and state anchoring. An actor who is flooded by the bodymind's magnetism toward homeostasis and lacking in skill-sets to sufficiently diffuse restrictions, might:

- Be unaware of these inhibiting factors;
- Suppress the bodymind's reaction and non-consent;
- Lose grip on the nuance of their performance and/or fail at engaging with the material;
and
- Sustain long-term emotional and mental injuries.

The facilitation processes had a positive effect on maintaining subtleties and nuance in performance and maintaining actor safety and consent. Through emphasising this strategy, the impact thereof can be optimised. The aforementioned summary of findings and answers to the research questions contributed to the consolidation of this strategy, and indicated that the concepts and factors noted in the research question, successfully serve as prominent anchors in the process of easing actor-character dissonance.

7.4. CONTRIBUTION OF THE STUDY

The problem statement has been demonstrated and triangulated: When a script stipulates actions, gestural routines and mental models for a character that clash with the personal values of the actor, it creates dissonance between what the actor (as person) believes, represents or feels, and that which the character (as fictional construct) is interpreted to represent. This dissonance, which may negatively impact on the believability of the actor inhabiting the 'as if' world of the character, can avert an actor's level of investment and, in some cases, even prevent an actor from engaging in a performance at all. This statement was not only demonstrated through both the literature review and the empirical methodological research, but the weight thereof was intensified.

Based on my experience as a professional performer for the past 10 years, there is a popular belief in the industry that states that it is the character conducting an action, not the actor. This statement is often used to convince actors to engage in actions in which they are experiencing dissonance through promoting the notion of disembodiment. I challenge this view, stating that the actor, as a human being, can in no way be disembodied and that the performance body is constantly and irrevocably enfolded by the lived body. Through

promoting disembodiment, the actor may be invited and enabled to suppress bodyminded reactions through the pretence of disembodiment, resulting in trauma and bodyminded harm in the long term. In opposition to this belief, embodiment, the bodymind and subjective lived experiences should gain prominence. In respect of the emergence of intimacy directing and coordination as a force to ensure actor safety and consent, I contributed the term 'bodyminded consent' as an addition to the notion of verbal consent. Bodyminded consent encapsulates and strengthens the actor's agreement on all levels of being, including verbal, bodied, mental, emotional and informed consent. Through this, I have contributed to the domain of consent.

In reviewing the various literary sources, it became evident that there were limited strategies developed to facilitate the actor in bridging dissonance in a multimodal and multi-strategic manner, which focus on the bodymind as a source of intelligence and shifting. The development of a strategy that is tailored for the performer through various processes, targeting pre-established universal categories and that is pin-pointed to raise inter- and intrapersonal awareness and bodyminded shifts contributed knowledge and awareness to actor safety and consent. This strategy, in combination with a pre-meditated structure regarding the approach of perceived risk and danger, regarding nudity through a series of exposure strategies, provided a practicable workshop instruction manual for future applications and optimisations.

According to my review of the literature at the time of submitting this thesis for examination, the use of Multi-Level Neuro Processing had not been documented in English or Afrikaans in a performance-related environment. In cases where similar processing modules have been utilised, it did not translate directly into the performance process and product. The use of this processing module as a pre-choreographed, interpersonal strategy toward the alleviation of tension and the grounding of the bodymind mid-performance, between two or more performers, through their dual-awareness of reality and the imaginary, thus elevating the nuance of the fictional moment in front of a live audience, offers a fresh and novel avenue for actor safety and consent. This strategy proved efficient in this empirical study and offers a point of departure for future research.

On an international level, the research conducted in this study directly connects with and enriches the globally emerging field of intimacy direction and coordination. As a community that advocates the safety and consent of the performer, this goal is enabled through an understanding of bodyminded self-preservation and homeostatic functions, as well as the use of a multi-method strategy to alleviate performance-restrictors. The study also opened the door to a pedagogical approach and methodological strategy for teaching the concepts of discomfort; bodyminded consent; actor-character dissonance; and embodied strategies, toward tension alleviation for the student actor at tertiary level. These concepts may not only enable the actor to comprehend subjective inhibitions, but also employ the concepts of autonomic nervous system activation and habitual tensions within characterisation.

7.5. LIMITATIONS

There were a number of limitations to this research study. This said, these limitations also provided a specific nuance to the research process and posed important opportunities for further research. The most influential limitation was to find volunteers to participate in the practical portion of the research. Within the South African context, it was interesting to become aware of how many actors were apprehensive about approaching nudity within performance. Many actors were interested in the content of the study and validated its worth in actor safety and consent, but veered away from engaging in the practical development thereof. It became clear that many actors were afraid of being branded for performing any form of nudity. This anxiety was based on lived experiences in which actors were mistreated, and nudity depicted in a demeaning manner; the actors were branded for the production's failure to nurture their vulnerabilities. This limitation highlighted and elevated the importance of this study.

As a response to the struggle to find volunteers to participate in the study, the strategy had to be changed a few times. The proposed three-week, full-time workshop, rehearsal and production schedule was divided into three phases. Each phase provided an opportunity for the participants to re-volunteer for the following phase, giving the actors several escape options. Furthermore, the actors were not obligated to perform in phase three, and had the

option to benefit only from the workshop knowledge they obtained. The rehearsal and performance phases were developed around the actors' schedules, allowing them to work full-time and do other productions, while participating in this study. Finally, the production in phase three was written specifically for the number of actors who volunteered for phase three. These strategy changes allowed actors to participate on their own terms, granting them a sense of control over their self-image and engagement.

The time schedule did unfortunately not allow for approaching other forms of discomfort besides nudity. I hoped to engage with violence and sexual abuse, but due to the limited time-frame, I had to prioritise and focus the research aim. This limitation became a source of specificity, and contributed to the detailed use of resources to the well-defined and focused discomfort. Unfortunately, the actors who did volunteer to participate, represented only one culture, race, gender and sexuality. Within the limitations, the number of participants, and contrary to my efforts to recruit other actors, there was nothing that could have been done at the time of the study to diversify participants. Nevertheless, this limitation created the opportunity to test the strategy on the respective participants as a baseline, and to diversify in the future, as will be emphasised in the following section.

7.6. FURTHER RESEARCH

Several avenues may be pertinent for future research:

- To better understand the implications of the facilitation strategy, future studies could address the effect of the strategy on various sexes, genders, ages, races and sexualities.
- Further research is needed to determine the effects of bi-lateral sounds in assisting the individual to maintain exposure and acquire habituation.
- Within this study, the use of Multi-Level Neuro Processing demonstrated a viable option for choreographed interpersonal mid-performance processing. Further research is needed to expand this hypothesis and construct a pertinent methodological structure.

- Multi-Level Neuro Processing demonstrated a feasible tool to diffuse debilitating anxiety, while confronting discomforts. Practical protocols for such occasions, in performance and rehearsals, can be expanded.
- Based on these conclusions, practitioners should consider the effect of the strategy on fears and discomforts other than nudity.
- Further research may engage a collaborative study with a researcher in the field of neuroscience to develop a quantitative psycho-neurophysiological study to measure the actors' pre- and post-intervention responses. However, this does not fall within the scope of this study.
- Concrete tertiary pedagogical and methodological developments regarding discomfort, bodyminded consent, actor-character dissonance, and embodied strategies toward tension alleviation for the performer, could be addressed. This could be developed in alignment with the varied stages of human development.

7.7. CONCLUSION

Actor-character dissonances are formed and informed by a multidimensional and complex embodied interweaving of various inter- and intrapersonal factors, encapsulated in the actor's subjective lived experience and manifested through the multimodal bodymind. This bodyminded system cannot be relegated to surface layered, monotonic and simplistic universal constituents. Identifying the similarities and uniqueness within each actor, paves the way to addressing these factors through a multimethod and multimodal strategy. The complexity of these structures should not be underestimated, but celebrated as a source of clarity within the seemingly entangled bodyminded system.

It became clear in the study that many actors who are thrust into nudity or intimacy (a discomfort), without comprehending bodyminded consent or being facilitated in bodyminded shifts regarding their subjective reservations, are not able to sustain the nuance of characterisation and maintain emotional and bodyminded safety. Such actors are not able to define a well-formed goal and outcome, but would rather be debilitated by the discomfort experienced in the present, and thereafter resort to situation avoidance, situation alteration,

procrastination or emotion and impulse suppression. These reactions are not conducive to the performance industry, nor optimal for the individual's bodyminded health. However, this is not true for all actors, but I maintain that comprehending the complexity of novel and habitual bodyminded patterning to inhibitions and subjective reservations, are conducive to all performance-related practitioners in a variety of ways.

Throughout the study, the emphasis was not only on assisting the actor to approach actions and characters that elicit anxiety and adverse bodyminded responses, but also on creating an environment and industry that thrives on safety, kindness, consent, curiosity, acceptance and respect for others. I propose that through emphasising the aforementioned qualities, one may not only optimise the working environment, but in the process optimise actor efficiency. Furthermore, through easing actor-character dissonance, one might grant actors whose talent might have been suppressed into dormancy, a platform and contribute to their longevity in the industry. In conclusion, the application of the research conducted and the strategy developed in this study aim toward contributing to an industry where kindness and actor safety and consent, as a bodyminded concept, enjoys prominence, not as a substitute for efficiency and skill, but in service thereof.

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APPENDICES

Appendix A: Participant confidentiality agreement



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Participant: Confidentiality Agreement

Department of Drama

EMBODIED SHIFTINGS TO BRIDGE ACTOR-CHARACTER DISSONANCE

Through signing this confidentiality agreement I acknowledge, as participant of the abovementioned research study conducted by Èmil Haarhoff that I have been made aware of the following:

- An anonymous identifier has been used during the study (Actor A, Actor B, Actor C, Actor D), rather than my name.
- Even though this measure has been taken, there is content within the study that could compromise my anonymity and confidentiality, including:
 - The small number of participants;
 - The description and analysis of personal information shared during the private phases of the research process; and
 - The description and analysis of actions depicted in the semi-public space of the performance.

After being given the opportunity to read through the relevant material and the freedom to express any concerns, I grant the researcher the permission to publish his findings publicly.

Pease tick the box to indicate that you have read Chapter 6 (Data Analysis):

Yes

Participant Name

Participant signature

Date

Appendix B: Participant consent form



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Participant: Letter of Informed Consent

Department of Drama

EMBODIED SHIFTINGS TO BRIDGE ACTOR-CHARACTER DISSONANCE

Dear Participant

Thank you for volunteering to participate in my PhD. (Drama) research conducted through the University of Pretoria (UP). This letter will inform you about the nature of the study and your role as participant in the study.

1. Description of the research

When the text of a play stipulates actions, gestural routines and mental models for a character that clash with the personal values of the actor, they create dissonance between what the actor (as person) believes, represents or feels, and that which the character (as fictional construct) should represent. This dissonance may impact negatively on the believability of the actor inhabiting the 'as if'-world of the character. The research proposes an approach to navigate this performance-restricting dissonance through a cross-disciplinary approach that draws on embodiment, embodied imagination and empathy. The study aims at researching methods through which to assist actors (the participants), in managing and controlling such discomforts, tensions and impulse restrictions associated with playing characters or doing actions that the actors perceive to be against their personal values or that make them feel uncomfortable. Such actions will include nudity and implied violence. The purpose of the study is therefore to establish what makes a specific group of actors (the participants) uncomfortable, with regard to performing nudity and implied violence. From this information gained, I will develop methods and strategies to equip them to acknowledge, recognise and manage these dissonances for the purpose of performance. Within the public phase, a custom-written, theatre production will be directed by myself as researcher (Émil Haarhoff). A professional panel consisting of experts in the profession, will assess the effectiveness of the practical research strategy in a final closed performance. The audience will be granted entrance by invitation only. The closed nature of the performance is to protect the participants. Invitation will be extended to academia and industry experts only.

2. Description of the process

According to the international ethics standards upheld by the University of Pretoria, it is required that all participants explicitly agree to participate in any form of research. This is not a contract that binds you (the participant) to anything, but rather a consent form to ensure that you understand the purpose of the study, as well as of your involvement. The research process will entail the following:

Phase 1: Three one-on-one coaching sessions calibrating your thinking, perspectives and perceived consequences regarding performance-based nudity and simulated violence. This phase will be conversation-based sessions, in which I will assist you in unpacking your current thinking patterns and limiting beliefs surrounding the topics.

Phase 2: OPTIONAL PHASE. A 3-day workshop, implementing and embodying the tailored research strategies to alleviate discomforts regarding performance-based nudity and simulated violence. This phase will be a practical workshop with other participants present, where the

concept of nudity will be explored, but within the bounds of your personal uniqueness. Participants will be able to exit the workshop after each session. Regardless of this option, each participant will be expected to complete one coaching session after the workshop has been completed.

Phase 3: OPTIONAL PHASE. You will not be required to take part in this phase, unless you want to volunteer after phase 2. Phase 3 consists of a theatre performance piece, containing nudity and simulated violence, and will be performed in front of a selected closed audience.

- A pre-rehearsal workshop (phase 2) will be set up in which you can test the waters and make sure you would like to be a part of the public research process before making a final commitment.
- Interviews will take place prior to the devising of the show to establish your personal fears, discomforts and actions with which you might feel uncomfortable.
- A rehearsal process of up to four weeks to rehearse the show will commence.
- During the rehearsals, the strategies to manage your personal discomforts will be learnt and applied in order to try to ease your discomfort.
- The private phase (see a description of this phase in the following set of bullets) of rehearsals will be video or audio recorded with an unobtrusive recording device. The recordings will be available only to myself as post-production research data. Note that these recordings will be stored safely (see point 3 regarding data storage) and will not be available to anyone other than myself, not even the supervisors and other relevant third parties.
- You will be expected to keep a journal during rehearsals, writing down what you feel and how the process is affecting you.
- The show will be performed in front of a live audience that will include panel members. These panel members will not assess your acting skills, but assess the effectiveness of the research strategy.
- After the show you will be interviewed about your responses to and opinions about the show; the way in which I (the researcher) worked with you in the rehearsal process, and how the research strategy has helped you, or not, to manage and cope with actions and material that you find uncomfortable. This interview will take place in a seminar room on the UP campus.
- The interview will be recorded for the researcher's reference.
- The transcript of the interview will be analysed by Mr È E Haarhoff (researcher) under the supervision of Prof. Marth Munro as supervisor and Prof. Marié-Heleen Coetzee as the research co-supervisor.
- Your journal will be collected and analysed by the research team (researcher and supervisors) to try to better the strategy and to try to understand how you engaged with the process.
- Any deviation from the conditions above will occur only with your explicit approval.

These rehearsal and production processes will be divided into five phases:

- Private phase: The participants engage in a safe environment without judgement or accountability and which is open to experimentation, self-indulgence and creative risk-taking. Focus is on subduing reflexive safeguards and inhibitory responses in order to create without fear. Interaction will be allowed only between the researcher and the participants.
- Semiprivate phase: Interaction moves into a semiprivate domain which involves the presence of the supervisors. The presence of related individuals offers alternate and professional perspectives that enable the director/researcher to deepen the quality of research and widen the borders of directing.
- Optional Semi-public phase: In this phase, the participants take responsibility for the work created and alternative perceptions are discussed in a free and open rehearsal environment. The focus in this phase is on shaping the production and directing the play in a professional atmosphere.
- Optional Public phase: This is a closed, yet public, performance space in which the participants are exposed to a real-life production situation. In this phase, the production has to run independently and is accountable to the greater arts community.

- Post-public phase: After the production, the participants will conduct interviews with the research team and be facilitated in post-production debriefings.

3. **Data storage and re-use**

Interview recordings and transcripts, video recordings, consent forms, journals and related research material will be archived at the UP Drama Department in room 2-16 for 15 years. Access to the interview recordings and transcripts will be limited to Mr E Haarhoff and parties directly involved in the research process, such as the research supervisors and head of department. In the case that I might use the data for further research, I would obtain renewed written permission from every participant. The raw data will not be made available to any parties other than those stipulated in this letter.

4. **Confidentiality and anonymity**

The rehearsal process is an exploratory space and therefore any personal information that is shared during the rehearsal process, is confidential and will not be shared with any parties outside of the research and participant teams. Please note that your contribution is extremely valuable to the study; without participants, this study cannot take place. Therefore, your involvement during the research period will be discussed, described and analysed during the formulation of the research document. To protect your anonymity in the thesis, no names will be mentioned and you will be given a code name. You are thus assured of full anonymity in the academic documents forthcoming from this study. Anonymity can, however, not be assured during closed performances due to their public nature.

5. **Voluntary participation**

Participation is completely voluntary and no-one will be forced to participate. Please make sure that you read the script and discuss the directorial concept for the public performance with the researcher, as well as understanding the actions you might be required to perform before re-iterating voluntary consent. A pre-rehearsal workshop will be set up in which you can test the waters and make sure you would like to be a part of the research process in a public sphere before making a final commitment.

6. **Withdrawal**

Participants can withdraw from the research process at any time *prior* to the rehearsal process. Owing to the nature of theatre performances and the importance of embodied rationality and kinaesthetic empathy developed during this process, as well as the ensemble nature of the piece, you will not be granted the opportunity to withdraw once the rehearsal process has commenced. This is to ensure the success of the production and the research. However, if you are uncomfortable performing an action in the play, you will not be forced to do it; an alternative will be created.

7. **Benefits**

There are no financial benefits to participation. The only primary benefit of participating is the gaining of practical experience.

8. **Potential risk**

Owing to the nature of the research project and the prospect of personal discovery, there might be discomfort on an emotional level. There will be proper de-roling strategies after every rehearsal and several debriefing sessions during the rehearsal process. There will be a psychologist on standby to assist you during and after the research process, in case you should need them. This is to minimise any emotional discomfort you might encounter during or after the research process. Counselling will take place in Room 1-9, Drama Building. Note that seeing the psychologist, Mr Herman Venter, will have no financial implications for you as participant.

Psychologist on call:

Mr Herman Venter
Tel: 083 321 8669
Email: hajventer@gmail.com
HPCSA Registration: PS 0136158

9. Contact details

Researcher

Mr È E Haarhoff
Cell: +27 82 728 0322
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University of Pretoria, Ring Road,
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South Africa, 0083

Appendix C: Panel consent form



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Panel: Letter of Informed Consent

Department of Drama

EMBODIED SHIFTINGS TO BRIDGE ACTOR-CHARACTER DISSONANCE

Dear Panel Member

Thank you for volunteering to participate in my PhD. (Drama) research conducted through the University of Pretoria (UP). This letter will inform you about the nature of the study and your role as panel member in the study.

1. Description of the research

When the text of a play stipulates actions, gestural routines and mental models for a character that clash with the personal values of the actor, they create dissonance between what the actor (as person) believes, represents or feels, and that which the character (as fictional construct) should represent. This dissonance may impact negatively on the believability of the actor inhabiting the 'as if'-world of the character. The research proposes an approach to navigate this performance-restricting dissonance through a cross-disciplinary approach that draws on embodiment, embodied imagination and empathy. The study aims at researching methods through which to assist actors (the participants), in managing and controlling such discomforts, tensions and impulse restrictions associated with playing characters or doing actions that the actors perceive to be against their personal values or that make them feel uncomfortable. Such actions will include nudity and implied violence. The purpose of the study is therefore to establish what makes a specific group of actors (the participants) uncomfortable, with regard to performing nudity and implied violence. From this information gained, I will develop methods and strategies to equip them to acknowledge, recognise and manage these dissonances for the purpose of performance. Within the public phase, a custom-written, theatre production will be directed by myself as researcher (Èmil Haarhoff). A professional panel consisting of experts in the profession, will assess the effectiveness of the practical research strategy in a final closed performance. The audience will be granted entrance by invitation only. The closed nature of the performance is to protect the participants. Invitation will be extended to academia and industry experts only.

2. Description of the process

According to the international ethics standards upheld by the University of Pretoria, it is required that all participants and panel members explicitly agree to participate in any form of research. This letter will also grant you the power to indicate how you would prefer the information gathered during the research period, to be used in the research study. This is not a contract that binds you (the panel member) to anything, but it is rather a consent form to ensure that you understand the purpose of your involvement. Please note that you can withdraw up to twenty-four hours prior to the performance. The following will be expected from the panel members:

- Attending the final closed performance of the show.
- Understanding that the purpose is not necessarily to assess the acting skills of the participants but rather, to assess the effectiveness of the research strategy.
- Understanding that the show will contain controversial material.
- Making notes on your personal thoughts regarding the success of the research strategy.
- Participating in an interview conducted by the researcher directly after the performance at the venue of the performance.

Also be aware that:

- The interview will be recorded for the researcher's reference;
- This recording will be kept in safe storage at the UP Drama Department;
- The transcript of the interview will be analysed by Mr È E Haarhoff (researcher) under the supervision of Prof. Marth Munro as supervisor and Prof. Marié-Heleen Coetzee as the research co-supervisor;
- Access to the interview recordings and transcripts will be limited to Mr È E Haarhoff and parties directly involved in the research process, such as the research supervisors and head of department; and
- Any deviation from the conditions above will only occur with your explicit approval.

3. **Data storage and re-use**

Interview recordings and transcripts, consent forms, journals and related research material will be archived at the UP Drama Department in room 2-16 for 15 years. Access to the interview recordings and transcripts will be limited to Mr È E Haarhoff and parties directly involved in the research process, such as the research supervisors and head of department. In the case that I might use the data for further research, I would obtain the renewed written permission of every participant. The raw data will not be made available to any parties other than those stipulated in this letter.

4. **Confidentiality and anonymity**

Please note that your contribution is extremely valuable to the study. Therefore, your involvement during the research period will be discussed, described and analysed during the formulation of the research document. To protect your anonymity in the thesis, no names will be mentioned and you will be given a code name. You are thus assured of full anonymity. Anonymity can, however, not be assured in the presence of an audience/panel member during the closed performances, due to their public nature.

5. **Voluntary participation**

Participation is completely voluntary and no-one will be forced to participate.

6. **Withdrawal**

Panel members can withdraw participation up to twenty-four hours prior to the performance.

7. **Benefits**

There are no financial benefits to participation.

8. **Potential risk**

No potential risk is anticipated.

9. Contact details

Researcher

Mr È E Haarhoff
Cell: +27 82 728 0322
E-mail: emil.lehoff@gmail.com

49, Edwin Conroy Street
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Acting HOD, Drama Department
University of Pretoria, Ring Road,
Hatfield, Pretoria
South Africa, 0083

Panel consent

By signing this form I agree that:

1. I am voluntarily taking part in this project. I understand that I do not have to take part, and can withdraw my participation up to twenty-four hours prior to the performance;
2. I have read and understand the letter of information;
3. I will be present to act as panel member during the closed performance;
4. I won't receive any benefit or payment for my participation;
5. The data may be used in the research study and related documents (journal articles, periodicals, conferences etc.), but I will remain anonymous;
6. I will have full access to a copy of the final document; and
7. I have been able to ask any questions I might have, and I understand that I am free to contact the researcher with any questions I may have in the future.

If you have any concerns, please do not hesitate to contact the researcher or the supervisors.

A sincere thank you for your participation

Èmil Haarhoff

Panel Member's Printed Name

Panel Member's Signature

Date

Researcher's Signature

Date

Appendix D: Psychologist's letter

To whom it may concern

Research Investigator: Èmil Ernst Haarhoff (04675372)

Research Title Concerned: EMBODIED SHIFTINGS TO BRIDGE ACTOR-CHARACTER
DISSONANCE

I hereby confirm that I, Mr Herman Venter, am prepared to offer my services as psychologist to ensure the research participants' emotional and mental health for the duration of Mr Èmil Haarhoff's practical research. I will also be available after the practical research process in case any emotional or mental issues arise. A conference room at the University of Pretoria Drama Department will be used for counselling purposes.

HPCSA Registration: PS 0136158 (Educational Psychology)

Tel: 083 321 8669

E-mail: hajventer@gmail.com

Kind regards

Mr Herman Venter

Appendix E: One-on-one coaching sessions

Please note that this instruction manual is written for the facilitator with training in Neuro-Linguistic Programming.

SESSION 1:

Session outcomes:

- Rapport building: Rapport in this context is the establishment of an honest and open state of communication between the facilitator and the participant.
- Positive state anchoring: The participant should be anchored in a state from which personal resources can be drawn.
- Establishing mental models: Focus is on establishing the participant's current thought processes regarding nudity (the discomfort) in performance to determine a baseline.
- Goal setting: An outcome-based discussion in which goals for each individual, within the workshop goals, are clarified and pinpointed.

NLP Model: The Well-Formed Outcomes Model

1. Start: Rapport building and state anchoring.
2. Outcomes: Goal setting. Identifying the behaviour that needs changing and structuring according to the goal.

NLP BEHAVIOURAL FRAME: NLP IS ORIENTATED TOWARDS OUTCOMES RATHER THAN PROBLEMS – A 'TOWARDS' STRATEGY RATHER THAN AN 'AWAY FROM' STRATEGY. WHAT DOES THE PARTICIPANT AIM TO ACHIEVE?

Long-term goals:

- What specifically, are your long-term goals for your career?
- When do you plan to achieve these goals?
- What specifically, have you done to achieve these goals?
- What has contributed to your long-term career success so far?
- What skills, knowledge and attributes do you have?

Short-term goals:

- What are your short-term goals in terms of this workshop/production?
- Why specifically, are these goals important to you?
- For what purpose do you want to achieve these goals?
- Does this goal serve your overall and long-term objectives?

- In a perfect world, describe yourself when achieving this goal.
 - On a scale of 1 to 10, where are you in relation to your short-term workshop/production goal?
3. Evidence: How do you know when you have it?
- How specifically, do you know you have achieved this goal? Use sensory language to prompt the participant (what will you see, hear, feel, experience?).
4. Context: Starting to establish the 'as if' space
- In a perfect world, where would you be when you achieve this goal?
5. Consequence: Starting to establish mental models regarding consequences
- How will this outcome affect your life?
 - Does any part of your life object?
 - Is this part worth saving?
 - What will be added to your life?
 - What will be removed from your life?
6. Obstacles: Why has the participant not achieved their goal?
- What has prevented you from doing nudity (the discomfort) in performance?
7. Resources: What resources does the participant perceive as necessary?
- What resources (physical, emotional, mental) do you already have, to engage in nudity (the discomfort) in performance?
 - What resources do you think you need?
 - What resources do actors who have done nudity (the discomfort) in performance have, that you think you do not have?
 - What resources do actors who have done nudity (the discomfort) in performance have, that you think you also have?
8. Future pacing: An imaginative exercise developing a detailed connection between the session and action in the real world.
- Visualise yourself reaching the desired outcome and doing stage nudity (the discomfort) in performance. What do you notice? What do you see, hear, feel, and experience?
 - Reground participant in the present: What are you experiencing at this current moment?
 - What will doing these actions give you? What will happen if you achieve this goal?
 - What will happen if you do not do nudity (the discomfort) in performance?

- What will not happen if you do not do it? (If you do not do it, what will you lose out on?)
- What will not happen if you do get it? (If you do get it, what will you lose out on?)
- On a scale of 1 to 10, how ready do you feel to do this action?

9. End frame: Closing the session through the reinforcement of positive elements and reinstating the 'towards' objective.

**NLP PRESUPPOSITION: IF ONE HUMAN HAS DONE IT, IT MEANS IT IS HUMANLY POSSIBLE;
AND IF IT IS HUMANLY POSSIBLE, IT MEANS ANY HUMAN CAN LEARN IT.**

SESSION 2:

Session outcomes:

- Rapport building: Rapport in this context is the establishment of an honest and open state of communication between the facilitator and the participant.
 - Positive state anchoring: The participant should be anchored in a state in which personal resources can be drawn upon.
 - Lived experiences: Establishing previous lived experiences regarding nudity and violence.
 - Alignment of self and perceived consequences: Discussing the perceived consequences regarding stage nudity and implied violence through the alignment of self.
1. Start: Rapport building and state anchoring.
 2. Outcomes: Goal setting. Revisiting the goals and outcomes structured in session 1.
 3. Lived experiences
 - If you think back in your life, where have you been nude previously?
 - Where have you been nude where you perceive it to be acceptable?
(Where, when, how, why)
 - Where have you been nude where you perceive it to be unacceptable?
(Where, when, how, why)
 4. Alignment of Self and Perceived Consequences

NLP Model: Logical Levels

The logical levels are defined as:

Environment

Behaviours

Capability

Beliefs

Values

Identity

Values, Beliefs and Spirituality

Option A: General Questions

Place the Logical Levels cards out on the floor. Ask the actor to stand in front of Environment. Prompt the actor to imagine that they are first-hand encountering their perceived consequences of stage nudity (the discomfort). Prompt the actor to think about the related questions, as listed below. Move to the next logical level, if the actor feels safe and confident to do so. The purpose here is to identify where the actor has specific problems, if they cannot

identify these problems themselves. Focus questioning on the logical level that stands out to the actor after the process has been completed.

Option B: Relating to consequence

This process is applicable to the actor who can self-identify specific areas of concern. When relating these questions to perceived consequences, cue the actor to write each answer on a sticky note and place it in one of two categories:

1. Consequences: If I do A then B will happen.
2. Limiting Beliefs: I am A, therefore B.

Give the actor enough time to write, as you speak. When this process has been completed, invite the actor to place in order the sticky notes, in their separate categories, from most to least important or anxiety inducing. Once this has been completed, these can be written down, in order, on the consequence and limiting belief sequencing sheets. Prompt the actor to rate each consequence or limiting belief through utilising a SUDS level. These sheets resemble two tables as indicated below.

Consequence sequencing

Consequence	Notes	SUDS Level

Limiting belief sequencing

Limiting belief	Notes	SUDS Level

Once this process has been completed, utilise NLP questioning techniques to interrogate each separate consequence and limiting belief to verify its validity and rationality within the broader context of the performance.

Please move to Environment

- Think about the place where you live, where you work (or may work in the future), where you socialise, the people you have around you, the

places you go to, religious environments, and your environment generally in your life. Are there any environments that you could add?

- Picture environments, in context with the previous question, in which nudity (the discomfort) in performance might be a problem.
- Where are you? Who are around you? See what you see, hear what you hear, feel what you feel, notice what you are saying to yourself.
- What else do you notice that is specific to a particular environment that you may have missed previously?
- Thank the actor and invite them to the next logical level.

Please move to Behaviour

- Imagine yourself nude in performance. How are people around you behaving?
- How is the audience behaving?
- How are you behaving?
- Do not judge the behaviours at this point – merely observe and get a clear idea of them. See what you see, hear what you hear, feel what you feel, notice what you are noticing.
- What else do you notice that you may have missed previously?
- Thank the actor (“you are doing well”) and invite them to the next logical level.

Please move to Capabilities

- What skills, talents, abilities, qualifications and experience do you have?
- What are all the things you’re capable of?
- What capabilities do you think actors who have done nudity (the discomfort) in performance have?
- Are there any capabilities you feel you lack to engage in nudity (the discomfort) in performance?
- What capabilities do you feel you have to engage in nudity (the discomfort) in performance?
- What else do you notice that you may have missed previously?
- Thank the actor (“you are doing well”) and invite them to the next logical level.

