

A Motivation to Move: Tanztheater as a Foundation for Active Analysis in the Creation of an Embodied Acting Unit.

A thesis submitted

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Contents

Contents.....	1
Abstract.....	4
Statement of Authorship.....	5
Key Words.....	6
Ethics.....	6
Acknowledgements.....	7
 Chapter One: Introduction.....	 8
 Chapter Two: Methodology.....	 25
2.1 Literature review.....	27
2.2 Practice-led/Body-centred research.....	27
2.3 Phenomenological approaches.....	30
2.4 Interviews/Questionnaires.....	34
2.5 Journaling.....	34
 Chapter Three: Literature Review.....	 36
3.1 Rudolf Laban: Ausdruckstanz and Tanztheater.....	39
3.1.a Laban Movement Analysis.....	44
3.1.b BESS.....	44
3.1.c Body.....	45
3.1.d Effort.....	46
3.1.e Shape.....	58
3.1.f Space.....	61
3.1.g Laban for the actor.....	64
3.2 Konstantin Stanislavski: Early research to publication.....	68
3.2.a Stanislavski's fundamental and expressive movement.....	73
3.2.b The Method of Physical Actions.....	77
3.2.c Active Analysis.....	80

Chapter Four: Practice-led Research.....	86
4.1 <i>Animal Farm, The Seagull (and Country Music)</i>	87
4.1.a <i>Animal Farm</i>	87
4.1.b <i>The Seagull</i>	88
4.1.c <i>Country Music</i>	90
4.2 Integrated process.....	90
4.2.a Pre-rehearsal analysis and psycho-physical conditioning.....	93
4.2.b Targeted warm-up.....	113
4.2.c Read the Scene.....	127
4.2.d Discuss the Scene.....	129
4.2.e Experiment(s).....	138
4.2.f Discuss Experiment(s).....	159
4.2.g Compare Experiment(s) with the text.....	162
 Chapter Five: Conclusion.....	 166
 Appendices.....	 173
1 Appendix 1 <i>Animal Farm</i> reviews.....	173
2 Appendix 2 Interviews/Questionnaires.....	184
2.a A Motivation to Move (Actors).....	188
2.b A Motivation to Move (Directors).....	192
3 Appendix 3 Glossary/Key word definitions.....	195
4 Appendix 4 Copyright.....	199
 Bibliography.....	 200
 List of Tables	
Table 1 Motion Factors.....	47
Table 2 Inner Attitudes.....	48

Table 3 Movement Drives.....	49
Table 4 The Eight Basic Efforts.....	51
Table 5 Laban Movement Analysis concepts for integrated process.....	63
Table 6 Tanztheater Paradigms.....	91
Table 7 Preparation for Floor Work.....	92
Table 8 Floor Work.....	92
Table 9 Integrated Process.....	92
Table 10 Pre-rehearsal analysis/character description/images.....	102
Table 11 Targeted warm-up – Chapter 1, beats 1 and 2, <i>Animal Farm</i>	119

List of Figures

Figure 1 The Still Shape Forms.....	59
Figure 2 Napoleon Bonaparte.....	96
Figure 3 Donald Trump.....	96
Figure 4 Joseph Stalin.....	97
Figure 5 Renato Musolino as Napoleon, <i>Animal Farm</i>	97
Figure 6 Ashtanga Yoga postures examined for <i>Animal Farm</i>	107
Figures 7-9 Adam Ovidia pre-rehearsal illustrations for Trigorin.....	109-110
Figure 10 Adam Ovidia in <i>The Seagull</i> . Targeted warm-up for Trigorin.....	123
Figure 11 Adam Ovidia and Elizabeth Hay <i>The Seagull</i>	127
Figure 12 Elizabeth Hay <i>The Seagull</i> , activating Ball shape, Beat 1.....	134
Figure 13 Renato Musolino as Snowball in <i>Animal Farm</i> . Strong/Direct/Quick.....	137
Figure 14 Pre-rehearsal analysis inspiration for Benjamin. Jaw: Screw, Wring.....	142
Figure 15 Renato Musolino as Benjamin in <i>Animal Farm</i>	143
Figure 16 Christopher Pyne's 'I'm a fixer' interview.....	146
Figure 17 Renato Musolino as Squealer, <i>Animal Farm</i> . Pyne Wall smile, with Ball belly.....	150
Figures 18 - 19 Adam Ovidia as Trigorin, <i>The Seagull</i> , Space entry point.....	151-152
Figure 20 Elizabeth Hay and Adam Ovidia <i>The Seagull</i> Experimenting with Space.....	153

Abstract

This thesis – comprising practice-led research and written explication – examines the cultivation of the embodied actor through psycho-physical practices and philosophies within Western, particularly Australian, contexts. The thesis argues for the enhanced integration, both during training and subsequent to it, of the discrete disciplines of Movement and Acting. Whilst the integration of Movement and Acting, and indeed the overall concept of disciplinary integration is widely championed and published, the thesis identifies obstacles associated with its implementation, embodiment and post-training sustainability.

The thesis argues that the philosophy of Tanztheater (dance-theatre), strongly associated with the work and legacy of dance-movement theorist Rudolf Laban, offers an ideal foundation for the enhanced integration of Movement and Acting. The creative practice, therefore, entwines select concepts of Laban's key work, encapsulated within the popular term Laban Movement Analysis, and Active Analysis, a rehearsal technique developed by practitioner-pedagogue Konstantin Stanislavski. This synthesising of movement-dance-yoga and text-based acting strands is primarily investigated through two projects: the pre-rehearsal and rehearsal of a one-person play, *Animal Farm*; and a week-long workshop of a scene from the play, *The Seagull*.

The thesis concludes that the enhanced integration of Movement and Acting is warranted, and that the specific entwining of Laban Movement Analysis and Active Analysis, supported by Tanztheater paradigms, offers a powerful means for facilitating this integration.

Statement of Authorship

Except where reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis accepted for the award of any other degree or diploma. No other person's work has been used without due acknowledgement in the main text of the thesis. This thesis has not been submitted for the award of any degree or diploma in any other tertiary institution.

Renato Musolino

3 November 2020

Key Words

Active Analysis, Actor training, BESS (Body Effort Shape Space), Embodiment, Integration, Rudolf Laban, Laban Movement Analysis, Method of Physical Actions, Psycho-physical, Practice-led research, Konstantin Stanislavski, Tanztheater, Yoga.

Ethics

Where relevant, all research procedures reported in the thesis were approved by La Trobe University Arts, Social Sciences & Commerce College Human Ethics Sub-Committee.

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For David Kendall and Peter Dunn

‘That the past may inform the future’

Thank you, R x

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CHAPTER ONE: INTRODUCTION

[...] in every psychological act there is a great deal of the physical, and in the physical – a great deal of the psychological (Stanislavski,¹ 1981, p. 225).

This research is primarily aimed at actors and actor trainers. It is designed to be applicable throughout the actor's journey, whether during initial training, or in the various stages – early, middle, perhaps even late – of an acting career. I offer, at the core of the research, a specific process designed to enhance the integration of the disciplinary demands of Movement and Acting. The specificity of this process arises from an interweaving of, supported by a Tanztheater foundation, select aspects of Laban Movement Analysis, yoga and Stanislavski's Active Analysis, his final rehearsal technique that has only "been percolating into English-speaking theatre practice since the late 1990s" (Merlin, 2014, p. 325). This integrated process is road-tested through several acting and actor training experiments in a range of environments: in class (less successfully), with training actors working towards theatrical production; in the rehearsal room of a one-person show (in which I was the one person); and in the workshop with actors at the early stages of their careers. What, the research asks, does the integrated Movement-Acting process I have developed, offer for the training student, the newly-emerged actor, and the more-established (and perhaps requiring refreshment) actor?

The research, of course, treads old ground with new(ish) boots: the training and ongoing cultivation of the psycho-physical² actor in Western, predominantly Australian, contexts. My examination will primarily focus on select methods of Tanztheater (dance-theatre, see section 3.1) exponent Rudolf Laban (1879-1958), and actor, director and pedagogue Konstantin Stanislavski

¹ I have opted to use 'Stanislavski', rather than 'Stanislavsky'. Where authors and practitioners have opted for the latter, I will keep their original choice.

² I have opted to use 'psycho-physical', rather than its alternative, 'psychophysical'. Where authors and practitioners have opted for the latter, I will keep their original choice.

(1863-1938). I have identified particular Tanztheater³ training and rehearsal paradigms that connect the two theorists, offering entry points for psycho-physical experimentation, and contributing to existing Laban/Stanslavski theory and practice. The case for this specific dance-acting union is somewhat reflected in Laban's interest in actor training (Laban, 2011, pp. 1-17), and Stanislavski's passion for dance (Stanislavski, 1980, pp. 505-524), and I seek to find deeper practical and theoretical intersections between the two. For the purposes of examination, the project consists of two practice-led research theatre projects, a production of *Animal Farm* and the workshopping of a scene from *The Seagull*, Vimeo links⁴ to both of which are incorporated in this 50,000-word thesis.

Phillip B. Zarrilli claims that it was Stanislavski who first used the "compound term psycho-physical" (2009, p. 1) "to describe an approach to Western acting focused equally on the actor's psychology and physicality applied to textually based character acting" (2009, p. 13). Yet given the ambiguous nature of the quotation that opens this thesis, via the words of Stanislavski's alter ego Tortsov, where the 'psychological' and the 'physical' are clearly divided into two separate strands, Stanislavski's psycho-physical philosophy is left open to interpretation. As Sharon Marie Carnicke notes, despite "continuous reminders about the indissoluble link between the psychic and physical", Stanislavski's writing and pedagogy is confined "to a language that contains within it deeply dualistic assumptions", creating "an almost endless series of oppositional concepts: inner/outer, emotion memory/muscle memory, mind/body, spiritual/physical, truth/lie, invisible/visible, motion/lack of motion, unconscious/conscious, subconscious/superconscious, etc" (2009, p. 181).

³ Within the context of this thesis, the term Tanztheater, which goes back to the 1920s in Germany (Partsch-Bergsohn, 2013, p. 12), will refer to select dance-theatre training and rehearsal philosophies and paradigms that emerged from German Expressionism. In particular, I have been influenced by, and attempted to connect, those of Laban and Pina Bausch (1940-2009), and I offer context on how they have shaped my integrated process (see section 3.1)

⁴ **Animal Farm:** <https://vimeo.com/472450924> Password: animalfarm1; **Seagull Workshop: Targeted Warm-Up 'Launch':** <https://vimeo.com/472120431> Password: seagull1; **Seagull Workshop: Act 2 - Nina and Trigorin:** <https://vimeo.com/472123619> Password: seagull2. I suggest the best sequence for reading and "watching" this thesis is: read the first three chapters on Introduction, Methodology and Literature Review, and then watch the video recordings, and then return to the chapter explicating the practice and the conclusion.

Stanislavski's philosophies of psycho-physical training and their attendant binaries are somewhat symbolic of the overarching structure and delivery of key actor training disciplines. Within the context of this research project, I use the term disciplines to refer to the three traditional training strands of Western acting conservatoires: Movement; Voice⁵; and Acting (Ewan & Green, 2015, p. 1). Movement, which commonly addresses issues such as the student's posture and alignment, identifying physical habits, and expanding the student's physical expression; Voice, which may encompass the development of speech, breath support and articulation; and Acting, which may primarily focus on the learning and application of various approaches that prepare the student in the creative interpretation of text-based and devised performance outcomes, both for theatre and film.

These three disciplines are commonly timetabled by conservatoires in a strategic fashion, with Movement and Voice usually programmed in the morning, and Acting or production blocks in the afternoon. At Flinders University Drama Centre in Adelaide, South Australia, where I am an Associate Lecturer in Acting (Movement Studies), group warm-ups, Movement and/or Voice commonly start between 9am and 12pm,⁶ with Acting (or production classes) starting at 2pm. The goal is that the student's physical and vocal skills are developed and conditioned and are transferred into Acting and synthesised through production subjects. The process of braiding provides a useful metaphor of the integration described here, with the aim being that the students will acquire the knowledge to carefully braid the discrete disciplinary strands into one another, developing their

⁵ The discipline of Voice will not be examined with the same thoroughness that I will examine select components of Laban Movement Analysis and Active Analysis. This is not reflective of the importance that I place on the voice and its training. My work as an actor and actor-trainer is grounded in the philosophy of voice as movement. However, for over twenty years, my focus and interest has, primarily, been on the actor's body, and I have obsessively examined it with the aim of assisting students, and myself, to find greater movement range and psycho-physical understanding. The inclusion of Voice, I argue, should only come from an entry point of equal theoretical and practical knowledge and experience. This is an area of focused expertise that I do not claim. For the practice-led research, my metaphor of braiding, given that I am deliberately putting one strand, that of Voice, to the side, might more accurately be described as entwining.

⁶ At the Western Australian Academy of Performing Arts (WAAPA), Movement studies, and its associated strands, are predominately programmed in the morning (see WAAPA, 2021). I have also taught at the Adelaide College of the Arts, where Movement and Voice were also scheduled in the mornings (see also Graham & Hoggett, 2014, p. 90).

ability to tackle the nuanced, psycho-physical demands of the dramaturgical and directorial score (see Appendix 3 for definitions). As former Head of Movement at the Royal Academy of Dramatic Art (RADA) Jackie Snow⁷ suggests, the student actor “is encouraged to make links between the different parts of the training, and carry the lessons from one subject strand through to all other areas of their training” (2012, p. xv).