Please move to Beliefs

- What is important to you? Think about the following concepts for a moment and notice what comes to mind. If any consequences or limiting beliefs come to mind, write them down or remember them.
 - Success
 - Love
 - Achievement
 - Adventure
 - Commitment

- Fairness
- What beliefs do you have about those things? Do you perhaps have some limiting beliefs, such as “I am not confident enough” or “I’m too short/tall/young/old”? Fill in the blank:
 - I wish I were ...
 - I am not ... enough.
 - If only I were ...
 - I could do with more ...
- What beliefs do people who support nudity (the discomfort) in performance have?
- What beliefs do they have about their capability, environment and behaviours?
- What beliefs do you hold that support your behaviour to avoid nudity (the discomfort) in performance?
- What else do you notice that you may have missed previously?
- Thank the actor (“you are doing well”) and invite them to the next logical level.

Please move to Values

- What values prohibit you from engaging in nudity (the discomfort) in performance?
- What values enable other actors to engage in nudity (the discomfort) in performance?
- What values do you already possess that might enable you to engage in nudity (the discomfort) in performance?
- What else do you notice that you may have missed previously?
- Thank the actor (“you are doing well”) and invite them to the next logical level.

Please move to Identity

- Who are you?
- How would you describe yourself?
- What are all the roles you play, such as son, parent, employee, status, religion, race, sports, affiliations, and other things that might define a person?
- Which of these roles or groups or situations define you? If you were to describe yourself, which of these would you feel is important to mention, and in which order would you put them?
- What identity issues are prevalent when engaging in nudity (the discomfort) in performance?
- Who are you in the context of nudity (the discomfort) in performance?
- What is it about you as a person that is important to uphold in this context?

- The loss of ...
- I don't want to lose ...
- What kind of person do you perceive yourself to be in this context?
- What is important to those close to you in this context?
- What do you notice that you may have missed previously?
- Thank the actor ("you are doing well") and invite them to the next logical level.

Please move to Vision and Mission and Spirituality

- What is the purpose of your life?
- What is your life all about? Why bother to live, work, etc.?
- What do you want written as your obituary one day?
- What is your vision or mission in life and how does nudity (the discomfort) in performance fit into that?
- In the context of the whole universe and in life hereafter, what is important to notice?
- What does God, Allah, Goddess, Mother Earth or your Spiritual Supreme Being think about all of this? (Make sure to establish the actor's spiritual belief system prior to starting the session. This can be used as a rapport building question).
- How would you handle this situation if God, Allah, Goddess, Mother Earth or your Spiritual Supreme Being were present and watching you do nudity (the discomfort) in performance?
- If they could give you advice, what would it be?
- What do you notice that you may have missed previously?

Ask the actor to look back at all the logical levels and to think of which of these levels seem to stand out from the rest?

- What specifically stood out?
- What are the main consequences of nudity (the discomfort) in performance that worry you?
- If you look back at the logical levels, where would you place these consequences?
- Are these consequences valid?
- Are these consequences real threats?
- How do you think would you be able to handle or overcome these consequences?
- What would you be without the thought (list consequence)? If you could take the weight of this thought off your shoulders, who would you be and what would you be able to achieve?

5. Future pacing: An imaginative exercise developing a detailed connection between the session and action in the real world.

- Visualise yourself reaching the desired outcome and doing nudity (the discomfort) in performance. What do you notice? What do you see, hear, feel, experience?
- Reground participant in the present: What are you experiencing at this current moment?
- What will doing these actions give you? What will happen if you achieve this goal?
- What will happen if you don't do nudity (the discomfort) in performance?
- What won't happen if you don't do it? (If you don't do it, what will you lose out on?)
- What won't happen if you do get it? (If you do get it, what will you lose out on?)
- On a scale of 1 to 10, how ready do you feel to do this action?

6. End frame: Closing the session through the reinforcement of positive elements and reinstating the towards objective.

NLP PRESUPPOSITION: ALL GENIUS, EXCELLENCE AND AMAZING ACHIEVEMENT HAVE A STRUCTURE AND A STRATEGY AND FOR THIS REASON, IT CAN BE LEARNT – WE HAVE ALL THE RESOURCES WE NEED. ALL THE RESOURCES WE NEED ARE INHERENT IN OUR OWN PHYSIOLOGY AND NEUROLOGY. OUR LIMITING BELIEFS DEEM THEM DORMANT.

SESSION 3:

Session outcomes:

- Rapport building: Rapport in this context is the establishment of an honest and open state of communication between the facilitator and the participant.
- Positive state anchoring: The participant should be anchored in a state in which personal resources can be drawn upon.
- Establishing that behavioural relevance is context dependent.
- Transitioning from one-on-one sessions into group sessions.

1. Start: Rapport building and state anchoring

NLP Model: Reversal Questions

- What do you need to keep on doing, in order to maintain avoiding nudity (the discomfort) in performance?
- What beliefs do you have to hold, to persist in avoiding these actions?
- What would you need to make your discomfort worse?
- How do you know you are uncomfortable? What is the evidence?
- Can you please teach me, step by step, to also be uncomfortable with stage nudity and implied violence? What advice could you give someone who is not uncomfortable with these actions, from your own personal experience that would help them to create this problem?

or

- A green alien has landed on earth. He approaches you and is wondering why some people engage in nudity (the discomfort) in performance and some do not. He is very confused, but excited to learn from you. Please explain to the green alien how to go about sustaining discomfort and the avoidance of nudity (the discomfort) in performance. Please teach the green alien your ways. This is a good exploration to see if the actor has compartmentalised, acknowledged and edged toward distancing themselves from their mental models regarding their discomforts.

NLP PRESUPPOSITION: EVERY BEHAVIOUR IS USEFUL IN SOME CONTEXT – NO BEHAVIOUR IS WRONG IN ITSELF; IT IS PERHAPS JUST NOT THE MOST APPROPRIATE BEHAVIOUR FOR THE CONTEXT.

- Is nudity a problem/wrong?
- When is nudity (the discomfort) a problem/wrong?
- When is nudity (the discomfort) not a problem/wrong? (How, when, where, why?)
- When can you be nude (the discomfort) without it posing a problem or perceiving it as wrong?
- What do you do differently in those contexts where you don't find nudity (the discomfort) uncomfortable than when you perceive you might be uncomfortable?

There are people who aren't uncomfortable with nudity (the discomfort) in performance

- What are they doing that is different from what you do?
 - What do they never do that you sometimes do?
2. Consequences: Revisiting the standout consequences as communicated in session 2.
 - If nudity (the discomfort) is not wrong in itself, are these consequences still relevant?
 - Within the context of theatre and the 'as if' world of the text, are these consequences relevant? If the audience and the actors give consent regarding the actions that are going to be performed in a theatre, is nudity (the discomfort) wrong?
 3. Make the statement: Every decision we make is based upon what we imagine, at any particular moment, will provide us with the greatest advantages over disadvantages and the greatest reward over risks.
 - List the disadvantages of engaging in nudity (the discomfort) in performance.
 - List the advantages of engaging in nudity (the discomfort) in performance.
 - Which of the disadvantages are real? (Why, how, when, where?)
 - How can the disadvantages be minimised?
 - Are there more advantages than disadvantages?
 - How can you maximise the advantages?
 - Make the statement: If you don't fill your day with high priority actions that inspire you, your day will be filled with low priority distractive actions that don't. Clarify the towards strategy.

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4. Future pacing: An imaginative exercise developing a detailed connection between the session and action in the real world.
 - Visualise yourself reaching the desired outcome and nudity (the discomfort) in performance. What do you notice? What do you see, hear, feel, experience?
 - Reground participant in the present: What are you experiencing at this current moment?
 - What are your concerns about the group rehearsal period?
 - What do you expect will happen during the rehearsal period?
 - What are your concerns regarding working with other people?
 - Can you re-purpose these concerns towards anticipation and excitement?
 - On a scale of 1 to 10, how ready do you feel to do this action?

5. End frame: Closing the session through the reinforcement of positive elements and reinstate the towards objective.

NLP PRESUPPOSITION: THERE IS NO FAILURE, ONLY FEEDBACK – ALL RESULTS ARE USEFUL INFORMATION AND CAN BE USED TO PROPEL US TO SUCCESS.

**EMBODIED SHIFTINGS TO BRIDGE ACTOR-CHARACTER
DISSONANCE**

Workshop Facilitator's Instruction Manual

Èmil Haarhoff

Introduction

Please note that this instruction manual is written for the facilitator with training in Multi-Level Neuro Processing and with an in-depth knowledge of embodiment theories.

Through the restorative spiritual and revitalising event of intimate bodyminded connection processes with the lifeforce within, such as breath, movement impulses, balance and sensibility, the hidden wisdom, healing intelligence, imagination and creativity in the bodymind is recovered: this is a holy event. The emphasis of this strategy is on the phrase *ahimsa*: 'The presencing of love'.

The padded room effect: *This is a metaphor I developed to explain actor safety and the importance of actor engagement in the learning process. Imagine a padded room in an asylum. Every inch and corner of the room is covered with soft, fluffy padding. In this workshop, the metaphorical walls surrounding each actor are surrounded by this padding. You can run as hard as you want to into any of these walls, and you will not be able to get hurt. Isn't that exciting! Each actor's room looks different. Each of us has different skill sets, different capabilities and, very important, different boundaries. The only way to figure out the size and shape of your unique room is to run into the padded walls and figure out where the padded walls are. They cannot be found by assuming, only by doing. Actors are encouraged to metaphorically run and push and jump to find out where their padded walls begin. The exciting thing is, these walls aren't static, but can be expanded and reshaped. When you step out of the workshop and back into the industry, these walls turn into brick, and running into them might have a negative impact. Therefore, encourage the actors to take full opportunity of the padded room effect in this safe, kind, supported and padded environment. Within this workshop this perspective takes a primary position.*

NB: When failure is not detrimental, learning is multiplied.

Judgement and failure do not exist in the safe rehearsal space, only feedback exists: mistakes are welcomed without repercussion. The fear of failure places the burden of success upon spontaneity, which is a necessary condition of abundance. It is of utmost importance to establish a space in which resilience (the quality to adapt) and exploration are enabled through promoting the actors to be mindful and adapt a non-judgemental attitude regarding the self, the shifting of the self, as well as the others in the environment. Remind the actor to soothe the analytical mind that numbs enthusiasm; bodyminded awareness; subjective and intersubjective kindness; imagination and the childlike intuitiveness of creative play. Thus, critical impulses, insecurities or inhibiting failure-oriented thoughts and limiting beliefs are eliminated. These include thoughts such as "I'm not good enough"; "that actor is so bad, and because of them, I can't concentrate"; "how am I doing?"; "am I doing it right?"; "others are better than me" and "my belly is too big, and I hope nobody sees it". Rather consciously invite a Higher Intellect and Thinking Heart into the rehearsal process, fostering a creative spirit engulfed in gentleness, kindness, helpfulness, curiosity and supportiveness. If a distraction occurs in the actor's internal or external environment, prompt the actor not to suppress it, but to acknowledge the distraction, thank it for its presence and greet it away from

consciousness through re-focusing on basic breathing. Emphasis will be placed on the following:

- Placing premium status on play, childlike curiosity, pleasure and inquisitiveness.
- Fostering a safe, non-judgemental and supportive environment conducive to the awareness of self and both internal and external explorations.
- Encouraging an environment where failure is not detrimental, but celebrated as a vital part of the creative process and boundary pushing exploration. Emphasis is on feedback, rather than failure.
- Establish the actor as a somatically intelligent being.
- Institute the facilitator as a co-traveller in the actor's journey towards holistic discourse and self-discovery.
- Invite the actor to engage in connection to internal stimuli in addition to external feedback.
- Allow time for investigation and integration of new sensations, thoughts, feelings, and actions.
- Cultivate self-awareness and self-knowledge as guiding principles for personal growth and development.
- Honour personal uniqueness, voice, background, lived experiences, and knowledge.
- Promote artistry and expressivity.
- Encourage self-confidence through self-awareness and self-knowledge.
- Reduce competition and value diverse ways of knowing and being.
- Utilise positive instructions. Be careful to use terms such as 'don't' or 'you may not'. Rather focus on terms such as 'try to' or 'what would happen if you'. (In cases where negative instructions are listed in the explorations below, use your own discretion to rephrase instructions into your personal, yet positive, teaching style).

Here, facilitators are cheerleaders: be truly collaborative, encouraging and supportive in the facilitation process, giving positive feedback and uplifting guidance throughout the process. Actors should focus on sustaining focus and energy, to foster active relaxation. This said, actors should attempt not to over-exert to maintain focus, but be calm in the facilitation process. Pain is always an indicator that something is not right, yet in the explorations that follow, pain should be distinguished from tension remaining amidst the awareness and active listening to the bodymind's alert functions. Always emphasise effective ways for the actor to move through their discomforts with emotional intelligence, noting that discomfort, in essence, is not wrong, but rather a source of communication from the bodymind. Honour this communication and engage with it through childlike curiosity.

One of the main aims of this strategy is to promote inner empowerment through inviting the actors to engage with and equip themselves with skills pertaining to sensory authority. It is imperative to state that at no time in this strategy is the actor to be disempowered. The aim is to always ensure that the actor maintains control over their personal exploration. Empowering an actor in the facilitation process allows the actor to find their own personal voice and discover the power of authenticity, which promotes and enables shifts, growth,

self-knowing and self-organisation. Batson (2007: 48) defines internal authority or embodied self-organisation as “the determination of agency from internal physiological cues and conscious kinesthetic awareness of the self in action”, and kinaesthetic internal authority as “a first-person basis of identifying and clarifying the self”.

The complexity and inclusivity of these explorations are enhanced through creating intersubjective explorations where more than one individual collaborates in a cross-fertilisation of influences and references. The rehearsal space becomes a transitional space, filled with potential, in which the performances and performers suspend static identities of the self and others, as well as an investment in inhibiting habitual patterns. Investment should be in a fluidity that is open to exploring multiple versions of themselves, their gestural routines, relationships and behaviours.

Practical matters

The actors will be expected to bring neutral and comfortable rehearsal clothing that they need to put on prior to the start of any rehearsal and take off after the rehearsal has ended. The purpose of this activity is to give the actors a physical anchor in readying themselves for the environmental and bodyminded demands of the rehearsal room. Moreover, it gives them the opportunity to shed the activities conducted during rehearsals through physically taking off their rehearsal gear and re-dressing in their alternative set of clothing. Music may be used during most of these explorations, to set the mood, induce an atmosphere, create impulses or enable movements. Music that is appropriate to the moment and the specific group of actors participating, should be used. Please note the following:

- Always utilise a mat to lie on – ensure the comfort of each actor.
- Movements should start slowly and easily.
- Allow the actor’s subjective sense of comfort to guide them.
- The actor is allowed to rest at any time to ensure their personal safety.
- Remind the actors to follow their attention gently and if it drifts off, kindly remind them to return to the room.
- Emphasis should be placed on the use of the term ‘explorations’, rather than ‘exercises’.
- If any overpowering discomfort arises, slow down and make movements and shifts smaller.
- No action, thought process or reaction is wrong, except when movements are painful or disruptive to the actor or their colleagues.
- There is no right way to do any movement; encourage actors to follow the facilitation and trust the bodymind to lead them.
- If confusion arises, slow down; encourage actors to ask or observe, and congratulate them for learning something in the process.
- Make the following clear to the actors:
 - Make mistakes
 - Be curious
 - Be kind to yourself

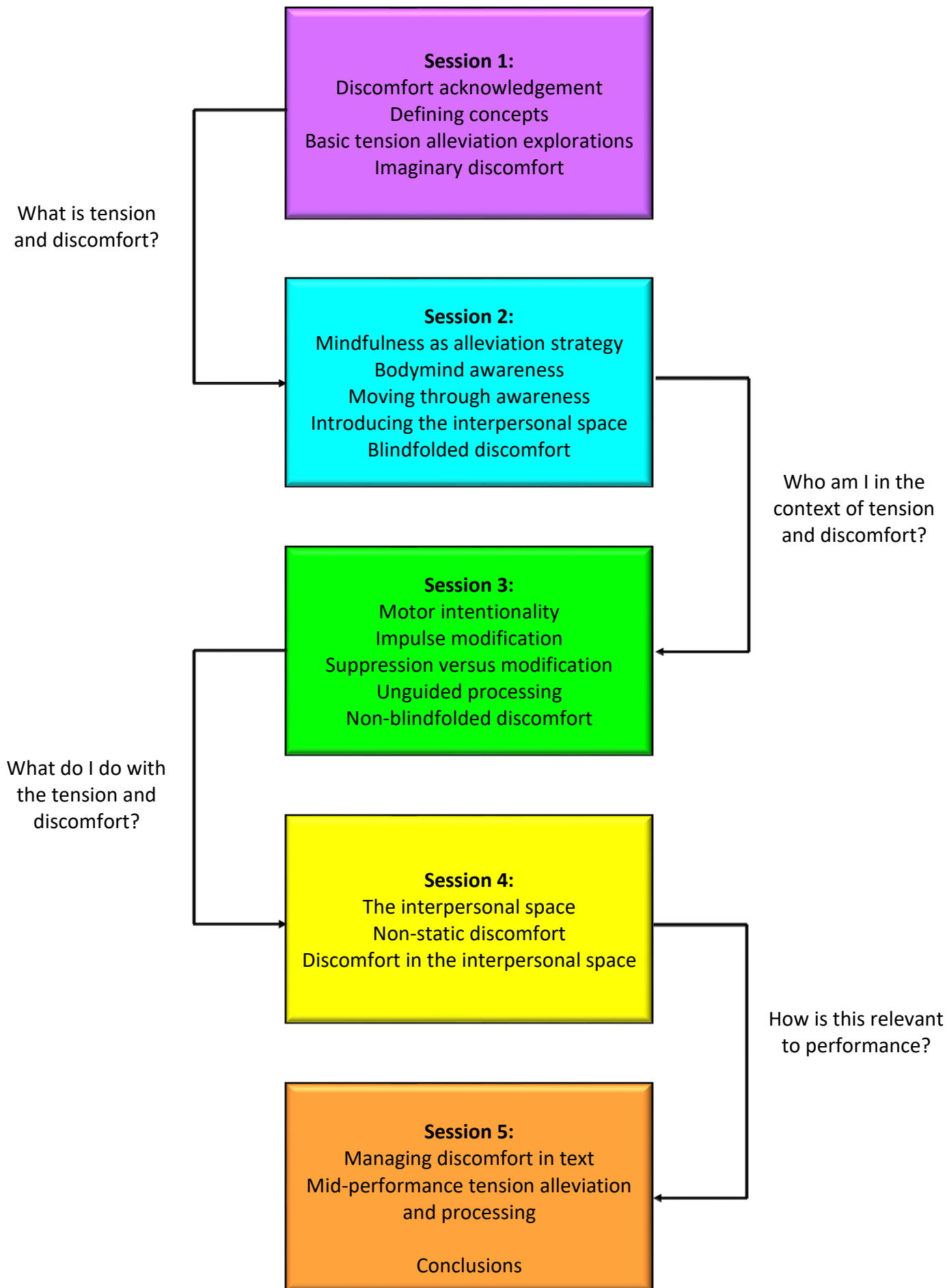
- Stay in the process
- Enjoy yourself
- Play!

Group warm ups and rapport building are an vital step in the rehearsal process, enabling group awareness; bodyminded sensitivity; ensemble dynamics; cooperation; quick responsiveness; shared awareness; imaginative play; bodyminded accord; the alleviation of tension; the reduction of inhibition; amplifying spontaneity; readying of the bodymind, and a general sense of camaraderie. Vulnerabilities arise when actors are unsure of how others in the room think, speak, move and respond and subsequently, have the fear of being judged; feeling a betrayal of some sort; failure; revealing inadequacies; humiliation or feeling like a fool – all these may elevate inhibitions. Serving and investing in the collective energy, imagination, spontaneity and interaction of a group, deepens and enables the flourishing of the individual sense of the self. I do not plan on listing an endless number of warm-up explorations, yogic explorations and physical stretches; nevertheless, those that contribute to the alleviation of tension and the reduction of inhibitions will be discussed.

Any procedure or exploration requires structure and planning that actors can comprehend and discern in order to promote knowledge and inquisitiveness and avoid explorations that are forgettable, needless, mystifying and boring. Therefore, the strategy and all its explorations are structured, planned and properly explained in the following sessions. It is imperative that the facilitator explain the relevance, outcome and goal of every exploration to the actors, connecting the work at hand and the demands of the exploration to its practical implications to the craft and resultantly, optimising investment and impact. First, a trajectory of the sessions and some basic explorations that will form the foundation of the practical strategy, will be addressed.

A number of the explorations and strategies can be implemented while being blindfolded. The act of working with blindfolds eliminates visual awareness and results in the sharpening of the senses and emphasises kinaesthetic awareness. Furthermore, the temporary loss of sight elevates spatial/external disorientation, which places energy into an awareness of and connection with the internal environment, which as a result, intensifies emotions and liberates the imagination. With this in mind, it is imperative to state that the facilitator's main aim should, in this context, be to invite the actor to heighten the awareness of the inner and outer sensory, gestural and motor functions, in order to promote the actor's self-organisation, self-healing and/or self-knowing. Studying anatomical pictures prior to some of these explorations, might assist the actor in creating a frame of reference through visualising or creating mental pictures of the parts of the body, in order to change, alter or relax them through mental images.

Develop a ritual in which safety measures are assured and checked before each session. This can be called a ritual of kindness. In this ritual, walk the exit strategy with the actors, showing them how to exit the room, if necessary, and where to go in case they need to remove themselves from the room during an exploration. Remind actors of the safest pathway. Make sure that all doors are locked and that all exposing windows are covered during exposure. Place the key to the door in an easy place to find and show the actors, as a ritual, how you place it in position. Practise unlocking the door, and explain all the niggles and wiggles that the door might have, in order to open. Develop a ritual that is tailored for the specifics of the location, and repeat this ritual daily, establishing safety and control through kindness and repetition.



Basic recurring explorations

The following explorations will be utilised and referred to throughout the sessions. Here, a general and basic trajectory of these explorations will be given and should be re-visited at leisure.

Basic trajectory within exposure/activation explorations

SUDS means Subjective Units of Distress and acts like a thermometer. The warmer the thermometer, the more intense the discomfort; the cooler the thermometer, the less intense the discomfort. Here, we measure the SUDS reading from a count of 1 to 10; 1 being the coolest on the thermometer and 10 being the warmest.

Adaptation sources: Phillips (2019: 39-48), and Sisemore (2012: 55, 61)

1. Take a baseline SUDS reading regarding the individual's current state of being.
2. Reiterate that the environment is safe, operates non-judgementally and is free of functional consequences of anxiety. Remember to normalise the feeling and display of fear and anxiety. Anxiety itself is not threatening.
3. It is important to understand that the facilitator should model the behaviour and thought processes that are expected from the actors. A calm, gentle and encouraging tone is apt, while the facilitator's bodymind should be relaxed and in control.
4. Ask for the actor's informed consent.
5. Invite the actor into the exposure. Always allow the actor to choose to step into the exposure.
6. Gently encourage the actor if they are hesitant and kindly remind them of their pre-established goals.
7. Remind the actor not to engage in avoidance or escape behaviours, but to be present in the anxious setting, until the anxiety subsides. Phrase this as the suspension of the impulse, as discussed in session 4.
8. Record various SUDS readings during the exploration. If the SUDS level is very high, do not push the actor any further. Alleviate tension, if the anxiety does not subside.
9. When activation occurs, utilise MNLP processing strategies. The following phrases might be helpful to guide the actor through processing:
 - a. Where in the body do you feel the activation?
 - b. There is no right or wrong, good or bad; everything is just what it is.
 - c. Is your head busy? What is your head busy with? Be aware of what you are thinking, but do not become involved in the conversations in your head. Do not choose a side or debate in your mind. Just be curious about what is happening in your bodymind. If a new thought pops up, just acknowledge it and return your focus to how this thought manifests in the body.
 - d. What are you experiencing now? Give this experience a SUDS reading.

- e. Find a positive space in the body, or a space that is less troubled (relaxation, calmness, stability, warmth, expansion). Give this feeling a SUDS reading. Focus on this spot and attempt to intensify the positive feeling.
 - f. Take time to pendulate between the positive and negative space throughout the exploration. The pendulating restores the bodymind's natural rhythm, aspiring to homeostasis.
 - g. Be aware of what is happening and be curious about what might happen next. Sensations might occur, such as shaking or tensing, but eventually the symptom will subside.
 - h. If a reflex occurs, ask what has happened or changed. Be aware of this sensation or impulse. Do not change it or debate it; just be with it.
 - i. Scan the rest of the body and notice if you are experiencing anything else.
 - j. If the SUDS count is lower than 2, utilise the face cards to activate the actor and repeat the processing procedure.
10. When the discomfort becomes overbearing, grounding techniques may be used through asking the following questions or making the following statements:
 - a. Be aware of your weight in the chair.
 - b. Be aware of your feet on the ground.
 - c. Find the calmest place in your body.
 - d. Where in your body do you feel the most grounded?
 - e. Where in your body do you feel the most at peace?
 11. If a negative thought regarding the process or fear arises, guide the actor to acknowledge it, assess whether it is realistic and conducive. If not, invite the actor to kindly recognise its presence and breathe it away.
 12. Praise the actor when any form of progress has been made.
 13. Stay positive in your verbal and non-verbal approach to the actor.
 14. Terminate the exploration when the SUDS reading has dropped to 50% of the highest reading.

Basic grounding exploration

1. Bring the actor back into the room through the following process. The following statements are a guideline:
 - a. Become aware of the sounds outside of the room.
 - b. Become aware of the sounds inside the room.
 - c. Become aware of my voice, the sound of my footsteps.
 - d. On the count of three, allow your eyes to naturally go to a position that feels safe and secure. Do not overthink this positioning.
 - e. Become aware of the textures, colours and objects in the room.
2. Re-orientate the actor through these typical statements or questions:
 - a. What do you see in the room that attracts your attention?
 - b. What do you find interesting about...?
 - c. As you are paying attention to..., what is happening in the body right now?
3. Plot the SUDS readings on a graph for a visual aid of the progress.

4. Discuss the process with the actor to comprehend the experience and how the exploration matched (or not) expectations and perceived consequences.
5. Increase the difficulty of the exposure exploration in context with the actor's progress.

Basic body mapping

Through focusing awareness toward and noticing habitual tension in the self and others, the first step toward the alleviation thereof is introduced. This exploration can be done intermittently and should be conducted at the beginning of each day.

Adaptation sources: Bloom and Shreeves (2004: 97, 123), and Phillips (2019)

1. Give each actor a pen and paper and ask the actor to draw an outline of a human body.
2. Invite the actors to close their eyes; notice how they are in their bodyminds; sense their bodies and create a picture of themselves in their mind's eye.
3. In this picture, ask the actors to describe where they are fostering tension in their bodies: hunching the shoulders; holding the breath; tightening the stomach; pulling in the chin; curling the toes under, or clenching their gluts?
4. Prompt the actor to acknowledge all these negative spaces (pain, tension) in the body and plot them on the gingerbread man. Give each negative space a SUDS reading.
5. Invite the actors to close their eyes and focus on the negative spaces, merely acknowledging these spaces and not trying to manipulate them.
6. Ask the actors to imagine exactly what the tension or discomfort looks like. An abstract picture or colour can be used.
7. Focus the mind on the tension and the colour chosen.
8. Invite the actors to ask themselves what precisely the tight body part represents to them.
- a. Bring this idea into consciousness and thank the bodymind for its protection mechanisms and the tightness and tension it developed in order to protect you. Every behaviour has a positive intent and therefore, your subjective positive intent has been served in the moment. Be kind to the bodymind and thank it for its contribution.
9. Ask the actors to focus on positive areas in their bodies (relaxation, calmness, stability, warmth, expansion) and plot them on their own bodies. Give each positive space a SUDS reading.
10. Invite the actors to close their eyes and focus on the positive spaces, merely acknowledging these spaces and not trying to manipulate them.
11. Actors should focus on intensifying the positive feelings and raise the SUDS level through imaginatively focusing on the positive space.
12. Take time to pendulate between the positive and negative space throughout the exploration and keep taking SUDS readings.

13. The purpose is merely to become aware and acknowledge the bodymind.

Basic body optimisation and muscular tension release

This body optimisation and release of excess muscular tension, as described in the Alexander technique, can be applied in any of the following explorations. The exploration detailed below, can also be reversed to place prominence on grounding the actor. Note that this exploration is optimal when taking place in the vertical orientation.

Adaptation source: Polatin (2013: 55)

The following verbal guidelines form the process for the exploration:

1. Bring attention to the top of your spine.
2. Allow your neck to be free.
3. Allow your head to free forward and up, or away from your spine.
4. Allow your back to lengthen and widen. Free the muscles, bones and nervous system. Breathe into the scapula.
5. Allow your shoulders to widen out of your back, let the elbows free away from your shoulders, and your wrists free away from your elbows.
6. Allow your ribs to move with your breath on your sternum and spine.
7. Allow your knees to release slightly forward and away. Pay careful attention not to lock.
8. Allow your feet to be on the ground. Release the ankles.
9. Allow the ground to support you.
10. Allow your ankles, knees, and hips to be open to receive the support.
11. Allow the support from the ground to come up through your ankles, legs, spine, arms, and head.
12. Allow yourself to breathe and to notice the room.

The concept of being with emotion or discomfort

During this strategy, discomfort is seen as a communicative tool used by the bodymind to indicate that something is perceived as wrong or threatening. Without awareness, the possibility of alteration diminishes. Through being with the discomfort or emotion, the bodymind will often self-regulate toward homeostasis and poise. Note that emotion or discomfort should not be suppressed or pushed away, but acknowledged. Metaphorically, ignoring a screaming body sensation will worsen the effect. Listening to it, and hearing what it has to say, often alleviates the tension.

Adaptation sources: Phillips (2019), and Polatin (2013: 55)

1. Invite the actor to acknowledge the discomfort or overwhelming emotion. Emphasise that the feeling should not be sent away or suppressed.
2. Guide the actor to track through the body and pay close attention. The following questions might be helpful:

- a. Where does the emotion manifest?
 - b. Where do you feel it the most?
 - c. Where does the emotion or discomfort live within you?
3. Emphasise and guide the actor to notice that the feeling is not the entirety of the being; it is only a part.
4. Invite the actor to notice what the bodymind feels like in this moment. Is there a fluttering in the chest, or tension in the shoulders? Does the feeling have a colour or a shape?
5. Guide the actor to separate the emotion from the physical sensation and try to see the physical sensation as a separate entity from the emotion or discomfort. Emphasise: You are not your anxiety, discomfort, fear or sadness.
6. Invite the actor to vividly describe the physical sensation. Ask the actor to be very specific, like a witness, giving eye witness descriptions of the physical sensation. E.g. "It feels as if butterflies are flapping in my stomach".
7. Ask the actor to give the sensation a SUDS reading.
8. Prudent questions might be:
 - a. What does the sensation want you to know?
 - b. What is it communicating within the self?
9. If a reflex manifests in the bodymind, ask the actor to note any changes in the sensation. Keep describing the sensation. Question whether the sensation becomes stronger or lighter?
10. Questions might include:
 - a. Is this feeling familiar?
 - b. Does this feeling resemble or remind you of past experiences?
11. If a feeling is related to a traumatic event, do not ask for details. Initiate the processing strategy.