Within the discrete disciplines of Movement and Voice, there is an abundance of approaches that may be chosen by the conservatoire and/or teachers to train the students. Movement can often be composed of a wide range of fundamental movement practices which (psycho)-physically develop and condition the actor’s body, and expressive movement practices which examine ways for the body “to communicate meaning”⁸ (Ewan & Sagovsky, 2019, p. 11). There is “a confusion of choice” (Barker, 1995, p. 101), such as acrobatics, martial arts, Suzuki technique, yoga and dance, with the latter broken down into ballet, hip-hop, Graham technique, Cunningham technique and Fosse, to name but a few. Encapsulated within fundamental movement are what are commonly referred to as somatic movement practices such as Alexander Technique, Feldenkrais Method, Body-Mind Centering®, along with various iterations of yoga (see Ewan and Green, 2015, p. 1). Somatic practices commonly focus on body-mind awareness, movement re-education and holistic movement

⁷ My use of UK and North American quotes to support and legitimise my argument is drawn from the significant influence that UK and North American training and practice has had on the Australian context. Peta Tait and Melanie Beddie succinctly detail these connections, highlighting the significant influence of Stanislavskian interpretations and British theatre on Australian actor training (2019, p. 166; see also Crawford, 2011, pp. 1-12). Furthermore, the legacy of practitioner-pedagogue Michel Saint-Denis (1897-1971) is visible in the structure of Australian conservatoires of acting. The schools that he established in the UK and USA, modelled on “two major strands [of] acting discoveries [...] the physical approach in which the body is trained to become a fully expressive instrument and the second, a more internal approach [...]” (Baldwin, 2010, p. 81), focused on the acquiring of skills in Movement and Voice “before utilising them as a whole in plays” (Baldwin, 2010, p. 87).

⁸ I have been inspired to use the terms ‘fundamental’ and ‘expressive’ movement from the work and writing of Vanessa Ewan and Kate Sagovsky. They have clearly elucidated the dual aspect nature of movement work, and I here offer their full definitions for context. Fundamental Movement is “work which involves examining and training movement mechanisms to develop the actor’s physical capacity to meet the demands of any given job” (2019, p. 277). Expressive Movement “involves discovering ways of allowing or making physical choices that communicate meaning. Used to discover and refine a character and create the world of the play” (ibid; see chapter three).

therapy. There are key movement theorists whose work straddles fundamental and expressive movement practices, such as Rudolf Laban. Laban's wide-ranging movement and dance principles, commonly associated with the term Laban Movement Analysis, offer systematic, practical and grammatical approaches to analysing and decoding movement that will be a key component of this research project. Voice studies may focus on the practices of renowned UK voice teachers Cicely Berry (1926-2018), Patsy Rodenberg and Kristin Linklater (1936-2020), amongst others. There is certainly no shortage of choice, and Movement and Voice lecturers are commonly influenced by a range of these, and/or other approaches, developing their own teaching palette, derived and inspired from an eclectic mix of pedagogy and professional experience. Former Head of Movement at the National Institute of Dramatic Art (NIDA) Keith Bain (1926-2012) suggests that Movement teachers:

[...] while retaining a deep attachment to our original area of expertise, are more likely to develop an eclectic approach composed of elements from our primary learning, ideas from articles and books, experiences from workshops we attended and from experiments we tried on our unsuspecting students (2010, p. 105).

Bain's comments spark for me the image of the magpie, of picking and taking 'whatever' to serve the student. The common denominator within the 'whatever' of choice for both Movement and Voice is the focus and reliance on kinaesthetic learning.

Within the discrete discipline of Acting, the approaches and corresponding literature that can be explored by the conservatoire are even more abundant, and cover more territory, and like Movement and Voice, are/may be composed of the teacher's gathering of 'whatever'. This is

particularly evident in the delivery of Stanislavski's system or grammar⁹ of acting, "the polar star that Western practitioners use to orient their approaches to acting" (Lutterbie, 2011, p. 61; see also Merlin, 2014, p. 23; Zarrilli, 2013, p. 7; Whyman, 2013, p. 1; Carnicke, 2010, p. 6). Stanislavski's wide ranging work, which underpins "the actor training space in Australia" (McCall, 2019, p. 218), was first brought to the attention of the acting world through his historic production of Anton Chekhov's *The Seagull* in 1898 for the Moscow Art Theatre¹⁰ (Hirsch, 1984, p. 18; see also Hohman, 2014, pp. 26-36), and later enshrined in English in three publications: *An Actor Prepares* (Stanislavski, 1980), *Building a Character* (Stanislavski, 1981), and *Creating a Role* (Stanislavski, 1981). One of Stanislavski's less renowned written works, which will be referenced throughout this thesis, is his director's score for his production of *The Seagull* (Stanislavsky, 1953).

Stanislavski's constantly evolving actor training experiments have been reinterpreted by many, with each reinterpretation accentuating a particular strand of Stanislavski's work (Carnicke, 2009, p. 67). Polish director Jerzy Grotowski (1933-1999) states that "Stanislavski had disciples for each of his periods, and each disciple stuck to this particular period [...]" (1968, p. 206). As Andrea Moor notes, "I have been confused about exactly what we can claim to be 'Stanislavskian' training and what is a derivative of it" (2013, p. 8). Considering that each discrete discipline, that of Movement, Voice and Acting, can be composed in such an eclectic fashion, often delivered by a range of teachers (or directors) of varying pedagogical, experiential and practical backgrounds, and communicated via their own unique actor training nomenclature, the metaphor of braiding becomes all the more significant and complex, with each strand potentially made up of many singular fibres.

⁹ Within the context of this thesis, I use 'grammar' to refer to a specific language outlining a particular approach to assist the actor in training and practice. On page 68, Jonathan Pitches, in relation to Stanislavski's work, offers his own definition (see 2017, p. 35).

¹⁰ Stanislavski's production of *The Seagull* for the Moscow Art Theatre opened on December 17, 1898. Valleri J. Hohman suggests that "scholars sometimes associate Stanislavsky's acting theories, developed long after this event, to his 1898 work on the play" (2014, p. 29). For further information, including the particulars of Stanislavski's work on the production, see section 4.1.b.

The integration of these strands and fibres, and their ongoing maintenance, has often presented actors, actor trainers and students with many hurdles to overcome, with Stanislavski himself encountering the difficulties “on how to bring the various strands together in some comprehensible and beneficial way” (Shevtsova, 2020, p. 98). He observed that:

[...] it isn't difficult to teach the separate elements of the method, but it is difficult to teach an actor how to link all the elements tightly together for his [sic] correct and creative state of being in rehearsal or in performance (cited in Gorchakov, 1954, p. 193; see also Stanislavski & Rumyantsev, 1998, p. 7).

Stanislavski's stated concerns persist to this day. Acclaimed practitioner-pedagogue John Gillett, in an interview for this research project, suggests that students:

[...] learn voice and movement techniques in discrete classes, and then learn acting technique in another separate class, and then are expected to bring it all together, but I don't think the idea of an overarching psycho-physical technique is present through all the training (2017).

On a similar note, teacher and director Lorna Marshall observes that “while there are some very good reasons for discrete classes [...] there is a risk of actively impeding the development of connected physical life, which is what actors need” (2008, p. 123; see also Dennis, 2002, pp. 21-22).

Christina Gutekunst, Head of Voice at East 15 Acting School London, comments on the use of somatic, psycho-physical practices such as yoga and Alexander technique within the teaching of voice (2021, p. 130). She notes that “a problem of integration arises when these techniques — however beneficial in themselves — are employed in isolation from the actual acting process. As a result, students can find it difficult to apply these practices in rehearsal or performance” (ibid).

Likewise, Rick Kemp writes:

While many training programs include movement classes, or activities such as Alexander Technique, yoga, or dance, these are generally separate from the ‘acting’ classes, and offer the student little information on how to synthesize the two. On the other hand, physically-based approaches tend to neglect textual analysis, again leaving the student without linking information (2012, p. xv).

A graduate of an Australian conservatoire of acting, via a questionnaire for this research, commented on the “disconnect” from how to “transition” their movement training “to performance” (2017; see also Dietchman cited by Zarrilli, 2009, p. 17). Further to this, a range of Australian graduate actors stated that they didn’t feel that they had sufficient time to connect the wide-ranging Movement and Acting strands and fibres,¹¹ with one commenting that they “had little time to embody or make our own understanding of them” (2017). These examples above do not, I argue, suggest that disciplinary integration is not practised within the particular conservatoires, but rather that greater attention is needed to address the gaps that perpetuate an increase in psycho-physical hurdles, some insurmountable.

In *The Seagull*, Nina, the disillusioned actress cries out ‘I didn’t know what to do with my hands, didn’t know how to hold myself on stage’. I recall performing in a production of *The Seagull* in 2014 for the State Theatre Company South Australia and the Adelaide Festival, directed by Geordie Brookman, with a cast that included some of Australia’s most respected and successful actors, such as Rosalba Clemente, and Paul Blackwell (1954-2019). At the first read, Nina’s actor crisis was met with immediate understanding, every actor around the table forlornly smiling almost on cue at Nina’s line, acknowledging a direct experience with the dreaded sensation of feeling disembodied on stage.

¹¹ This problem speaks to “smorgasbordism” within training institutions, of “taking a little from this training, and a little from that, without delving deeply into any single system” (Murphy, 2015, p. 425; see also Diamond, 2001).

I have observed students of acting struggle with the above in my capacity as a lecturer of acting. The struggle for the student to find embodiment is at first to be expected. The acquiring of skills, or rather the untangling of habits in each discrete discipline takes time and careful consideration, with each student commencing their acting journey from a different psycho-physical entry point. For some, one discrete discipline may prove more difficult than another, whilst others may excel in each discrete discipline, yet struggle to braid them. I have conducted and observed Movement exercises where students have moved with such freedom, power and dynamism, that I have been brought to tears, overwhelmed by the body's power to communicate aspects of the human condition. And yet, I have observed these same students, sometimes on the very day of their physical feats, struggle with how to integrate this dynamism and freedom into their Acting and production classes, their magnetic 9am presence making way for a 2pm cry of 'I don't know what to do with my hands'. For many students, this cry will, due to a host of factors, remain with them throughout their conservatoire training and beyond, with disciplinary braiding continuing to be an elusive concept rather than an embodied experiential reality. Some trained actors may need, as I did post-conservatoire study, a refreshment of psycho-physical training, to (re)examine what has perhaps been lost, to (re)evaluate what, in hindsight, wasn't clear, or to discover new pathways to (re)embodiment. This research project will attempt to address these issues by seeking a new way to integrate select strands and fibres associated with the discrete disciplines of Movement and Acting.

I have attempted to develop a rehearsal bridging process that facilitates the practical and grammatical synthesis of select fundamental and expressive movement practices, and then integrates them into the tasks that relate to the creative, nuanced demands of the dramaturgical and directorial score. Specifically, I concentrate on entwining Laban's work into my Ashtanga yoga practice, and then integrating this into the Active Analysis inspired steps which make up my integrated process. Supporting this integration is a foundation composed of the Tanztheater training

and rehearsal paradigms that I have identified as significant to my research. They are daily assiduous¹² psycho-physical training, structured improvisations, gestures and movement motifs generated by questions and provocations, the exploration of the dramaturgical and directorial score via expressive gesture, and the return to lived experience, a key aspect of phenomenological method that is also significant to Yoga, Laban and to Stanislavski (see section 2.3).

My research will primarily focus on two projects. First, the one-person play *Animal Farm* that I performed in for State Theatre Company South Australia. Here, I applied and tested my integrated process, focusing on Tanztheater and Laban principles that are key to my work as a pedagogue, and integrating them into my Active Analysis inspired steps. This included my integration of Ashtanga yoga into the creative demands of the dramaturgical and directorial score. My findings, shaped by my lived experience, were then applied to a week-long workshop of a scene from *The Seagull*. Here, I directed two professional actors via my integrated process. This thesis will also reference my work as a lecturer of Movement, where I will discuss how my research has subsequently nourished and shaped my practice. I will also reference my work as an actor trainer (director) in a student production of *Country Music*, an early attempt at a research project that paved the way for my more refined work in *Animal Farm* and then *The Seagull*.

My integrated process addresses a factor that has long been associated with (interpretations of) Stanislavski's work, one that has partly instigated my research. Despite Stanislavski's stated psycho-physical intention,¹³ his work is to this day still commonly associated with entry points that foreground emotion and psychology. This privileging of the actor's 'inner' facilities has, I will argue,

¹² My use of the term 'assiduous' seeks to emphasise a task that is marked by care and diligence.

¹³ Actor training practitioner Frank Camilleri suggests that, such is the domination of "the psychophysical as a form of discursivity", that he "puts forward the 'post-psychophysical as an umbrella term for discursive and practical approaches that actively incorporate the material world (including objects and technology) in the equation" (2019, p. xi).

diluted Stanislavski's intended psycho-physical philosophy, obscured his research that focused on methods of (psycho)-physical training, limited the physical entry points within interpretations of his work, and consequently contributed to the Movement-Acting divide that I am seeking to destabilise. Gillett states that "still, there is the idea that it is psychological, internal, Method/Strasberg approach only AND limited to *naturalism*, whatever people mean by that" (emphasis and italics original, Gillett 2017). Gillett's reference to naturalism is significant, a 'style' of acting where the actor's physical training and mastery of movement can often be overlooked or perceived as non-essential. I see an approximate parallel of this provocation in Jonathan Bollen's observations on Western thinking on genre and actor training, an observation that speaks to the Movement-Acting binary that my practice seeks to address. Bollen addresses the rather general term "physical theatre", noting that "it's as if regular theatre, in contrast, isn't physical, or even that it's kind of metaphysical" (Bollen, 1998). He adds:

Western discourses on theatrical genre, actor training and directorial process have often naturalised, internalised and psychologised theatrical procedures for enacting text as movement. In other words, they articulate their procedures for enacting text in terms of inner motivation and intention, psychological and emotional process, creative insight and artistic intuition. In doing so, they render the physicality of these procedures implicit and they offer limited resources for explicitly articulating theatrical performance in corporeal, kinaesthetic or choreographic terms (ibid).

Bollen's reference to 'limited articulation of body-text integration' finds expression in questionnaire responses for my research. When asked if their Movement training had adequately prepared them for the demands of Stanislavski text-based methods, a 2016 graduate of an Australian conservatoire of acting commented that "I felt they were disjointed. I never understood the connection between the two. I always expected it to just click one day but it never did. They were very separate to me" (2017). Gillett's reference to 'the Method' is equally significant, an American interpretation of

Stanislavski's work as developed by Lee Strasberg (1901-1982) that primarily focuses on 'affective memory' and 'emotional recall' (see Moston, 2000, p. 136; Springer, 2015, p. 3), made (in)famous worldwide through its association with 'naturalistic' film acting. Directors Tina Landau and Anne Bogart claim that the "Americanization" of Stanislavski's system, with its emphasis on psychology and emotion has resulted in the "misunderstanding, misappropriation and miniaturization" of his teachings, now so embedded in actor training (sub)consciousness that, "like the air we breathe, we are rarely aware of its dominance and omnipresence" (2005, pp. 15-16; see also Luger, 2013, p. 5). This is significant in the context of Carnicke's argument that "actors worldwide learned about Stanislavski from Americans"¹⁴ (2009, p. 11). In an interview for this research, when asked to comment on the current trends of Stanislavskian teachings in Australia, leading director and actor trainer Aarne Neeme observed that "we used to have a balance, but it seems to be swinging towards the USA gurus, who insist that becoming the character is the sole aim, rather than balancing it with control of craft" (Neeme, 2017). Andrei Droznin states that the emphasis of experiencing at the expense of embodiment has reduced the actor's body within Stanislavski's system as "purely utilitarian" and for "ornamental function", rather than for its intended function, that being "to be an apparatus of embodiment" (2017, p. 141).

Integration within the field of actor training is not a novel idea. As there is an abundance of literature on the discrete disciplines of Movement, Voice and Acting, so is there on disciplinary integration, and my attempt to integrate disciplines follows in the footsteps of a long line of pedagogues, researchers, and practitioner-pedagogues who have recognised the importance (and need) of creating clearer psycho-physical pathways for the actor's journey to embodiment. Such attempts include Stanislavski himself, critical accounts of whom often overemphasise the

¹⁴ The spread of Stanislavski's work in Australia is attributed to the American Hayes Gordon (1920-1999), who arrived in Sydney in 1952 (Tait, 2017, p. 548). Trained by Strasberg and Sanford Meisner (1905-1997) in New York City, Gordon's teaching in Australia "became associated with the Method", emphasising key principles from *An Actor Prepares* to "thousands of students" (Tait, 2017, p. 553).

psychological, 'inner' components of his work (see Evans, 2019, p. 49; Carnicke, 2010, p. 1), along with the theories and practices of his student Michael Chekhov (1891-1955), whose work with the "physicalisation of inner experiences", for example, is often used by practitioner-pedagogues as a body-mind bridging process (Chamberlain, 2010, p. 64). Other examples include the dance-inspired training and rehearsal technique of Viewpoints (see chapter three), and the work of Zarrilli, which has challenged the traditions of Western actor training, including particular strands of Stanislavski-based approaches (Zarrilli, 2009, pp. 15-18). This list of practical approaches raises (at least) two questions. If such a range of integrated options exist, why not adopt one of them rather than create another? And if Stanislavski himself practised and promulgated disciplinary braiding, what need is there for my research, or other like-minded research that seeks to integrate specific body-based practices into Stanislavski's system or grammar of acting? What defines each existing form of disciplinary integration is the practitioner's uniqueness of expertise and/or pedagogical and practical background. Zarrilli has championed the training and (ongoing) development of the psycho-physical actor through his long-term association with "non-Western paradigms of acting", such as *kathakali* and Japanese *noh*, amongst others (italics original, 2009, p. 5). Key to his work is his emphasis on the actor's pre-performance training and ongoing development, and how this particular strand of the actor's process is directly integrated into their work on the performance score, rather than regarded as a separate entity. Zarrilli's overarching framework, 'the what', that of integrating pre-performance and performance work, can be seen as a key component of my research. However, 'the how' of Zarrilli's work, with its concentrated focus on Eastern body-mind practices, does not fall within my scope of expertise and/or interest (apart from his work with yoga), nor does it provide me, I argue, with a strong enough practical and grammatical framework that can (re)emphasise the body within Stanislavskian text-based practices. Further to this, in sections 3.1.a - 3.1.g I will outline my experience with Movement Psychology, an actor training process that entwines components of Laban's work with Stanislavski's, and my reasons for not adopting it for my integrated process.

As to Stanislavski's integration of discrete disciplines, despite its revolutionary status and popularity within Western actor training contexts, his renowned 'system' was incomplete (see Kamotskaia & Stevenson, 2018, p.279; Merlin, 2001, p. 6). Key here was Stanislavski's failure to fulfil his strong desire to publish a volume of work that integrated the components of his teaching and research that "he felt were artificially separated [...] Experiencing/Inner/Spiritual and Embodying/Outer/Physical" (Kamotskaia & Stevenson, 2018, p. 267). His work that was published, presented in a mostly confused and disjointed format, has often "confounded" practitioners, no doubt contributing with the ongoing problem of the "how: how to truly understand his work, and how to apply it ourselves" (Kamotskaia & Stevenson, 2018, p. 268). In addition to this, Stanislavski was "never fully satisfied" with the eclectic range of body-based physical techniques that he experimented with, nor did he have "access to all the scientific information we have today [...]" (Whyman, 2013, p. 115), information which has led to the advancement and growth of both Movement, in particular somatic practices, and Voice studies. Further to this, as is clearly evident in his writing, most notably in *An Actor Prepares* and *Building a Character*, Stanislavski personally oversaw the teaching and (attempted) "integration of the broadly-defined disciplines of acting, voice and movement" (Renaud, 2014, p. 109). This singular hands-on focus across discrete disciplines has proven difficult, I will argue almost impossible, to maintain within the context of modern Western actor training.

This research project does not seek to challenge or discredit Western conservatoires of acting that teach Movement and Acting as discrete disciplines, that deliver actor training programs that are eclectic in their structure and that use actor training nomenclature that emerge from dualistic assumptions. I accept that these are significant components and points of departure for Western conservatoires and practitioners of acting, components that I implement within my own teaching and practice as an actor. Indeed, on a macro level, philosopher Mark Johnson believes that "mind/body dualism is so deeply embedded in our philosophical and religious traditions, in our

shared conceptual systems, and in our language that it can be an inescapable fact about human nature” (2007, p. 24). John Lutterbie, professor in cognitive science and performance, claims that binaries can be beneficial, that “there is of course, value in creating categories that provide focus when working on specific problems, articulating theories, writing books about acting, and for communicating in general” (2011, pp. 23-24; see also Lugering, 2013, p. 5). What is more, these components and binaries are clearly identifiable in the practice and writing of Laban and Stanislavski. In my attempt to create an integrated rehearsal process, I am not advocating for the cessation of teaching Movement and Acting as two separate strands. On the contrary, I believe that the delivery of each strand as a discrete discipline has important benefits for the student actor, especially in the practice of Movement. For many first-year students, Movement Studies may provide them with their first experience of rigorously exploring fundamental and expressive movement, a personal journey requiring time, courage and great perseverance, one that can be potentially “emotionally painful” (Snow, 2012, p. xiv). I advocate for a bridging process that enhances the integration of these disciplinary strands, and that facilitates pathways for practitioner-pedagogues, students and trained actors to further develop and thicken their psycho-physicality.

Given the typically eclectic nature of Australian conservatoires of acting (Neeme, 2017), and the omnipresence of Stanislavskian-based approaches within them,¹⁵ along with the need for trained actors and practitioner-pedagogues to refresh, maintain and re-evaluate their psycho-physicality, I argue that this investigation is most warranted. I aim to capture what Bain observes as imperative for conservatoires of acting to implement: that is to “connect the strands of an integrated course of training” and in doing so, developing within the student the skills to “transfer the explorations and discoveries of the classroom into professional practice” (2010, p. 198).

¹⁵ Terence Crawford, Australian practitioner-pedagogue and current Head of Acting at the Adelaide College of Arts, states that “though some people wish it was not so, we are still in Stanislavski’s shadow – for better and for worse – and it’s foolish to pretend otherwise” (2011, p. 5).

Chapter two will outline the methodologies and methods that I have utilised for my research. These include a review of literature, qualitative body-based research methods, and interviews¹⁶ and journaling. Key will be the methodology of phenomenological observation. It enables insight into the lived experience of the participants, a quality that my integrated process seeks to develop. This will be facilitated by the heightened inner-outer awareness demanded by select aspects of Laban's work and Active Analysis. As Zarrilli writes, phenomenology "offers ways of approaching and attempting to describe the structures and grounds of two primary concerns [of Stanislavski] [...]: experiencing and consciousness" (2020, p. 10).

Chapter three will focus on my review of literature. I will survey the key aspects of Laban and Stanislavski's work that are relevant to my research. First, Laban, where I will begin by providing insight into what instigated his desire to integrate dance and theatre modes to facilitate the development of expressive action in his dancers. This survey will also reference the Tanztheater rehearsal and training techniques of dancer and choreographer Pina Bausch (1940-2009), and how they align with Laban's movement theories, and Stanislavski's Active Analysis. Laban's Tanztheater experiments and philosophies were encoded into his renowned Laban Movement Analysis, which can be broken down into the interdependent concepts of Body, Effort, Shape and Space (BESS). I survey these concepts, focusing on the ideas and terms that were used in my integrated process. My survey of Laban concludes with a brief insight into how his work has been used to train actors. Next, Stanislavski, where I begin by focusing on his eclectic research into methods of physical training and his desire to develop a 'system' of acting that facilitated the actor's creative state. Moving on from teachings and rehearsal paradigms that emphasised the actor's 'external' work, Stanislavski set out to awaken the actor's subconscious. Yoga was one of the strands that he delved in to achieve this,

¹⁶ Interviews primarily focused on practitioners and pedagogues associated with select conservatoires of acting. A list of the conservatoires that I approached for my research can be found in Appendix 2.

and it was instrumental in shaping aspects of his training and, most significantly, his writing. Tempo-rhythm is a fundamental and expressive movement tool that he used in his teaching, one that would be key in his development and implementation of the Method of Physical Actions and Active Analysis. These rehearsal techniques, often regarded as the same, attempt to dissolve inner-outer binaries, and emphasise psycho-physical rehearsal practices. I detail their structure, how they differ, and the aspects of Active Analysis that I have used for my integrated process.

Chapter four primarily details the findings from the practice-led research projects, *Animal Farm* and *The Seagull* workshop (and *Country Music*). These findings are partially expressed in the form of my phenomenological writing, an insight into my subjective lived experience. This includes images and sketches that were used for pre-rehearsal preparation, a process that captures Laban and Stanislavski's concepts of essences, metaphor and visualisation as tools for the actor's phenomenological process. The practice of yoga, a common form of fundamental movement practice in Western actor training contexts (see Hulton and Kapsali, 2016, p. 1; Merlin, 2015, pp. 62-63), will be a significant part of my integrated process. I detail my entwining of BESS concepts into my Ashtanga yoga practice, and how this work was then used in creative tasks pertaining to the dramaturgical and directorial score. My findings are documented under the Tanztheater and Active Analysis-inspired steps of my integrated process. Key among these steps is Targeted warm-up and Experiment(s). This chapter will also reference how my integrated process has shaped my reflective practice, and offered me new pathways to (re)train myself. Finally, in chapter five I offer my conclusion, summarising the key findings and experiences of my research and practice.

CHAPTER TWO: METHODOLOGY

[...] Laban principles and understanding of movement [...] act as a bridging facility between the experience and intent of one's own movement and the appreciation of another's. His work provides a language of kinaesthetic feeling that combines with his observation method (Preston-Dunlop & Sanchez Colberg, 2010, p. 126).

This qualitative study utilises select methodologies and methods that I have deemed appropriate to facilitate and support the development of my integrated process, a process that potentially offers students and trained actors pathways for (re)embodiment. Qualitative methodologies produce “descriptive data—people's own written or spoken words and observable behaviour” (Taylor & Bogdan & DeVault, 2016, p.17). Pranee Liamputtong, echoing Brad Haseman (2006, p. 98), suggests that one of the key characteristics of qualitative research is the use of multiple approaches (2013, p. xiv). Such a multiplicity of approaches have proved important to this research in order to address the following kinds of questions:

- Which methodologies and methods would best capture the subjective lived experience of the research participant/s?
- Which methodologies and methods would best provide the participant/s with a framework and grammar that captures, records and then (re)elicits psycho-physical experiences and choices?
- Which methodologies and methods would best support and develop the actor's dual awareness?
- How could I (re)emphasise the 'body' within the creative process?
- Which performative platforms would allow me to personally test, experiment and experience my integrated process in an unintrusive way?

- Which part of the actor's process would most effectively test the difficult intersection and integration of select Movement and Acting strands and fibres?
- How could I collect a range of opinions and experiences that address my research provocations, and provide experiential insight into my integrated process?

I decided that a text-based rehearsal process, the juncture where disciplinary strands and fibres often collide, was the ideal part of the actor's work to test my integrated process. Following a partially successful application of my (not quite fully developed) integrated process with student actors for a production of Simon Stephen's *Country Music* (January-February 2018), I refined the process for my performance in the (one-actor) production of *Animal Farm* for State Theatre Company South Australia (January-February 2019). This production allowed me to test my process in an unintrusive way, where I could experiment with the integration of select fundamental (somatic) and expressive movement practices that were independently familiar to me, that being Laban Movement Analysis and Ashtanga yoga, and synthesise them into a systematic process that was less familiar, Active Analysis. Select Tanztheater paradigms offered a strong body-based foundation for my process, and (re)emphasised particular Laban/Stanislavski intersections that are, I argue, often overlooked. My findings were then transferred to the workshopping and rehearsal of a scene from *The Seagull* (September 2019), where two trained actors experimented with my integrated process, providing feedback and experiential insights. Interviews addressed my research provocations.

For context, in selecting participants for *The Seagull* workshop, I deemed it necessary to utilise actors who had graduated from a leading Australian conservatoire of acting, and who had experience of working within the professional arts industry. My decision to work with trained actors, rather than students, served two purposes. First, to widen the scope of psycho-physical experience. And two, to ensure that analyses would be drawn from, and reflective of, embodied experiences across professional practice. Whilst *The Seagull* participants had experience of working with Laban's

Basic Efforts, they had no experience or knowledge of Basic Effort derivatives, Laban's broader Effort theories, Basic Still Shape forms, and the process of Active Analysis (see chapter three).