Session 1

Session Outcome:		By the end of the session, the actor should understand the introductory concepts of discomfort and comprehend basic tension alleviation strategies.	
Exploration	Time	Bodymind strategy	Motivation
Introductions	10 mins.	Introducing the actors to one another and creating group rapport. This creates a conducive and mouldable intersubjective space.	Rapport in this context is the establishment of an honest and open state of communication between the facilitator and the actors.
Positive state anchoring	Throughout	The use of the mirror neuron system to introduce positive states through self-simulation.	The actor should be anchored in a state in which personal resources can be drawn upon.
Intimate body work exploration: Sensing the breath	15 mins.	Utilising the bodymind's sense of personal space to establish discomfort and SNS activation.	Initiating the concept of discomfort.
Defining concepts	25 mins.	Embodying knowledge that might be perceived as merely cognitive, to bring these concepts home to the actors and reinforce them through utilising the multimodal quality of the bodymind.	Creating a context, perspective and general understanding from which the workshops will be conducted. This also places the practical application, the explorations and the perspective of acting within a certain approach and theory.
Self-preservation strategies	15 mins.	Creating an understanding of how and why the bodymind responds to discomforts in a certain manner, and placing emphasis on the actor's personal uniqueness in terms of bodyminded responses, anxieties and aversions.	Discussing possible escape and coping mechanisms toward actor-character dissonances and introducing practical strategies toward self-regulation.
Embodied strategy	10 mins.	An emphasis on embodiment and the bodymind.	Establishing a systematic approach toward bridging perceived discomforts.
Embodied shifting: Tension alleviation	30 mins.	Utilising the bodymind as the foundation of the shifting process.	Introducing strategies toward practically alleviating tension through tuning into tension, utilising bodyminded systems, breathing through tension and managing discomforts through a series of relaxer-energisers.
Breath exploration: Smelling the flower	10 mins.	Utilising the bodymind's familiar event of breath enhancement during pleasurable smells.	Bodyminded relaxation and tension alleviation through breath.
Tension management exploration: Breathing into tension	10 mins.	Emphasising the healing quality of breath.	
Tension management exploration: Simulating tension through breath	20 mins.	Fictionally simulating tension in the breath through the bodymind.	Simulating tension in breathing, to alleviate the fear of tension in the breath and introducing the sensation of holding patterns in breathing.

Imagination exploration: Imagining fear (Storytime: The beach)	25 mins.	Placing the bodymind in a fictional, tension-inducing situation.	Recognising tension in the bodymind.
Awareness exploration: Sensing	5 mins.	Reiterating and anchoring the embodied self.	Bringing the bodymind back into the room and reinstating the concept of the self through utilising the senses.
End frame and future pacing	15 mins.	Summarising the session, discussing personal thoughts, tying the session to the individual goals and grounding the actors in a positive state, before concluding the session.	

Intimate body work exploration: Sensing the breath

The purpose of this exploration is to sense tension in breathing when confronted with other actors within one's personal space. This exploration has been placed right in the beginning of the workshop, to elevate the chances of discomfort, in the presence of strangers. The purpose is to introduce the bodymind as one systemic process, and to indicate the changes in breathing and bodymindedness during discomfort. This exploration can also be conducted through placing one actor in a static position and having another actor slowly approach, into the personal space.

Adaptation source: Polatin (2013: 55)

1. Invite the actors to walk in the rehearsal space and randomly weave in and out of one another.
2. Invite the actors to notice if they start to hold or quicken their breath when another actor passes through their space. If so, prompt them to notice what is happening in the entire bodymind when the breath is being held. This might include flutters, shaking, queasiness, tensing, and so forth.
3. Make the moving space smaller and diminish the personal space.
4. Invite the actors to once again take notice of their breath when the space is smaller.
5. Enlarge the space again and ask the actors if their breathing has become more relaxed and easier. When breathing is easier, how does the entire bodymind respond?
6. Make changes in the size of the space.
7. In future use of this exploration, encourage the actors to employ tension alleviation and breathing techniques to soothe the bodymind during intimate contact. Utilise the basic body optimisation and muscular tension release mechanism.

Defining concepts

Actor-character dissonance: When a script calls for actions, gestural routines and mental models for a character that clash with the personal values of the actor, it creates dissonance between what the actor (as person) believes, represents or feels, and that which the character (as fictional construct) is interpreted to represent.

Ask the actors what they regard as 'too far' regarding an action on stage or film. When does an action cross your personal boundaries? Whether these are different or not, this gives the perfect impetus to introduce lived experience and subjectivity.

Lived experience: This history of consciousness, is embodied in the autobiographical body which becomes a personal narrative of fluid, lived experiences. It is constructed on the collective autobiographical co-relationship between the self, others and the external environment, which constitute and impact present behaviours, mental models, subjectivities and perceptions.

Invite the actors to engage in conversation about their walk toward the rehearsal room or studio. What did they notice around them? What stood out in the architecture? What did they feel? What memories come to mind? The subjective lived experiences regarding a similar path, might be completely different. Likewise, dissonances are subjective.

Subjectivity: My lived experience does not necessarily constitute your lived experience. Subjective meaning of the world and lived events take preference over scientific and objective knowledge. A lived personal 'truth' with meaning that is 'real' to the individual, rather than a correct 'truth' with meaning that might be 'real' to the collective, is preferred.

Invite the actors to stand in a circle around the facilitator, or around an actor. From this perspective, each actor is looking at exactly the same thing: the facilitator or the actor. Ask the actors to give one compliment to the actor in the centre, pertaining to something they are currently seeing from their perspective (this is also a great ice breaker). If the facilitator is in the centre, prompt them to say something that they see regarding the facilitator (this does not have to be a compliment). Each participant will most likely give a different answer. Likewise, we all see different things, even during similar lived experiences. Ask the actors what they noticed about the actor in the centre's body while receiving the compliments. They probably smiled and laughed at the compliments, embodying joy or embarrassment and so forth. Use this moment to introduce embodiment as a concept.

Embodiment: Embodiment is an approach in which the body, and the emotions, as well as the mind plays an equal, crucial and interrelated role in the manner in which human beings comprehend themselves. This includes interacting with the external environment; understanding and adapting to the world they live in, and sustaining a **bodyminded** presence. By definition, being a human being signifies that this being is both bodied (exists in, through

and because of a body), and situated in an environment. This bodied being forms a multimodal bodymindedness through its fluid interactions and interrelationships with its environments.

Invite the actors to close their eyes and with every statement or thought, notice what is happening in the bodymind. "I am enjoying this sunny day"; "I know this person betrayed me"; "everything in my life is going perfectly"; "I'm hungry"; "my partner has lost their job", and "I'm in love". Likewise, every dissonance and discomfort is embodied.

Embodied socialisation and public accountability: Human beings are social creatures, largely forming themselves through attachment, relationship, and encounter. Human beings have a primordial need for affiliation and the pursuit, preservation, and maintenance of interpersonal relationships. The bodymind is integrated into its environments, is culturally, socially, relationally and spatially situated and inscribed. It is a prominent and central role-player in the shaping of social encounters; personal expression; self-esteem, and the understanding and manifesting of the self.

If you could have a social account, and every positive deed ensures a deposit, and every negative deed gives you credit, what are the things you could do to become bankrupt? How could this person repay the bank to even out their debt? What would an investment look like? This is exactly what we do; we calculate our risks, our spending and our savings. This becomes our social-banking habits. How does the uncomfortable action relate to your social account? Invite some discussion as an ice breaker, but do not overemphasise this step. Keep discourse playful.

Habitual patterning: Habitual patterning is an ever-present transposable disposition, know-how or active residue that forms through the repeated embodied performance of specific behaviour and the integration and sedimentation of lived experiences. It is programmed to activate relatively automatically, beneath the threshold of consciousness within similar or typical future encounters.

Ask two actors to show the routine they use to brush their teeth. Utilise the moment to set up an environment of purposeful play; these routines should differ in some way or form. This is an example of a subconscious habitual pattern. Similarly, we have patterns in our doing and responding, which become patterns over time. This does not always serve the moment in acting. The actor's habitual patterns and responses (the manner in which you brush your teeth), does not automatically identify as the character's habitual patterns and responses (the manner in which they brush their teeth). Ask the actors to mimic how the other actor brushes their teeth, and feel how awkward it might feel to change a habitual pattern. Use this moment to introduce the notion that discomfort and awkwardness is not necessarily wrong.

Human beings are multimodal, subjective and bodyminded beings, affected by both their internal and external environments as encapsulated in their embodied and lived experiences. These lived experiences are further informed by social and cultural paradigms.

- **Bodyminded beings** - the cognitive, emotional and somatic form one systemic process
- **Embodied socio-cultural paradigms** - behavioural parameters
- **Lived experiences** - an autobiographical account of experience
- **Subjectivity** - my experience does not necessarily constitute your experience
- **Lived body** - in which all these experiences are embodied
- **Gestural conditioning** - the manifestation of this embodiment
- **Mental models** - dynamic symbolic mental representations

Zarrilli's (2004: 657) four bodies:

Description	First Body	Second Body	Third Body	Fourth Body
Body	Surface body (object body in contact with the external environment)	Recessive body (object body represented by the viscera)	aesthetic inner-bodymind (subject body and internal environment)	aesthetic 'outer' body (the 'body' constituted by actions/tasks in performance, i.e., the 'character' in drama, offered for the gaze of the audience)
Indicated as	Lived Body			Performance Body
Core idea	Sensorimotor	Visceral	Subtle	Fictive
Mode of perception	Exteroception & proprioception - that from which I exist in the world	Interoception - the inner depths	Attentiveness to exteroception, proprioception, Interoception	'as if' - that through which I 'appear' to act in a 'world'
Marked by	'Flesh'	'Blood'	'Breath'	'Appearance'

Self-preservation explorations

The bodymind constantly aims at homeostasis – wholeness; wholesomeness; sustainability; balance; satisfaction; equilibrium, and the alleviation of tension. Bodyminded homeostasis can be defined as a delicate internal balance, striving toward consistency within the individual's personal uniqueness and their environments.

The ease experienced during homeostasis of the bodymind and its environments is described as poise; poise is not merely the coordination and wholeness of the internal environment, but also being in touch with one's circumstances. This is achieved through anticipating how the bodyminded self will conduct actions in an environment; how these actions will be received and the skill of handling these situations, persons, and environments with ease.

Individuals can auto-sense deviation from the perceived optimal and comfortable bodymind-environment composition, and track any alteration (endocrinal, visceral and muscular) in the organism's habitual patterning when the bodymind reflects either a state of poise or disequilibrium toward environmental catalysts. Thus, it tends to auto-correct this embodied relationship in order to relieve the tension created by the deviation. Deviation results in a depletion and re-allocation of energy toward the alarming entities of anxiety and 'unpleasure', purposefully signalling the avoidance of interactions that promote disorder, disintegration and unbalance, and activating the impetus to regain balance and control.

The autonomic nervous system (ANS) assists in managing bodyminded homeostasis through responding to alterations in activity and the continuously changing environment. It can be divided into two subdivisions: the sympathetic nervous system (SNS) (mobilises and prepares the body and places it in a state of readiness to deal with stressful situations or perceived threats); and the parasympathetic nervous system (PSNS) (conserves the body and generates tranquillity and energy preservation).

Have you ever played with a magnet, trying to force the opposing sides of the magnet together, and feeling how they push each other away? It almost feels as if you can see the resisting power, but the moment you turn one magnet around, they lock together? Imagine a magnetic pole in the middle of a circle, pulling you in. On the outskirts of this circle are magnets pushing you away. The closer you are to the middle pole, the safer you feel. The moment you step away from the attracting magnet, you start to feel how the pole tries to pull you in, and the outskirts push you away. Hovering here is perhaps uncomfortable, isn't it? Right this moment, you have disturbed your bodyminded homeostasis or poise and you yearn to return to the pole. This is how discomforts work. You avoid them to restore poise and maintain self-preservation. The discomfort you feel when you leave the magnetic pole and venture toward the pushing outskirts manifest in the body like an alarm system, as you will see in the table below. Which of these can you remember feeling in the past? The moment you step out, you're recalled and pulled to the centre pole. When you reach the centre pole, your bodyminded alarm system relaxes again. The exciting thing is that this pole can be shifted, changing your reactions to certain actions and reinventing your idea of subjective poise.

Organ	Sympathetic Nervous System	Parasympathetic Nervous System
Adrenal gland	- Adrenaline into bloodstream - Promotion of wakefulness	N/A
Arrector pili muscles	- Contractions and erection of hairs	N/A
Blood vessels in the skin	- Constriction	N/A
Blood vessels in the muscles	- Dilation - To enhance strength - Muscular adjustments for orientation and defence - Trembling in muscles	N/A
Blood vessels of the internal organs	- Contraction of vessels - To increase blood pressure	- Dilation of vessels
Bronchi	- Dilation and relaxing of bronchi - To increase airflow to the lungs	- Constriction of bronchi
Eye	- Dilation of pupils - To enhance vision through enabling more light to enter	- Constriction and contraction of pupils
Heart contraction	- Increase	- Decrease
Heart rate	- Strengthens, increases, accelerates heart beat - To increase oxygen and blood flow to the muscles	- Decreases and slows down the heart rate
Kidneys	- Decrease in urine production	- Increase in urine production
Liver	- Breakdown of glycogen	N/A
Reproductive system	- Ejaculation/glandular secretions	- Erection of penis/clitoris through the dilation of blood vessels
Respiratory rate	- Increase - To increase the amount of oxygen intake	- Decrease
Salivary glands	- Mucous, low enzyme	- Watery, high enzyme
Stomach and intestines	- Inhibition of peristalsis and activity - To send blood to the muscles instead	- Increased peristalsis and stimulated activity
Sweat glands	- Increased secretion	N/A
Tear glands	N/A	- Increased secretion
Urinary bladder	- Constriction of sphincter and relaxation of bladder	- Constriction of bladder and relaxation of sphincter

Fear: Fear can be defined as a bodyminded and behavioural protective and defensive mechanism, with the ability to override consciousness. It functions as a reactive response to a specific, imminent, threatening or harmful stimulus that diminishes once the perceived stimulus or threat is absent.

If I go for a walk in the woods, and admire the beautiful scenery, and without looking down, step on a small snake. I jump up, my body reacts, my autonomic nervous system becomes activated and I scream! A real threat presented itself! What if the snake were really just a stick? Would my body still react? Yes. This might be true in a lived experience regarding a discomfort.

Anxiety: An ongoing negative appraisal state of anticipation, vigilance and exaggerated expectation, accompanied by catastrophic self-statements that magnify a perceived threat or perceived future threats. These threats persist in the absence of genuine danger or physical stimuli. The bodymind does not distinguish between fiction and reality.

After the incident with the snake, I avoid the woods, because there might be a hundred, massive, poisonous, flesh-eating snakes in the woods (vastly overdramatise and exaggerate this explanation – create some humour)! I would rather stay at home, but in the process, I miss out on the beautiful scenery. At least I can YouTube what the woods look like. How many of the consequences and limiting beliefs discussed in the one-on-one sessions fall into this category?

Approach and avoidance impulses: A basic function, inducing the energising and activation of multiple processes, for instance, arousal and valence which influence both primitive reflexes to cortical processes, and uphold homeostasis and the modulation of higher cognitive processes.

If I eat a piece of chocolate, and it really tastes good, I just might have another piece. Tomorrow when I walk past another piece of chocolate, I remember the sweet taste I tasted yesterday and I might have another piece, and oh, it tastes good! In future, when I see a piece of chocolate, I might take a piece without thinking about it. Similarly, when I have a negative lived experience with something, I remember, I reinforce, and I avoid - later, subconsciously so. This can be vicariously reinforced as well: I hear there are flesh-eating snakes in the woods, as big as a tree-trunk, and even though I have never seen them, I think it is safer to avoid the woods. Because I 'know' people will judge me for being nude (the discomfort) in performance, I don't want to do it. Because my parents told me that these are my private or my 'uh-uh' parts, I cannot show them. No part of your body is uh-uh. No part of your body is naughty. No part of your body is wrong. I get queasy inside when I think these thoughts, because that means I am uniquely perfect. Do these statements cause an emotional response? If so, they have just acted as stimuli. Use this moment to introduce emotion.

Emotion: Rapid, automatically evoked and predominantly unconscious; yet bodymindedly experiential, multi-component responses (embodied restorers and regulators of homeostasis), to emotionally potent antecedent internal or external stimuli, situations or events (potential disruptors of homeostasis) appraised as instantly applicable to presently active goals.

Stress and tension: Psychological, psychophysical or emotional (what we understand as bodyminded) response to the individual's inability to alter, adapt and readjust to physical, chemical, biological, economic or socio-political alternations, interpreted as threats to the organism's homeostasis and bodyminded integrity.

When two unchanging forces meet each other, my inability to change and my circumstances, tension develops. An example is forcing myself to do nudity (the discomfort) in performance, without facilitation or a safe environment.

Mood: A self-monitoring mechanism that modulates cognition; the body; functional architecture (judgements, processing styles, memories, and creativity), and goal-directed behavioural processes. Mood sustains and maintains balance between the availability of goal-relevant bodyminded resources, such as mental and physical energy, and the perceived level of environmental demands for them.

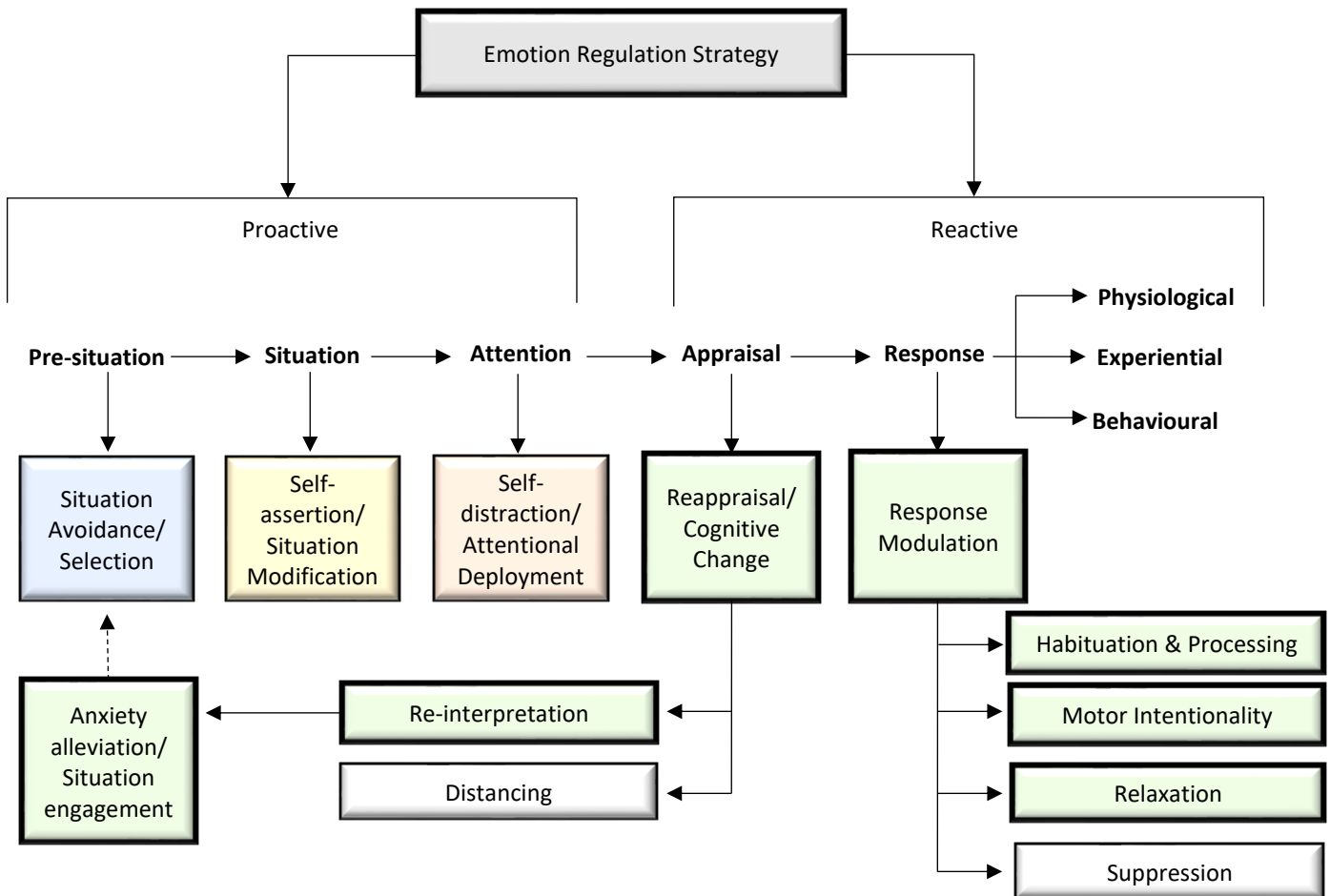
When the environment demands too much energy, and I think the expense of this energy does not serve me in the short or long term, I lower my energy expense to survive the moment.

Cognitive dissonance: An aversive psychological drive state defined as the identification of the internal discomfort, tension or distress experienced, when the individual becomes aware of an inconsistency or discrepancy between two or more simultaneous cognitions.

I want to do the uncomfortable action, but I perceive it to have negative consequences. Thus, I feel a sense of discomfort.

How do we cope in aversive situations?

Adaptation sources: Johnston and Olson (2015: 278), and Suchy (2011: 136)

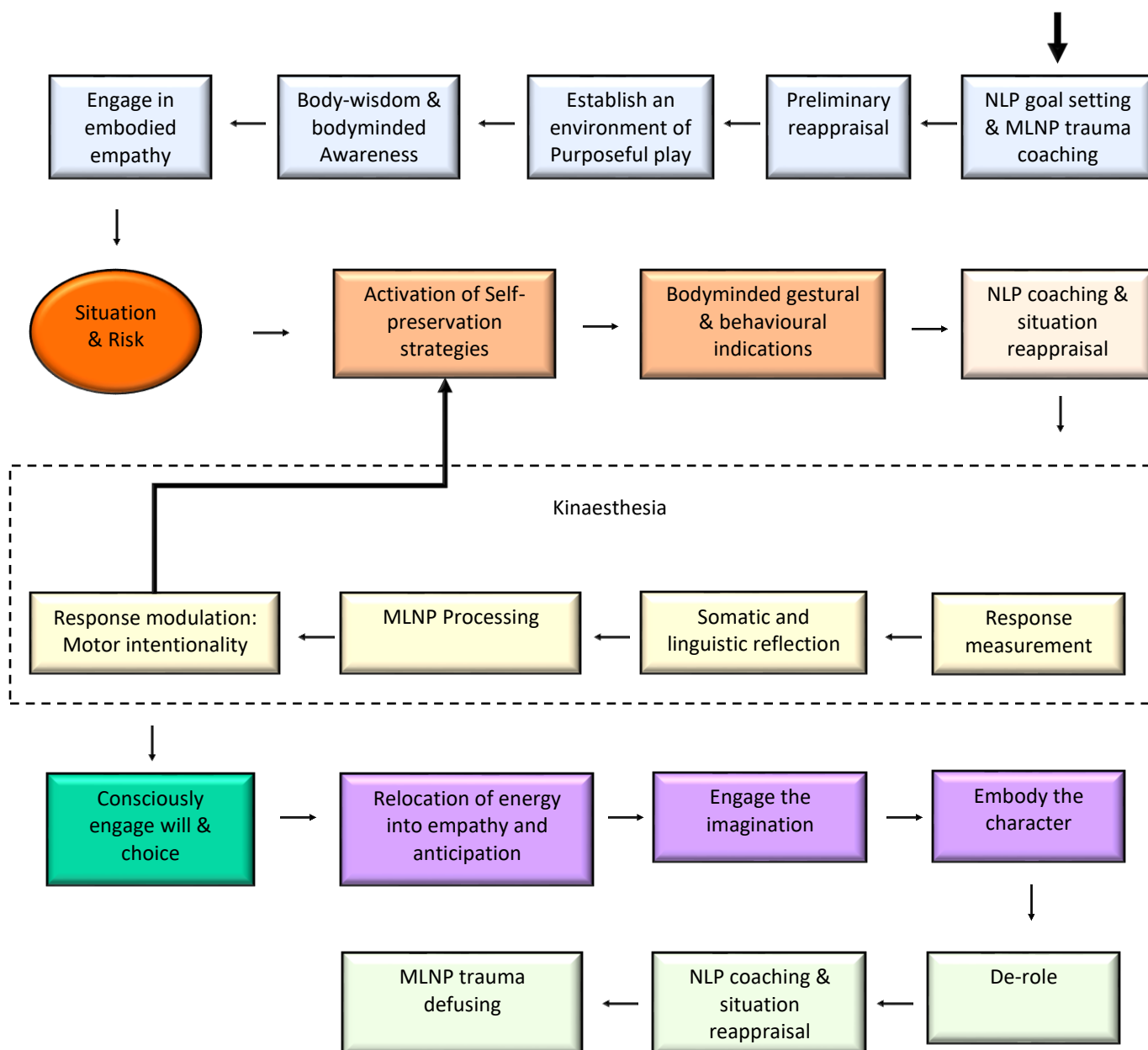


Embodied strategy

Wei Ji. According to the Chinese understanding, 'Wei' means danger and 'Ji', opportunity. In crisis, danger and opportunity always coexist. If we have a sober realisation of the danger and the opportunity we are facing, the future is hopeful (Fenggang, 2003: 197).

Step one: acknowledge the courage it takes to face and overcome deeply embodied fears. Courage might be the highest of all virtues, because all other virtues are dependent on courage; courage is a fundamental virtue in the shifting process, facing the fears and anxieties one has deliberately avoided, head on. In the approaches that follow, anxiety is not a negative force that should be avoided and discarded, but a source of unpleasant energy that propels the shifting process forward and diminishes as higher goals become the stronger driving force. The essence of this chapter is thus encapsulated in the spirit of *Wei Ji*: actualising the opportunities in the danger.

Response modulation: Pause...Listen...Choose.



Tension alleviation

Relaxer-energisers and pain relievers

The following relaxer-energisers have been detailed by Lessac (1981: 59-66) and Lessac and Kinghorn (2014: 17), and act as tension alleviators through the utilisation of the bodymind's innate body wisdom. These natural relaxer-energisers and pain relievers should be established in the actor's repertoire early on in the strategy and may be utilised at liberty through the process. Here, the focus is on the redistribution of energy through Lessac's NRGs, pain relievers and relaxer-energisers. NRGs instil alterations in the body. These changes can be identified through emotion, heat, movement, and vibration etc. Pain relievers function to counteract stress, anxiety, heaviness, floppiness, 'unpleasure', discomfort, pressure, tiredness and lack of creative awareness. These are all poisons in the artistic process and can,

within this context, also be attributed to the engagement of restrictors. Relaxer-energisers function to restore bodily symmetry, balance and expression and include: yawning, floating, shaking, humming, sighing, smiling, singing, laughing, dancing etc.

The golden rule is to do it and not to practise it. Before explaining some of the relaxer-energisers, the following should be explored spontaneously and with enthusiasm, but never through force: smiling, singing, laughing and dancing. As the relaxer-energisers are explained, engage in doing them through purposeful play. Silliness is a great ice-breaker to build group dynamics, shake off the fear of failure or looking foolish, and humour is a fun morale boosting tension reliever.

Swallowing

Swallowing relieves a great majority of muscle tension surrounding the jaw, neck, head and shoulders. The purpose of this relaxer-energiser is to allow swallowing to be consciously pleasurable and actively engaged, in conjunction with optimal posture in the upper torso, head and neck. Lessac explains the process as follows:

1. Allow for natural space between the teeth and a natural parting or soft touching of the lips.
2. Swirl your tongue around the mouth in all directions and savour the texture and architecture of the inside of the mouth. Note the cheeks, gums, teeth, soft palate, hard palate and so forth. This allows for the salivary glands to be stimulated.
3. Think the word 'saliva'. Allow the saliva that is gathered to be directed towards the back of the mouth and towards the throat. Do not force or rush the process, but enjoy the sensation as the saliva swirls to the back.
4. Swallow and stay aware of the movement of the saliva down the throat.
5. Feel and allow the lubrication of the throat to relax the area surrounding the neck, head and shoulders and enjoy the sensation of conscious relaxation.

Yawning

The Forward/Hard-Palate Facial Yawn

1. Sustain the vowel 'aw' on a comfortable pitch, as found in the words 'bore' and 'crawl'.
2. While sustaining this vowel, feed the vibrations into the Hard-Palate and invite the body into a yawn.

The Backward/Soft Palate Facial Yawn

1. Sustain the vowel 'a' on a comfortably high pitch, as found in the words 'gal' or 'task'.

2. Focus the sound into the soft palate and arch the soft palate.
3. Invite the sound towards the forehead, resonating through the nose bone.
4. Invite the body to respond to the yawn, and stretch the cheeks and mouth up and out.

The Muscle Yawn

1. Invite your body into the motion of a full body stretch. This is similar to when you get up in the morning.
2. Allow your limbs to stretch to their utmost capacity.
3. Taste the relaxation that accompanies full body stretching and invite a facial yawn into the equation to intensify the stretch.
4. Savour the moment as the full body yawn and stretch relaxes the body, even after the movement is completed.

Humming

1. Humming, much like the other relaxer-energisers does not require technique, but rather requires an active and conscious playfulness and enjoyment.
2. Start on an 'M' vowel and then, through childlike curiosity, try combinations with 'NG', 'L', 'Y', 'Z', 'V' and so forth.
3. Lessac emphasises that humming should not be a bland exercise, but an exploration of melodies, tunes and ultimately an entirely imagined orchestra.

Sighing

1. Do not force the sigh.
2. No heaving, pushing out of the torso or self-pity is involved.
3. Focus on satisfactory sighs which are gentle, thoughtful, and filled with anticipation.

Shaking

Shaking is a familiar event and a natural relaxer-energiser. By physically moving through shaking, swinging, falling and loosening, into tightness and holding places in the body, releases the tension, diminishes physical exhaustion, acts as a body vibrator and becomes a bodyminded and emotional shaking experience (Bloom & Shreeves, 2004: 55; Lessac, 1981: 94).

Invite the actors to enjoy:

1. A large muscle shake that engages every muscle in a vigorous manner.
2. Smaller, medium muscle shakes (described by Lessac as major key rhythmic).
3. Quiet and private, subtle shakes (described by Lessac as minor key rhythmic).
4. Shivers, flutters, quivers and flickers. These are uncontrollable shakes and are usually associated with nervousness and anxiety.

5. Shakes, quivers and vibrations in small ball postures.

Writhing

Writhing is a body response to severe pain and can be defined as an “esthetic expression of the body’s instinctive response to pain” through an “unusual accompanying rhythm that is always part of an extension stretch-release and curvo-linear body-reach” (Lessac, 1981: 67-68). Through writhing, the bodymind engages in softening fixations, bringing comfort to injuries and loosening impingements and in the process alleviates pain. Writhing is an organic mechanism to express pain, and through utilising its alleviation properties appropriately, the actor can reinterpret anxieties and fear into usable energy, perceptual relaxation and non-destructive emotion.

Ask the actors to develop a gestural routine or choreography for each of these relaxer-energisers and pain-relievers. These gestural routines should be small enough so that an audience cannot see them, and if they can be seen, they should be general enough to fit into any context on stage. Play around with this choreographic exploration and find gestural routines that work with the embodied camaraderie of the group. Once these have been established, Invite the actors to start moving around the room, and randomly invite one another to utilise one relaxer-energiser and pain-reliever through the established gestural routines, without letting the other actors in the room notice. The actors should try and catch another actor giving the stimulus cue to another actor. Utilise the moment to create a sense of play. Invite the actors to sustain this play exploration randomly throughout the workshop.

Breath exploration: The pleasure smell

The first breath exploration is developed to deepen the actor’s breathing and relaxing the bodymind through the positive lived experience of breath and smell, using the familiar event of pleasure smelling. This exploration is also optimal to utilising it as a pain-reliever during tension attacks. Therefore, it should be taught to the actors prior to engaging in any form of danger work. This exploration should be utilised throughout the sessions.

Adaptation sources: Hurt (2014: 107); Lessac and Kinghorn (2014: 11), and Williamson (2002: 157)

1. Invite the actor to imagine one of their favourite smells.
2. The actor imaginatively brings the smell toward his nose with their hands and physically breathes it in. Repeat this step a few times.
3. Pleasure smelling should enable the expansion of the chest and disable unnatural breathing actions.
4. Encourage the actor to give a pleasurable and audible sigh of enjoyment on the exhalation, and hold on to the pleasure of having smelt it.
5. The positive connection to the smell should stimulate the breath to flow deeper into the torso, resulting in the respiratory system and the heartrate changing slightly, affecting the circulatory system and muscular system, thereby granting physical freedom and deepened relaxation.

Tension management exploration: Breathing into tension

This exploration aims at alleviating tension through the use of breath and subsequently increasing awareness, consciousness and sensation of a particular body part.

Adaptation source: Bloom and Shreeves (2004: 13-14)

1. Invite the actor to become aware of their breathing.
2. Invite the actor to imagine the tension in their body, resembling a blackened space.
3. Encourage the actor to imagine a white light filling the body with every inhalation, lighting up every space in the bodymind, and especially the black tension.
4. Guide the actor to metaphorically breathe directly into the body part fostering the tension.
5. Guide the actor to imagine the actual tissue of their body being illuminated by the breath.
6. Invite the actor to imagine the breath like waves, ebbing and flowing into the body.
7. Emphasise that inhalations represent the inward flooding of light and exhalations the washing away of tensions, unwanted thoughts and insecurities.
8. Vividly explain that not only does the black disappear, but the body part starts to melt away.
9. Describe that as a result and through inhalations, the body starts to radiate light, driving away every single ounce of darkness.
10. Invite the actor to breathe in light, energy and life.

Tension management exploration: Simulating tension through breath

Simulating tension prior to further explorations into tension-inducing actions, might assist the actor in managing, sensing and coping with tension when it arises. This exploration can be conducted in a supine position, or sitting on a chair.

Adaptation source: Hurt (2014: 107)

1. Invite the actors to pull in the abdominal muscles tightly and breathe under the tension provided.
2. Encourage the actors to keep the abdominal muscles tightened and inhale and exhale several times.
3. The actors should feel the breath becoming shallower; a tightening of the chest; the muscles in the thorax and shoulders tighten, and anxiety set in. Breathing under these circumstances induces tension.
4. Prompt the actors to sustain this feeling for a few seconds.
5. Finally, ask the actor to breathe deeply into the abdominal muscles and allow the breath to release them.
6. Invite the actor to follow the rise and fall of the abdominal muscles as breathing continues naturally with deep, long and comfortable inhalations and exhalations.

7. Pleasure smelling can be utilised, if needed.
8. Breathing into tension can be utilised, if needed.
9. Continue the exploration through the tensing of several other muscles: the ribs; the shoulders; the quadriceps; the neck; the lower back; the upper back; and so forth.

Imagination exploration: Imagining fear (Storytime: The beach)

The purpose of these explorations is to induce fear and tension through the imagination and allow it to manifest in the bodymind.

Adaptation source: Personal experience

1. Invite the actors to lie on the floor in a supine position and induce a relaxed state. Tell the following story and invite the actors to fully imagine the story and utilise micro-movements in the bodymind to simulate the imaginative journey. Focus on the use of sensory language.

Micro-movements, here, refer to movements in the muscles that are so small that no one can really see them, but the bodymind knows the relevant muscles are being activated. An example is, during the imaginative act of running, the gluts, quadriceps, calves and feet might intermittently be activated and tensed in a manner that resembles running.

Imagine you are on vacation in Cape Town. You can hear the ebb and flow of the ocean. You are on the top level of a skyscraper in a beautiful little apartment, facing the ocean. You decide to go for a jog before breakfast. You get your joggers and put them on. See how you lace your shoes and feel the texture of the laces in your hands. After lacing your shoes, you open the door and see the most beautiful picture of an island through the window at the end of the hallway. You walk toward the window facing this island, open it and stick your head through the window, taking in the ocean air. You can smell the salty ocean air. Without closing the window, you walk toward the elevator, feeling the cool breeze from the window on your back. You push the elevator's down button and see the downward-facing triangle light up in orange. The door opens and you step into the elevator. The door closes and you feel how your stomach turns as the elevator starts going down. This is a strange feeling, but you enjoy it. The elevator doors open on the ground floor and you step forward. In front of you are two giant glass doors which you open. You immediately feel the rush of the Cape Town wind swooshing against your body. You get the 'goosies', rub your hand over your arm and smile at the little bumps on your skin. You slowly start to jog in the direction of the wind. You can feel your leg muscles engaging. A few metres away, you see the ocean and enjoy the shimmering morning sun on the waves as you jog past it. The sun is warming your skin and sweat starts dripping down your forehead. Next to the road you hear a little bell sounding and a man screaming: "Ice cream! Ice cold ice cream!". You give the man a ten rand note and he hands you an ice-cold ice-cream. You can feel the relief as the cold mango flavoured ice-cream touches your tongue.

You start walking back home and with each lick of the ice cream you vividly taste its sweet flavour. You reach the big glass doors at your apartment and look up to see how big this apartment building really is. Quite imposing, you think to yourself. You walk through the doors and reach the elevator. You press the up button and see the upwards facing triangle light up in orange. The doors open. You step inside and press level 24. You feel the turn in your stomach again as the elevator starts rising. The elevator is quite cold. At level 24 the doors open and you step into the passage, once again feeling the breeze wafting through the window at the end. As you look in the direction of the window, you notice a small baby boy. He is no older than four years. He is wearing a pair of red shorts and no shirt. You notice an open door three apartments away from the elevator. As you look back at the little boy, you notice that he is running toward the open window. Your body becomes ice cold as you realise he is aiming at climbing through the window. Your palms are sweating; your heartrate elevates; you can feel your muscles tensing, and your breathing constricting. You dart toward the little boy. The little boy has his two arms through the window and his feet are pushing against the wall, starting to climb through the window on the 24th level. You hasten to get to the window. All you can see is the small boy's red pants sticking out and his little legs dangling inside the building. His head and arms have slipped through the window. You increase your effort to get to him. Just before you reach through the window, you see the little boy falling through the window! Your entire body tightens! Your heartrate elevates! You reach through the window with maximum effort! And as you fling your upper body through the window...uuuggghh!

2. Immediately instruct the actors to suspend and stay with the tension in their bodies, not working toward alleviating the tension.
3. Invite the actors to slightly intensify the tension in the bodymind.
4. Engage in the basic body-mapping exploration, acknowledging how the bodymind responds to tension and stress.
5. Take a SUDS reading.
6. Invite the actors to utilise one tension alleviation exploration to subdue the tension.
7. After alleviating the tension, complete the imaginative journey and close the story:

You catch the little boy's leg! You can feel his weight as your arm tenses. You slowly pull him up, through the window and pull him closer to your body as you hug him and embrace him with your entire body. He is safe. You look up and see the boy's parents standing at the end of the hallway, running towards you. They grab their son with the utmost joy!! They thank you and give you a tight hug. As you make your way back to your apartment, you look back at the open window, walk back and close it. You give a big sigh of relief and feel the tension in your body disappear. Back at your apartment, you fall onto your bed. You breathe in the calming ocean air and with each inhalation you feel the tension fading away in your body. You are safe. The little boy is safe. Life is good!

8. Invite the actors to thank their bodyminds for protecting them through its protective mechanisms. Be kind and gentle with the bodymind.
9. Bring the bodymind back slowly into the room through utilising the senses and reflect on the exploration.
10. Utilise the basic body-mapping exploration.

Exposure exploration: Imaginary exposure (optional)

This exploration is useful for actors who have a severe discomfort with the actions expected and should be used carefully when the actions are strongly triggering.

The purpose of this exploration is to introduce the actor to their habitual bodyminded responses to the concept of nudity.

Adaptation source: Foa *et al.* (2009: 133)

1. Invite the actors to lie down in a supine position with their eyes closed.
2. Invite the actors to engage in basic breathing exploration to soften the mind and engage in an activated, yet relaxed state.
3. Initiate an imaginary storyline focused on the perceived discomfort (stage nudity) and utilise the limiting beliefs and perceived consequences established in the one-on-one coaching sessions to activate the discomfort.
4. Prompt the actors using vivid language pertaining to the senses (VACOG). In other words: What do you see, hear, smell, touch, and feel?
5. Utilise the basic exposure/activation trajectory.

Awareness exploration: Sensing

The purpose of this exploration is to heighten the use of the senses and sensory memory, as well as the imagination.

Adaptation sources: Carnicke (2003: 19); Dixon (2005: 97-98), and Hurt (2014: 106)

1. Invite the actors put on their blindfolds and to lie on the floor in a relaxed supine position.
2. Assist the actors in breathing optimally.
3. Prompt the actors to explore the space around themselves, using one sense at a time. The following statements are guidelines:
 - a. Feel the world around you. Feel the floor or mat underneath you. Feel the air around you. Feel the slightest movements in the air. Notice the smallest particle of dust. Feel the clothing around your body; perhaps some skin is touching the floor or a chair.
 - b. Sense the internal organs, especially the stomach. What are you feeling? Is the stomach flaccid or constricted? Is the heart soft or tight?
 - c. What do you currently taste? Can you taste the air?
 - d. How does the room smell? What scents can you pick up?
 - e. Engage your hearing. What is close by and what is far away? Can you hear the breathing of everyone else in the room? Count the number of people you can hear and the number of people you can recognise. Using your senses, build a

- three-dimensional picture of the room and the world outside of the room in your imagination. Can you hear traffic? Planes? Animals? Rain? Wind?
- f. Now focus on internal sounds; the sounds inside your bodymind. Focus on your own breathing. Can you hear your heartbeat? Can you hear your blood? What would your blood sound like if you could hear it?
4. Invite the actors to become aware of the self through the following verbal instructions:
 - a. Who are you? How do you identify yourself?
 - b. What is your personal vision and mission?
 - c. What do you believe in?
 - d. What are your long- and short-term goals?
 5. Invite the actors to become aware of others and through this process, bring them back into the room.

End frame and future pacing

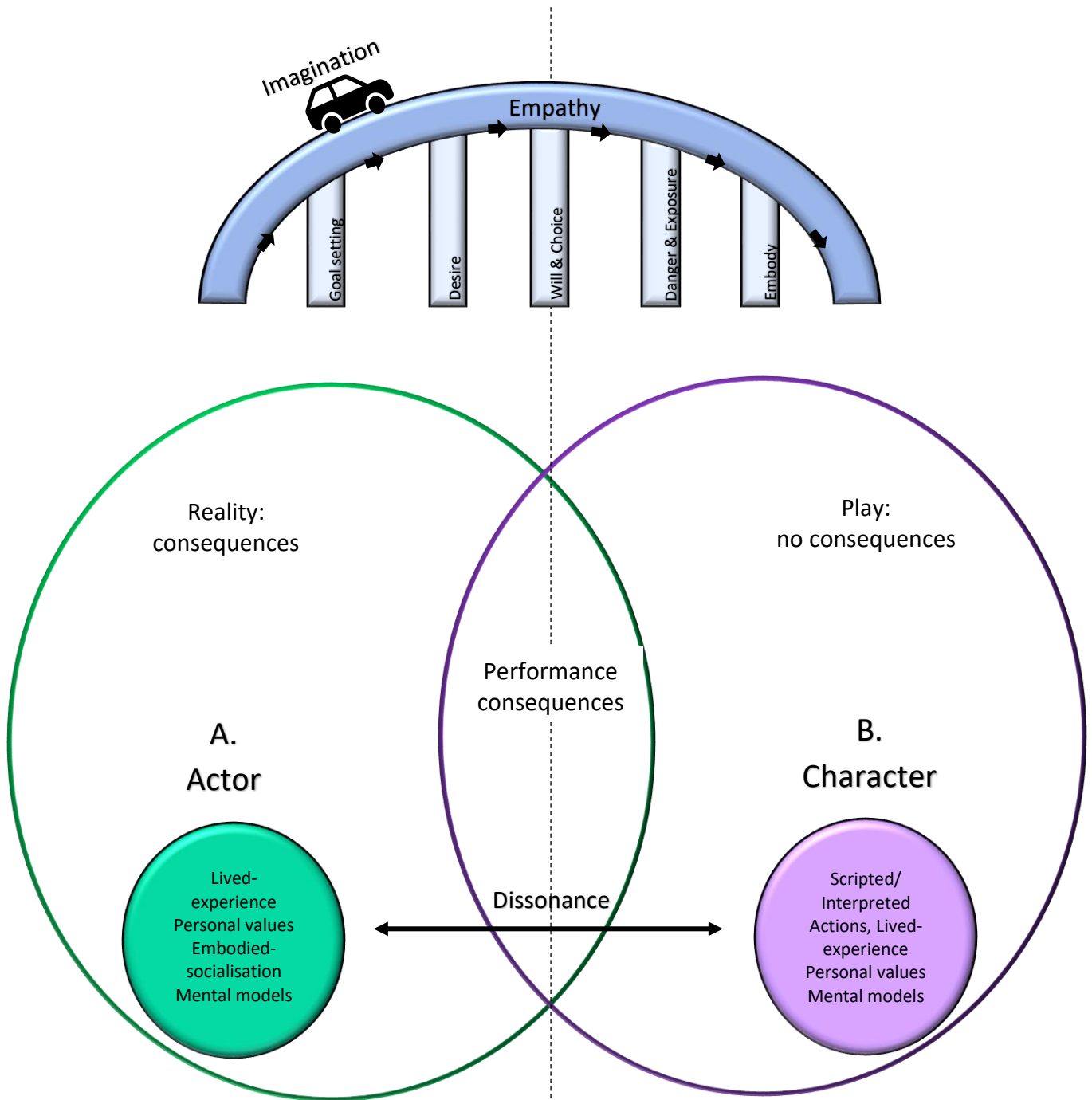
Adaptation source: Neuro-Linguistic Programming

1. Map the bodyminded responses on paper and discuss the subjective bodyminded responses.
2. Discuss the feeling of tension in the bodymind.
3. Discuss the notion of sensing tension in the bodymind.
4. Ask the actors if they have any questions.
5. Ask the actors what they have learnt.
6. Ask the actors how they could apply what they have learnt.

Session 2

Session Outcome:		By the end of the session, the actor should comprehend the use of mindfulness as a discomfort alleviation exploration. They should understand the importance of bodymind awareness and discourse with the self, as the foundation and source of shifting and modulation. This session leans toward static, blindfolded, yet interpersonal exposure.	
Exploration	Time	Bodymind strategy	Motivation
Introductions	10 mins.	Reconnecting the actors to one another and creating group rapport. This creates a conducive and malleable intersubjective space.	Rapport in this context is the establishment of an honest and open state of communication between the facilitator and the actors.
Positive state anchoring	Throughout	The use of the mirror neuron system to introduce positive states through self-simulation.	The actor should be anchored in a state in which personal resources can be drawn upon.
Setting positive state anchors: NLP technique	10 mins.	Utilising the concept of the embodied lived body as a potential source of inscribed and embodied state triggers.	Introducing a grounding exploration with which the actors can anchor themselves when bodyminded responses become overpowering.
Flipping the switch	10 mins.	Celebrating the bodymind as a multimodal and dynamic entity.	Letting go of perceived control.
Play exploration: Drumming ritual	20 mins.	Awakening the bodymind; placing the bodymind in a state of action readiness; loosening inhibitions; flipping the switch; connecting with the bodymind and the interpersonal space through movement.	The primordial action of ritualistic dancing and vocalisation down-regulates the amygdala (fear processing and response system).
Awareness exploration: Wafting and waving	10 mins.	Utilising the bodymind in relation to gravity and edging into the extremities of balance.	Moving into a space of internal focus, cultivating bodyminded awareness, and promoting calmness in the bodymind.
Awareness exploration: Pathway toward the floor	5 mins.	Instilling gestural routines that sustains the fluidity of mindfulness.	Progressing to a supine/prone position from a standing position, without disrupting the mindful process of bodyminded awareness.
Awareness exploration: Extended mindfulness	30 mins.	Bodyminded awareness is the foundation of alteration: you cannot change what you cannot acknowledge. Here, the focus is on the bodyminded self.	Creating a base from which to modify responses. Knowing where one is moving from.
Awareness exploration: Atom-to-atom	15 mins.	Focusing on the internal environment.	
Exposure exploration: Circle variations 1 & 2	45 mins.	Utilising exposure explorations to teach the bodymind that the perceived consequences and anxieties are not necessarily valid.	Moving into the discomfort (nudity), while being blindfolded and facing away from the other actors.
Breath exploration: Basic breathing	5 mins.	Bringing the bodymind back into the room and reinstating the concept of the self through utilising breath.	De-roling through the use of the breath.

End frame and future pacing	30 mins.	Summarising the session; discussing personal thoughts; tying the session to the individual goals, and grounding the actors in a positive state before concluding the session.
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This figure explains the difference between the consequences of an action in reality, versus the simulation of the same consequence in the ‘as if’ world of the play. In real life, randomly kissing someone on the street during a rainstorm might have very negative consequences, while doing the same action on stage, might not have the same consequences at all, either on stage or once the actor steps off the stage or set. The perception that these two worlds are the same reinforces actor-character dissonance. This can be bridged through empathy;

imagination; goal setting; desire; will and choice; exposure explorations, and the embodiment of a character. Unfortunately, there are some performance consequences that cannot be avoided, such as the perceptions of the audience or the ideas of an actor's scene partner's boyfriend or girlfriend regarding the on-stage or screen kiss. Spend some time in the group to define consequences in reality, versus in the play space, as well as some inescapable performance consequences. Compartmentalising these differences might become some performance-enabling food for thought.

Flipping the switch

Flipping the switch is a metaphor I developed for perceived control. Imagine a person placing their finger on a light switch, pressing hard on the on-side of the switch. For this person, forcing the switch in one direction and not allowing the switch to be altered, resembles control. In actual fact, this might just be the opposite of control. Would control not be more genuine if the person had the option to engage in changing the switch between on and off as they seem fit? There is a big difference between someone forcing the switch to one side, and someone choosing to change the switch between on and off. Often, as actors, we hold very strongly to our idea of control: never changing and asserting our bodyminded habitual patterning upon every situation, whether it fits or not. This resembles the firm finger pressing vigorously on the switch. We know that there are wonderful opportunities that present themselves when a switch is used to its full capacity. Similarly, the actor has resources and potential far beyond the inhibiting autocracy of control and habitual patterning. When flipping the switch, the actor asserts genuine control through deciding and implementing options pertaining to engaging or not engaging; inhibiting or not inhibiting; letting go or obstructing, and so forth. Within the context of discomforts and tensions, the actor needs to make a choice a) to sustain perceived control through forcing habitual patterning that ensures self-preservation in the long term; or b) flip the switch to let go of certain habitual tensions within the 'as if' world of the performance, re-flipping the switch once the extra-daily activity upon the stage or screen is completed.

Will and choice are engaged in order to allow, encourage and spur the imagination on; in turn, to shape and reshape the will into cooperation, thus creating an endless spiral of aspiration and desire. Action relates to the concepts of desire and pleasure; for example, the actor's desire to fulfil a task and the character's scripted desire as motivation for a certain action, gesture or mental model. It is argued that the use of empathy metaphorically bridges the gap between the actor and the character, after which the imagination acts as a transmission device in service of the scripted action, gesture or mental model. Elements, such as will, choice and desire, mobilise the body to embody and invest in gestural routines removed from the mental model and perceptions of the actor. Thus, these elements form the metaphorical pillars of the bridge between the actor and character, ultimately allowing the imagination to unite knowledge, empathy and action. Imagination can therefore implement what the individual consciously authorises.

Setting positive state anchors: NLP technique

The purpose of this exploration is to create an embodied trigger point on the body, to assist the actor in anchoring and grounding themselves in a positive state during exposure to discomforts. This exploration is effective when the actor is blindfolded, and cannot refer to the external environment.

It is important to set positive state anchors at the beginning of this session, as the following explorations flow into one another without ceasing. These state anchors are of utmost importance for the exposure exploration at the end of this session.

Adaptation sources: Molden and Hutchinson (2010: 48-50), and Vaknin (2010: 140)

1. Prior to starting the exploration, ask the actors to identify a body part that is well defined, can be repeatedly pin-pointed with precision and is easily accessible, yet would not be activated accidentally. This would include a finger, or earlobe.
2. Explain to the actors that feeling and emotion swell and diminish. Within this exploration, the actors should take notice when their feelings peak.
3. Invite the actors to close their eyes and focus on the internal environment and recall a time in their lives when they had a very strong feeling of calmness and control. The context of this memory is not important, and if a memory does not come to mind, the actors can use their imagination to create a memory.
4. Once the memory has been created or recalled, encourage the actors to pay attention to the quality of their senses in this environment and use the internal representation to focus on intensifying the feeling of calmness and control.
5. Invite the actors to, through utilising the imagination, project the imaginary representation in front of them, above the horizon level. Prompt the actors to put a frame around the projected image and look at themselves in the projected image.
6. Once again, the actors should intensify the projected image through increasing the brightness and contrast of the colours in the image and equalising the sound to create a sense of crisp and popping surround sound.
7. Invite the actors to slowly bring the image closer and closer, until the frame eventually disappears and the image envelopes itself around the actor. Intensify the feeling of calmness in the bodymind. As the feeling of calmness intensifies and peaks, prompt the actor to gently squeeze the predefined body part. As soon as the feeling lessens, release the body part. As emotion swells and diminishes, squeeze the body part on the swelling of the feeling.
8. An anchor has been created, that can be fired to trigger the bodymind when discomforts become highly unbearable.

Play exploration: Drumming ritual

The purpose of this exploration is to release tension and inhibition through un-inhibited dancing, as well as the rise of energy and ensemble play. At the beginning, the actors can use blindfolds to isolate insecurities but as the group dynamics grow, the actors should be able to engage in this exploration without much apprehension.

Adaptation sources: Bloom and Shreeves (2004: 68), and Dixon (2005: 86)

Continually remind the actors that they are in a safe space and that no action or movement is wrong or is being judged. In this padded room, the switch can be flipped without any consequence. Remember to play with purpose!

1. Invite the actors onto the floor, making sure that each have enough space to move vigorously without making contact with one another or any other objects.
2. Invite the actors to engage in the stillness around them and to sense the sphere of surrounding space.
3. The facilitator should softly start drumming on a bongo drum. Single drumbeats at first, building in tempo and intensity.
4. Invite the actors to absorb the sound of the bass sound into their bodyminds and allow the sound to touch them.
5. As the tempo rises, allow the actors to start improvising movement in the sound and with the sound reverberating inside their bodyminds.
6. Prompt the actors to quiet their thoughts, shed all inhibitions and trust the bodymind to enjoy the sound through movement. No wrong or humiliating movements exist.
7. After a few minutes, lessen the rhythmic drum playing and provide the actors with single drum hits. Slow down the tempo until complete silence fills the room. Allow the actors to savour the moment of silence.

Awareness exploration: Wafting and waving

This Lessac inspired exploration, wafting and waving, aims at the awareness of the self through the subtle awareness of balance and the bodymind in relation to gravity. Wafting and waving can also be done with partners, back to back, exploring the shared sense of buoyancy and space. This exploration may be executed through assistance, with Partner A standing behind the actor with their hands on the actor's shoulders, gently intensifying the subtle shifts in balance toward the unknown. In this manner trust is fostered and the actor is invited into spaces of discomfort. Wafting and waving relieves bodyminded tensions and should promote calmness; peacefulness; weightlessness; breathing; special awareness, and effortlessness through the reclaiming of bodyminded balance and awareness (Lessac, 1981: 43).

Adaptation sources: Hurt (2014: 113), and Lessac (1981: 42)

1. Invite the actors to stand, feet comfortably hip width distance apart, and with their weight evenly distributed throughout the body and eyes closed.
2. A sense of floating, buoyancy, weightlessness in water or air should be developed throughout the bodymind. The aim should be a lightness, which induces an upward sensation through the mid-spine and through the crown of the head. The lower spine should be lengthened beyond the tailbone, and the knees should be softened. An image to promote optimal wafting and waving is one of being surrounded and motivated by the unceasing, yet gentle ebb and flow of water.
3. Through the coordination of breath-energy, prompt the actors to gracefully start shifting their weight from side to side and engaging in the subtle act of wafting and waving, like seaweed in the ocean on a calm day.
4. Actors can play with different shifts in weight, slightly leaning forwards and backwards, on the diagonal, and side to side, expanding and extending into space.
5. Invite the actors to gently extend and raise their arms with a sense of floating buoyancy, and enjoy the movement of wafting and waving through the entire bodymind.
6. Remind the actors to invest in their inner environment and breathe with intuitiveness, avoiding floppiness in their limbs. The longer and slower the wafts and waves, the deeper the breathing and the more the bodymind connects. This exploration should be felt from deep within the core.
7. In the case that an actor wafts beyond their comfortable centre, invite the actor to compensate through giving a slight step forward and subsequently regaining balance.
8. Invite the actors to, through the exhalation, invest in settling down buoyancy, allowing the body to move downwards, through a squat, into a settled down posture and wafting and waving in a seated position. Through inhalation, feel the body floating upwards through rising buoyancy. Repeat this motion a few times and remind the actors to initiate any movement through breath.
9. Allow the actors to explore spontaneous, slow-motion expressiveness as the tides and water turbulence increase, feeling a sense of expansiveness through buoyancy. This movement pattern can take actors to the floor, if so desired, prompting the *Breathing into movement* exploration.
10. Bring the actors to standstill, still feeling the sense of buoyancy within the internal environment. Close the exploration with *The pleasure smell*.

Awareness exploration: Pathway toward the floor

The following exploration is a general pathway for the actor to move from a standing position to lying on the floor, while simultaneously engaging in basic bodyminded awareness. This exploration can be reversed to get actors from the floor to standing position. Utilise mindfulness music.

Adaptation sources: Bloom and Shreeves (2004: 23)

Utilise soft mindfulness music from here until the end of the session and adjust your tone of voice to enable optimal bodyminded awareness and connection.

1. Invite the actors into the room, ask them to close their eyes and stand with their feet hip width distance apart, breathing deeply.
2. On the exhale, invite the actors to roll down their spines – vertebra by vertebra – on a count of eight. Repeat rolling up and down, until prompting the actors to hang with their upper body relaxed. Breathe in this position and allow gravity to pull the head and torso downward.
3. Optionally, actors can engage in a downward dog position.
4. On the exhale, encourage the actors to bend their knees, walk their hands forward and rest on their hands and knees. The head and abdomen should be relaxed. Breathe.
5. Invite the actors to fold back onto their heels, roll the body back and engage in the child’s pose or prayer position (knees apart and feet together). The back should be broadened through the breath.
6. Invite the actors to roll softly and slowly over their shoulder blade and into the foetus position, breathing into the safety and relaxation of this body state.
7. Finally, invite the actors to roll over, through the breath, into a supine position. Remind the actors throughout the exploration to keep breathing and moving through the breath.

Awareness exploration: Extended mindfulness

Actors often enter the room with a diversity of energies, emotions, habitual patterns and moods (Lee, 2002: 68). A good place to start with awareness is active relaxation, due to the notion that it promotes awareness and creates a blank canvas in the process of consciously reducing anxiety, tension and stress (Dowling, 2013: 126).

Adaptation sources: Bloom and Shreeves (2004: 11-13; 116, 123); Free and Ramsay (2004: 14-15; 23); Lee (2002: 65); Phillips (2019); Polatin (2013: 81), and Questel (2002: 62)

1. Invite the actors to lie in a supine position.
2. Through basic breathing, bring the actors’ attention toward the bodymind. Prompt the actors to focus on the gentle rise and fall of their navel and the ebb and flow of breath into and out of the body.
3. Encourage the actor to listen to sounds as far away as possible; then medium distance away; closer proximity; the sound of those breathing around you, and finally the sound of your own breath.
4. Actors should actively sense their bodyweight giving in to gravity, and sense where the body makes contact with the floor and where there are spaces between the floor

and the body. This stereotypically includes the neck, lower back, knees and ankles. Maybe completely different places.

5. Remind the actors not to force or flatten the body, but just to take account of what they are experiencing.
6. As with a camera, invite the actors to imaginatively zoom outward and see the entire shape of their bodies lying on the floor and become aware of their bodily placements. Through zooming back into the body, the actor should connect the outer shape with the inner warmth of their breath. Imagine the body as a map, unique to every individual.
7. Invite the actor to scan their body and inquire regarding its structure, from the feet up, becoming aware of the body. It is important not to render any judgement or make adjustments at this stage, but simply to facilitate awareness.
8. Ask the actors to describe where they are fostering tension in their bodies: hunching the shoulders; holding the breath; tightening the stomach; pulling in the chin; curling the toes under or clenching their gluts.
9. Prompt the actors to acknowledge all these negative spaces (pain, tension) in the body. Give each negative space a SUDS reading.
10. Invite the actors to close their eyes and focus on the negative spaces, merely acknowledging these spaces and not trying to manipulate them.
11. Ask the actors to imagine exactly what the tension or discomfort looks like. An abstract picture or colour can be used.
12. Focus the mind on the tension and the colour chosen.
13. Invite the actors to ask themselves what precisely the tight body part represents to them. Note the following verbal interaction:
 - a. Bring this idea into consciousness and thank the bodymind for its protection mechanisms and the tightness and tension it developed, in order to protect you. Every behaviour has a positive intent and therefore your subjective positive intent has been served in the moment. Be kind to the bodymind and thank it for its contribution.
14. Ask the actors to focus on positive spaces (relaxation, calmness, stability, warmth, expansion). Give each positive space a SUDS reading.
15. Invite the actors to close their eyes and focus on the positive spaces; merely acknowledging these spaces and not trying to manipulate them.
16. Actors should focus on intensifying the positive feelings and raise the SUDS level through imaginatively focusing on the positive space.
17. Take time to pendulate between the positive and negative space throughout the exploration and keep taking SUDS readings.
18. After acknowledging tension, invite the actors to give over their bodyweight to gravity and feel their back lengthen and widen.
19. Engage with the floor and facilitate an imaginative process through which the actors sink in and through the floor, through the softening and releasing of the bodymind. Follow the deep exhalation as the bodymind sinks down below the surface of the floor.