2.1 Literature Review

The literature review (chapter three¹⁷), serves the purpose of establishing “the published knowledge in the field to date”, along with ensuring that the researcher has “exhaustively explored” the territory at the heart of their research (Nelson, 2013, p. 34). I have concentrated on Tanztheater practitioner Rudolf Laban and actor training theorist Konstantin Stanislavski. This focused study, which will also reference other actor training theorists, aims to illuminate and contextualise the specific training and rehearsal approaches applied to my research. In particular, I seek to highlight points of practical, theoretical and grammatical connection between the two theorists.

2.2 Practice-led/Body-centred research

Research through, though not limited to, artistic activities can be defined as “the purposeful generation and communication of fresh and useful knowledge” (Gibson, 2010, p. 4). I seek to achieve this through body-centred, practice-led research.

The term practice-led research has many affiliates, such as practice-as research and practice-based research (Smith & Dean, 2009, p. 5). Distinguishing between these affiliates can be difficult, such is the broadness, looseness, and inconsistency of their application. In their analysis of these terms, Hazel Smith and Roger T. Dean state that they are used by researchers to make the following argument about practice, one that serves as a point of departure for my research. They suggest that:

¹⁷ I will also synthesise my review of literature in the analysis of the practice-led research in chapter four, aligning my observations to corresponding and supporting established knowledge. Likewise, my literature review will also be infused with corresponding findings and experiences from the practice-led research.

[...] creative practice — the training and specialised knowledge that creative practitioners have and the processes they engage in when they are making art — can lead to specialised research insights which can then be generalised and written up as research (ibid).

Whilst practice-led research can also emphasise “creative practice in itself”, the aforementioned argument “highlights the insights, conceptualisation and theorisation which can arise when artists reflect on and document their own creative practice” (ibid). Central to this reflection in my research is the ‘body’, and I am drawn to Jennifer Parker-Starbuck and Roberta Mock’s term, “body-centred research” (2011, pp. 210-235).

They suggest that “bodies are the material through which theatre researchers most often discuss performance” (2011, p. 210), and they identify a series of approaches that can be “used to analyse, understand or emphasise ‘bodies’ as subjects of study” (2011, p. 214). The key approaches that address my research aims are the engagement of the “researcher’s own bodily knowledge in cultural analysis of historical embodiment [...], practice-led research techniques including performer training and performance-making that centre on bodily discipline and creativity”, and “first-person methodologies [and] phenomenology of lived experience” (see section 2.3) (ibid). Parker-Starbuck and Mock note that “the rise of practice-as-research in performance in recent decades has meant that many researchers are increasingly deploying their own bodies in their research methods” (2011, p. 223). They add that “the researcher’s body becomes a conduit through which ideas are discovered and presented, and research is conducted about *and* through bodies” (italics original, ibid).

For this project, Laban’s interdependent concepts of BESS (see sections 3.1.b – 3.1.f), and associated nomenclature, offer a framework to analyse and reflect upon the embodied experience of the research participants. This will be through the participants’ navigation of the Active Analysis

inspired steps applied to my integrated process (see chapter four), through the journaling (see section 2.5) and scoring processes (see chapter four), through my observation of *The Seagull*, along with analysis of images, archival recordings and still photography of *Animal Farm* and *The Seagull*. My extensive experience with BESS is a significant factor for its application as an approach to analysis. As Janet Kaylo observes, “if we are using a framework of movement analysis, we must acknowledge our own bodily experiences within that framework in order to fairly ‘frame’ another’s movement within it” (2007/2008, p. 6). She adds:

While professional training in systems of movement analysis such as Laban Movement Analysis establish a high degree of inter-observer reliability, the training itself requires the development of tremendous sensitivity and understanding which comes largely from extensive exploration in one’s own personal bodily experience. As a result of such training, significant physical and perceptual changes occur for the would-be observer, prior to attempting to record the broad spectrum of qualities possible in another’s bodily movement (ibid).

Furthermore, Parker-Starbuck and Mock observe that body-based researchers are prone to “participating dually as spectators and performing participants, drawing upon their own corporeal experiences and engagements in archival, theoretical and practical research” (2011, p. 214). Within my research, my lived experience of Laban principles provided the foundation for entwining my own “bodily experience and knowing into the process of recognizing particular movement features in others” (Kaylo, 2007/2008, p. 6). This was particularly pertinent to my work as a facilitator and researcher (and director) during *The Seagull* workshop. The recording of bodily experiences would be a significant feature of my work with phenomenological method.

2.3 Phenomenological approaches

Maurice Merleau-Ponty (1908-1961), “one of the most cited phenomenologists in theatre and performance studies primarily because of his emphasis on the body as a central figure of Being in the World [...]” (Johnston, 2017, p. 35), offers the following as a definition of the methodology of phenomenology. He states that it “is the study of essences”, and an “attempt to provide a direct description of our experience such as it is, and without any consideration of its psychological genesis [...]” (2012, pp. 145-146). Valerie Preston-Dunlop and Ana Sanchez-Colberg connect Merleau-Ponty’s phenomenological theories to the process of embodiment (2010, p. 7). They argue that:

The embodiment of movement by performers [...] is more than getting movement into the performers’ bodies, more than their physical muscle, bone, and skin. Embodiment of movement involves the whole person, a person conscious of being a living body, living that experience, giving intention to the movement material. It involves perceiving oneself in the space and hearing one’s sound, with kinaesthetic awareness of creating and controlling the movement (ibid).

This embodiment-phenomenology intersection speaks to my research aims, in particular the concept of developing dual awareness. Laban’s research entry points – which focus on the “search for adequate analysis of movement to create a notation of it [...] the interaction of the body with space, choreutics [...] and the dynamically expressive body, eukinetics” (Preston-Dunlop & Sanchez Colberg, 2010, p. 2) (see sections 3.1.b – 3.1.f) – offer an ideal framework for this development. Laban’s work, I argue, contributes to phenomenological discourse, in particular his concept of “movement-thinking” (Laban, 2011, p. 15). This is, he writes, “a gathering of impressions of happenings in one’s own mind, for which nomenclature is lacking”, and a pathway for the actor to cultivate “orientation in his [sic] inner world in which impulses continually surge and seek an outlet in doing, acting and dancing” (ibid).

After Merleau-Ponty, Susan Kozel identifies two key philosophical themes in phenomenology, and she directly links them to the work of Laban and Pina Bausch, that being the practitioner's "concern with essences" and "the return to lived experience" (2013, pp. 300-306). In seeking to communicate this via my writing, Laban's work and terminology will be a significant entry point. It is, I will posit, a form of phenomenology in itself, developed with the objective of encapsulating the universal sensation and experience of movement. Indeed, Cynthia Baron and Sharon Marie Carnicke regard Laban as a "phenomenologist", in the same category as Edmund Husserl (1859-1938) and Merleau-Ponty (2008, p. 204). Likewise, Maureen Connolly and Anna Lathrop compare the work of Laban to Merleau-Ponty, arguing that both focused on the synthesis "of experiences and theories of movement" (1997, p. 28; see also Maletic, 1987, p. 189). Colleen Wahl states that the Laban "lens is useful for developing a writing voice that both evokes the moving body and is able to communicate movement by weaving clear description with sensitizing language" (2019, p. 179). Like Laban, Stanislavski's actor training philosophy can be viewed as one that is focused on the practitioner's 'return to lived experience', a philosophy that is, I argue, central to the process of Active Analysis (see section 3.2.c). Daniel Johnston draws parallels between Stanislavski's teachings and the philosopher Martin Heidegger (1889-1976), a leading contributor to phenomenological thinking (2017, p. 91). Johnston states that both the actor and the phenomenologist commence their enquiry from the entry point of the self (ibid), what Heidegger describes as that point which is "most their own", possessing what he refers to as the quality of "mineness" (cited by Johnston, ibid). Johnston, viewing Stanislavski's approach to training and performance through a phenomenological lens, alludes to the significance of the actor's dual awareness within the creative process (2017, pp. 101-103). Johnston sees actor training exercises as "a return to the 'mineness' of experience overlooked in everyday activity" (ibid). He adds that "Stanislavski's actor can be thought of as adopting a phenomenological viewpoint towards the world", an "existential sight", with the fictional rehearsal or performance space making the "world uncanny", and forcing the actor to "look twice, to think, to act, and to be" (ibid).

Phenomenological writing, “a sort of corporeal, experiential archiving” (Kozel, 2015, p. 57), represents a significant part of my analyses. It seeks to reveal my embodied experience as a practitioner, and the embodied experience of *The Seagull* participants. This serves three objectives. First, to provide the creative team with a palette of embodied choices and qualities that can be integrated into the dramaturgical and directorial score. Second, to offer the creative team a framework for the documentation and reproduction of embodied experiences and choices. And finally, it will set out to communicate what can be viewed as qualities that my integrated process seeks to develop and/or refresh, that being dual consciousness, and the subsequent harnessing of the actor’s subjective lived experience. A key aspect of this process is the (continued) cultivation of the actor’s bidirectional awareness. Echoing phenomenological principles, Zarrilli notes that “for the actor enacting the score, perception operates between exteroception, proprioception, and interoception [respectively, awareness to stimuli outside the body, perception of the body in space, and sense of the internal state of the body]” (Zarrilli, 2009, p. 58). Furthermore, Preston-Dunlop and Sanchez-Colberg, in relation to dance but relevant to my research aims and to the process of acting, note that:

The mix of proprioceptive and exteroceptive attending, kinaesthetic searching for feeling with openness to phenomenal experiencing brings about a profound change in dancers’ sense of ownership of their own material and their own person (2010, p. 126).

This inner-outer interplay, a key aspect of Laban Movement Analysis (BESS), Tanztheater, Ashtanga yoga and Active Analysis, can only be optimised through the actor’s assiduous “long-term” psycho-physical training (Zarrilli, 2009, p. 59), training that facilitates an enhanced awareness of “bidirectional incorporation” where the inner-outer divide becomes “more porous” (Leder cited by

Zarrilli, *ibid*). Tanztheater training and rehearsal paradigms highlight ‘assiduous psycho-physical training’, and I have applied them as a foundation for my integrated process.

I have been particularly inspired by the phenomenological ideas and writing-stylistic approaches of Zarrilli and Kozel. They have provided me with a point of departure in the recording of movement-thinking. This includes the use of metaphor and images, as can be analysed through my exploration of the intersection of Laban’s concepts of BESS and Ashtanga yoga (see chapter four). Zarrilli observes that phenomenology focuses “primarily on what constitutes and structures our embodied experience”, and that “central to many phenomenological accounts are how bodies, consciousness, and skills are foundational in the structuring of experience, perception and action” (2020, p. 10). Furthermore, he notes that “central to phenomenology is the engagement of a first-person perspective in the examination of experience”, with the purpose “to articulate and elucidate both the structure of experience and ‘what it is like’ of experience” (2020, p. 16). Max van Manen states that phenomenology is a process that is flexible, one that “constantly has to be invented anew and cannot be reduced to a general set of strategies or research techniques” (2014, p. 316). Key for van Manen is the aim of phenomenological writing to achieve “clarification of meaning”, along with “meaning to become experienced as meaningful” (2014, p. 317). The term experienced is key, and the communication of it, the ‘how’, is at the discretion of the practitioner. I adopt the common phenomenological entry point of writing from the first-person perspective. My writing makes use of images and metaphors, and moves from immediate “brain dump” notes to distanced, removed recollection (Kozel, 2007, p. 125). I set out (humbly) to induce in the reader what van Manen describes as “wonder” (2014, p. 306), and adhere to the descriptive balance that Kozel deems as necessary, “a play between the abstract and the concrete” (2007, p. 124). Kozel claims that “too much abstraction and the detail of the lived experience is missing [...] too much detail and the phenomenology becomes either a shopping list of minutia or a subjective account that is best saved in a personal journal in a box under the bed” (*ibid*). Phenomenology in my research was not limited

to words. As Kozel observes, “sometimes a phenomenology first produces drawings, scribbles, murmurs, or gestures”, and they “are not born whole and complete; they are rather uncooked and messy at first” (2015, p. 54). Actor Adam Ovadia’s drawings from *The Seagull* workshop provide a rich example (see chapter four, figures 7-9).

2.4 Interviews/Questionnaires

Interviews are a popular method in social sciences to collect “the opinions” and the “experiences” of interviewees (Tracy, 2013, p. 138). With this method, I set out to achieve the following. First, to determine if the factors that I deemed to be obstacles within the training and practice of the psycho-physical actor were shared by others, and to gauge if a new pathway that further integrates the discrete disciplines of Movement and Acting is not only supported but warranted. This particular enquiry focused on the performing arts industry and actor training conservatoires. Second, I set out to collect opinions and experiences from practitioners directly involved with the practice-led research, information that assists in determining if my proposed hypothesis is a valid pathway for future implementation. Further to this, given the systematic step-by-step structure of my proposed integrated process (see chapter four), this interview process set out to elucidate which parts and steps worked best, and which needed further evaluation. The aforementioned objectives align with what Christel Hopf suggests are significant traits of interviews in qualitative research, namely in the “impairing of expert knowledge about the research field in question” and “the recording and analysis of the informants’ subjective perspective” (2004, p. 281). Further specific details of the interviews and questionnaires, including the professional categories of participants and the means by which the information was disseminated and collected, is included in Appendix 2.

2.5 Journaling

For *Animal Farm* and *The Seagull*, the key research participants retreated often to write in a learning journal, a “vehicle for reflection” (Moon, 2006, p. 1), or a written document that records personal

subjective experiences and concerns throughout the research project (DeWalt & DeWalt, 2011, p. 147). Journaling allowed the participants sufficient opportunities to document their lived experience of floor work, or to reflect upon overarching concepts tied to my research. Journals were strategically placed close to the rehearsal 'playing' space, allowing for easy and immediate access post-floor work. During the rehearsal process for *The Seagull*, I made journal entries in a paper journal, reflecting on the work of the participants, and I would transcribe them nightly to my computer, along with expanding on my observations and experiences. *The Seagull* actors used paper journals and computers within the rehearsal room. For *Animal Farm*, journal entries were made in my script and directly to my computer. The journaling process for *Animal Farm* commenced in April 2018, and concluded in early March 2019, as soon as the production opened. Journaling for *The Seagull* began on Monday the 23rd of September 2019, and ended on Friday the 27th of September 2019, the final day of the workshop. For both projects, images and observations were also collected prior to the commencement of 'floor work'.