20. Utilise the breath to enquire the state of the internal environment, pulsing the breath through the body and systematically releasing through the breath, pulsing into every single atom.
21. Invite the actor to visualise how the tightness in the muscles uncurl through a metaphorical spiralling action, unravelling and softening around the bones and joints. Prompt the actor to breathe into each area of the body parts, metaphorically breathing space into the joints.
22. While inhaling into each area of tension, inviting the actors to visualise honey or warm olive oil dripping onto the area and through the exhalation, seeping and spreading through the joints, such as the ankles, knees, hips, lower back, neck and shoulders, might assist in this venture.

Awareness exploration: Atom-to-atom exploration

The purpose of atom-to-atom movement is to create certain awareness of the bodymind through exploring and mapping the body in relation to the floor, to establish the state and personal relationship of the bodymind in its current state. Atom-to-atom movement refers to contiguous continuity in which movement is instigated from one body part to another through proximally adjacent sensing. This exploration sustains balance, bodyminded rhythms and diffuses the fear of falling.

Adaptation source: Lessac (1981: 40, 91)

Place premium status on the feeling of buoyancy (the feeling of floating in water) throughout this exploration. Reflect this nature in your tone and tempo of voice.

1. Invite the actors to imagine that they are lying in a bath full of water or suspended in the middle of the ocean. A sense of buoyancy should be developed.
2. Actors should concentrate on the sensation of floating and re-experience the feeling of suspension in liquid through the use of breath energy. Focus should be on sensations, such as lightness, balance, weightlessness and floating.
3. Prompt the actors not to force any of the following actions, but react through perceiving and imagining.
4. Through inhalation, invite the actors to allow their arms and hands to float up into the air, maintaining the sense of buoyancy. Allow the feet and legs to follow suit, forming a floating ball, with the hands on the knees. As an advanced version, the atom-to-atom movement can be conducted in a lying position, starting in a prone position, with the arms extended above the head and the hands joined. In this version, the actors apply contiguous movements through cylinder rolls.
5. Every inhalation should gently increase the sensation and imaginary perception of buoyancy, and every exhalation should solidify this state of bodymindedness.
6. After this state of buoyancy has been achieved, invite the actors to slowly and mindfully waft and wave in this posture, mapping and investigating a singular part of

the back, atom-to-atom against the floor. Invite the breath-energy and indulge in the expansion of the body against the surface and explore the surface and texture of the body.

7. Once the atom in question is relaxed and loosened, the actor may move to the next adjacent atom or body part, repeating the process.
8. Invite the actors to enlarge their movements and waft and wave, still in slow motion, from shoulder blade to shoulder blade. Gently increase the area to finally reach elbow to elbow or foetus to foetus mapping. Always remind the actors to sustain their breath energy and to consciously map their bodyminds against the surface of the floor or mat.
9. This exploration can move into the *Breathing into movement* exploration. Alternatively, prompt the actors to lie still in a supine position, engage breath energy and maintain bodyminded awareness.

Breath exploration: Breathing into movement

Movement itself contains symbolism and symbolic functions that raise the unconscious into tactile consciousness; empowering the self; increasing physical and emotional expansiveness; and an awareness of the self and others (Barratt, 2010: 101; Bloom & Shreeves, 2004: 123). Through movement, the conceptual is brought into reality and experience, with effective and optimal bodyminded sensory acuity being heightened; curiosity evoked; self-image refined, and thinking, feeling and knowing enhanced and cultivated (Questel, 2002: 53). The exploration should initiate the internal distribution of breath energy and the extension or transmission thereof through the body extremities and surface pores, to link the external and internal environments through the bodymind (Lessac, 1981: 44).

Adaptation sources: Bloom and Shreeves (2004: 33); Burnidge (2012: 42); Garrett-Brown (2013: 31); Rumohr (2002: 23-24), and O'Gorman (2013: 15)

1. Prompt the actor to move into a foetal position, moving through the breath.
2. Allow the three-dimensional quality of breath (length, width and breadth) to fill the bodymind.
3. Without ceasing the connection in breath, encourage the actor to utilise the breath to instigate movement:
 - a. Extend the body with every inhalation: extending the body as big as humanly possible, with the limbs spreading as far as humanly possible. Encourage the actors to reach beyond the physical limitations of the body.
 - b. Contract/flex the body with every exhalation: contracting the body as small as humanly possible, and allowing sound to manifest the sensation.
4. Invite the actor to start with the subtlest movement possible and slowly progress through the movement and breath, from small, to medium and finally to large movements.
5. Remind the actors to stay malleable, mouldable and soft-limbed, rather than rigid and constrained.

6. Encourage the actor to move up from the floor and explore the entire room/space. Here, the drumming ritual can be re-initiated.
7. The breath offers a support to all movements within the contraction and the extending movements. The breath should stream in and out of the body, due to the movement, and movement should result from the breath. Breathing should never be forced.
8. Explore different qualities in the breath and subsequently, the manner in which they affect the movement through holding the breath; inhaling on the contraction; speeding up the breath, and breathing into the belly or toes or upper torso etc. and embodying through sensing, the different sizes, speeds, dynamics, etc. in movement.
9. Play with switching the breathing pattern around, extending on the exhalation and contracting on the inhalation.
10. Allow the actor to move freely through breath, exploring all possibilities, rhythms, tempos, weight placements, options and combinations. Remember to keep the movements abstract.
11. Bring the actors to a stand-still, breathing into movement to face away from any group (whatever their perception is of 'away from' while being blindfolded).
12. Optional: Encourage the actors to engage with one another in a corporeal exchange, reinforcing intersubjectivity, kinaesthetic awareness of one another, group dynamics through movement and intimacy.

Exposure exploration: Circle variation 1 & 2

Circle variation 1: Actors are blindfolded and face outward. Facilitator on the inside.

Circle variation 2: Actors are blindfolded and face inward. Facilitator on the outside.

Assure the actors that the door is closed and locked and that no one will be able to enter the room. Show the actors where you put the key to the door. If an actor wishes to leave the room at any stage, they are welcome to do so. In addition, make sure that the route out of the room is safe and easy to navigate. Walk the escape route with the actors prior to these explorations, especially if the room is above ground level.

The following variations have been developed with exposure strategies in mind. Note that the basic trajectory within exposure explorations should be applied within each of these variations. It is not important to reach the final stages of each variation immediately.

Invite the actors to stand in a circle, facing outward (or in their perception of outward, directly following the previous exploration). The facilitator should be placed in the centre of the circle, so as to avoid any form of full-frontal exposure. Make the actors aware of this placement, and assure them that this placement will not change. The actors should either close their eyes, or utilise blindfolds, during this exploration. Instruct the actors to remove their shoes and notice how their feet feel on the floor; notice if the feeling of bare footedness evokes any bodyminded responses. Take a SUDS reading at this point. If the levels of activation are low enough, prompt the actors to remove one layer of clothing from the upper body, exposing

the torso. Notice any bodyminded responses to the feeling of exposing the torso. Take another SUDS reading at this point, and process the activation if need be. Once the SUDS reading has lowered sufficiently, invite the actors to remove their pants, but not their underwear. Focus awareness on the bodymind and its reaction to this level of nudity. Take a SUDS reading and process the activation. The alleviation of tensions through breathing and mindfulness should be utilised only if the actor struggles to cope with the disruption of their bodyminded homeostasis. If the level of activation has lowered sufficiently, actors may be instructed to remove their underwear. For female or female presenting actors, add another step for the removal of underwear covering the torso. Spend some time in this state of activation, processing related bodyminded activations and suspending impulse. Once the process has reached a satisfactory SUDS level, prompt the actors to face inward, keeping on the blindfolds. The action of moving, might cause some internal stirrings. Be aware of this and introduce tension alleviation explorations, if necessary. Continue with basic processing. Once the exposure time has been reached, invite the actors to reverse the process without opening their eyes. Bring the actors back into the room through the utilisation of the senses, before instructing them to open their eyes.

Breath exploration: Basic breathing

This exploration is designed as a very short basic breathing initiator and can be used in between explorations as a reminder to breathe and to release into the breath. The exploration can be conducted standing or lying in a supine position.

Adaptation sources: Miles-Brown (2000: 29), and Polatin (2013: 139)

1. Invite the actors to waft and wave.
2. Guide the actors to place their hands on the lower side ribs and to breathe slowly through the nose and out of the mouth, consciously becoming aware of the expansion and descending movements of the thorax during breathing.
3. Invite the actors to imagine the breath moving through the top of the nose, into the nostrils.
4. Encourage the actors to allow the breath to touch the top of the spine and travel down the body, feeding every muscle and atom.
5. Guide the actors to, through the exhalation, feel the movement in the chest, and allow this movement to release any tension in the upper thorax.
6. Encourage the actors to release the tongue.
7. Prompt the actors to generate radiance in their eyes.
8. Invite the actors to pant like a dog, with their tongues gently resting on their lower teeth and lip.
9. Make the actors aware of the power exerted through their breath.
10. Make a joke at this stage to release the tension in the room.
11. Gently prompt the actors to breathe in on the count of five, hold their breath for the count of five, and exhale through the mouth on the count of five. Repeat this and gently increase the amount of time from five to eight and onwards. Do not push the actors into tension.

12. Include the *Pleasure smell and Pleasure sighs*, or completely substitute basic breathing with Lessac's breathing exploration.
13. Finally, find a sparkle in the actors' eyes.

Future pacing

Adaptation source: Neuro-Linguistic Programming

1. Map the bodyminded responses on paper and discuss the subjective bodyminded responses.
2. Discuss the perceived consequences and reframe those that are unrealistic.
3. Discuss the drumming ritual and the notion of flipping the switch.
4. Discuss the feeling and importance of mindfulness.
5. Discuss the impact that mindfulness has on exposure.
6. Ask the actors if they have any questions.
7. Ask the actors what they have learnt.
8. Ask the actors how they can apply what they have learnt.

Session 3

Session Outcome:		After this session, the actors should comprehend the concept of motor intentionality, understand the fundamentals of impulse modification, and edge toward finding comfort in static interpersonal exposure.	
Exploration	Time	Bodymind strategy	Motivation
Introductions	5 mins.	Reconnecting the actors to one another and creating group rapport. This creates a conducive and malleable intersubjective space.	Rapport, in this context, is the establishment of an honest and open state of communication between the facilitator and the actors.
Positive state anchoring	Throughout	The use of the mirror neuron system to introduce positive states through self-simulation.	The actor should be anchored in a state in which personal resources can be drawn upon.
Play exploration: The sprinter	10 mins.	Introducing energy as an embodied force.	Introducing the notion of anticipation energy, as a dialect of radiancy.
Tension management exploration: Basic modification of sensation	15 mins.	Introducing the bodymind as a dynamic and multimodal entity.	This is an escapism strategy that introduces the actor to the process of active suppression and recognising when impulses are ignored or recognised.
Tension management exploration: Follow, resist, and provoke impulse	20 mins.	Utilising the bodymind as a dynamic and multimodal entity.	Introducing motor intentionality and impulse modification, in which the actor has an option to control their response to impulse.
Intimate body work exploration: Balance through pushing hands	30 mins.	Placing the concept of impulse modification into a visual exploration.	Introducing a system of movement combined with the changing of weight.
Tension management exploration: Teaching MNLP processing	20 mins.	Embodying MNLP processing into gestural routines.	Taking executive control from the facilitator and enabling the actor to assist in inter- and intrapersonal-processing.
Breath exploration: Connecting to breath	5 mins.	Reinstating bodymind awareness.	Here, another breathing tool is added to the actor's repertoire and the actor is lead out of the interpersonal space and into the internal environment.
Setting state anchors: MNLP technique	10 mins.	Utilising Gazespotting as an embodied oculomotor strategy.	Introducing a grounding exploration with which the actors can anchor themselves when bodyminded responses become overpowering.
Exposure exploration: Circle variation 3 & 4	45 mins.	Utilising exposure strategies to teach the bodymind that the perceived consequences and anxieties are not necessarily valid.	Moving into the discomfort (nudity) in a public sphere while not being blindfolded, and while facing away from and toward the other actors.
Future pacing	20 mins.	Summarising the session; discussing personal thoughts; tying the session to the individual goals, and grounding the actors in a positive state before concluding the session.	

Play exploration: The sprinter

Adaptation source: Lessac (1981: 49)

1. Invite the actors to imagine a sprinting competition and assume the starting position.
2. Invite the actors to 'get on their marks...set', and interrupt the motion before ever saying 'go'.
3. Repeat this exploration a few times, prompting the actors to crystallise the sensation of radiant readiness, encapsulated just before the prompt to 'go'.

Emphasise the discomfort felt when an impulse is expected and not followed through, as well as the anticipation created when something is expected, but not followed through. This creates tension, discomfort and a radiation of energy in the bodymind. This is energy. Newton states that energy cannot be created or destroyed, but only replaced. This is similar to the anticipation before a performance, or the stress when an actor knows that he will be nude in front of a group of strangers. Prompt the actors to place this energy into anticipation rather than tension; curiosity rather than discomfort, and empathy rather than judgement. What if my tension was actually anticipation? Isn't that exciting?

Within the exploration, the actors should have followed every impulse that was given to them. Some may have done so reluctantly, but in the overall group, impulse (the direction from the facilitator), should have been followed. There are other options when impulse is given: one can follow, suspend or provoke.

Tension management exploration: Basic modification of sensation

The following exploration has been designed to facilitate the actor in playing with the basic modification of impulse.

Adaptation source: Hurt (2014: 105)

1. Invite the actors to place their awareness on the oral cavity and specifically the tongue:
 - a. Focus on the sensations in the oral cavity.
 - b. Notice the mass of the tongue.
 - c. Become aware of where the tongue touches in the oral cavity.
 - d. How does this touching feel at the top, bottom, sides and tip of the tongue?
 - e. Play with the tip of the tongue on the inner ridges of the teeth, the hard palate, the ridges of the mouth and notice the sensations.
 - f. Notice the temperature and warmth inside the oral cavity.
 - g. Feel how wet the oral cavity is.
2. After awareness has been established, prompt the actors to force themselves to deny one of the sensations. For example:

- a. Tell yourself not to feel the tongue against the teeth, but redirect the sensations.
3. Invite the actors to place the tongue between the teeth and the hard palate with some pressure.
4. Invite the actors to deny this sensation and focus and redirect their bodyminds on another sensation in the body, such as movement in the toes, pressing of the fingertips or breathing.

This is what we do not want to do. We do not want to forcefully deny any form of sensation or impulse. It is important to know when one is suppressing an impulse. We want to acknowledge, suspend and supplement.

Tension management exploration: The four 'S's' of impulse and stimuli

Through the conscious awareness of the senses, the ability to gain an awareness of how the external environment affects the bodymind is honed, and subsequently, varied impulses and stimuli can be tuned and altered (Batdorf, 2002: 231). The purpose of impulse recognition and response reflection is to enable the actor to connect with and understand the nature of their habitual reactions. This exploration places the actor in a state of being in the moment and recognising impulses that arise in the current moment. Thus, the actor becomes aware of the body's desires upon impulse, and to connect to the internal environment in patient anticipation of the next impulse. Subsequently, the modification of impulse follows. Four categories of action are utilised, the four 'S's' of impulse and stimuli:

- a. Sustain – do the original action.
- b. Suspend – not doing anything, yet acknowledging the impulse.
- c. Suppress – not doing anything, and trying to banish the impulse.
- d. Supplement – to modify and find a new direction.

Note: As a warm up for this exploration, the use of music to stimulate the following and the recognition of impulse on rhythm, can be utilised.

Supplementing impulse introduces the concept of the Breathe and Pivot. When one is stuck in a corner, you have the option of attempting to bash through the wall, hoping to achieve some form of progression and making peace with the fact that you might get hurt in the process. There is another option: Breathe and pivot. When a metaphorical corner or cul-de-sac has been reached, impulse can be modified in a new direction through readying the self with breath, and pivoting action into another direction. When you're stuck, breathe and pivot. This concept can be explored through allowing the actors to walk in straight lines, until they reach a barrier. Instead of sustaining the action, supplement it with the 'breathe and pivot', until a new barrier is reached. The exciting news is that through this process, you discover that you have so much more options than you think. Breathe into tension, pivot and supplement.

Adaptation sources: Marshall (2008: 52-53), and Polatin (2013: 100)

2. Invite the actors to spread out around the space and employ bodyminded awareness.
3. Encourage the actors to tune into their senses (sight, hearing, taste, touch and smell) and respond to the impulses gathered through these senses. The senses will trigger a response, memory, impulse to move, an emotion and so forth, in response to the sights, sounds, smells etc. in and around the space. Actors who drift from response to response are not outside the boundaries of this exploration; urge these actors to respond to anything and everything, sensing and following where the bodymind leads them. Between impulses, actors should stay in a state of readiness, projecting themselves outward toward their environments and suspending their minds in search of a new impulse.
 - a. Urge actors to remain in childlike curiosity and find an object in the room that intrigues them. Invite them to sustain this impulse and follow the impulse to go to this object. Without working too hard and without resisting their natural impulse, allow them to move or react to their senses and surroundings.
4. After efficiently sustaining and following impulses, invite the actors to suspend the impulses that arise and resist alteration from their current state. Instead of suppressing the impulse, actors should hold the impulse in suspension.
 - a. Invite the actors to choose an activity, such as speaking (or lifting their arm, walking, squatting). Prompt the actors to think about the activity, but just before opening the mouth to speak, inhibit the response to speak. This is an example of suspending impulse. The throat will want to tighten and the bodymind might become uncomfortable. The actors might find this comic, so use the moment to engage in some laughter.
5. Suppressing impulse is an uncomfortable action. Often, the more one tries to suppress an impulse, the more it wants to manifest itself.
 - a. During the suspension of impulse, the actors might want to laugh, due to the need to speak and the discomfort experienced when the impulse is suspended. Use this moment to introduce suppression. Urge the actors not to laugh and to suppress any impulse to laugh or smile. Tell yourself: "Don't laugh! I'm not allowed to laugh!". This might be counter intuitive, and that is a good sign.
 - b. Have a conversation about the times people are not allowed to laugh and how this makes the need to laugh worse. Examples: In school assembly; in church; during a serious meeting, and so forth. Use this to explain how detrimental and unsafe suppressing negative impulses are. The more an actor suppresses the discomfort of a scene, the more it wants to manifest, like suppressing laughter in a serious situation. This is counterintuitive.
6. Following resistance is supplementation or provocation. This means that the actors are invited to follow an impulse, but alter and modify its expression. In other words, the actor tunes into the impulse, acknowledges the desire to follow the impulse and subsequently, consciously decides on a different course of action. It is important to

understand that this is still a response to impulse; yet one that is altered through motor intentionality: breathe and pivot. Examples include big alterations such as running forward instead of an impulse to retreat, or making smaller adjustments, such as initiating the raising of the arm through the elbow, rather than with the wrist.

7. The focus is therefore on making conscious decisions and alterations in the moment.

Intimate body work exploration: Balance through pushing hands

The following exploration has been adapted from the Feldenkrais Method and Tai Chi. Feldenkrais drew similarities between the performer's movement patterns and those found in judo. Leri (2010: 148-149) explains that Judo is founded on the process of recovering balance as quickly as possible and attempting to regain equilibrium quicker and with more agility than the opponent. The following exploration is a physical and literal interpretation of sensing imbalances, exploring options within movement and gesture, and searching for methods to regain balance and disturb equilibrium. The purpose of this literal exploration is to explain the notion of regaining balance in a tactile and bodied manner, gaining sensitivity and inventiveness. Note that this exploration can also be done through moulding in the air or through the most intimate bodywork explorations.

Adaptation sources: Edinborough (2013: 115), and Free and Ramsay (2004: 107)

1. This exploration is done in pairs.
2. Ask the actors to stand in front of each other, feet slightly wider than hip-width apart, one foot forward and the other behind.
3. Invite the actor to sense, through pleasure and curiosity, the curvo-linear quality of the body, as well as the play of movement that is ever present in the shoulders, hips, joints and spine.
4. Encourage the actor to sense the manner in which the spine is in balance with the pelvis and how the legs support this structure.
5. Guide the actor to sense the body as a whole and its parts as an integrated system.
6. Partner A kindly and softly pushes against the actor's shoulders, upper chest and back. The actor is invited to shift their balance and dodge the force in order to avoid being pushed off their axis or toppled over.
7. Invite the actor to sense the direction of the pressure and transfer their weight in such a manner as to escape the push. This can be done through transferring weight; opening or turning the hips; collapsing the shoulders; sustaining lightness of the limbs, and softness in the knees and so forth.
8. The purpose is to return to your centre after every push and move from the centre of gravity. The actor should not lose balance, but ground themselves.
9. Include the 'S' variations to the pushing:
 - a. Sustain (follow) – moving in the direction of the pushing hand.
 - b. Suspend – not doing anything; suspending the moment of pressure.

- c. Suppress – acknowledge the push and push against the hand or point of contact. This might hurt a little on the point of pressure. Use this to reiterate how unsafe suppression is.
 - d. Supplement (provoke) – acknowledging the pressure and modifying the embodied reaction through finding a new direction of movement or recoil. Breathe and pivot.
10. Once these four ‘S’ modifications have been mastered, increase the speed of the pushing.
 11. Advise the actor not to anticipate pressure before it arises and resultantly, tensing parts of the body unnecessarily, but to wait for the pressure to arise.
 12. Invite the actor to keep the movements soft and flowing, sensing a connection with the floor; mindful consciousness of gravity; maintaining breath control into the lower abdomen; activating the pelvic floor, and remaining calm.
 13. As the exploration continues, increase speed and force and start to change the direction of the pressure.
 14. Invite the actor to stay present in every moment.
 15. The movement between pressure and the subtle shifting and management thereof, becomes a dance in which Partner A guides the actor around the room through continuous shifts in balance and the modification of responses.
 16. As the actors become comfortable with the exploration, they can control their own ebb and flow, pushing each other in a sequence of destabilisations and recoiling or the utilisation of the four ‘S’s’ of impulse and stimuli.

Much as in this exploration, tension and discomfort destabilise us. As we know by now, we are always aiming toward homeostasis and poise. Here, the actor creates a playful and physical re-enactment of this occurrence. Through visually seeing and experiencing the basic quality of destabilisation, the regathering of poise and the options available to self-facilitate the regathering of balance, the actor can begin to self-facilitate this process.

Tension management exploration: Teaching MNL processing

We are not the sum-total of our impulses. We are not our anxieties and we are not our discomforts. We have options to handle these impulses. We often become engulfed in our current feelings, rather than understanding that it is merely a symptom of a perceived threat or discomfort. My identity is not dictated by my discomforts or tensions.

The purpose of this exploration is to teach the basic steps toward MNL processing and being with feeling.

1. Invite the actor to look at the pre-established positive state anchor.
2. Remind the actor that a situation or a memory triggers a response in the bodymind and that people often only follow this impulse and become overwhelmed.

3. Encourage the actor to find the source of tension in the bodymind and distinguish the feeling from the tension, noticing that the bodymind in its totality has not been affected.
4. Guide the actor to suspend the impulse. Invite the actor to keep it in their consciousness and become aware, but not to follow or suppress the impulse. Emphasise that suppression will worsen the sensation.
5. Guide the actor to reassure and teach the bodymind that there is no harm in the feeling itself.
6. Ask for a SUDS reading of the impulse.
7. While suspending the impulse, use grounding techniques:
 - a. How do my feet feel on the ground?
 - b. Do I feel stable with my feet planted?
8. Invite the actor to find a positive sensation in the bodymind. This can be a relaxed body part, a non-negative space in the bodymind or even just the stability of the feet on the ground.
9. Give the positive sensation a SUDS reading.
10. Supplement and provoke the sensation through pendulating between the positive and negative sensations, until the negative SUDS reading subdues.

Work with the actors to develop a gestural routine for each of these steps in the processing system. These gestural routines should be small enough so that an audience cannot see them, and if they can be seen, they should be general enough to fit into any context on stage. Play around with this choreographic exploration and find gestural routines that work with the embodied camaraderie of the group. Explore the basic principles of processing in partners, moving toward a system in which actors can facilitate discomfort processing, and tension suspension, and provoking without the assistance of the facilitator. This should include gestural signs for “I am okay” and “I am not coping”. Utilise positive choreographic elements, such as a smile for focusing on positive sensations. This choreographic element, for example, reinforces camaraderie and trust.

This notion has been adapted from dialectical behavioural therapy. As a distress toleration, exploration by the actor is invited, during exposure to the anxiety activation stimulus, to utilise postures and facial expressions that contradict the anxiety. This communicates to the brain that there is nothing to fear, through embodying gestural repertoires that stimulate positive emotions contradicting shame, panic and anxiety. It is imperative to facilitate and rehearse these body expressions of emotion prior to exposure (Sisemore, 2012: 89).

Breath exploration: Connecting to breath

The following exploration originated in the Indian martial art, kalarippayattu. Any form of breath exploration can be utilised to bring the actor into the bodymind. It might be pertinent at this stage, to give the actors the opportunity to use explorations from their own repertoire.

Adaptation sources: Dixon (2005: 56); Zarrilli (2009: 26), and Zarrilli (2004: 663)

1. Invite the actor to stand, feet placed at shoulder width.
2. Invite the actor to fix their gaze on and through a point that is external to the body and that is at eye level.
3. Encourage the actor to keep the mouth closed and breathe only through the nose.
4. Simultaneously, direct the actor's outward attention to the external gaze, as well as on the 'inner eye' as the breath reaches inward and down the body.
5. Guide the actor to employ the inner eye (kinaesthesia) to literally follow the inhalation of breath as it travels into the body and down along the line of the spine. Keep the actor focusing on the route of the breath into the lower abdominal region, until it reaches completion in the area two inches below the navel.
6. Keep the actor's focus on the 'inner eye' through the exhalation of breath and consciously track the journey of the breath through the body, up and through the line of the spine and through the nose.
7. Repeat the process and through repetition, focus on extending the inward breath lower than the navel and downward and out through the soles of the feet.
8. Extend the inward breath up and travel the breath upward, through the torso, up and into the spine, and finally out of the top of the head.
9. Extend the breath laterally through the arms, palms, hands and fingers.
10. Guide the actor to exhale further than the external point and through the body.
11. Focus the actor's attention on the 'inner wind or energy' that blows through the body and shifts the awareness of breath into consciousness.
12. Encourage the actor to allow the imagination to visualise the eyes literally relocating to the lower abdomen centre and to look into the external environment through this centre.

Setting state anchors: MNLN technique

The Outside Window exploration establishes the relevant eye position through tracking the individual's visual field on a horizontal (x-axis) and vertical line (y-axis), originating on eye level, with a pointer (called mapping for Brainspots), and observing the individual's autonomic eye reflexes and momentary, yet sustained, heightening of internal experience and attentional shift. This occurs through spontaneous embodied alterations and manifestations (turbulences and movements, such as blinks; eye twitches; breathing alterations; tensions, and so forth). The Outside Window exploration consists mostly of reflexive identification and less cognitive spill-over and is therefore most likely to involve brainstem structures. The Inside Window exploration employs the individual's felt sense and subjective appraisal to locate where they subjectively experience the activation during mapping for Brainspots. Gazespotting establishes the relevant eye position through the autonomic and spontaneous settling of the gaze on a particular point, while the individual expresses an experience or searches for the relevant memories. These eye positions can be utilised as grounding spots during discomfort or activation spots during comfort.

Adaptation sources: Corrigan *et al.* (2015: 389); Corrigan and Grand (2013: 759); Grand (2013: 5); Hildebrand *et al.* (2017: 4), and Phillips (2019: 38)

When utilising MNLP state anchoring in performance, teach the actors to find the relevant brainspot within their kinesphere. This ensures that the state anchor can be drawn upon in a dark theatre without disorientation. Furthermore, this method of state anchoring can also be used to diffuse panic during exposure, drawing the bodymind toward stability and strength, rather than excitation.

Outside Window

1. Invite the actor to recall or allow a feeling of calmness, strength, security or the activation of discomfort.
2. Once the feeling has been established, use a pen to pinpoint the exact eye position. Ask the actor to focus on the tip of the pen.
3. Slowly move the pen on the horizontal x-axis and ask the actor to prompt a stop when the feeling peaks.
4. Stay on the horizontal x-axis and move the pen on the vertical y-axis. Ask the actor to prompt when the feeling peaks.
5. This point should represent the optimal eye position for this feeling. Verify this position with the actor.
6. Invite the actor to find a spot behind the pen's point to focus on, when this feeling needs to be drawn upon.
7. Alternatively, this point can be defined within the actor's personal kinesphere, securing this eye position regardless of the actor's movement or accessibility to a defined spot in a dark theatre.
8. The actor should refer back to this eye position when grounding is necessary during severe discomfort or as activation spots, when the discomfort level is low.

Inside Window

1. Invite the actor to recall or allow a feeling of calmness, strength, security or the activation of discomfort.
2. Ask the actor to find where in the body this feeling manifests the strongest.
3. Invite the actor to intuitively find an eye position in the room that intensifies this feeling and query whether this spot connects with the feeling in the bodymind.
4. The actor should refer back to this eye position when grounding is necessary during severe discomfort or as activation spots, when the discomfort level is low.

Gazespotting

1. While in a conversation regarding a feeling (calmness, strength, security or activation of discomfort), notice where the actor's eyes draw spontaneously.

2. Invite the actor to focus on this spot and notice if the feeling is sustained or intensified.
3. This spot represents the eye position for this feeling.

Exposure exploration: Circle variation 3 & 4

Circle variation 3: Actors are not blindfolded and face outward. Facilitator on the inside.

Circle variation 4: Actors are not blindfolded and face inward. Facilitator on the outside.

Assure the actors that the door is closed and locked and that no one will be able to enter the room. Show the actors where you put the key to the door. If an actor wishes to leave the room at any stage, he is welcome to do so. In addition, make sure that the route out of the room is safe and easy to navigate. Walk the escape route with the actors prior to these explorations, especially if the room is above ground level.

The following variations have been developed with exposure strategies in mind. Note that the basic trajectory within exposure explorations should be applied within each of these variations. It is not important to reach the final stages of each variation immediately.

Invite the actors to stand in a circle, facing outward. The facilitator should be placed on the inside of the circle, so as to avoid any form of full-frontal exposure. Make the actors aware of this placement, and assure them that this placement will not change, until notified that it will change. The actors have their eyes open during this exploration. Instruct the actors to remove their shoes and notice how their feet feel on the floor. Notice if the feeling of bare footedness evokes any bodyminded responses. Take a SUDS reading at this point. If the levels of activation is low enough, prompt the actors to remove one layer of clothing from the upper body, exposing the torso. Notice any bodyminded responses to the feeling of exposing the torso. Take another SUDS reading at this point, and process the activation if need be. Once the SUDS reading has lowered sufficiently, invite the actors to remove their pants, but not their underwear. Focus awareness on the bodymind and its reaction to this level of nudity. Take a SUDS reading and process the activation. If the level of activation has lowered sufficiently, actors may be instructed to remove their underwear. For female or female presenting actors, add another step for the removal of underwear covering the torso. Spend some time in this state of activation, processing related bodyminded activations. Invite the actors to turn around, facing inward, when they are ready. Only alleviate tension through breathing and mindfulness if the need arises. In the process of habituation, rather focus on suspending tension and discomforts. Utilise the MNLP state anchoring exploration. Continue with the processing procedure. Encourage actors to make eye contact and utilise the gestural routines associated with MNLP processing, to facilitate processing in the intersubjective space. Once the exposure time has been reached, invite the actors to reverse the dressing process. Bring the actors back into the room through the utilisation of the senses.

Breath exploration: Breathing through the feet

This exploration aims at increasing awareness of the internal environment, connecting the lower part of the body through the thoracic area, with the head. This aims at granting an elongated and relaxed sensation.

Adaptation source: Free and Ramsay (2004: 14)

1. This exploration starts in the supine or standing position, with the actor's knees bent and feet on the floor.
2. Invite the actor to imagine that their feet are like roots, planted far beyond the surface of the floor.
3. Encourage the actor to imagine that they are breathing through their feet, gathering the breath through the earth, into the roots, into the body, through the legs and into the lower thoracic area.
4. The actor should not tense the abdomen, but rather focus on the inflation of the chest and ribcage and enjoy the sensation of width and breadth.
5. Finally, invite the actor to exhale the breath through the crown of the head, extending the breath out, far beyond the limitations of the skull.
6. The actor should savour the lengthening of the spine during the exhalation, allowing the ribcage and abdomen to deflate.
7. Include the *Pleasure smell* and *Pleasure sighs*.

End frame and future pacing

Adaptation source: Neuro-Linguistic Programming

1. Map the bodyminded responses on paper and discuss the subjective bodyminded responses.
2. Discuss the perceived consequences and reframe those that are unrealistic.
3. Discuss the notion of stimuli modification.
4. Ask the actors if they have any questions.
5. Ask the actors what they have learnt.
6. Ask the actors how they can apply what they have learnt.

Session 4

Session Outcome:		After this session, the actors should have edged toward moving into the interpersonal space through baby-steps and play, with finding comfort in non-static, interpersonal exposure.	
Exploration	Time	Bodymind strategy	Motivation
Introductions	10 mins.	Introducing the actors to one another and creating group rapport. This creates a conducive and malleable intersubjective space.	Rapport in this context is the establishment of an honest and open state of communication between the facilitator and the actors.
Positive state anchoring	Throughout	The use of the mirror neuron system to introduce positive states through self-simulation.	The actor should be anchored in a state in which personal resources can be drawn upon.
Play exploration: Radiance dance	10 mins.	Inviting the bodymind into the workshop space through purposeful play.	Breaking the ice in order to anchor positive states.
Intimate body work exploration: Partner stick work	10 mins.	Introducing the bodymind into the interpersonal space.	A quick introduction to the exploration of partner stick work. This is a back to basics session, to be handled extensively during exposure to the discomfort (nudity).
Intimate body work exploration: Body part dancing	10 mins.	Introducing the intersubjective space and systematically lessening the personal space through tennis ball dancing, head-to-head dancing and back-to-back dancing.	
Intimate body work exploration: Moulding	10 mins.	Completely engaging in intimate interpersonal space through movement and embodied trust.	
Setting state anchors: MNLN technique	10 mins.	Utilising Gazespotting as an embodied oculomotor technique.	Introducing a grounding exploration with which the actors can anchor themselves when bodyminded responses become overpowering.
Exposure exploration: Masked de-embodiment	15 mins.	Creating the illusion of disembodiment.	Engaging in the nudity through distancing the self.
Exposure exploration: Circle variation 5	80 mins.	Utilising exposure strategies to teach the bodymind that the perceived consequences and anxieties are not necessarily valid.	Moving into the discomfort (nudity) through an imaginary circumstance in a public sphere, while not blindfolded and moving freely. This will be paired with intimacy explorations in the interpersonal space.
End frame and future pacing	30 mins.	Summarising the session, discussing personal thoughts, tying the session to the individual goals and grounding the actors in a positive state before concluding the session.	

Play exploration: Radiancy dance

This exploration is a very basic form of play which wakens up and energises the bodymind, releasing the tension of the day before engaging in the rehearsal process. The same process can be followed in a *legato* or buoyant manner. Radiancy promotes child-like eagerness; agility; physical dexterity; visible eagerness; alertness; anticipation; expressiveness; excitement; trigger-ready awareness, and induces spontaneity (Lessac, 1981: 48).

This is an optional exploration. Do not get too caught up in this exploration; this is merely to break the ice and set the mood for the day.

Play exploration: Electricity

Adaptation source: Rumohr (2002: 23-24).

1. Invite the actors to feel a slight tingling of electricity and radiancy through their bodies.
2. Introduce the movement of one body part in a sharp manner.
3. Invite other body parts to join in the dance, manifesting the surge of electricity pulsing through the body, until the entire body is involved. Blink the eyes; twist the torso; reach the arms; lengthen the spine, and enjoy the staccato surge of energy pulsing through the body.
4. Metaphorically breathe the electricity out of the body and enjoy the radiating energy in the stillness.

Play exploration: Hot coal

Adaptation source: Bloom and Shreeves (2004: 27)

1. Invite the actors to imagine a hot coal is burning in their hands and they have to shake it off! Motivate the excitement to rise and simulate the exploration vigorously and with energy!
2. As the hot coal moves from body part to body part, encourage the actors to shake it out! Create laughter and silliness. The body part sequence is as follows:
 - a. Hand
 - b. Elbow
 - c. Shoulder
 - d. Chest
 - e. Hip
 - f. Knee
 - g. Foot
3. Invite the actors to kick the hot coal into the air. But a body reflex causes them to catch the coal with the other hand. Repeat the process on the other side.

4. After kicking the coal away for the final time, imagine how the coal shoots into the air and descends.
5. Finally, the actors swallow the hot coal with one giant gulp! And the energy radiates within them, within their working centre.

All the intimate body work explorations that will follow, are merely introductions to these explorations for those actors who have never engaged in similar explorations. Do not spend too much time on each exploration. They are basic explorations that should be utilised during exposure to the discomfort, to introduce the actor to movement and interpersonal connection during the discomfort.

Intimate body work exploration: Partner stick work

This exploration might assist actors, who are not comfortable with physical touch or intimacy, with moving into a space in which intimacy and partner rapport becomes more comfortable.

Adaptation source: Free and Ramsay (2004: 56)

1. The actors pair up in partners and are given two sticks of about one metre in length.
2. The actors face each other and stand far enough away to balance the sticks with one finger on each end of the sticks, at a comfortable height.
3. Invite the actors to slowly begin moving the sticks between them, acknowledging the connection through the sticks and remaining sensitive to the impulses to move within the partnership.
4. Encourage the actors to release the body into the activity, loosen and soften their joints and invite the impulse to move into the entire bodymind. Be particularly aware of the neck, hips and knees.
5. Beware not to allow the actors to fight for control.
6. If the sticks fall, encourage the actors to pick them up, start again and continue the stick dance movement.
7. As the actors become comfortable, move around in the studio, increasing the intensity and complexity of the movements.
8. Remind the actors to focus their attention, breathe freely and celebrate the connection as if their fingertips are really touching.
9. When the connection between the actors has been established, they can play with physically touching their fingertips and ultimately moulding their entire bodies.
10. For ensemble focusing, this exploration can be done in a circle with more than two actors.

Intimate body work exploration: Body part dancing

Tennis ball dancing

Following on the previous exploration, tennis ball dancing makes the proximity between the actors smaller, slowly moving into physical touch.

Adaptation source: Free and Ramsay (2004: 104)

1. The actors work in pairs, standing opposite each other.
2. Invite the actors to place a tennis ball between their foreheads and focus on not letting the ball drop.
3. Invite the actors to slowly move into movement, rhythmically engaging and finally building their dance towards confidently travelling with the ball as a unit.
4. Remind the actors to sense each other's impulses and succumb to the ebb and flow of energy and control between them.

Head-to-head dancing

This exploration is an extension of the previous exploration; removing the tennis ball and introducing physical contact. This exploration can be done effectively with foot-to-foot contact (lying prone to initiate the contact) as well, using the same principles. This is also a great precursor for whole-body moulding.

Adaptation sources: Bloom and Shreeves (2004: 85-86) and Free and Ramsay (2004: 108)

1. The actors work in pairs, standing opposite each other.
2. Invite the actors to take their partner's head in their hands and place their foreheads together, standing far away enough to lean the body into the point of contact. Make sure there is enough pressure to sense contact, without head-butting, yet a mutual supporting of weight.
3. Invite the actors to breathe into each other, enjoying the exchange of weight, energy and impulse.
4. Encourage the actors to slowly move into movement, rolling the heads around each other and engaging in the distribution and shifting of weight. The neck, back and shoulders can be included in the dance, rhythmically engaging and finally building their dance towards confidently travelling.
5. Remind the actors to sense each other's impulses and to succumb to the ebb and flow of energy and control between them.
6. As the exploration develops, any body part can be utilised in the exploration, experimentation with the dynamics and weight shifting, found through dancing with each body part.

Back-to-back weight distribution

Back-to-back weight distribution focuses on the weight distribution, mutual support and trust between two actors, introducing a wider area of contact, without intruding into the direct frontal private space of the actors. This exploration can develop into moulding.

Adaptation sources: Dennis (2002: 146); Bloom and Shreeves (2004: 81), and Free and Ramsay (2004: 112)

1. Invite the actors to sit back-to-back as partners.
2. Encourage the actors to sense and feel the territory of their partner's backs through slight rolling movements. Actors should allow the sensation of their spines to merge and engage by breathing into this connection.
3. The actors should start to experiment with the shifting of weight. Actors might place their heads on each other's shoulders or roll the weight from shoulder to shoulder, investigating the impact these movements have on their spine, neck and shoulders.
4. Remind the actors to keep sensing their partner's back, consciously transmitting heat, kindness and love through their bodymind.
5. Invite the actors to start playing with bigger shifts in weight, such as lifting the pelvis and completely giving their weight over to their partner, leaning and supporting, pressing and shifting. Weight should be surrendered only once the giver senses the support of their partner.
6. Prompt the actors to play with rolling up, standing up and pushing their partners from the floor into the air, engaging in the entire space, without the constraints of staying on the floor, yet retaining back-to-back contact.
7. Remind the actors to invest in the ebb and flow of control, and the giving and receiving of weight throughout the exploration.
8. Remind the actors to always remain in contact with their partner, but to experiment widely with different movement dialogues through lifts and rolls and glides.
9. The shifts in weight and movement should be done graciously, yet sensitively, developing into an ever-shifting movement massage.

Intimate body work exploration: Moulding

Moulding is an intensely intimate contact exploration that should not be attempted without prior bodyminded awareness, breathing optimisation and intimate body contact explorations. The purpose of moulding is to engage fully with the bodymind of a partner/group and to engage in unknown movement territories through the sharing of energy and contact.

Adaptation sources: Dennis (2002: 145), and Bloom and Shreeves (2004: 87)

1. This exploration can be conducted between partners or in a group.
2. Invite the actors to engage in making contact with their partner's body through touching any part of the actor's body with that of their partner's.

3. Encourage the actor to move any part of their partner's body with a part of their own body and cue the partner to allow such movement without constraint.
4. Invite the actors to engage in the impulse provided by these movements and allow the body to respond in kind with a movement that moves a body part of the actor with a part of their body.
5. Invite the actors to engage in a never-ending legato of movements that mould each other.
6. Do not rush the movements.
7. Through sensitivity and the need to adapt to the movement impulses, the actors are free to move with, through and because of their partner's bodymind.
8. Actors can, at this stage start playing with the give and take of weight and balance.
9. Remind the actors that there is no part of the body that should be consciously avoided; that the process of moulding and being moulded is a completely free experience in which their bodies are allowed to become one unit of movement.
10. Remind the actors that no judgement exists in this space; that no movement patterns will be judged.
11. Allow the process of moulding to continue for as long as is needed, staying sensitive to the climate in the room.

With moulding it helps to introduce the concepts of positive (body parts) and negative (where body parts create open space) space, prompting actors to both create and fill the negative space within their partnerships.

Imagination exploration: Breathing into flight (optional)

The purpose of breathing into flight is to awaken the imagination through listening to intersubjective impulses, sharing breath, connecting, releasing tension in the unknown and relaxing into movement. A sense of buoyancy should be prominent here.

Adaptation sources: Dowling (2013: 128), and Free and Ramsay (2004: 108; 144)

1. Invite Partner A to stand slightly behind the actor and rest their one hand on the actor's upper back and the other on their torso or nearside shoulder.
2. Allow the partnership to breathe together through the warmth and kindness of touch.
3. Invite the actors to breathe in and on the out breath (through utilising the *Pleasure smell* and *Pleasure sigh*), Partner A drops the actor's head and shoulders forward, while ensuring the knees are soft and bent. On the inhalation this movement is reversed and the actor is guided to tilt their head backwards, giving their weight to Partner A.
4. As the actors become accustomed to this movement, Partner A might start experimenting with moving the actor into sideways tilting. The tilt should occur on the out breath and the recovery on the in breath.

5. Remind the actors to soften their bodies and to connect through breath.
6. As the connection between the actors grows, Partner A should be prompted to experiment with full guiding the actor's upper body into full rotations through breath. This exploration moves into an improvised guided dance through breath and kind touching.
7. Invite Partner A to slip their arms underneath the actor's and on the exhalation guide the actor's arms to float upwards and lightly support their limbs, forming gigantic wings.
8. Invite Partner A to slowly start moving the actor into the space as if moving into a guided flight, building the movement in intensity, speed, up and down movements and enjoyment.
9. Facilitate a guided imaginary world in which the actor moves with ease and freedom while flying, swirling, diving, swooping and so forth, through lands and seas, deserts and villages, clouds, roads, fields and cities.
10. Remind the actor to stay relaxed, working against any tension that might arise and sustaining softness in the neck, hips, knees and arms.
11. Prompt the actor to engage their imagination and fly!
12. Remind Partner A to be sensitive towards the actor's body, guiding the actor through breath, sensing tensions in the actor's bodymind (noticing the head-neck relationship), and above all, to sustain trust through avoiding crashing into other partners, as well as objects.
13. Most importantly: Enjoy the flight!

Setting state anchors: MNLP technique

The Outside Window exploration establishes the relevant eye position through tracking the individual's visual field on a horizontal (x-axis) and vertical line (y-axis), originating on eye level, with a pointer (called mapping for Brainspots). It observes the individual's autonomic eye reflexes and momentary, yet sustained, heightening of internal experience and attentional shift. This occurs through spontaneous embodied alterations and manifestations (turbulences and movements, such as blinks, eye twitches, breathing alterations, tensions and so forth). The Outside Window exploration consists mostly of reflexive identification and less cognitive spill-over and is therefore most likely to involve brainstem structures. The Inside Window exploration employs the individual's felt sense and subjective appraisal to locate where they subjectively experience the activation during mapping for Brainspots. Gazespotting establishes the relevant eye position through the autonomic and spontaneous settling of the gaze on a particular point, while the individual expresses an experience or searches for the relevant memories. These eye positions can be utilised as grounding spots during discomfort or activation spots during comfort.

Adaptation sources: Corrigan *et al.* (2015: 389); Corrigan and Grand (2013: 759); Grand (2013: 5); Hildebrand *et al.* (2017: 4), and Phillips (2019: 38)

Outside Window

1. Invite the actor to recall or allow a feeling of calmness, strength, security or activation of discomfort.
2. Once the feeling has been established, use a pen to pinpoint the exact eye position. Ask the actor to focus on the tip of the pen.
3. Slowly move the pen on the horizontal x-axis and ask the actor to prompt a stop when the feeling peaks.
4. Stay on the horizontal x-axis and move the pen on the vertical y-axis. Ask the actor to prompt when the feeling peaks.
5. This point should represent the optimal eye position for this feeling. Verify this position with the actor.
6. Invite the actor to find a spot behind the pen's point to focus on, when this feeling needs to be drawn upon.
7. Alternatively, this point can be defined within the actor's personal kinesphere, securing this eye position regardless of the actor's movement or accessibility to a defined spot in a dark theatre.
8. The actor should refer back to this eye position when grounding is necessary, during severe discomfort or as activation spots, when the discomfort level is low.

Inside Window

1. Invite the actor to recall or allow a feeling of calmness, strength, security or activation of discomfort.
2. Ask the actor to find where in the body this feeling manifests the strongest.
3. Invite the actor to intuitively find an eye position in the room that intensifies this feeling and query whether this spot connects with the feeling in the bodymind.
4. The actor should refer back to this eye position when grounding is necessary, during severe discomfort or as activation spots, when the discomfort level is low.

Gazespotting

1. While in a conversation regarding a feeling (calmness, strength, security or activation of discomfort), notice to where the actor's eyes are drawn spontaneously.
2. Invite the actor to focus on this spot and notice if the feeling is sustained or intensified.
3. This spot represents the eye position for this feeling.

Exposure exploration: Circle variation 5

Circle variation 5: Actors are not blindfolded and move freely.

Assure the actors that the door is closed and locked and that no one will be able to enter the room. Show the actors where you put the key to the door. If an actor wishes to leave the room at any stage, they are welcome to do so. In addition, make sure that the route out of the room is safe and easy to navigate. Walk the escape route with the actors prior to these explorations, especially if the room is above ground level.

Exposure exploration: Mask de-embodiment

As a safety mechanism, the following exploration may be useful to actors who struggle to engage in the nudity for session 4. Note, the ritual of putting on or taking off the mask is incredibly important. Spend some time on developing a ritual that works with the specific actor(s) and make sure you can precisely reverse this ritual later. Combining this exploration with the imaginary play exposure exploration, might be a good option for actors who are coping well with the exposure explorations to date.

It has been established that the actor cannot de-embodiment during characterisation in the 'as-if' world of the text but through the use of masks, the idea of de-embodiment is created. Through the physical barrier of the mask and the introduction of selective anonymity, Copeau states that the bodymind is given the opportunity to release tension, increase bravery, decrease fear and ease expression (Rudlin, 2003: 72). Masked de-embodiment might be a good link between circle variation 4 and 5.

Adaptation source: Rudlin (2003: 72)

1. Place chairs in a circle, facing inwards.
2. Invite the actors to sit comfortably in the middle of a chair with their feet firmly planted, backs activated, but relaxed and legs hip-width distance apart.
3. In this position, conduct basic breathing and engage in active relaxation.
4. In a ritualistic manner, the actor holds the mask by its elastic band, in the left hand. The right hand stretches out and holds the mask by the chin.
5. On the inhalation, the actor breathes in courage. On the exhalation, they stretch the mask over their head, breathing out themselves and putting on the mask. Prompt the actor to close their eyes. On the inhalation, guide the actor to breathe in the character and all its character traits. As the actor opens their eyes, the actor is no longer themselves. They see through the eyes of the character.
6. Invite the actor to breathe as the character, resembling courage, bravery and the gaining of supernatural guidance through the mask.

7. Invite the actors to be aware of the blackish grey or shadowy rim found on the inside of the eye, becoming aware of the mask and clarifying that they are looking through the eyes of their character.
8. Invite the actors to stand up and with every step they take forward, take off a piece of clothing, shedding and de-embodiment themselves and embodying the character and their reality. Or, alternatively, move into the imaginary play exposure exploration here.
9. Clarify to the actors: It is not the actor who is nude, it is the character.
10. Allow the actors to engage with the nudity as far as they are comfortable.
11. After the exploration, bring the actors back into the embodied self, through meticulously reversing the masking process; this time donning the mask and employing the basic grounding explorations. An example:
 - a. Look closely at the external environment.
 - b. Make eye contact with the characters sharing the space and silently thank them for their presence.
 - c. Strengthen the connection with your character and thank the character for being brave and courageous.
 - d. Greet the fictitious environment.
 - e. Close your eyes and thank the mask.
 - f. Slowly become aware of the bodymind and the internal environment.
 - g. Slowly become aware of the sounds in the external environment; first those outside of the space, and then those inside the space.
 - h. Slowly take off the mask.
 - i. Feel what the face and body feel like without the mask. Become aware of the sensations tingling around your eyes, your temples and the back of your head.
 - j. Set gazespotting state anchors.
 - k. Employ the basic grounding techniques.
 - l. Finally open the eyes.
 - m. When the actor is ready, return to the 'real world'.
 - n. Employ basic de-roling strategies and consolidate the actor in the present.
12. Here, the ritual is of utmost importance.
13. It might be prudent to repeat the exploration without masks, to emphasise the concept of self; yet the false sense of de-embodiment should be emphasised, reminding the actors that they have proved that they are not under the debilitating control of their discomforts. This might be a major victory.

Imaginary play exposure exploration:

This exploration works optimally when the external environment is dressed. Ask actors to take a quick break outside of the rehearsal room. In this time, set up a series of fairy lights, candles or lanterns and orchestral music to create the mood in the room. Ready the actors outside of the rehearsal room (mask de-embodiment is optional here). Once the actors step into the space, they are immediately transported into the fantasy realm. Set the tone of this exploration through your voice and your colourful storytelling. Note that the actors should aim to embody each part of the story with physical actions and gestures resembling the narration. Actors should not stand still. This narration is merely a guideline; let the moment dictate the indulgence of the storyline.

This exploration will be described through an example of the facilitator's verbal guidance:

Find a place to stand on the floor, feet hip-width distance apart, eyes closed and connect with your bodymind. Let your imagination run completely free in this exploration. Wrong does not exist and failure is not a concept known to the beings in the imaginary world you are about to enter. Notice what your breathing is doing, without the knowledge that failure and being wrong does not exist.

You are a magical being, the last of your kind, sitting on the highest treetop of a massive forest. You are not afraid or tensed, but serene and secure in your footing. You know these trees very well. The wind up in the treetops softly blows the tree from side to side, and your body moves with the flow of the tree, wafting and waving in the breeze. You look out over the treetops at the sun setting over the western sky. A red, orange, gold and blue spectacle washes over the sky. The sun shimmers on the top leaves of the millions of trees in front of you. You smile, moving with the rhythm of the treetop, knowing that you are safe in the magnificent beauty in front of you. A group of birds fly close to you, and you laugh as they swirl around you. You know them well, and the sight of them warms your heart.

You swing down the branches, like a monkey, branch by branch. The excitement makes you laugh and gives you an adrenaline rush. The feeling is incredible! You almost miss one branch, but 'whooo', and you catch it. You feel the relief in your body as you swing toward the ground, landing with both feet on a soft bed of leaves. With your hand, you brush dripping sweat from your forehead. What an incredible day! As you walk through the forest, you see a beautiful, luminous orange flower amongst a sea of dark purple flowers. This is strange; you have never seen this kind of flower previously, let alone touched or smelt it. You crouch down to softly touch it, admiring the beauty of this flower. You smell it and it fills you with the most incredible aroma you have ever smelt! You take a deep breath of the aroma, and you give a big, audible sigh. You feel how your body relaxes in this enjoyment.

A few metres further, you see another luminous orange flower in the dark purple flowerbed. You admire the flower and move toward it, only to realise that these luminous orange flowers form a path. You follow the path, feeling the dark purple flower bed brushing against your ankles. The pathway leads toward a giant waterfall, one you have never noticed previously. The moonlight shines bright on the river, reflecting the giant white ball in the sky. You slowly

move toward the waterfall, feeling the drops of water on your skin. It is cold, but refreshing. You hesitate for a second, but decide to see what is on the other side of the waterfall. You brace yourself, tense your face, and hear the thunderous sound of the waterfall coming closer to your ears. As you step in, you become soaking wet, feeling the power of the water crashing onto your shoulders.

With your eyes still closed from the water, you hear drumming noises; noises previously drowned out by the sound of the waterfall. You wipe the water out of your eyes and you see a massive chamber behind the waterfall, almost other worldly. The drumming becomes louder and you see a massive fire in the middle of the chamber, surrounded by beings that look just like you. You are gobsmacked at the sight. You hear a voice next to you “We have been waiting for you”. You get a massive fright! As you turn toward him, you see a being dressed in only a loin cloth, staring at you with wonder in his eyes. “Don’t be scared. I know the wonder in your heart. Walk with me.” As you walk with this being, your mouth falls open at the sight of the magnificence inside the cave. Walls are filled with silver, the floor with luminous flower petals, and the roof with golden draping. As you approach the scorching fire in the middle of the chamber, you feel the heat warming your skin.

You hear the crowd shouting: “The prince/princess has returned!! The prince/princess has returned!!” You see a group of men dancing to the sound of the drumbeat around the fire in a variety of ritualistic ways; some with sticks, some engaging their bodies. Everything stops. A woman approaches you, very ceremoniously with a crown on a white pillow. She speaks: “The winds have summoned you, at the turn of a century, to lead your people. Your solitude has sculpted you to reign; the devotion of your peers has bequeathed you with the strength of an ox, and given you wisdom beyond your years. Take this crown and lead.” You take the crown and feel its heavy presence on your head. The woman instructs you: “Take off your clothing, belonging to the past, and join in the celebration of your reign.” As you step closer to the fire, you ceremoniously take off your clothing, layer by layer, until you stand bare in front of your people. They cheer: “The prince/princess has returned!! The prince/princess has returned!!”.

A man steps closer, the Shaman. He places a staff in your hand; the staff of kingship. Around you, you become aware of others, princes and princesses holding their staffs, shed of the past. You become aware of their glory. The Shaman exclaims: “You are the crown princes and princesses, each with the power to lead us into the era of peace and abundance. Connect, and feel the surge of power.” You lock eyes and feel the impulse to connect with the staffs, each figure with their fingertips on them. You slowly start to move, creating force with the staff. Your body naturally responds to this action and a slow movement dance develops. The ritualistic nature of this dance gives you comfort; the stability of the staff and the rootedness of your feet give you security. You feel the drumbeat reverberating through your body and mind. The beat gives you the impulse to start giving and taking force.

Keeping the staff in the one hand, you step closer to a prince/princess in your cove, and they place your other fingertip on their fingertip. This connection initiates a response in your body. You acknowledge the response in the body, but do not aim at changing this response. You merely suspend it in your consciousness and allow it to exist. The pressure shifts from the staff to the fingertip, and you start to feel the impulse to move from this source. The staff

falls, and you get a small fright. You hear the clanging of the wood against the chamber floor; acknowledge it, and shift your focus to the contact between the fingers. The dance builds as the giving and taking of pressure allows your body to move into different orientations, levels and tempos.

Through the movement, you naturally allow other body parts to start and engage. First the elbows, then the shoulders and then the heads. As you move, head to head with the prince/princess across from you, you notice a response in the body or a thought. You acknowledge this response or thought; you thank it for its presence, and you remind this response or thought that the chambers are a safe space, your space. You are the reigning prince/princess and no one can touch your sovereignty. The ritualistic nature of this dance gives you comfort and the stability of the staff and the rootedness of your feet give you security. You feel the drumbeat reverberating through your body and mind. As the ritualistic inauguration continues, the movement engages other body parts: your backs, legs, feet and arms. You feel the moulding of bodies build as the drumbeat reverberates in your body. This is a celebration of being alive, of being human and a celebration of the return of a prince/princess! As this celebration continues, you begin to entrust your being to every other being in the chambers. You mould and you sculpt and you bless all those in the chambers with your sovereignty, giving in to the glorious celebration of your being.

You retract into your own space and you look at the fire burning in the middle of the giant chamber. You see each prince/princess and thank them for the sharing of power, stability and honesty. You close your eyes and see the dancing flames through your eye-lids. There are reds and oranges and blues, spiking as the flames flicker through the air. You follow the movement of the flames in your body, wafting and waving like a flame edging through the dark.

NB: Reverse the journey to the cave.

You see the beautiful sunset gripping the treetops and smile at the knowledge that it is all yours. You are the sovereign of your kingdom. Bask in the stillness.

Slowly bring the actors back into the room, through utilising the senses. If the Mask de-embodiment exploration was utilised, follow the donning ritual process.

End frame and future pacing

Adaptation source: Neuro-Linguistic Programming

1. Map the bodyminded responses on paper and discuss the subjective bodyminded responses.
2. Discuss the perceived consequences and reframe those that are unrealistic.
3. Discuss the notion of stimuli modification.
4. Ask the actors if they have any questions.
5. Ask the actors what they have learnt.
6. Ask the actors how they can apply what they have learnt.

Session 5

Session Outcome:		After this session, actors should be comfortable about managing exposure, as well as discomfort in text and sustaining character, while conducting mid-performance tension alleviation and processing.	
Exploration	Time	Bodymind strategy	Motivation
Introductions	5 mins.	Introducing the actors to one another and creating group rapport. This creates a conducive and malleable, intersubjective space.	Rapport in this context is the establishment of an honest and open state of communication between the facilitator and the actors.
Positive state anchoring	Throughout	The use of the mirror neuron system to introduce positive states through self-simulation.	The actor should be anchored in a state in which personal resources can be drawn upon.
Summary	20 mins.	Embodying knowledge through repetition.	Reiterating the work covered throughout the workshop.
Touch exploration: Touching with awareness	15 mins.	After cultivating the intersubjective space (session 4), the actor is lead through a process of bodyminded awareness and isolated body-part focus through touch.	The purpose here is to consolidate the action of isolating body parts and focus.
Tension alleviation exploration: Touching	15 mins.	Introducing the healing quality of touch and interpersonal acknowledgement.	Moving sensing, focusing on and alleviating tension into the interpersonal space.
Tension alleviation exploration: Breathing	15 mins.	Through the mirror neuron system, breath can be utilised as a tension alleviator in the interpersonal space.	
The concept of hyper awareness	10 mins.	Recognising when the bodymind is blocking access to the fourth performance body.	Anticipating hyper awareness alleviates the need to push through a struggle to embody the character. This alleviates anxiety regarding this phenomenon.
Setting state anchors: MNLN technique	10 mins.	Utilising Gazespotting as an embodied oculomotor exploration.	Introducing a grounding exploration with which the actors can anchor themselves when bodyminded responses become overpowering.
Textual application	80 mins.	Placing the bodymind in a real life industry related situation.	Utilising the knowledge gathered during the workshop in a real environment.
Imagination exploration: Positive affirmation through imagination	10 mins.	A de-roling exploration to release tension and affirm the bodymind in the positive.	Praising the self for a job well done.
End frame and future pacing	20 mins.	Summarising the session, discussing personal thoughts, tying the session to the individual goals and grounding the actors in a positive state before concluding the session.	

Summary:

1. Let each actor compare their body maps drawn after each session, noticing which body parts are tensed or restricted, and then create an anticipated habitual patterning map for each actor with those body parts that reoccurred often.
2. Recap:
 - a. Tension alleviation strategies (session 1).
 - b. Mindfulness and relaxation as tension alleviators (session 2).
 - c. Impulse modification (session 3).
 - d. Discomforts in the interpersonal space (session 4).
 - e. The gestural routines choreographed for tension alleviation (session 1) and the facilitation of basic MNLP processing (session 3).
3. Discuss the importance of energy transfusion from tension to anticipation.
4. Reinforce the notion of flipping the switch.
5. Remind the actors of the padded room effect.
6. Discuss the perceived consequences of nudity and how these consequences changed.

Touch exploration: Touching with awareness

This exploration reinforces a palatable understanding of visualising through the body. The purpose of this exploration is for the actor to acquaint themselves with sending consciousness to different body parts. This is imperative, due to the concept of the reflection and alleviation of tension in isolated body parts. In addition, this exploration focuses on trust, readiness and the feeling of ease, seeing as partner A completely entrusts their body to partner B. They anticipate when and where partner B will touch them and the notion of relaxed preparedness in order to consciously and with precision alleviate tensions accompanied by both the unknown and the contact.