In conclusion to this section, it is important to note that all of the qualitative methods have been adopted because of their potential to elucidate the embodied experience of the participants, myself included. Most important, of course, is the body-centred practice-led research, the substance of which generates answers to the research questions posed (and probably asks more questions), and the phenomenological approaches that offer a means through which to articulate these discoveries. The textual dimension of the method – that is, the survey of literature, the surveying of other practitioners, and the journaling of process (a surveying of the self) – is used to support these major methodological approaches. In the next chapter I turn to the literature review and offer an extended survey of Laban and Stanislavski-focused criticism that engages with psycho-physical performance practice.

CHAPTER THREE: LITERATURE REVIEW

Human movement, with all its physical, emotional, and mental implications, is the the common denominator of the dynamic art of the theatre (Laban, 2011, p. 7).

If you school yourselves to a mathematically exact execution of the score of your parts and carry this to the point of its being a stencil, I shall not protest. I do not object to a stencil which reproduces genuine feeling in a part (Stanislavski, 1981, p. 137).

My literature review is focused by the following questions:

- What was the depth of Laban and Stanislavski's (psycho)-physical research?
- What/where are the practical, theoretical and grammatical connections between the two?
- How can these connections be integrated to further assist practitioner-pedagogues to (re)interrogate their own integrative processes?

I seek to illuminate and contextualise Rudolf Laban and Konstantin Stanislavski's training and rehearsal concepts that are relevant to my research and to my integrated process. I offer analysis of their interrogation of select strands and fibres associated with the discrete disciplines of Movement and Acting, along with their (attempted) integration. This will focus on the enduring and vital and difficult synthesis of fundamental and expressive movement practices and their integration into text-based training and rehearsal practices, a complex intersection that remains pertinent to students, pedagogues and trained actors. Furthermore, whilst Laban and Stanislavski will be surveyed discretely, I will highlight the practical, theoretical and grammatical connections, and opportunities for connection, between the two practitioner-pedagogues. Many of these connections are, I argue, located in select training and rehearsal paradigms associated with Tanztheater. My literature review seeks to detail and support the composition of my integrated process, and to offer other

practitioner-pedagogues a range of theoretical, practical and grammatical insights and entry points to (re)interrogate their own. Whilst the key points of this survey are encapsulated within the strands of Laban Movement Analysis (3.1.a – 3.1.f) and Active Analysis (3.2.c), this chapter will also provide context on the psycho-physical fibres from which these strands were/are constituted.

Section 3.1 will survey Laban's 'free dance' experiments that sought to awaken the dancer's 'inner' rhythm, along with his pedagogy of Tanz Ton Wort, a training philosophy based on the performer's totality of expression and integration of discrete aesthetic elements (McCaw, 2011, pp. 28-29). This influenced two key dance-movement philosophies. Ausdruckstanz, which rejected existing impressionistic dance forms in favour of expressionistic ones, and Tanztheater, the integration of dance and theatre forms, a term first used by Laban in the early twentieth century (Partsch-Bergsohn, 2013, p. 12). Laban's Tanztheater influence is evident, I argue, in the rehearsal paradigms of Pina Bausch, and I will provide specific examples of how they (can) align with Stanislavski's Active Analysis experiments.

In Sections 3.1.a – 3.1.f, I survey Laban Movement Analysis, a broadly used term¹⁸ that encompasses a range of principles that embody Laban's Tanztheater legacy. I will examine the principles that were used in my practice, encapsulated within the interdependent concepts of Body, Effort, Shape, and Space (BESS). Each of these concepts will, for clarity, be analysed separately, detailing the specific components that were applied to my integrated process, along with those that were strategically omitted.

Section 3.1.g will survey Laban's contribution to the training of actors, including his final experiments in Movement Psychology, further developed by Yat Malmgren (1916-2002). I will

¹⁸ The term Laban Movement Analysis is said to have originated in the USA after Laban's death in 1958 (Preston-Dunlop, 2013, p. 30).

outline Malmgren's theories, along with my reasons for not adopting them for my integrated process. I will also offer insight into select contemporary practitioner-pedagogues who address the integration of Laban and Stanislavski.

In Section 3.2 I survey the psycho-physical concepts that Stanislavski and his studio leaders introduced into the Moscow Art Theatre training program. This includes the attempted awakening of the actor's subconscious via the practice of yoga. I will also examine the problematic nature of the publication of Stanislavski's writing, a key element that has contributed to his work, and its many interpretations, being predominantly associated with psychology and emotion.

Section 3.2.a will survey the eclectic practices that Stanislavski experimented with in his movement training for actors, including his significant work with tempo-rhythm. This section will end by shedding light on Stanislavski's alleged unfulfilled intention to have a more cohesive version of his movement teachings interwoven into his published works.

In section 3.2.b I survey Stanislavski's development of the Method of Physical Actions, a technique that aimed to dissolve body-mind binaries, one that focuses on what the actor is doing, rather than feeling. This section will also briefly examine the technique of Actioning, one that is often confused with the Method of Physical Actions and that can often contradict Stanislavski's intended psycho-physical philosophy.

Finally, in section 3.2.c, I survey Stanislavski's Active Analysis, a technique derived from the Method of Physical Actions that "fosters simultaneous activation of mind, body and heart" (Carnicke, 2009, p. 212). I survey how Active Analysis originated, along with the key points that distinguish it from the Method of Physical Actions.

3.1 Rudolf Laban: Ausdruckstanz and Tanztheater

Man [sic] moves in order to satisfy a need (Laban, 2011, p. v).

Rudolf Laban's Tanztheater "drove the need for an analysis and notation system", a way to capture "what was essentially ephemeral and inventive" (Bradley, 2019, p. 65). Between 1911-1914, Laban, "the most important movement theorist from the early 1900s to present" (Adrian, 2008, p. 3), set out to create a form of dance where the dancer was not reliant on music as a stimulus of when and how to move, but rather was triggered and propelled by their own inner rhythm, or inner attitude (see Maletic, 1987, p. 6). Laban's concept of freie Tanz (free dance), "based on 'pure' movement" (Muller, 2013, p. 24), can be viewed as a challenge to the ideas of Émile Jacques-Dalcroze (1865-1950) who developed Eurhythmics, or good rhythm, a philosophy that sees movement dictated by music. As Hans Brandenburg points out, "Laban does not wish musical rhythms translated into physical ones, but he wants to bring out the physical rhythm within his pupils" (cited by McCaw, 2011, p. 28; see also Hodgson, 2001, pp. 68-72). Whilst acknowledging the benefits of Dalcroze's 'rhythmic gymnastics' for conditioning the body, Laban sought to liberate the dancer from music in order to further develop and investigate 'psychic gymnastics' (McCaw, 2011, pp. 25-26). So began his experiments in "impressionism/expressionism", and his extensive research into the relationship between "inner intent and the movement itself [...]" (Preston-Dunlop, 2008, p. 23).

To achieve inner-outer integration, Laban's dance and movement experiments were grounded in his interdisciplinary pedagogy of Tanz Ton Wort, the "inter-relationship of dance-sound-word" (Maletic, 1987, p. 6), the "expressions given to man [sic] directly without the help of outside material, just in the trinity of dance-sound-speech" (Brandenburg, cited by McCaw, 2011, p. 27; see also Fernandes, 2015, p. 81). Foreshadowing motifs that would become associated with Tanztheater and Stanislavski's Active Analysis, Laban's experiments were grounded in improvisations which were

at times “structured, precise and meaningful” (Bergsohn, 2003, p. 22), with his students improvising around a particular theme of his choosing (Perrottet cited by McCaw, 2011, pp. 21-25; see also Doerr, 2008, pp. 36-37; Preston-Dunlop, 2013, p. 37). Echoing the phenomenological concept of ‘mineness’, Laban encouraged “drawing and poetry writing”¹⁹ (Maletic, 1987, p. 20), with the dancer Mary Wigman (1886-1973) observing how Laban’s improvisation classes facilitated freedom, paving the way for the dancers to “find their own roots” (Partsch-Bergsohn, 2013, p. 13).

In 1913, Laban’s expressionist quest would see him become, along with Wigman, a leading exponent of *Ausdruckstanz*, or expressionist dance, a “body-orientated mood of renewal” (Muller, 2013, pp. 22-23) and a “reaction to existing forms of ballet” (Loukes, 2013, p. 205). Inspiration came in the shape of the dancer Isadora Duncan (1877-1927), who liberated “movement from the fetters of traditional habit” (Laban, 1963, pp. 5-6), with her ideas on “expression and flow of movement” seeming to have influenced Laban (Maletic, 1987, p. 155). *Ausdruckstanz* encompassed performance forms “where human emotions and behaviours were both revealed and commented on”, along with the use of “quotidian and pedestrian movement” (Bradley, 2019, pp. 40-41). A key component of free dance was the “creation of expressive gesture (*ausdrucksbewegung*)”, a gesture that was “based on the emotions of the dancer” (Muller, 2013, p. 23). Parallels can be drawn to the ideas of François Delsarte (1811-1871),²⁰ whose work with gesture attempted to explore the “unity of motion and emotion” (Maletic, 1987, pp. 165-166). Laban acknowledged the “stimulus that he received from the ideas” of Delsarte (Hodgson, 2001, p. 64), and it was Delsarte who, anticipating

¹⁹ Laban was an acclaimed visual artist. Indeed, “the only formal professional training Laban ever had was in art” (Hodgson & Preston-Dunlop, 1990, p. 158). His continued references to colour as a metaphor for movement may derive from his passion for drawing. Further to this, he used colours as a tool too elicit particular sensations and inner attitudes from his dancers. In his notes for his choreography for *Der Schwingende Tempel* (1922), Laban referenced “Goethe’s writings on colour theory” (Preston-Dunlop, 2013, pp. 44-45). Preston-Dunlop writes that “Laban uses six colours in the dance as a metaphor for archetypal temperaments, white, black, yellow, blue, green, red [...] he is quite specific in how he considers each of the six colours in terms of their dynamic qualities and in terms of the way the dancers of each colour interact with each other” (ibid).

²⁰ Between 1900-1907, Laban “took movement lessons” in Paris with a student of Delsarte (Maletic, 1987, p. 5).

Laban, pointed out that “once man [sic] has acquired the use of words, there is a tendency for him [sic] to neglect his [sic] skill in gesture and tone” (Hodgson, 2001, p. 66). Laban set out to further tackle this text-movement divide by developing a philosophy of work that did “not differentiate much between character development for theater and rich, clear dance performance” (Bradley, 2019, p. 40).

Tanztheater is a “sub-category of Ausdruckstanz” (Bradley, 2019, p. 41), and it proposes to better synthesise the binaries of “dance/theatre, body/mind, movement/text” (Fernandes, 2015, pp. 80-81). Tanztheater is the integration of “dance and theatre modes [...] each bringing its own set of conditions and expectations to be fulfilled or thwarted at any particular instance” (Climenhaga, 2018, pp. 103-104). The rise of Tanztheater demanded more specific and organised forms of training, with movement, physical expression and spatially clear storytelling taking precedence over “external theatrical devices” such as costume and music (Bradley, 2019, pp. 63-64). Bradley writes that “the goal of the training for Tanztheater was mastery” (2019, p. 40), that Laban’s “dancers explored actively” (2019, p. 78) and that their “palette of nuanced expressivity was to be highly honed and clarified” (2019, p. 41).²¹ Whilst inspired by Laban and Wigman’s Ausdruckstanz experiments (Loukes, 2013, p. 205), Tanztheater was popularised after the Second World War by Laban’s student Kurt Jooss (1901-1979), although it was by the hand of Jooss’ student Pina Bausch that the “revolution of Tanztheater emerged” (Preston-Dunlop, 2008, p. 271). Bausch’s “debt to Laban’s dance theatre is visible”²² (ibid; see also Trencsényi, 2016, p. 11), with her practical repertory representing “a revival of the “Ausdruckstanz” tradition [...] in which ‘inner-necessity’, a kind of emotional kinesthetic-honesty, was considered the choreographer’s most important

²¹ Bradley notes that “for [Laban’s] form of Tanztheater, dancers were required to develop a formidable and specific technical proficiency and the ability to perform without artifice or decoration, as a human being or a character who is deeply personal in technique and emotion” (2019, p. 41).

²² Preston-Dunlop and Sanchez-Colberg note Bausch’s “placement in the genre of tanztheater through [her] shared priorities with Rudolf Laban and Kurt Jooss [...]” (2002, p.26). They add that Bausch’s “treatment has its roots in German Expressionism and the works of Laban through a shared focus on corporeality and the experience of being ‘here’, ‘now’, living in the moment of making” (ibid).

resource” (Goldberg, 2013, p. 264). Bausch’s practice has been extensively documented. The following examples from her rehearsal processes will be juxtaposed with similar examples from Laban and Stanislavski, in particular the latter’s Active Analysis experiments. This serves two purposes. First, to illustrate the specific Tanztheater paradigms that I have adopted for my integrated process, and second, to offer practitioner-pedagogues insight into how the strands and fibres of Dance-Theatre-Movement-Acting can intersect to create integrated training and rehearsal entry points. My composition of these examples roughly mirrors the sequencing of my integrated process, commencing with physical training, moving onto experiments and then the journaling-scoring process (see chapter four).

Bausch’s early performance scores were, like Stanislavski’s *The Seagull*, “written solely using her own body” (Bausch cited by Klein, 2020, p. 170), with every move pre-planned in advance (Climenthaga, 2018, p. 48). Her shift to her renowned ‘questioning’ and experimenting method,²³ where she “got the group and individual dancers considerably more involved in the development of the piece [...]” (Klein, 2020, p. 171), echoes Stanislavski’s trajectory to Active Analysis. Bausch’s rehearsals started “with an hour of classic ballet training” (Klett, 2013, p. 74). Like Stanislavski (see Shevtsova, 2020, p.228; Toporkov, 2008, p. 120), Bausch then elicited particular qualities and/or movements from her performers by asking them questions or having them experiment with motifs that aligned with her overarching director’s vision (see Klein, 2020, pp. 168-184). Bausch’s works were “created and constructed [...] like a composer” (Meyer, 2017, p. 101), and her experiments have entry points including metaphorical, visual, and the purely physical, along with Stanislavskian inspired “Method principles” requiring her performers to infuse “their interactions with the intensity and pain of remembered experience” (Manning, 2013, p. 33). Like Stanislavski’s latter experiments

²³ Gabriele Klein writes: “[the questions] produced material that Pina Bausch then used to choreograph. What we know of her ‘questions’ are sometimes words, sayings, single sentences or thematic triggers [...] the ‘questions’ cover a whole range of both existential and profane, everyday topics [...] The dancers provided their answers in the form of scenes or movements. Pina Bausch then aesthetically and choreographically translated a selection of these ‘answers’ into the pieces” (2020, p. 173).

(Toporkov, 2008, p. 114), many of Bausch's provocations were action-based, prompting her performers to first replicate the shape and texture of the emotion, rather than digging up the emotion itself (Loukes, 2013, pp. 212-213). As Rebecca Loukes observes, "the emotion is not 'acted out' but the performance of the score itself can have a particular psychophysical impact on the performer that is visible" (ibid). Laban's provocations demand that the "student go through a process of experimentation",²⁴ and in one example, he asks "how would your character *not* sit down on a chair?" (italics original, McCaw, 2018, p. 176). Likewise, Bausch asks her performers to "do something with your stomach", to examine "seven ways of saying 'I'm great'" (Raimund Hoghe cited by Meyer, 2017, pp. 98-99), a "movement with a stiff neck", a "movement head leads", and "something with the elbow" (Bausch cited by Klein, 2020, p. 191; see also Hoghe, 2016, p. 81). Echoing Laban's work with Shape (see section 3.1.e) and Effort (see section 3.1.d), Bausch tasks her performers with developing "stage images" (Climenhaga, 2018, p. 108), and gestures were experimented with by altering their "tempo" and "intensity", with each new derivative revealing a new "level of expression" (Climenhaga, 2018, pp. 128-130). Like Active Analysis (see Toporkov, 2008, p. 140), Bausch gradually refined her work through a process of reduction, selecting "material from the thousands of answers, stories, images and sentences she had received, and to ask the dancers to repeat individual sequences" (ibid). Bausch's performers record their notes as a phenomenological account, with their subjective experiences archived in "fitting words from their own languages or into sketches, drawings, verses or poems" (Klein, 2020, p. 182). As Raimund Hoghe observes, "notes [...] become ciphers" (2016, p. 109). Bausch states that provocations prompt structured explorations that generate material that the performer can write down, replicate and repeat, "so it is not really improvisation" (italics original, cited by Bowen, 2013, pp. 100). In a metaphor that will resurface throughout this thesis, Bausch describes her process as one of carefully selecting specific colour

²⁴ The term 'experiment' will be a key part of my integrated process (see chapter four). Like Laban, Stanislavski used the term as a creative stimulus. Stanislavski argues that "a rehearsal is your laboratory. It is a chain of experiments. Don't be afraid of exaggerating anything during rehearsals — circumstances, feelings, atmosphere. Seventy-five percent of what we do at rehearsal does not enter the performance" (cited in Gorchakov, 1954, p. 250).

combinations, “like a painter who only has one single piece of paper and has to set about painting on it: it has to be done with a great deal of caution” (cited by Meyer, 2017, p. 98). This focus on expressive nuance would shape Laban’s movement legacy, encapsulated within the term Laban Movement Analysis.

3.1.a Laban Movement Analysis

Laban Movement Analysis, has “in terms of the number and range of applications” remained “rather peerless” (Moore & Yamamoto, 2012, p. 130). It is a framework for observing a range of changes in human movement, inspired by Laban’s observations on “how the human being moves as its physical condition, environment, cultural issues, and communication with other bodies and the universe at large affects it physically and emotionally” (Adrian, 2002, p. 73). As Bradley observes, Laban captured dance “as an ever-changing, context-influenced phenomenon” (2019, p. 65). The theoretical framework for Laban Movement Analysis is wide ranging, and Laban’s original practice has been enriched by the contribution of many of his former students (Moore & Yamamoto, 2012, p. 130). “There is no one orthodoxy” in its interpretation, and “every new generation can find a sense of ownership over the parts of Laban’s work that are most relevant to them” (Ewan & Sagovsky, 2019, p. 7). Laban Movement Analysis can be broken down into four strands, commonly referred to as the acronym of BESS (Body, Effort, Shape and Space).

3.1.b BESS

The concepts of BESS, detailed below, “co-exist” and “inform each other” (Bradley, 2019, p. 66), each working interdependently whilst maintaining their individuality, thus providing “distinct ways to observe and experience movement” (Adrian, 2002, p. 74). Of significance is the cyclic interplay between BESS entry points, what Laban recognised as the “constant interchange” between the “physical and the psychological aspects of movement”, whilst his colleague William Carpenter viewed the relationship of inner-outer concepts as “circular” (Mirodan, 1997, p. 129). In my

integrated process, I have adopted the term entry point to facilitate the exploration of the interdependent concepts of BESS. This was inspired by the work of Tina Landau and Anne Bogart. Their training and rehearsal technique, Viewpoints, offers actors and directors “points of awareness that a performer or creator makes use of while working” (Landau & Bogart, 2005, p. 8). Like Laban Movement Analysis, Viewpoints provides a bridge between text and embodiment, built on a “vocabulary by means of which actors can conceptualise physical experiences, making them conscious and amenable to manipulation and change” (Mirodan, 2019, p. 146; see also Gordon, 2006, p. 118).

3.1.c Body

Laban’s concept of Body²⁵ examines the work on the performer’s physical instrument that provides them with “the mechanics for voice, speech and movement” (Adrian, 2008, p. 8). Laban observes that body training can assist in the development and stretching of muscles, loosening of joints, and assistance with balance and agility (cited by McCaw, 2011, p. 92). His training focused on developing bodies that allowed performers to expand their movement diversity, “to find a wide range of textures and movement qualities hidden within the movement” and “to harness changes of time and rhythm”²⁶ (Hodgson & Preston-Dunlop, 1990, p. 36). Katya Bloom articulates the exploration of Body as the practice of “tuning”, one that precedes, yet works interdependently with the process of “transforming” (2018, pp. 62-63). Bloom proposes that tuning assists the actor in developing an articulate body, a greater sense of proprioception, and enhanced flexibility (2018, p. 64), a process that “paves the way for transformation” (2018, p. 71). There are parallels between the interdependence of ‘tuning’ and ‘transforming’ to the thinking of Ewan and Sagovsky, who suggest

²⁵ Laban’s concept of Body is commonly associated with the teachings of his student Irmgard Bartenieff (1900-1981) (see Casciero, 2018, pp. 16-60).

²⁶ Hodgson and Preston-Dunlop write that “for many, dance technique means acquiring a finite and established pattern of skills which are regularly practised and maintained [...] Laban’s approach was almost the reverse of this for his aim was to give access to a vast and versatile vocabulary which could be brought to the creation of a dance, each individual contributing as a genuine artist within the overall shape of the given choreographic idea” (1990, p. 36).

that “actor movement” can be analysed through “two key areas of interlinking work: Fundamental and Expressive” (2019, p. 11). Inspired by Ewan and Sagovsky, I will use these terms, fundamental and expressive movement, to reference the dual-aspect nature of the student and trained actor’s movement work.

Speaking to the idea of Movement studies eclecticism outlined in my introduction, and indeed to the plethora of ‘Body’ training options available to actors post-study, Adrian notes that the specifics of Body-level training are at the discretion of the trainer and can encompass elements from a range of disciplines such as martial arts, gymnastics or yoga (2002, p. 82). In my teaching and practice, I have implemented Bloom’s actor training philosophy that attempts to intertwine these various fibres. In her work, whilst fundamental exercises do not always focus on Laban terminology, “the qualities of Weight, Space, Time and Flow are always implicit” (Bloom, 2018, p. 64). These qualities were defined by Laban as the Motion Factors, the foundation of his concept of Effort²⁷ (Wahl, 2019, p. 93; see also Laban, 2011, p. 11).

3.1.d Effort

Effort²⁸ examines the “*how* of movement” (italics original, Moore, 2009, p. 174), the “aspect that gives us a color palate [sic]²⁹ with which to work” (Adrian, 2018, p. 160). Laban notes that the “expression ‘to make an effort’ usually means to spend a considerable amount of mental or physical energy in order to achieve an aim” (2011, p. 169), whilst Lisa Ullmann (1907-1985), Laban’s former collaborator, states that Effort examines “the expressive qualities in human exertion that are visible in the rhythm of bodily movement” (cited by Maletic, 1987, p. 97). These qualities can be analysed in what Laban identified as the four Motion Factors of Weight, Space, Time and Flow (see table 1).

²⁷ Colleen Wahl refers to the Motion Factors as “Effort Factors” (Wahl, 2019, p. 93).

²⁸ Laban also referred to Effort as Eukinetics, or good movement, (McCaw, 2011, p. 218), a term that he may have crafted as a challenge to Dalcroze’s Eurhythmics (Maletic, 1987, p. 178).

²⁹ I believe the correct term here should be ‘palette’.

Maletic highlights the interdependence of the Motion Factors, noting that “there is no movement which does not evolve in space as well as in time, bringing the weight of the body into the flow of change. Hence, every human movement engages the Four Motion Factors [...] in a more or less active or clear fashion” (1987, p. 179).

Each of these Motion Factors is subdivided into a contending or yielding element, a “continuum between two polar opposites” (Ewan & Sagovsky, 2019, p. 51). Further to this, recognising that Effort is both external and internal, Laban observed that each Motion Factor is commonly preceded by a corresponding Inner Participant³⁰ (Laban, 2011, p. 104), a “conative” propulsion (Fettes, 2015, p. 25).

MOTION FACTOR	CONTENDING ELEMENT	YIELDING ELEMENT	INNER PARTICIPANT
WEIGHT	Strong ³¹	Light ³²	Intention
SPACE	Direct	Flexible ³³	Attention
TIME	Quick ³⁴	Sustained	Decision
FLOW	Bound	Free ³⁵	Progression ³⁶

Table 1. Motion Factors

At the latter stages of their research, Laban and Carpenter began to associate each Motion Factor to a Mental Factor (Mirodan, 1997, p. 33), or “Carl Jung’s four functions of consciousness” (Wahl, 2019, p. 97). They are Sensing (Weight), Thinking (Space), Intuiting (Time) and Feeling (Flow) (see Laban,

³⁰ I have opted not to apply ‘Inner Participants’ and ‘Movement Drives’, and much of the ‘Inner Attitudes’ to my integrated process for their common association to pre-meditated psychological states, and to de-clutter my integrated process of excessive nomenclature (see section 3.1.g). I have, however, included these concepts in my review of literature to outline the depth of Laban’s psycho-physical experiments. This will allow practitioner-pedagogues the opportunity to consider them, or other like-minded concepts, for their integrative processes.

³¹ Strong is also referred to as Firm.

³² Light is also referred to as Gentle.

³³ Flexible is also referred to as Indirect.

³⁴ Quick is also referred to as Sudden.

³⁵ Free is also referred to as Fluent.

³⁶ Progression is also referred to as Adapting.

2011, p. 115; Fettes, 2015, p. 45). These connections remain somewhat contentious (see Selioni, 2014, pp. 110-113). Mirodan acknowledges that they “were purely experiential” and that “no proof existed, apart from that offered by their observations [...]” (2019, p. 123). Colleen Wahl argues that, whilst these Mental concepts can be beneficial in “practice for finding effort in movement [...], they are not truths, and are not substantive for observation and interpretation” (2019, p. 97).

Combinations of two Motion Factors (two stressed and two latent) are known as the subconscious Inner Attitudes³⁷ of Near, Remote, Stable, Mobile, Awake, and Adream,³⁸ with each Inner Attitude metaphorically labelled in opposition to another³⁹ (see table 2). Fettes states that the Inner Attitudes “are normally motivated in the subconscious mind, but which can be activated by bodily movements” (Fettes, 2015, p. 105). This ‘bodily’ activation will be a significant entry point in my integrated process.

MOTION FACTORS	Weight Time	Space Flow	Space Weight	Time Flow	Time Space	Weight Flow
INNER ATTITUDES	<u>Near</u>	<u>Remote</u>	<u>Stable</u>	<u>Mobile</u>	<u>Awake</u>	<u>Adream</u>

Table 2: Inner Attitudes

A combination of three Motion Factors is known as a Movement Drive⁴⁰ (Laban, 2011, p. 115). The Drives are Action,⁴¹ Vision, Spell and Passion (see table 3). Like the Inner Attitudes, each term can be viewed as a metaphorical signifier. Jean Newlove (1923-2017), Laban’s former student and assistant, observes how “the qualities of the movements are highlighted, making them clear-cut in the case of purely functional movement [Action] and expressively enhanced in others when Flow replaces one

³⁷ The Inner Attitudes are also known as Incomplete Efforts, and/or Inner States (McCaw, 2011, p. 203).

³⁸ Laban also used the term Dreamlike. I have opted for Adream, the term that was used in my training. It also, I will argue, more succinctly mirrors its opposite Inner Attitude, Awake.

³⁹ Each Inner Attitude is associated with a particular colour: Near-Red; Remote-Light/Sky Blue; Stable-Purple; Mobile-Sea Green; Awake-Dark Blue; and Adream-Orange.

⁴⁰ Movement Drives are also referred to as Transformation Drives and/or Externalised Drives.

⁴¹ In my training, Action was also referred to as Doing.

of the three basic factors [Vision, Spell, and Passion]" (1993, p. 139). Movement Drives can be linked to the concept of Objective, a "bridge" that links "the Subconscious and the Character Essence" and "the Character Essence and the Action" (Fettes, 2015, p. 203).