Adaptation source: Zinder (2002: 72-76)

1. Actors as partners, spread out in the space. Partner A is blindfolded.
2. Partner A is invited to focus all their energy on their working centre and concentrate on the internal environment.
3. Once partner A is connected and internally focused, partner B starts to touch partner B with one hand at a time. The manner of touching should alternate between the number of fingers; pressure; the palm; the back of the hand; a fist, and related variations. The point of contact should be sustained for a few seconds, long enough for partner A to concentrate and 'get to' the point of contact. Successive touching should be as far removed as possible on partner A's body (leg, then shoulder and so forth). Avoid falling into a pattern of touching; the points of contact should be as random as possible to avoid partner A's anticipating the next touch. Note that partner B should refrain from touching sensitive areas.

4. As partner B touches partner A, partner A should send their consciousness to the point of contact and be there for a brief moment. Partner A concentrates on the point of contact for the period of the pressure and subsequently retracts consciousness to the working centre, as soon as the pressure is lifted. Partner A should avoid anticipating points of pressure or the amount of time for releasing pressure. Zinder (2002: 74) aptly explains that partner B is “sitting in his mind”, awaiting the next touch “to vibrate one of the filaments spread throughout his body” as they “go there”, lingers there and assesses the touch for the duration of the pressure. Therefore the actor should concentrate exclusively on the quality, placement and area of the touch, rather than on partner B.
5. Partner B should assess partner A’s composure, to assure that partner A is constantly concentrating and focusing on the exploration. Loss of concentration will be embodied and communicated through twitching, smiling, laughing and so forth.
6. As the exploration continues, invite partner B to speed up the touching through the use of two hands. Indicate that Partner B should still allow only one point of contact at a time that consists of an array of qualities and is as far removed from each other as possible, but speed up the time between points of contact. This reduces partner A’s time to send or push their consciousness to the point of contact, making no anticipation of the next touch, considerably more difficult.

If touch can act as a stimulus, then a touch can stimulate change during threatening impulses.

Tension alleviation exploration: Touching

The purpose of these contact explorations, is to guide the release of tension through mindful touching.

1. Invite the actors to exchange habitual pattern body maps, and ask the actors to swiftly study the body maps with which they are provided.
2. Working in pairs, invite Actor A to tense a body part or simulate breathing restrictions that are unique to their habitual patterning.
3. Encourage Actor B to then utilise touch to kindly invite actor A to tense into actor B’s hand, subsequently releasing into the tension and subduing the tension in the body part.
4. Continue with this exploration, guiding the actors not to go through the motions mechanically, but to utilise the imagination to simulate the arousal of habitual patterning during discomfort.
5. Any of the previously discussed tension alleviation strategies may be utilised.

If we co-create the interpersonal space, we can co-create tension alleviation and impulse modification.

Tension alleviation exploration: Breathing

Often, when in tension, the actor might force deep breaths to calm down and alleviate the quickening of breath, which triggers the FFFS. Here, the focus is not on over-compensating with breath, which might lead to an over-intake of air, but to merely normalise breath in tension through the interpersonal space.

1. Invite actor A to simulate tension in their breathing.
2. Invite actor B to become aware of the tempo, rhythm and tension in actor A's breath.
3. Guide Actor B to lock eyes with actor A and simulate a deepened, relaxing breath, pulling actor A's focus to a version of normalised breath.
4. Prompt actor B to focus actor A's attention on the exhalation, rather than the inhalation.
5. On the exhalation, invite the actor to verbalise the exhalation through an audible sigh of release, followed by the deliberate release of the neck, shoulders and tense, habitual body part.
6. Any of the previously discussed tension alleviation strategies may be utilised.

The concept of hyper awareness:

In acting we often refer to the term 'duel awareness'. This is an awareness between what the actor, as person is experiencing in the moment, and what the character, as fictional construct, is experiencing in the same moment. An example might be a prop falling off a table during a scene. The actor does not break character, but as a person realises that an action that is to come might not make sense with the prop on the floor and, while acting, picks up the prop and continues with the scene. This is an example of duel awareness. Aware of myself, the storyline and the audience, while being aware of the character.

While being nude on stage, we often trade the duel awareness for a hyper awareness. With hyper awareness, the actor is so caught up by their bodyminded responses and their anxiety of what the audience might think, that they neglect the character. An actor might express "I just couldn't get into character" or "It just didn't work." In rehearsal, allow hyper awareness to exist for the first two runs. Acknowledge the concept and prepare the actor for what might happen and that any lack of characterisation is all right. Just complete the action. Do not push the actor or characterisation. Once the bodymind has adjusted itself toward duel awareness, the characterisation will settle. Removing the need to push and the detrimental feeling of failure, eases the process. Reiterate to the actor: "If you feel hyper awareness, just 'be with it' and let it manifest; acknowledge it and suspend the impulse and stimuli. Do not suppress it. Let the body habituate slowly; we'll insert characterisation later. No matter how this first run feels, I will not think any less of you. Just play!"

Textual application:

1. Give the actors 20 minutes to prepare the chosen material.
2. Create a realistic rehearsal environment between the actors and director (facilitator).
3. Encourage the actors to utilise tension alleviation strategies, processing routines, and grounding techniques mid-performance, through the gestural routines developed and choreographed through the workshop.
4. The genders of the characters do not matter. Any gender can play any character in this exploration.

Emphasis is on the real life application of the discomfort in text, as well as on the use of the skills acquired in the workshop during performance. Note, The Judas Kiss is a comic scene and should be used first, to break the ice.

Scene 1: The Judas Kiss, by David Hare

*Friday, 5 April 1895. Romantic orchestral music. An intimate scene between **ARTHUR** and **PHOEBE**. As their excitement grows, a discreet knocking begins. It goes unremarked. The knocking becomes louder. **ARTHUR**'s name is called urgently. Then louder. Finally **PHOEBE** hears it. Then **ARTHUR** hears it too. The music fades.*

PHOEBE: Oh Lord God Almighty! (Shit!)

*Like a frightened animal, he pulls free and runs across to the bathroom. **ARTHUR** holds a sheet against himself as he goes to unlock the door. He opens it a crack to check, then opens it further. Mr **MOFFATT** is a refined, feline Scot in his fifties, wearing tails.*

MOFFATT: Ah, Arthur, I thought it was you.

ARTHUR: Mr Moffatt.

MOFFATT: You will forgive me if I let in some light.

***MOFFATT** has come into the room and is heading to the window. **ARTHUR** has closed the door, but seems unperturbed. Like **PHOEBE**, he is quite strongly cockney.*

ARTHUR: You'll see, sir. I haven't yet started...

MOFFATT has drawn the curtain. Light floods in from the window on the floor. The scene of late-night abandon. Draperies are strewn all over the room, flowers, bottles, and old meals uncleared from tables.

MOFFATT: My goodness. You have had some reckless enjoyment, I see.

ARTHUR: Hardly, Mr. Moffatt This wasn't our doing. We were just about to start clearing it up.

MOFFATT: I would hope. Who helped you?

ARTHUR: Oh, the new maid.

MOFFATT: Where is she?

ARTHUR: She's in the bathroom.

MOFFATT: I see.

ARTHUR: Her name's Phoebe.

MOFFATT: Thank you. I am apprised of her name.

ARTHUR: She's settling in nicely.

MOFFATT: Yes, Arthur. I think I had worked that out for myself. (**MOFFATT** seems untroubled by the scene.) Does she want to come out of the bathroom?

ARTHUR: I think she may want to, sir.

MOFFATT: (*Raising his voice*) Phoebe, do you want to come out?

PHOEBE: (*From the bathroom*) I need my clothes, sir.

MOFFATT: Very well. I shall turn my face to the wall. (**MOFFATT** stands facing the wall. **PHOEBE** comes out of the bathroom, still naked. **ARTHUR** helps her as she searches). What are you doing?

PHOEBE: I'm looking for my smaller garments, sir.

ARTHUR: (**ARTHUR** holds up a pair of knickers) Here.

PHOEBE: Thank you.

MOFFATT: If you avail yourself of the bathroom, we can make headway in here.

PHOEBE: Thank you, sir.

*She goes out to the bathroom. **MOFFATT** turns. **ARTHUR** has had a sheet round him, but now he opens it, showing himself to **MOFFATT**. Neither man moves.*

ARTHUR: I'd not thought Lord Alfred would need his room quite so quickly.

MOFFATT: That is apparent. You will now get on and continue your work.

*After a moment **MOFFATT** moves across the room to start work. **ARTHUR** goes to pull his undergarments on.*

ARTHUR: Lord Alfred doesn't normally get back till the evening.

MOFFATT: That may explain your behaviour. It hardly excuses it.

ARTHUR: No sir.

Scene 2: Equus by Peter Shaffer

JILL: *(She mimes locking a heavy door, upstage)* See, it's all shut. There's just us...Let's sit down. Come on. *(They sit together on the same bench, left)* Hallo.

ALAN: *(Quickly)* Hallo.

She kisses him lightly. He responds. Suddenly a faint trampling of hooves, off-stage, makes him jump up.

JILL: What is it? *(He turns his head upstage, listening)* Relax. There's no one there. Come here. *(She touches his hand. He turns to her again)* You're very gentle. I love that...

ALAN: So are you...I mean...

He kisses her spontaneously. The hooves trample again, harder. He breaks away from her abruptly towards the upstage corner.

JILL: *(Rising)* What is it?

ALAN: Nothing!

She moves towards him. He turns and moves past her. He is clearly distressed. She contemplates him for a moment.

JILL: *(Gently)* Take your sweater off.

ALAN: What?

JILL: I will, if you will.

He stares at her. A pause. She lifts her sweater over her head; he watches – then unzips his. They each remove their shoes, their socks, and their jeans. Then they look at each other diagonally across the square, in which the light is gently increasing.

ALAN: You're...You're very...

JILL: So are you... *(Pause)* Come here.

*He goes to her. She comes to him. They meet in the middle, and hold each other, and embrace. They burst into giggles. He lays her gently on the floor in the centre of the square, and bends over her eagerly. He retreats. **JILL** sits up.*

JILL: What is it?

ALAN: *(dodging her hand)* No!

He scrambles up and crouches in the corner against the rails, like a little beast in a cage.

JILL: ALAN!

ALAN: Stop it!

JILL: *(JILL gets up)* It's all right...It's all right...Don't worry about it. It often happens – honest...There's nothing wrong. I don't mind, you know...I don't at all. *(He dashes past her downstage)* Alan, look at me...Alan? ...Alan!

ALAN: Get out!

JILL: What?

ALAN: (Soft) Out!
JILL: There's nothing wrong; believe me! It's very common.
ALAN: Get out! Get out!

Scene 3: The Curing Room by David Ian Lee

The men are revealed in a bare room. There is a heavy oak door, and in a corner of the room an iron grate in the floor. With these exceptions, there is no set; there are no props. The men are nude.

ACTOR 1: We've had our troubles, but: An adventure, when you're having it, is usually called trouble. Everyone, stand!

(They do)

So... *Finita la comedia!* Get a good look at them, Comrades, and let's be done with it. It's just a cock: A part of the body, like any other. It's just another piece of meat. But it's not you. We're all uncomfortable, the enemy having deprived us of our modesty, but: We are soldiers. We are Soviets. And we adapt to our circumstances. So...! I feel better! You: You're Georgian, right?

ACTOR 2: Proudly Soviet.

ACTOR 3: Ha! Lock up your sisters, your daughters, your wives; we've a Georgian among us!

ACTOR 4: *(covers himself awkwardly)* How many women have you had, Georgi?

ACTOR 2: Eh... Not enough.

ACTOR 3: Ha! Georgi the Georgian, make us poor married folk jealous with tales of conquests! And be funny, or you'll be deployed to a Siberian penal battalion.

ACTOR 1: Private Poleko, one more thing: You grew up on a sheep farm?

ACTOR 2: On sheep, in a manner of speaking.

ACTOR 4: You have some experience tending to hurt animals?

ACTOR 2: Some.

ACTOR 4: Captain Nikolov, will you allow this man to examine your hand?

ACTOR 1: I should enjoy offering our liberators a proper salute.

ACTOR 3: This may hurt, Comrade Captain.

(ACTOR 2 takes ACTOR 1's outstretched hand, gives it a sharp tug. ACTOR 1 barks in pain.)

ACTOR 2: You'll want to keep some pressure on that.

ACTOR 3: With permission, Comrade Captain Nikolov, what if there is more to our imprisonment? We may have been targeted for a bombing raid.

ACTOR 2: I'm less concerned by Luftwaffe drills than I am about frostbitten extremities.

ACTOR 4: I wouldn't worry about trench foot in April.

ACTOR 2: Oh, I'm not worried about my foot, Comrade Lieutenant.

ACTOR 3: This may be a social experiment; we've heard stories of the Jews from Lvov! Or they may be interrogating Comrade Colonel Petrov, even now!

ACTOR 4: Your Comrade Colonel Petrov is dead. I saw him executed.

ACTOR 1: Executed?

ACTOR 3: Like Rotmistrov, outside your boxcar?

ACTOR 2: What about the others?

ACTOR 4: They're all dead.

ACTOR 1: We heard no shots!

ACTOR 2: I heard no shots!

ACTOR 3: Yes, but you hear dogs.

ACTOR 1: I hear dogs.

ACTOR 4: I arrived last night with the Waffen, and watched as your officers were led behind the monastery: Blindfolded, bound, placed in a queue... They were released. The S.S. had their pistols ready lest any regained their feet and ran. But the dogs were on them.

ACTOR 1: Dogs?

ACTOR 4: The Waffen police dogs. They're starving, half-mad. The Germans set them on your men. They ate Colonel Petrov alive... And we were chosen for this room. We're not worthy of being fed to dogs.

Imagination exploration: Positive affirmation through imagination (optional)

The following explores relaxation, tension release and the awakening and positive affirmation of the bodymind through the imagination. This exploration can be done at the beginning or at the end of the day to leave the actors with a positive attitude.

Adaptation source: Williamson (2002: 168-169)

1. Invite the actors to lie in a supine position.
2. Invite the actors to imagine that they are on vacation and that they have been able to sleep for a long time. Employ their senses to create the perfect vacation destination.
3. Encourage the actors to consciously convince themselves that they have had enough rest, in spite of this in real life. Engage the actors' imagination, guiding them to imagine that they have slept for ten or more hours and are able to sleep more if they so desire.
4. Invite the actors to enjoy their breathing, utilise pleasure smelling and give a deep sigh of enjoyment. Invite the actors to enjoy the sound that this sight produces, savouring the expansion it creates in the back and shoulders.
5. Utilise the following verbal guidance:
 - a. Imagine that you are sleeping in a luxurious bed, with the perfect number of pillows and 300-thread-count cotton sheets hugging your body with warmth and satisfaction. Allow the body to snuggle into these sheets and roll into any position you desire. Indulge in the moment; nurture the bodymind; let the body relax in any position, and enjoy the morning air flowing into your lungs.
 - b. Smell the flower and give an audible pleasure sigh on the vowel: *aaaaah*. Enjoy the sound and taste of this vowel. Repeat it a few times and move into the vowel: *eeeeee*. Follow the sequence: *Aaaah eeeeeh. Leeee feeeell*.
 - c. Snuggle under the sheets and engage in playful gibberish: *leefeeel aaahheea hwazz zaauuu ggjjiii*.
 - d. Swing up, toss the sheets up in the air: *leeeee feeeell aaahhheeeeahwaaa*
 - e. Swing up in any manner: *leeeee feeeel aaahhheeahwwaaa!!!*
 - f. Come up onto your feet: *leeee have nooo apologies!*
 - g. Just let it flow! Say: *Yes! Yes! Yes! I celebrate myself! I celebrate myself! Yes! Yes! Yes! I celebrate myself!*
6. Invite the actors to gently move back onto the floor in any manner, or engage in the drumming ritual.
7. Encourage the actors to pleasure smell and give an audible pleasure sigh.
8. Invite the actors to enjoy the radiance of self-affirmation and the pulsing energy of active relaxation.

9. Bring the actors slowly back into the room through their senses.

Praise the actors for learning, expanding, flipping the switch, running into the padded walls, and for being courageous! Well done! Pat yourself on the shoulder!

End frame and future pacing

Adaptation source: Neuro-Linguistic Programming

1. Discuss the struggles and triumphs during the scene work.
2. Conclude the workshop.
3. Ask the actors if they have any questions.
4. Ask the actions what they have learnt.
5. Ask the actors how they can apply what they have learnt.

Alternative explorations:

Play exploration: Ball throwing

This exploration creates an ensemble rhythm. The notion of serving the group, builds focus, energises the bodymind and slowly introduces the actor to the notion of working against tension, amidst danger works and heightened adrenalin.

Adaptation source: Schirle (2002: 194-195)

1. Invite the actors to form a circle. One actor stands in the middle of the group.
2. The centre actor A throws a soft tennis ball toward every player in the group in a clockwise direction and each actor passes the ball back.
3. Prompt the actors to form a group rhythm.
4. Once the rhythm has been established, another actor B steps in behind the centre actor A and on the cue "go", the centre actor A is replaced by the new actor B and actor A fills the gap in the circle without disturbing the rhythm of the ball. This sequence of rhythm and replace continues.
5. Once the rhythm is sustained and the play settles, another ball is introduced into play and the throw, replace, and catch sequence continues.
6. Remind the actors to sustain a rhythm, to serve the centre, throw well and to replace the centre actor only during optimal timing to sustain the play.
7. The actors should be prompted to sustain the play, without tensing and through sustaining breath control and a relaxed bodymind.

Awareness exploration: Moments of stillness

Stillness, silence and the quiet rest granted to the body and mind is one of the bridges that connects the internal environment and bodyminded awareness, transforms the relationship between the body and mind, and tunes internal listening through curiosity (Bloom & Shreeves, 2004: 7; Zarrilli, 2009: 22). This exploration focuses on calming down the actors and bringing their attention to connecting and experiencing the sensations currently within their bodies.

Adaptation source: Williamson (2002: 168)

1. Invite the actors to lie down on the floor in a supine position and do nothing for five or ten minutes.
2. The purpose is to merely check in and be with the bodymind in stillness and silence, without any expectations or pressures.
3. Remind the actors that they are free from making any sounds or movements.

A bodymind awareness poem by Bloom and Shreeves (2004: 63):

Who am I in this
World behind my skin
Into my bones into the
Very depth of me

You are enclosed by it
It is your first contact
With the world around you
It wraps around every part of you
Inside and out
To protect you and inform you
About the external environment
It forms a tactile boundary
Between you and the world
Dwell on the image of yourself
Inside your skin

Awareness exploration: Basic relaxation

This exploration is well known, yet in its simplicity, is a great resource for relaxation.

Adaptation sources: Dennis (2002: 125); Lessac (1981: 126), and Miles-Brown (2000: 16-22)

1. This exploration can be conducted in a supine position or standing.
2. After basic breathing optimisation, invite the actors to put tension into and clench an isolated part of the body. After tensing the body part for a few seconds, release the tension and repeat. After two or three repetitions, move to the next body part. Start at the feet and move up toward the head, body part by body part. For example, scrunching the toes; tensing the quadriceps; splaying the fingers; tasting something sour; hunching the shoulders, and so forth.
3. After each body part has been tensed and released, engage the actors in tensing the entire body, from the face, to the finger tips, to the gluts, to the toes. Tense and release.
4. Invite the actors to imagine any remaining tension oozing out of their muscles and visualise how each muscle becomes empty and light, through the sensation of expanding on the inside and beyond the external environment.
5. Invite the actors to enjoy the state of relaxation.

Awareness exploration: The starfish

The purpose of this exploration is to engage the entire body in order to enable the actor to be present, vibrant, connected and aware of the bodymind. The tendency is for actors to lead with their head, disconnecting it from the rest of the body. This exploration focuses on the

inclusion of every muscle, bone and limb, through concentrating on the energy impulses radiating from the working centre. This exploration promotes bodyminded awareness, freedom and control over movement, as well as the sensation of being connected or wired up.

Adaptation sources: Dixon (2005: 38); Marshall (2008: 13); O'Gorman (2013: 14); Free and Ramsay (2004: 14), and Zinder (2002: 125-127)

1. Prompt the actors to spread out around the space. This exploration can be done on the floor, in a supine position, or standing.
2. Prior to starting any form of movement, remind the actors to refrain from physical contact. This exploration is in favour of bodyminded awareness with the self and the actor's own bodymind.
3. Finally, it is important to remind the actors that every movement should be done with childlike curiosity and a feeling of ease. No tension should arise with this exploration.
4. Invite the actors to focus on the abdomen or working centre and engaging in a state of readiness and consciously tapping energy from the working centre.
5. Engage the imagination and imagine that the body resembles a starfish or marionette, and is likewise wired up from the working centre. Being wired up from the inside means that there is a definite central source of energy.
6. The actors should imagine that they are in a cocoon or womb; a water-based foetus floating in a water-based substance. Invite the actors to find movement for the first time, exploring with space through small rolling movements, writhing, extending and finally traveling the six limbs outward from their centre.
7. This starfish/marionette body has six limbs:
 - a. Two legs
 - b. Two arms
 - c. One head/neck (engaged from between the shoulder blades)
 - d. A pelvic floor
8. Feel the radiation from the working centre and claim this centre as the organising source of movement and the radiating source of energy. Allow the body to respond to the radiation and start moving from this centre.
9. As the exploration grows, movement impulses travel simultaneously through the six limbs, literally like a starfish/marionette, and beyond the body's physical boundaries and into infinity. Note that the movement does not travel from the legs, to the arms and eventually the head. All these limbs become equal and move together from the working centre.
10. Movements should be calculated and monitored, and once actors feel the connection, urge them to play and explore unusual combinations throughout the space.
11. The six limbs, all the way to their extremities (fingertips, tips of the toes and crown of the head), are therefore included in a movement from the centre in

which “every molecule of your body is saturated with the same physical reality” (Marshall, 2008: 13).

12. Once they are used to moving from the centre, play with different rhythms, tensions, actions and varieties of movement.
13. Keep a reminder that the head is not the pilot of the movement, but rather the working centre.
14. Keep movements abstract, such as the notion of pulsation and sponging, reaching and pulling and patterns that interweave into one another from moment to moment. Refrain from miming or creating imaginary objects or repeating movement phrases.
15. Prompt the actors to avoid symmetry; in other words, facilitate actors to refrain from using the same gesture with all their limbs at the same time. Asymmetry encourages higher bodymind awareness, greater precision and increasing concentration.
16. Invite the actors to focus on their awareness of the detail in their expression and to concentrate on every limb during movement. Concentration and focus on not using the head as pilot, should not be a reason to neglect the lower limbs of the body. Total awareness of every body part and its movement as generated from the working centre, should be emphasised.

Touch exploration: Tension alleviation through touch

Back sensing

Adaptation source: Bloom and Shreeves (2004: 64)

1. Invite the actor to lie in a supine position, find bodymind awareness, relaxation and to breathe optimally.
2. Partner A consciously energises their hands, sending love, kindness and warmth through their palms. They then kneel by the actor’s side and gently place their hands across the actor’s shoulders, moving slowly and with kindness down the actor’s spine.
3. Invite the actor to gently breathe into Partner A’s hands and enjoy the heat generated between the two bodies as a source of tension alleviation.
4. Remind Partner A not to rush, but rather to discover, part by part, the actor’s body-map. Inquisitively find the soft and hard places, tracing the actor’s shape through the shoulder blades, upper back, ribs, waist, the back of the pelvis and so forth.
5. Prompt Partner A to breathe and be gentle and to pause every now and then, listening through their palms in active reflection and stillness.

Scapular rest

Adaptation source: Free and Ramsay (2004: 37)

1. The actors should work in pairs. One actor lies in a supine position.
2. Partner A consciously energises their hands, sending love, kindness and warmth through their palms. They then kneel by the actor's side and places their upper hand under the actor's left shoulder through lovingly lifting the actor's upper arm and resting it back down.
3. Partner A cups their other hand over the top of the actor's shoulder.
4. Partner A focuses on the area of tension, resting their hands on the area and nonverbally prompting the actor to breathe into Partner A's hands. Partner A also consciously breathes deeply into their hands, transferring energy and relaxation into the actor's bodymind.
5. Encourage the actor not to rush results, but work towards tuning into their partner's 'breathing hands', celebrating the heat generated and consciously releasing tension.
6. After a few minutes, Partner A withdraws their upper hand. Invite the actor not to assist in lifting up their shoulder blades. This might be a little bit of a struggle for Partner A.
7. Once this sensation has been mastered and touch has been instilled as a trigger for tension release, scapular rest can be applied in a standing position, and finally during performance.

Intimate body work exploration: Meisner repetitions

This exploration is based on a Meisner exploration. The purpose of the exploration is to gain intersubjective awareness; experience the internal environment of one another; sensing impulse without physical touch; enhancing the flow between actors, and building rapport through recognition. A sense of humour aids in this exploration.

Adaptation source: Williamson (2002: 156)

1. Two actors stand opposite each other and look each other directly in the eyes.
2. The one actor verbally recognises something about the other, such as "That is a blue shirt you have on" and the other actor answers: "This is a blue shirt I have on".
3. This phrase is repeated between the actors, until one actor senses the impulse between the partnership, changing the pattern of recognition and introducing something new he recognised in the other's body, voice, clothing and so forth.

Imagination exploration: Co-creating an imagined environment

The purpose of this exploration is to awaken imagination, and sensory and emotional reactions through a co-created fantasy world, altering through information gathered in an ever-changing physical journey.

Adaptation source: Meehan (2013: 43-44)

1. Indicate that this exploration should preferably be conducted with a blindfold on. An advanced version of this exploration might introduce sight.
2. Focus the actor's attention on the external environment and urge them to employ their senses. What do they hear around them (inside and outside of the room); what do they feel, taste and smell?
3. Give the actors a chance to create their own imagined world within their inner environments. This can be a dark forest with wind blowing and trees creaking; a world under the sea with currents moving, and so forth. If the actors are new to imagination work, choose a fantasy world for them.
4. Cue the actors to focus their awareness on their breath and slowly start moving through the space.
5. Pull their attention to the sensation of gravity, or the sensation of no gravity, depending on their imaginary world.
6. As the actors' sight is removed, the chance of collision is high. Urge the actors not to make hazardous movements, but to be sensitive to the presence of others in their imaginary world. In other words, consciously form a relationship with the sounds, feeling, touch, and so forth, of the other movers in the external environment.
7. If a collision arises, it is a co-creation of the imaginary world and pertinently transforms into a part of the actor's fantasy world as external actions guide imaginary responses. For instance, a collision might become a form of attachment, and support; an object or a sensation, such as letting go. Meehan explains her experience:

Reaching my hands out, I find another mover and hold on to her for support, tagging on to her shoulder as she progresses through space. Now I feel more secure as I follow her buoyant body through what feels like the thick substance of the space. Suddenly, I imagine that my feet are trapped under the roots of a tree. I can feel the sense of restriction to my feet that causes my breath to rise into my chest, as the image of a tangled web of gnarled roots comes to mind, in a kind of psycho-physical imagining. I know that, in fact, the body of another mover has rolled over my feet, but I am caught somewhere between the imagined and physical world. My grip on the first mover is slowly loosening as she continues to move onwards. My feet are trapped but my upper body strains forward as I hold on tightly to the advancing mover, for fear of losing the much-needed support. At the last moment, I am forced to let go of her arm, and feel a sense of release but also loss (Meehan, 2013: 43-44).

8. As the exploration comes to an end, facilitate the actors toward a standing position in which they can start wafting and waving, or in a supine position toward small ball rolling and the connection of breath, in order to ground their consciousness in reality. Reintroduce sight (directed at the external environment) as a grounding exploration, as well as the awareness of the body in space.

Tension management exploration: Pressure

The purpose of this exploration is to literally differentiate between functional and non-functional action and to get a sense of the resilient/adaptive body. Emphasis should be on body integration; the sensing of movement within the two bodies; variations in movement and unity through intelligent action instead of anxiety; and muscle excitation and tensing. Edinborough (2013: 118) explains that this exploration simulates anxiety and pressure felt in live performances and lived experiences. She states that this exploration illustrates that “the resilience of the human body is not found in the material strength of muscles and bones, but in the ability to bring awareness to the constantly shifting nature of our experience” (ibid.: 120).

Adaptation source: Edinborough (2013: 112)

1. This exploration should be conducted after small ball rolling and similar body awareness explorations.
2. Ask the actor to stand, feet slightly wider than hip-width apart.
3. Invite the actor to sense, through pleasure and curiosity, the curvo-linear quality of the body, as well as the play of movement that is ever present in the hips, joints and spine.
4. The facilitator softly presses against the actor’s ribs with the palms of their hands.
5. Invite the actor to transfer the force from the facilitator’s hands, down their spine, through the pelvic floor and finally straight into the floor. Imagine the pressure as roots of a tree, spreading into the ground.
6. As the pressure increases, beware that the actor does not push back against the pressure with their muscles. The abdomen and the gluts will contract, but they should not become the focus of the exploration. Inhibit pushing back with the muscles.
7. Focus the effort on the support of the skeleton and the spreading of breath throughout the joints and bones and in rooting the actor. An effort change should be noticeable as the actor focuses on the skeleton, rather than on the muscles.
8. As the pressure increases, prompt the actor to remain calm, focusing on breath and skeletal support, rather than on muscular tension.
9. As the pressure decreases, invite the breath to fill the void.
10. Prompt the actor to move across the room and feel the sense of power, breath and relaxation.

Tension management exploration: The Zambrano BackWalk

The purpose of this exploration is to investigate overriding natural and habitual protective strategies and instincts. As has been established by Edinborough (2013: 114)¹⁶⁷, a distinction should be drawn between intelligent and unintelligent action during high tension scenarios. In the case of this exploration, the softer, looser, resistance-free, and marionette-like

¹⁶⁷ Refer to section 3.4.

response to collision, the more intelligent the action, and the less potential there is for injury. The incentive in this exploration is the actual potential of danger and the opportunity for actors to explore the motor intentionality within the unknown, through risk-taking and the conscious decision to override habitual tension safeguards with a relaxed and tension-free, intelligent response.

Adaptation sources: Dennis (2002: 144), and Zinder (2002: 79-80)

1. Invite the actors to spread out in the rehearsal space and close their eyes.
2. Prompt the actors to find soft focus, bodyminded awareness and readiness within themselves.
3. The actors should explore the space inside the rehearsal room through total blindness, elevating their senses and creating a mindfulness of space. If collisions happen, the bodymind should be soft and mindful enough to become aware, but not to cause injury.
4. Once the actors are mindful of themselves and their space, invite the actors to gently and respectful of each other, walk around the space, backwards, and with their eyes closed.
5. It is inevitable that collisions will take place. The preparation for these collisions include the actors using just enough muscular tension and activation to hold the body upright and sustain movement. The purpose is thus to remain without resistance when collisions do occur, because anticipatory muscular tension and activation will result in an increase of habitual tension upon collision and increase the chances of injury. Zinder refers to the actors moving through the space like water (buoyant in Lessac terms), and find the path of least resistance through adapting a bodyminded state that is weightless, without momentum, flexible and inviting. Contact and collision with other actors or objects in the space thus becomes a celebrated moment in which actors buoyantly acknowledge and flow off each other, subsequently continuing their backwards movement.
6. Urge actors to move slowly and concentrate on not tensing up in anticipation or upon collision, but to utilise motor intentionality in order to remain calm and focused, and to redirect their energy into their buoyant state.
7. In case any traffic jams occur or actors clump into one area of the space, advise them to move in longer crosses throughout the space and explore a wider area, in order to avoid such bunching.
8. As the actors become comfortable with the resistance-free collisions in the room, cue them to speed up their walking, yet remain buoyant, flaccid and tension free in order to override the habitual patterning to tense up and rather, to remain fluid in their collisions.