MOTION FACTORS	Space, Time, Weight	Flow, Time, Weight	Space, Flow, Weight	Space, Time, Flow
MOVEMENT DRIVES	<u>Action</u>	<u>Passion</u>	<u>Spell</u>	<u>Vision</u>

Table 3: Movement Drives

Singularly, or in combination with others, the Motion Factors offer the actor a variety of entry points for psycho-physical analysis and experimentation. In a comment that is apposite to my practice and pedagogy, Laban notes that whilst character can be investigated and deciphered through lengthy interrogation, the "decisive first impression consists of nothing else than the observable co-ordination of Weight-Space-Time control [Flow] during movement" (1974, pp. 11-12). Laban's observation is applicable to Stanislavski's production score of *The Seagull*,⁴² Act II, where Nina and Trigorin meet by the lake⁴³. Within the space of five score moments (49-54), the Motion Factors and their corresponding Elements, along with their particular psycho-physical combinations, can be synthesised to Stanislavski's notes to (further) enhance 'the decisive first impression' of Nina. On score 49, when Nina sees Trigorin approach, "she wants to go up to him but cannot summon enough courage to do it", creating a state of "pantomime." (1953, p. 195). Whilst she is spatially

⁴² This example, and the following ones in this chapter that integrate Laban Movement Analysis (BESS) with Stanislavski's *The Seagull* score, serves a significant purpose. It illustrates Stanislavski's psycho-physical experience, as a director-actor, of living through each character. In creating his score, Stanislavski claimed that he "both saw and felt the play" (cited in Balukhaty, 1952, p. 55). His lived experience, either through visualisation or through physical experimentation, was then articulated through his movement based score. Laban's movement language supports Stanislavski's 'felt vision' and somewhat highlights the universality of the movement experience.

⁴³ This particular scene was examined as part of the *The Seagull* workshop (see chapter four). When analysing the archival footage of the scene (<https://vimeo.com/472123619> Password: seagull2), the viewer can compare the interpretation and discoveries of the actors to Stanislavski's original score-notes, here intertwined with Laban's movement analysis concepts.

aware of Trigorin's Spell-like presence, Nina is ultimately governed by Bound Flow, revealing her readiness "to stop at any moment in order to readjust the effort if it proves wrong, or endangers success" (Laban & Lawrence, 1974, p. 15). The presence of Flow removes her from Action Drive, rendering her unable to act on her inner quest. On score 50, she then "summons enough courage and runs up quickly to Trigorin. As soon as she starts speaking, she is overcome with confusion" (1953, p. 195). Nina cannot think clearly, nor is she psycho-physically able to ground herself and find centre. She is Light in Weight, Bound in Flow, the Inner Attitude of Adream, and the Movement Drive of Passion. Following a pause, where Nina "is very embarrassed", she "walks backwards imperceptibly" (score 53), Sustained, Light and Bound, and "sits down in the hammock", her Attention Direct as she "gazes entranced into Trigorin's pensive eyes" (ibid).

Via this psycho-physical tapestry, Laban observed that behaviour was revealed and decipherable through various gestural motifs. In addition to expressive gestures, there are Functional-Action movements, described by Fettes as bodily movements being "performed for a purpose with a measure of conscious volition" (2015, p. 331). And there are Shadow movements, bodily movements "performed without conscious volition expressing Inner Attitudes and Externalised Drives" (ibid). Fettes highlights the significance of Shadow Movements, a subconscious "signal" that can be captured by the "interpretive artist", and then repeated, refined and incorporated into performance (2015, pp. 101-102). Laban states that Shadow and Functional movements are both "characterised by the same elements" of the Motion Factors, and, in a concept that will be discussed further below, both show "grades and ranks of elements" (2011, p. 187).

My integrated process will focus strongly on Laban’s Eight Basic Efforts.⁴⁴ Laban reduced the innumerable movements that the human body is capable of making into Eight Basic Efforts (see table 4) “which are characteristic of almost all shades of human personality” (Laban & Lawrence, 1974, p. 5). Each Effort is composed of a combination of the Elements of the Motion Factors of Weight, Space, and Time, and “can be performed with either Free or Bound Flow” (McCaw, 2011, p. 199). Fettes notes that the concept of the Basic Efforts “is of great importance in that each imposes a physical quality on what might otherwise remain pure ‘psychology’”, and that “they are determined by the nature of the character and the situation that he [sic] confronts [...]” (2015, p. 94).

BASIC EFFORT	WEIGHT	SPACE	TIME
Punch ⁴⁵	Strong	Direct	Quick
Float	Light	Flexible	Sustained
Slash	Strong	Flexible	Quick
Glide	Light	Direct	Sustained
Wring	Strong	Flexible	Sustained
Dab	Light	Direct	Quick
Press	Strong	Direct	Sustained
Flick	Light	Flexible	Quick

Table 4. The Eight Basic Efforts

As descriptive of human movement as they may be, the Eight Basic Efforts are essentially “broad brush strokes” (Bloom, 2018, p. 100). This is often overlooked by “theatre practitioners”, who reduce the Eight Basic Efforts to “banal typology with such stereotypes as the dabber or the wringer”, rather than applying them as a means for identifying the “finest nuances of movement (and therefore character)” (McCaw, 2011, pp. 347-348; see also Barker, 1977, p. 46). McCaw states

⁴⁴ The Basic Efforts are also known as Workman Actions and Working Actions. Whilst I often use the latter term in my teaching (Basic Working Actions), I will use Basic Efforts throughout this thesis. This corresponds with Laban’s common usage, and that of Laban theoreticians who I often cite.

⁴⁵ Punch is also referred to as Thrust.

that the importance of the work lies not in the Eight Basic Efforts themselves, but rather in their “infinite possibilities for variations” (2018, p. 172). He adds that the infinite range is stressed “because in the literature on Laban there is a tendency to make these eight efforts the basis of character analysis” rather than a shorthand to “physical characterization” (ibid). Likewise, Warren Lamb (1923-2014), Laban’s pupil who advanced Laban’s concept of Shape (Adrian, 2008, p. 5), suggests that the Eight Basic Efforts “can be considered basically like eight notes of music, which may be composed in an unlimited number of ways. It is in the composition of the efforts which is expressive” (cited by Davies, 2006, p. 46). Further to this, Fettes highlights how each of the Basic Efforts reveals “six variations, determined to a certain extent by the character type” (2015, p.94). In *Animal Farm*, I discovered that much of Snowball’s unwavering fanaticism was best communicated by an initial Basic Punching sensation that was Direct, Quick and Strong. The slightest alteration to this sequence, say Quick, Strong and Direct, corresponded with a subtle variation in psycho-physical sensation, action, and behaviour. One of the tools applied to my integrated process, that of Basic Effort alterations and/or grades of intensity, echoes a strand of Lamb’s thinking, that of the “see-saw” theory in the analysis of Laban’s element polarities, a theory that can be aligned to finding shades of movement nuance (McCaw, 2018, pp. 173-175). Rather than a movement being fixed at one end of the element scale, such as Strong or Light, movements are considered as a constantly changing phenomenon, with Lamb applying “the present participle ‘-ing’” to convey their ever-changing see-saw shifts (ibid). Weight, for example, is decreasing and increasing, whilst Time is decelerating and accelerating, and so on (see also Davies, 2006, p. 95; Lamb & Watson, 1979, pp. 75-84).

Laban writes that “people trained in the performance of the Eight Basic Efforts, combined with bound and fluent flow, will be more able to choose the appropriate movements for any tasks they face than those who rely entirely upon their natural gifts or intuition” (1974, p. 25). Laban coined the terms affinity and disaffinity movements, with affinity movement patterns referring to

the individual's preferred or habitual patterns of movement, and disaffinity referring to those that are foreign or not logical to the individual (Adrian, 2008, p. 116).⁴⁶ Laban observed that "many people tend to over-emphasise certain actions which affects the ease and mastery of their movement" (1963, p. 53).

John Gillett identifies the process of transformation as one of the key benefits of the actor's exploration of the Eight Basic Efforts, observing that each effort can be used by the actor to identify recurring or dominant movement patterns within a character (2014, pp. 222-223; see also Ewan & Green, 2015, p. 206; Dalby & Newlove, 2004, pp. 211-222). The Eight Basic Efforts also offer the actor a framework to explore what Laban referred to as "disguising and revealing efforts [inner and outer efforts]" (2011, p. 106), where two different Efforts "are expressed through the body at the same time" (2019, p. 201). Gillett gives the example of a person who may be a pressing type, one who is externally "controlled and determined", but is filled with a wringing "inner turmoil" (2014, p. 223; see also Alfreds, 2007, p. 524). He adds that the identification of the contrasting outer and inner efforts may also assist the actor in the embodiment of subtext (ibid; see also Dalby and Newlove, 2004, p. 211). Anticipating my research experiments that seek to trigger particular inner qualities associated with the Mental Factors, Ewan and Sagovsky associate disguising and revealing Effort exploration with Laban's concepts of Shadow and Functional movements, in particular the idea that Shadow movements reveal a particular Inner Attitude (2019, p. 270). They note how "moments of Incomplete Efforts [Inner Attitudes] can be perceived in an actor working with Effort Duos [inner and outer efforts]" (ibid). The concept of inner and outer is discernible in the final moments of Stanislavski's composition of *The Seagull* score. The inner Time factor of Doctor Dorn, upon discovering that Konstantin has once again shot himself, is clearly Quick, a combination of a Basic Punch and Slash. However, to hide the news from Arkadina, his disguising effort is Sustained,

⁴⁶ Director Mike Alfreds notes that "when actors start working on efforts, they find some uncomfortable, even unbearable; some make them feel constricted, others out of control" (*italics original*, Alfreds, 2007, p. 514).

with score 141 describing him as having “regained full control of himself” (Stanislavsky, 1953, p. 285). Yet on score 142, Dorn’s Inner Attitude is revealed through subconscious bodily movements, his “hands shaking a little”, and “when nobody can see him, his face again expresses concern and shock” (ibid). It can be argued that Dorn is disguising Mobility and revealing Stability. Maria Shevtsova observes how Stanislavski’s production scores reveal characters that embody “unspoken feelings as well as shadow actions that have been screened from view” (2020, p. 193; see also Stanislavski, 2017, p. 504).

My integrated process examines a strand of Laban’s thinking that has remained relatively ignored or undervalued within the area of Basic Effort conditioning and analysis, that being the process of altering the Eight Basic Efforts. This process seeks to identify “subtle variations of the Efforts, depending on whether one of the Motion Factors of Weight, Time or Space becomes more stressed than the others” (Ewan & Sagovsky, 2019, p. 269). I also examine Laban’s grades of intensity, which sees the alteration of effort by “differences in the intensity of any one element” (Laban, 2011, p. 173). Whilst Ewan and Sagovsky argue that this particular “detailed analysis is more useful for analytical observation of Efforts than for conscious embodiment of them” (ibid), I see it as a potential platform for psycho-physical thickening, one that facilitates a process for the practitioner-pedagogue, the student and the trained actor to move beyond Basic Effort ‘banal typology’ and ‘stereotypes’. Furthermore, I see it as an entry point for the aforementioned to develop and (re)cultivate phenomenological processes, a tool to nourish kinaesthetic awareness, dual consciousness, and embodied movement metaphor, one that also assists in triggering and cultivating action verbs (see chapter four).

Laban’s Effort research was inspired by his work in industry with management consultant Fredrick Lawrence. Laban began collaborating with Lawrence in 1942 after his arrival in England (see section 3.1.g), creating new avenues of movement awareness for factory employees, assisting them

achieve greater productivity through the rhythmic qualities of the Eight Basic Efforts (Hayes, 2008, p. 40). The emphasis of their training was “laid on the awakening of the bodily feel of the co-ordination of Motion Factors in complex efforts, and in sequences of them” (Laban & Lawrence, 1974, p. 26).

Laban states that “a mutation consists of the change of one basic effort into another” where “one or more effort elements are changed” (ibid). In contrast to a mutation, a variation of a Basic Effort is when one of the elements is not altogether changed, but it is stressed, or rather, a “special rank is given to that element so that it becomes the main one, while the others become secondary in importance” (Laban, 2011, p. 170). The resulting alterations of Basic Efforts through variations or ranks were coined “derivatives” by Laban (Laban, 2011, p. 170), labelled with onomatopoeia-like verbs⁴⁷ applicable to work on the factory floor, such as “poke”, “tap”, “squeeze”, and “pull” (Laban, 2011, p. 69). For example, by stressing Direct Space over Strong Weight in the Basic Effort of “pressing”, the performer may experience the quality of “cutting” (Laban, 1963, pp. 82-83). An emphasis of Strong Weight over Direct Space may alter pressing into crushing (ibid). When discussing the benefits of effort training through mutation and rank-variation, Laban’s terminology primarily references industry (2011, p. 175), yet it is immediately applicable to the actor. In Laban’s following observation, I see a parallel to my argument which speaks to the actor’s reduced psycho-physical opportunities post-conservatoire study (see section 4.2.a), and its potential impact on their psycho-physical expressive range. Laban writes:

No doubt people whose capacity to grade, vary and mutate their efforts is not well developed are at a great disadvantage as far as the struggle of life is concerned. The pursuit of even the simplest occupation will be hampered and the development of relationships and inner qualities will tend to be colourless and unimaginative (ibid).

⁴⁷ The use of verbs is a significant part of Stanislavski’s ‘Action’ work. In Appendix 3 I will define Action, and chapter four will illustrate how Laban’s derivative work facilitated a process for the practice-led research participants to actively discover action verbs.

Laban compares the process of Basic Effort modification to the mixing of the colours of the rainbow, how, “as the many shades of colour can be understood as transitions or mixtures of the basic colours of the spectrum, so also can the great variety of actions observed in our movements be considered and explained as transitions or mixtures of basic actions” (2011, p. 113). Laban emphasised the need for performers to experiment with the Eight Basic Efforts, using them as a “stimulus” to find their own psycho-physical “assimilation” with the particular effort movement (1963, p. 52).

In *The Mastery of Movement*, Laban suggests that each Basic Effort has “three variations or derivatives” (2011, p. 170), yet there are examples within the book where he alludes to more. He adds:

Concerning the terminology, it must, however, be said that our ordinary language does not depict effort actions exactly; names have a hazy meaning and are often used in slightly varying sense. The designations [...] have been carefully chosen in an attempt to make the changes of action contents in the variations of basic efforts comprehensible to the mind. It is, however, indispensable that their real structure is clearly felt and, so to speak, memorised by the body (2011, p. 172).