Henque Heymans

Love, and how

Èmil Haarhoff Edit Draft 3

Scene 1

AGON I have made a great many mistakes during my life. Rather common, I suppose – but I am willing to admit to these, these imperfections, this ailment, this condition we call humanity. I am of course not implying that being human is a sin – Hardly – I’m merely stating that humanity as a condition comes with its fair share of symptoms and depending on your individual circumstances and influences these symptoms usually include a varying level of mistakes uniquely assigned to each of us. Starting my career as a neurologist, we weren’t allowed too many mistakes and after my first, shall I say, misdiagnosis I opted for psychology. You see, in psychology we study the mind as the id, the sense of self. What and who a person is when the blood and skin is removed. This has always interested me.

Charlie sensually worships the sculpture and its parts intermittently whilst arranging various other props lying around into a mock set, of sorts.

AGON. Consider an analogy. When a vehicle steers into oncoming traffic, and collides with another - head-on - and kills all occupants it would make no sense to examine the outcome. The outcome in that case would be a number of deceased road users. The outcome does not interest me because it is measurable. What is of interest, however, is the cause of this hypothetical accident. One could argue that the passengers were killed by the impact of the vehicle they were driving and by extension their injuries. This, however, would be incorrect, it is merely another measurement of the outcome. “The outcome of what?” you may ask. The outcome of the cause, in other words what caused these two vehicles to collide? The cause of these vehicles colliding could be classified under one of two sets of theories, of which each could naturally can be scrutinised further. Ask the simple question, was it the fault of the car, the mechanical, or the driver, the mind in control of the mechanical? Let’s apply this to human subjects. Joan of Arc, for instance, She believed that God Himself was speaking to her and demanding that she go to war. The fact that she was burnt at the stake was an outcome. The fact that she fought bravely without ever giving up was an outcome. The fact that she believed God was speaking to her was an outcome. The question we as scientists would have asked, had she been alive today, would be: Why did Joan of Arc believe that God was speaking to her? Is it the mind of the driver that was given over to severe conviction due to some previous trauma or belief, or could there have been a fault with her mechanics, the physiology – perhaps a tumour pressing on the temporal lobe causing auditory hallucinations. There’s a thought. The field of neuroscience discovers the brain’s abnormalities behind behavioural abnormalities – thus the mechanics. Psychology aims to discover the mental condition that would cause behavioural abnormalities – thus the driver.

The lights behind Dr. Agon die as he opens the file and stands up. The sculpture, Alex and Charlie are all gone, only Dr. Agon Abaddon can be seen.

AGON. My involvement in both these fields have placed me in a notably unique position. A position that was to be pivotal to my greatest achievement as a medical professional.

Scene 2A

An office. The make-shift office desk is abruptly illuminated behind him. The rest of the stage is still dark. Dr. Agon puts on a pair of glasses, opens the file and starts reading it whilst walking towards his desk.

AGON. (*reading*) Patient is a 24-year-old male, Charles Grayson. Referred by doctor (*mumbles, laughs to himself. Reading*) Patient seems to suffer from a severe and very unusual case of Germaphobia, and is unresponsive to regular cognitive behavioural therapy, so a diagnosis cannot be made at this moment.

Charlie is illuminated, seemingly anxious and annoyed at the same time. He's wearing rather normal clothes, his hair is well kept, perhaps slightly longer than it needs to be, but his red gloves don't seem to match any part of his attire. Dr. Agon removes his glasses and observes Charlie for a moment.

CHARLIE. Mysophobia, verminophobia, bacillophobia, bacteriophobia, germaphobia – they all mean one thing according to you lot

AGON. And what do these terms mean to you, Charlie?

CHARLIE. *No response*

AGON. Tell me about the gloves.

CHARLIE. They started as a statement, it's has nothing to do with germs and shit. I just like - I just like touching them. Touching things. I love touching things with them and, especially Alex. I love touching Alex.

Dr. Agon swiftly disappeared into darkness.

Scene 2B

Alex is illuminated. Alex, post-masturbation but not exposed to the audience, looks highly dissatisfied. Charlie stares straight in front of him, trying not to engage in Alex's actions.

CHARLIE. There's a towel in the first drawer

Alex removes the towel from the drawer.

CHARLIE. Don't drip on the desk.

Alex is unimpressed.

CHARLIE: Throw that in the laundry before you hang it up.

Alex obeys silently.

Scene 2C

Dr. Agon reappears, Alex disappeared into darkness.

AGON. Are you saying that you do not need help, then?

CHARLIE. I'm saying that why fix it if it isn't broken? Do I look broken to you, doctor Abaddon? I'm healthy according to all the tests, I'm young, virile, handsome, strong, smart. Stop trying to convince me that I'm damaged when clearly you guys are the only ones who think so.

AGON. Us and Alex, of course.

CHARLIE. What about Alex?

AGON. Is Alex not the one who suggested you see a professional? Your significant other, it says as much – right here in your file.

Scene 2D

ALEX. Charlie, I can't help changing. I need that – everybody does. Nothing can stay the same. People grow, they develop, they become better, closer – that's how things work. I thought that... Stagnant water eventually rots. I'm rotting, Charlie. I've run out of things to give. I've done all you'd allow me to do to make you happy, to get closer - and still... I don't want you to change, Charlie. I really don't, but I need us to be grow together, in at least some way. Or - or...

Scene 2E

AGON. As I understand, it was Alex who suggested you see a doctor to assess whether or not you are actually "broken" – based on your odd behaviour within your relationship. After having you give in to Alex's suggestion to receive treatment, your previous doctor was, due perhaps to incompetence or mere laziness, unable to correctly ascertain what it was that bothers Alex so much and referred you to me. From that I deduce that clearly there is something wrong and they have placed the onus on me, a vastly more qualified professional. So I'll ask you again, mister Grayson, do you think you are broken?

CHARLIE. If Alex has a problem why isn't Alex here?

AGON. Call me Agon, I insist.

Scene 3

Dr. Agon swiftly walks back to his desk that has now disappeared into darkness. Alex appears.

CHARLIE. Or what? Or you'll leave me? Do you want to leave me, just because we don't fuck?

ALEX. I could never leave you. I'd rather... You know I would do everything, anything for you. But, I could never leave you, Charlie. What did the doctor say?

CHARLIE. He's not like the previous one.

ALEX. (*irate*) Well, he comes highly recommended. If we wanted the same results we'd have stayed with the old guy.

CHARLIE. It's just that I'm seeing this guy and you're paying.

ALEX. Love, it's not about who's paying, it's about you getting help. I know you think you don't need it but we do.

CHARLIE. We've actually – well, I feel like we actually might have maybe... We might have made some progress today.

ALEX. In what way?

CHARLIE. Listen, clearly it's a big problem for you. You're the most important person in my life and even though I don't see any problems with who or what I am and even though I'm happy with how we're together, you know – sometimes we don't see how we hurt the people we love. Like old people who suffer from Alzheimer's – well, that's just the thing. We say that they suffer from the disease but it isn't really them suffering, is it. It's the people around them, those kids seeing their father losing his spirit. They're the ones suffering.

Scene 4

Dr. Agon slowly appears seated, jotting down notes.

CHARLIE. Alex loves me the way I am, we're solid.

AGON. Charlie, if you'll allow me, I can assist in finding out what's wrong, try and correct it, and then send you and Alex on your way. It is what I do. It might not be easy but I will need your full cooperation, your honesty, yourself and Alex both, and above all... Charlie, I need you to trust me – do you understand?

CHARLIE. *No response.*

AGON. Well?

CHARLIE. Listen doctor Abaddon, if you want me to be open and honest, let me start right now. I'm not cool with calling you Agon – it's weird, doesn't land right.

AGON. Very well.

Charlie removes his gloves and sits on a make-shift sofa, takes a deep breath.

AGON. I am rather curious as to why you felt like removing your gloves just now.

CHARLIE. I don't know, I don't always wear them, they're more like a style thing.

AGON. Yet you refuse to touch things without wearing them.

CHARLIE. Who ever said that?

AGON. But we are here to discuss...

CHARLIE. *(interrupts)* What are we here to discuss, doc? What old doctor what's-his-face thought was wrong? Are we back on that now? *(get's up)* Coz if we are I might as well go back there. God knows he's a hell of a lot cheaper, I can tell you that.

AGON. I am attempting to understand your symptoms

CHARLIE. Assume my symptoms...

AGON. ...and if we are to work together I must advise that your defensive attitude will do nothing but delay our progress. Please sit down.

Charlie sits down, clearly still somewhat upset.

AGON. Would you prefer I be more direct? Very well. Your gloves are not a “style thing” as you call it – that is a lie you’ve been telling yourself since adolescence and have become accustomed to believing. Your gloves are a crutch.

CHARLIE. A crutch?

AGON. Yes, a crutch, something one depends on to assist in areas where one lacks proper functionality. It is a tool you use to hide the fact that you don’t like touching certain things – what exactly and why we are yet to find out. May I remind you mister Grayson, that you not lie to me the way you’ve been lying to yourself or others for because of that, you are sitting here with me today. Hiding a wound to protect the ego does not erase it, it merely festers until one-day amputation becomes the only means by which to save a life – so I hope that I am being direct enough when I say that we can either open up and talk or alternatively, amputate. Which would you prefer, mister Grayson?

A great silence follows.

CHARLIE. It is not germs.

AGON. I beg your pardon.

CHARLIE. It’s not germs – that’s not why I wear them. I don’t mind touching stuff, not all stuff at least.

AGON. Go on.

CHARLIE. I don’t like touching stuff that – things that are, like, alive. Like, this couch, my pants, the floor, heck even railings and bathrooms are all fine, I don’t mind touching any of those things – it’s just, people.

AGON. All people?

CHARLIE. All of them. I can touch their clothes and stuff but the skin, the parts that are alive, it’s (*shivers slightly*) that’s the parts that freak me out.

AGON. Does it upset you to even think of it?

CHARLIE. Yes, God, yes it upsets me.

AGON. When was the first time you felt like this, do you recall?

CHARLIE. (*chuckles*) Do I recall? Doc, that’s like asking me if I recall the first time I could see – it’s just always been this way.

AGON. What I meant was, the physical reaction to touching another person’s skin, do you recall the first time it happened? Or perhaps the first memory you have of such an incident?

Charlie remains silent.

AGON. Think about your mother. Did you have this reaction when she touched you?

CHARLIE. Never knew her. Orphaned at birth. I guess no-one ever really wanted to touch me. Wasn’t lucky enough to go to one of them catholic orphanages, so I didn’t even have a priest who tried, if you know what I’m saying.

AGON. Just for interest sake, had you ever wondered whether other experience it too?

CHARLIE. Oh for sure. Yeah, I thought everyone felt like that.

AGON. Please continue.

CHARLIE. I turned 11 the day before...I was in the backyard of the orphanage, poking around with some stick I'd found – slashing flowers like I was a knight chopping off the heads of dragons. I was a lonely kid. I went slashing my way through the entire hedge all the way to the fence and I could see the woods on the other side.

Charlie gets up and starts recalling the story. Everything around him slowly fades into darkness as he continues. The actor who plays Alex simulate the tale in silhouette.

CHARLIE. There was a man. Tall, reddish hair. He was tall – that really stood out. I didn't know what he was doing, at first – I was distracted. He was leaning against a massive dead tree. It didn't have any leaves. He was – I didn't know the word back then but he was busy masturbating – in the woods – all alone, by himself just choking his chain and I – I wasn't trying to be a perve or anything, it was just – it's something I have never seen before – you know. God, I was a kid – I haven't even heard of sex before – this was obviously much more interesting than chopping off flower heads with some old stick – so I kept watching. It feels much longer and... bigger than I suppose it actually was. It felt like I was staring at that man for days, watching him slowly polish is idol, head in a dream, staring at the sky with his eyes shut. He was in a sort of trance or something. I wondered if he was also slaying dragons. I don't even remember grabbing on to the fence but I remember that at some point I became jealous. I became jealous of what he's experiencing just based on the expression on his face and, God was it wondrous. He looked like he was being licked by a million angels. I wanted it. I wanted to feel what I imagined that tall long haired ginger standing against some dead oak tree at the back of this sad city orphanage felt. I didn't even realize I had my hand down my pants, but I wanted to do what he did – I wanted to feel what he felt. In that moment there was nothing more alluring than stroking my as yet unimpressive cock and trying to replicate the heaven that I thought he was experiencing at that moment, and I did – well, I attempted, at least. For a moment I looked down at my junk and I was noticed that it doesn't look like his junk but I wasn't about to stop – not until...

Something else was there, behind him. I couldn't for sure make out what it was at first but he knew it was there – or at least that it was coming – As if he'd been waiting for it. He didn't hide or shy away – the guy with the long red hair, he just kept going like this was cool. He kept rubbing himself, touching himself and gyrating his hips. The other thing – I keep calling it a thing – it was a person, I know this, a tall lady. She just kept staring at him, like it was nothing. I just stood there, with my hand down my pants and the fence starting to hurt my fingers where I've been gripping it for balance. She went closer to him, took off her clothes and she stood in front of him. He stared her straight in the face and shot his load, all over her stomach and thighs. She didn't even blink – not a single flinch. I was getting light headed and I could feel my heart going bonkers – I mean just like really trying to beat its way out of my chest. She looked down at the mess he made on her, then back up to him and... And she, she...

Charlie ejaculates. He begins to lose consciousness. He removes his hand from his pants and looks at the semen in his hands.

CHARLIE. She, without it even being an issue she pressed her entire body against his and started kissing him. Full. Naked. Contact.

Charlie faints as the lights brighten around him. Alex, dressed in his artistic tunic, jumps up immediately attends to Charlie.

Scene 5

ALEX. Fuck Charlie, are you okay? You're bleeding.

Charlie comes to and looks at his bleeding nose while Alex fetches a rag to clean his face with. Alex can't touch Charlie and stammers about not knowing what to do.

CHARLIE. I'm fine, just don't touch me – I said I'm fine.

ALEX. Clearly you're not fucking fine. Look at you, and I can't even... Can you get up? Do you see how this is a problem? Do you realize that if you ended up hurting yourself I would have had to, you know – with bare hands and...

CHARLIE. Shut up! Just shut up! I'm fine, nobody's touching anything, you hear me? Just shut up. I'm sorry. Alex, I'm sorry if I scared you. I'm fine – I'll be okay.

CHARLIE. Look, I've already stopped bleeding.

ALEX. I'm not talking about your fucking nose bleed, Charlie – will you be fine? Are these sessions with Dr. Abaddon working? You've been going for a while now and... Do you feel any improvement?

CHARLIE. There isn't going to be any improvement. Not for this.

ALEX. Is that what Dr. Abaddon is saying?

CHARLIE. Yeah, he says we'll have to manage it, not fix it.

The lights brighten over Dr. Agon's desk where he is already sitting.

Scene 6

AGON. And that is why I asked you to join our sessions, Alex. I believe it could be of great use to Charlie's treatment. Not only him – what I propose is that we determine a routine, a set of rules of sort, a guide to living with Charlie's condition. More like a guide for your relationship. See, what I believe we're dealing with is a specialized and rather rare case of Obsessive Compulsive Disorder. Mysophobia, or germaphobia as you know it, is one of various ways that OCD can manifest. Charles' aversion is toward living tissue, whether it be human skin, hair, pets, plants. It's not the germs that bother him so much as the fact that it is alive. This is not something we can fix with any operation, Alex – you must understand. I will start him on a small dosage of anti-anxiety and anti-depressants, these will combat the urges to indulge in what we call ritualistic behaviors as we start his treatment. This treatment is called response prevention.

Response prevention is a form of cognitive behavioral therapy, which in turn is the most effective treatment for OCD at the moment. Now I am aware that you've tried cognitive behavioral therapy treatments with Charlie's previous doctor, but he doesn't know shit, so, what I aim to do is at first slow down, and then later stop the patient from performing the ritualistic behavior by means of supervised exposure to the trigger. And

you can relax, Charlie – Even though you might grasp the concept, I can assure you that the implementation thereof is not as invasive as you must imagine. What I want you to do is to start preparing yourself for our next meeting. I'll start by introducing the idea of physical contact between you and Alex – don't worry, I won't lock the two of you naked in a cupboard or something. This is for some medication I want you to start taking as soon as possible, it will help with the anxiety that is bound to surface at the idea of...

Scene 7

Dr. Agon and his desk disappears into darkness. Alex seems rather shocked.

CHARLIE. And you want to go through with this? You actually think this is a good idea?

ALEX. Of course I don't.

CHARLIE. Then fuck him.

ALEX. No, Charlie. Of course I don't want to go through with this, it sounds awful and tedious, but I'm willing to do it for you, for us – because I do see the sense in it.

CHARLIE. Death, Alex – that's the only way to describe what I go through even just thinking about touching. You mean to say you're fine with me going through that?

Alex starts pouring them some wine. Finishes a glass then pours another one.

ALEX. If it helps you get better then yes, a thousand times yes. Medicine is never fun, Love – and before you say it, Flintstones chewables aren't medicine. It's a necessary evil.

CHARLIE. An evil? This isn't making me more comfortable, Alex – it's really not.

ALEX. Then what will? Tell me! What will make you more comfortable? What will make Charlie more comfortable, if we not go through with this? Would that help? There's this unspoken agreement that I have to be fine with what little scraps you're willing to throw my way. And I have been, God knows I have been. I've been fine with your ways, your rules, giving and giving hoping someday you'll be lenient with me or that I'll grow on you or something and that you might find it in yourself to, for the first time perhaps kiss me. That's the most I've been allowing myself to wish for. But even that is too much to ask. Now we've found a way, a possible solution – someone who might be able to make that happen and what does Charlie think? That this seems mighty uncomfortable.

CHARLIE. I didn't mean it like that.

ALEX. Fuck you Charlie, you selfish arrogant shit kicking asshole. You know what – fine. If that's how you feel, great. Let's leave it. Let's send doctor Abaddon to hell, say fuck it, and just go on with our lives the way we've always done things – I'll just keep pretending that I don't die inside every time I see other couples holding hands or kissing or just ignore my urges every time I watch a sex scene in a movie – or maybe I should just cut out all my junk. What do you think, would that make it easier for you – easier to live with the fact that you've never touched your lover?

ALEX. Would that help, Charlie?

CHARLIE. Alex, please. Stop this, that's not what I meant, and you know it.

ALEX. No Charles, I don't know it. You don't feel like suffering for a few weeks so you'd rather have me suffer until the day I die.

CHARLIE. No I won't – why would I?

ALEX. Yes, you will don't you fucking lie to me – you will. You have, Charles, you've been okay with my needs not being fulfilled for years. For God's sake – how do you think it makes me feel when my own boyfriend can't even hug me without covering my face with a fucking dish towel first.

CHARLIE. Dammit, Alex – you're drunk.

ALEX. No! Look at me, Charlie. I said look at me.

Charlie is now also getting slightly emotional.

CHARLIE. Sweetie, don't do this. Please.

ALEX. Don't you fucking Sweetie me – look at me. What do you see?

CHARLIE. I see you, Alex. I see you actin' a damn fool.

ALEX. Do you desire me, Charlie? Do you want me? Look at me! Look at me! Do you want me? Have you ever wanted me? Have you ever wanted any of this – or was I just... Was I... What am I to you? What is it that I can possibly give you? Charlie, I need to know. I need to understand that it is because you can't, you tried your best to love me but you just can't. I need to know that you physically can't be with me, not that you just don't want to. I need that question answered. Is that too much to ask? Look at me!

CHARLIE. I'm done listening to this. I'm going to bed.

Charlie gets up and leaves. Alex plumps down at the table, drunk. Everything around the table disappears into darkness. Alex gets out the cello and starts playing, holding the wine glass in the bowing hand. The movements are smooth at first, but there's no sound emanating. The instrument is silent. As if Alex knows that it is still silent the performance becomes more aggressive with each pull. The wine glass smashes the stem stays in Alex's bowing hand whilst the playing becomes almost aggressive, still completely silent. When the bowing hand slashes over Alex's leg pain is clearly registered but the performance does not end. Alex's leg starts bleeding badly, but the performance doesn't stop. Tears, sweat and blood is dripping from every part of Alex's body, but the performance doesn't stop.

Scene 8

Dr. Agon appears, lit where he is standing next to his desk observing this spectacle. While Alex continues to play Dr. Agon addresses the audience. The lights over Alex dies away. Dr. Agon stands alone at his desk.

AGON. The way the nervous system works is imprinted in one's DNA. There are for instance various different gene combinations that can determine whether or not a person has a genetic predisposition to develop Alzheimer's disease. There are even genes that could be inherited that would predispose a person to developing certain types of cancer. OCD in its various forms can occasionally be the mind's reaction to a threat or trauma that it has faced at some point and wishes to avoid in the future. Thus, certain cases of OCD are more nurture than nature. However, when a case of OCD is more nature than nurture – as in Charlie's case – it is strange for the patient to even imagine a world where they could behave like their perception of normal people. Their reactions to triggers are

so set and parcel to who they are, there exists in their minds no other way to react in these situations. It is almost like trying to imagine a color you've never seen before. Or a sound that's never been heard.

Scene 9

AGON. Do you know what this is?

CHARLIE. I've seen one before. It's a hand, one of those hands that painters use for models.

AGON. Perfect. Would you mind removing your gloves and holding it?

AGON. I want you to close your eyes for a moment. Get comfortable. Keep the figure in your hands, I won't touch you. Feel the hand, touch it. Notice the textures. Feel the warmth of the wood, be aware of the smell of it. Are you comfortable?

CHARLIE. *Responds*

AGON. Charlie, I'm going to ask you to become slightly less comfortable, are you okay with that?

CHARLIE. *Responds*

AGON. Good. Soon I will ask you to do something that might seem a bit strange to you. Do you trust me?

CHARLIE. *Responds*

AGON. Charlie, I want you to imagine for a moment that this hand belongs to you. I want you to imagine that you've always had three hands, two with which you can touch and feel. Your third hand has always been there, but it has no sense of touch. Your body has no sense of it ever being there, until right now. Imagine that this hand is as much alive as your two other hands, but even though it belongs to you, it has no real function other than just being idle.

Beat.

What if I told you that this hand can, in fact, feel things - it does have a sense of touch, but that the nervous system that transports these experiences to your brain has been damaged. Charlie, I have a feather in my hand. I'm going to gently stroke your cheek with it and I want you to, when you feel this, not touch your cheek with your own working hands. Try and wipe away that itch with your new hand.

Dr. Agon strokes a feather over Charlie's cheek. Charlie takes the puppet hand and wipes at his cheek.

Very good. I'm going to do that again.

Dr. Agon does the same thing, but this time he runs the feather down Charlie's neck to where his shirt slightly opens. Charlie again rubs the area with the wooden hand.

Splendid. You're doing very well, Charlie. Leave the hand on your cheek for a moment while we continue. Do you think you'll be able to imagine that this hand, this alive hand that is part of you right now – do you think you'll be able to imagine that this hand is not part of you? Perhaps severed. Maybe it belongs to Alex.

Charlie opens his eyes. They stare wildly in front of him.

Charlie, close your eyes. I want you to tell me if you'll be able to imagine this?

CHARLIE. *Responds*

AGON. Would it be less off-putting if Alex's severed hand was actually made of wood? I want you to try and imagine that Alex's severed hand, which is made of or feels like wood, is lying on your face. How does this make you feel.

Beat

Take your time.

Dr. Agon disappears into darkness. Alex appears and touches Charlie seductively. Alex has his one leg in a cage. This moves into a sensual scene between Charlie and the caged leg.

CHARLIE. Can you feel me, Alex? Can you feel my skin?

Alex is numb. This feeling is not mutual.

ALEX. Yes, Charlie. If you want me to, I can.

Charlie jumps off the couch in a moment of elation and starts grinding the caged leg. Alex is lit dimly, not partaking in, nor avoiding Charlie's elation. Everything behind Charlie falls into darkness. Charlie falls into darkness.

Scene 10

Dr. Agon appears

AGON. More than discovering a patient's thought pattern, what I loved most was – discovering the events in life and/or the physiological brain defects that shaped this patient to become what he or she ultimately becomes. This, to me, is true insight – It feels as if I've unlocked the proverbial door to all knowledge, and knowledge – and I cannot stress this enough – knowledge most definitely is power. The German theologian, Dietrich Bonhoeffer, once said that – and I quote: "We must learn to regard people less in the light of what they do or omit to do, and more in the light of what they suffer." – end quote.

Scene 11

CHARLIE. Oh God, I'm so fuckin' over the moon. I was blind but now I see, doc. It was beautiful. I felt like I was going to die right then and there – but not in no bad way, it was good like a fresh drink of water on a hot day good. Like, it stings a bit but it's good.

Dr. Agon appears at his desk. He is also elated and is scribbling down every word Charlie is saying as if it is the most fascinating discovery ever.

AGON. This is terrific news, Charlie – truly remarkable. Was there any skin contact at all?

CHARLIE. No! Sorry, no – no there was none of that.

His mood dies away and he returns to the sofa where he continues to button up both his shirt and his pants.

CHARLIE. But I feel like I've never really known what it feels like to love, and be loved. Don't get me wrong, doc – I've always loved Alex – more than anything in this world – but I think I've always been doing it wrong. I've been loving Alex completely wrong, the feelings I had weren't right, and it's like I only get that now.

AGON. Do you find that all things give you this sense of elation, or is it only the prosthetic leg?

CHARLIE. Well, doc, I'm not really sure, I mean the hand you gave me didn't belong to Alex. But I did imagine that it did, so. I guess anything that belongs to Alex. In some way Alex is in the thing. That sure as hell took me places.

AGON. But the thought of skin on skin contact – are you responding to it any differently?

CHARLIE. Doc, I'll be honest with you, no. No different than.

AGON. No, Charlie. I wouldn't expect you to. We are merely starting out. I see you brought the cello.

CHARLIE. I did.

AGON. Perfect. Now make love to it. I'm just fooling around, no. I want you to sit with the cello, as Alex would. I want you to feel it, the touch of it – and imagine that you yourself are indeed Alex.

Charlie looks at Dr. Agon as if he's going crazy, contemplates for quite some time, but then decides to attempt it.

CHARLIE. Dr. Abaddon, I'm not sure I'd be comfortable...

AGON. I assure you that there is indeed very little that I have not yet seen, Charlie. I am a professional.

Charlie closes his eyes, gives a deep sigh and attempts to touch the object.

I want you to feel the instrument as Alex would feel it. What I wish to ascertain with this exercise is whether or not you can conceive how other people, especially Alex, how they experience the sensation of touch. Try and imagine that your skin is not your own, put yourself in someone else's proverbial shoes, and try to focus specifically on Alex.

Alex moves in, with the wheelchair. In addition to his prosthetic leg, he has a prosthetic arm. Alex helps Charlie to remove his clothing, without any physical contact. He struggles, as he works with one arm. He gives Charlie the artistic tunic.

Keep thinking to yourself, what would Alex do, how would Alex feel, react, how would Alex sense this connection between human skin and wooden instrument.

Charlie, stands the cello between his legs, closes his eyes, and starts feeling it. The bumps and tugs from the cello echoes as Charlie fingers and feels his way around it clumsily. The expression on his face, one of confusion and intrigue. The stage lights fade leaving Charlie alone, his every thought pronounced. The tugging and knocking of Charlie's fingers and knuckles on the instrument's body and strings become somewhat rhythmical under the single spotlight. His expression changes from confusion to a muted understanding. As the sounds from the instrument become more melodic Charlie's expression changes again

from a warm belonging, through a tearful sensuality to something more morbidly carnal. Charlie sensually removes the tunic. Charlie's hands start running up and down the strings, creating an uneasy dissonant noise as two naked arms appear behind him.

Dr. Agon Abaddon looms over Charlie. He moves closer and mimics Charlie's rhythmic swaying as if puppeteering him in a way. Dr. Agon's naked hands getting closer and closer to Charlie's naked skin. Charlie is touched. He freezes, staring blankly directly forward – his watery eyes an abyss of fear. Dr. Agon's hands slide over Charlie's shoulders, onto his chest, one hand reaching out to the cello. Dr. Agon takes the cello out of Charlie's hands and places it in the darkness behind him. Charlie doesn't move his head as he watches Dr. Agon's naked hand touching his own flesh.

AGON. Remember Charlie – this skin is not yours. This is Alex's skin. This – beautiful, young, virile, handsome, strong skin is not yours. This sensation is Alex's sensation. Understand sweet child, this skin is not yours.

Charlie's begins to lose consciousness and his body begins to shake. Dr. Agon, still pursuing his exposure therapy, pushing it beyond the limits of ethics. Dr. Agon places a rag over his face, and Charlie calms for a second. Charlie removes the rag from Dr. Agon's face. The lights flicker. Alex is playing the cello, the sound resoundingly audible. Charlie grabs Dr. Agon and starts to violently attack him, the lights still flickering

Scene 12A

The petrified Charlie starts to slowly return to his body and moves toward Alex. Charlie sees the caged arms, takes Alex's caged hand and puts it to his face. Charlie then gets on his knees in front of the wheelchair and lays his head on Alex's caged leg.

CHARLIE. Something else was there, behind him. I couldn't for sure make out what it was at first but he knew it was there – or at least that it was coming – As if he'd been waiting for it. He didn't hide or shy away – the guy with the long red hair, he just kept going like this was cool. He kept rubbing himself, touching himself and gyrating his hips in sync with some song he must've been listening to in his head or something. The other thing – I keep calling it a thing – it was a person, I know this, a tall lady. She just kept staring at him, like it was nothing. She stood in front of him and he stared her straight in the face and emptied his seed, all over her stomach and thighs. She didn't even blink – not a single flinch. She looked down at the mess he made on her then back up to him and... And she, she... She tricked him. They left the woods, cold, soiled, naked and alone.

Charlie gets up, and helps Alex up. He throws a cloth over Alex's face. They dance, sensually. Alex falling about on his caged leg. Charlie with one caged arm in each hand. The elation is tangible, yet dissonant.

Scene 12B

Charlie returns Alex to the chair, turns it facing downstage and places the cello between Alex's legs. Alex is illuminated playing the cello. If he has two prosthetic arms at this stage, they are dangling around the instrument, yet the sound is clearly audible and Charlie marvels at it for a moment and slowly sculpts a shrine around Alex. The cello playing continues – the sound resoundingly audible.

Dr. Agon, on his seat, addresses the audience whilst Charlie resumes adding pieces to the sculpture.

AGON. I have made a great many mistakes during my life. Rather common, I suppose, being merely human after all – but I am willing to admit to these, these imperfections, this ailment, this condition we call humanity - I have no shame in this as I've been paying for my sins for quite some time now and will most likely keep doing so for the foreseeable future and beyond. For what even is humanity if not a series of repetitive sins.

Dr. Agon gets up and leaves the stage. Charlie takes his chair and places it in front of the sculpture. He then picks Alex up out of the wheelchair and places the beautiful and scared lover in the center of the sculpture. Charlie, sensually marveling at the object beast.

The lights dim.

FIN

Appendix H: *Love, and how* photo collage