Furthermore, in *Effort*, Laban and Lawrence touch upon the phenomenological concept of ‘mineness’, arguing that the particular names given to the altered efforts are “approximations only”, and that the “feel” of the shade of movement is of greater significance to the labelling of it (1974, p. 33). Likewise, Christopher Fettes refers to the titles that Laban assigned to each of the Basic Efforts as an abstraction (2015, p. 94). Fettes encourages the “interpretative artist” to make their own subjective choice on the variety of descriptive terms available, a choice that is based on the distinctive “feel” of the form (ibid). As Yat Malmgren argues, “what is of primary consequence to the performer is the peculiar quality of the sensation aroused” (cited by Fettes, 2015, p. 201). This

philosophy feeds into Bradley's comments, who suggests that the objective for the performer in studying Effort is to "have access to a palette of personally derived and felt attitudes that can be used to tell a story through a truly realized character" (Bradley, 2019, p. 43).

An example of such a realised character through the lens of Laban's effort alteration by grades of intensity is outlined by Cecily Dell when analysing the character of Death in Kurt Jooss' Tanztheater masterpiece *The Green Table* (1932).⁴⁸ Anticipating my interpretation of Napoleon in *Animal Farm*, the character of Death "exudes the quality of strength from his first appearance on the stage, and never loses it during the dance" (1970, pp. 33-34). Like Napoleon, Death "uses many shades of strength and combines strength with other qualities but he never loses it altogether" (ibid). Dell adds that, when analysing movement, "some observers look more at changes among Effort elements [...] while others look for changes within elements, how they diminish and intensify and combine with other elements" (ibid; see also Laban, 2011, p. 173).

I conclude my survey on Effort with brief observations on alternative theories and practices of movement that resonate with Laban. His identification of the Motion Factors parallels the basic laws of movement theory, with most movement theorists believing that "any movement consists of an element of force or pressure, takes place in time and has a direction" (McCaw, 2018, p. 184; see also Marshall, 2008, pp. 183-188). This is made all the more relevant when considering studies in cognitive science, in particular in the area of embodiment and human categorisation. George Lakoff and Mark Johnson write that:

⁴⁸ Preston-Dunlop and Sanchez Colberg offer a vivid analysis of Joseph Cipolla's "embodiment" of the character of Death in Anna Markard's 1992 production of *The Green Table* (2002, pp. 8-9). Anticipating the training and rehearsal qualities that my integrated process attempts to implement and cultivate, they note how "over a six week period the sensate, intellectual, emotional embodiment took place; a gradual painstaking process in which minute detail of Jooss' style needed to become part of the lived experience of Cipolla [...] finding rhythmic qualities that stretched his balletic experience of dynamic range to embody the Death figure to Markard's criteria" (ibid).

Our conceptual system is organized around basic-level concepts, concepts that are defined relative to our ability to function optimally in our environment, given our bodies. Concepts of direct human agency — *pushing, pulling, hitting, throwing, lifting, giving, taking*, and so on — are among the basic-level anchors of our conceptual system in general and our system of casual concepts in particular. We have no more fundamental way of comprehending the world than through our embodied, basic-level concepts and the basic-level experiences that they generalize over. Such basic concepts are fundamental not only to our literal conceptualization of the world but to our metaphorical conceptualization as well (italics original, 1999, pp. 230-231).

Lakoff and Johnson are associating basic movement patterns to conceptual understanding and metaphor, arguing that “our fundamental metaphorical concepts” are “largely embodied, having a basis in our embodied experience” (ibid). Many of these observations can also be aligned to Laban’s concept of Shape.

3.1.e Shape

Shape examines the ever-changing architectural quality that the body takes at any given moment in response to external or internal stimuli (Davies, 2006, p. 40; see also Adrian, 2018, p. 287). Adrian proposes that it can be viewed as “the body’s plasticity”, or the “link between Effort and Space” (2002, p. 77). My integrated process specifically focuses on Still Shape Forms, “the various forms of carriage which the body can assume in standing, kneeling, sitting and lying situations” (Laban, 2011, p. 63). The Still Shape Forms are Wall, Pin, Screw, and Ball,⁴⁹ illustrated in the figures below.

⁴⁹ The fifth Still Shape Form is Pyramid. It is often ignored by actor training practitioners (see Adrian, 2018, p. 130; McCaw, 2018, p. 202; Bradley, 2019, p. 101). Laban does not reference Pyramid in *The Mastery of Movement* (2011, p. 63). I do not use it in my practice and teaching, and it is therefore not included in this thesis. For further information on Pyramid see Fernandes (2015, p. 191) and Hackney (2002, p. 221).

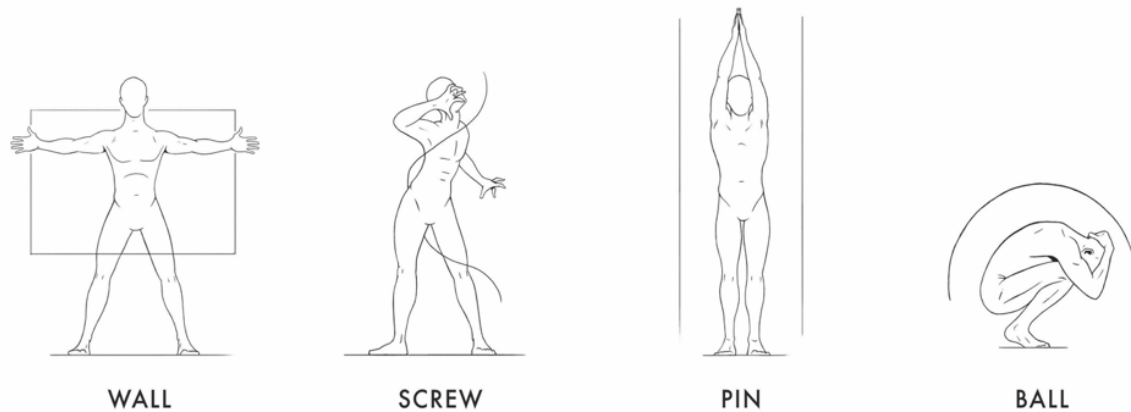


Figure 1: The Still Shape Forms (Images by ©Nicholas Ely).

Adrian articulates that the Still Shape Forms are an entry point “for character exploration” (Adrian, 2002, pp. 77-78), and that they:

[...] reveal the inner state of the character to the audience. Shape Forms, like our breathing patterns, are influenced by our state of being and the environment in which we function. Through the Shape Forms, you discover how the character is affected by the specific circumstances of his [sic] life such as: age, environment, health, work, or relationships (Adrian, 2018, pp. 132-133).

Laban specifies particular Body concepts for each of the Still Shape Forms. The “right/left symmetry of the body” presents a “*wall-like surface*”; the “*pin-like extension*” of the spine; the “curling and circling” “*ball-like shapes*” of the limbs, “together with their respective trunk regions”; and the “*screw-like fashion*” of the pelvis and shoulder-girdle” twisting against each other (italics original, 2011, p. 63). Like the Eight Basic Efforts, the Still Shape Forms are a simplified, non-quantitative framework for the actor to analyse, to experiment with and to embody. Peggy Hackney refers to them as “Basic Forms”, or “the most basic forms the body makes when it is not moving” (2002, p. 221). McCaw associates broadline character traits to Laban’s Still Shape Forms:

A person who tends towards being a pin narrows themselves, so as to take up the least possible space – they are withdrawn from space. At the opposite extreme is someone who resembles a Wall, expansive and quite possibly insensitive to the space of others. Think of the quiet ‘territorial wars’ that go on in the tube when one man spreads his legs wide, and another person has to narrow theirs to accommodate this unwanted, unwarranted expansion. [...] Very simply, some people take up (and often demand) more space than others (2018, pp. 202-203).

Karen Bradley writes that Still Shape Forms can also be described as Body Attitude, a “baseline of the character in a play or a particular dance style”, and a “launching point for growth or evolution, a point of departure” (2019, p. 101). This ‘character baseline’ is discernible in *The Seagull*. In *Konstantin Stanislavsky*, Bella Merlin adapts a series of sketches (2018, pp. 114-115) from Stanislavski’s originals, taken from his production score (Stanislavsky, 1953, pp. 197-205) where he set out to illustrate to his actors, and indeed the audience, the shifting relationship between Konstantin, Trigorin and Nina in Act 2. Through the architectural design of the characters’ bodies, the reproductions of Stanislavski’s sketches show a clear psycho-physical narrative. Slightly nervous to be in the presence of the famous writer Trigorin, Nina’s body is quite Pin-like. Her hands are either in her pockets or tightly clasped in between her thighs as she sits at Trigorin’s feet. Trigorin, in comparison, is presented as more open, expansive, confident and relaxed. There is more expansion across his chest and his arms are further away from his torso, Wall-like.⁵⁰ Balukhaty observes that Stanislavski’s score “pays special attention to the *pose* of the character, the external conception of the part as a whole, or the particular state of mind of the character at a given moment” (italics original, 1952, p. 93; see also Stanislavski & Rumyantsev, 1998, p. 2).

⁵⁰ My Shape analysis of Stanislavski-Merlin’s sketches can be juxtaposed with the shapes created by *The Seagull* participants when exploring the same moments. Please note that *The Seagull* actors were not aware of Stanislavski – Merlin’s sketches during the workshop (<https://vimeo.com/472123619> Password: seagull2).

3.1.f Space

Laban's concept of Space, or Space Harmony, is not to be confused with the Motion Factor of Space. Space Harmony, also known as Choreutics, encompasses an abundance of theories and corresponding practices and taxonomies, and is described by Adrian as the "most elusive" of the BESS four (Adrian, 2002, p. 80). I will limit my survey to the Space theories of Kinesphere, in particular the ideas of personal and general space, and how they are analysed through the notion of reach space.

In its simplest form, the concept of Space can be described as "where we move" (Fernandes, 2015, p. 195), or "where the body moves in relation to the environment" (Adrian, 2008, p. 9). The analysis of this movement can be viewed through the lens of personal space (our space) and general space (outside our space). Laban used the term Kinesphere to define personal space, or "the reach space immediately around the body", a term that distinguishes personal space from infinite space or general space (Maletic, 1987, p. 59). He adds that "the kinesphere is the sphere around the body whose periphery can be reached by easily extended limbs when standing on one foot [...]" (2011, p. 10).

In his exploration of Kinesphere, Laban developed a series of movement sequences called Scales, with each particular Scale representing a platonic solid (Adrian, 2002, p. 81). Within the architecture of the Octahedron, the mover can explore the Dimensional Scale. This offers the performer "an essential understanding of connection to Space" (Ewan & Sagovsky, 2019, p. 36) through the one dimensional pathways of: Height (Up-down); Breadth (Right-left); and Depth (Forward-back) (Laban, 2011, pp. 139-140). Laban also developed the Diagonal Scale, where, within the architecture of the Cube, "representative of the most important space directions" (Laban, 2011, p. 18), the body now moves in three dimensions, a scale devised by Laban to explore "the extremes of personal space" (Bradley, 2019, p. 108). Nina's rigid, Pin-like nervousness can be experimented

with via the dimensional vertical pathway of up/down, whilst Trigorin's flexibility and complexity can be examined via the diagonal scale. These two examples provide insight into how exercises specific to Movement training can serve as creative and interpretive entry points. Further examples will be outlined in chapter four.

In analysing Merlin's adaptations of Stanislavski's sketches through the entry point of Space, the unfolding narrative and relationships between Konstantin, Nina and Trigorin in Act 2 are communicated via a series of spatial signs. In what Merlin describes as Stanislavski's exploration of "spatial dynamics" (2018, p. 112), Stanislavski makes various spatial choices in the construction of his score. Konstantin is depicted above or higher than Nina, and at a distance, a dead seagull centre and between them. The front of Konstantin's kinesphere (the front of his imaginary cube) faces Nina directly, and he is leaning forward in space, directly towards her. Nina's front is slightly to the side, and she sits closer to the centre of her imaginary Cube. Indeed, if Konstantin is pulled forwards in space, Nina seems to be pulled backwards. Merlin observes that "the picture is threatening rather than tender: it certainly doesn't look like a love scene" (2018, p. 113). In comparison, Nina and Trigorin are closer together in space, and whilst Nina's front is always at a slight angle to Trigorin's, both characters allow the other to (gradually) enter their own personal kinesphere. In section 4.2.e, I will articulate an example of Space experimentation from *The Seagull* workshop.

The concept of reach can be used in the interpretation of a specific moment in the score, or as a baseline for character construction and development. Small-reach gestures or movements happen close to the body, they are small in size or can be seen, for example, in one who walks with "short steps" (Fernandes, 2015, p. 202). Mid-reach movements expand "a little more in space than the previous one", whilst far-reach movements expand further into one's personal kinesphere, like "a dancer jumping and projecting his/her legs and arms open sideways" (ibid). Bradley observes that individuals have a particular spatial affinity or disaffinity, that "some people are expansive in their

use of space” whilst “some are specific and occupy well-defined segments of their full range of possibilities” (2019, p. 107). Napoleon in *Animal Farm* is expansive, whilst Clover is his antithesis, with an affinity to near-reach gestures and introverted, yielding behavioural characteristics.

Within this section, I have outlined the Laban Movement Analysis concepts that are relevant to my integrated process. For clarity, they are briefly summarised in the following table:

<p style="text-align: center;">Laban Movement Analysis</p>	<ul style="list-style-type: none"> • Body: the mechanics for voice, speech and movement, fundamental and somatic practices, physical conditioning; • Effort: the how or drive of movement, expressive qualities, the Motion Factors, the Eight Basic Efforts; • Shape: the architecture of the body; the Still Shape Forms; • Space: Spatial dynamics, where we move, kinesphere;
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Table 5: Laban Movement Analysis concepts for integrated process.

I will now survey how Laban’s work became associated with the training of actors. This includes an insight into Yat Malmgren’s development of Laban’s research in Movement Psychology, an approach that I was trained in and often use in my practice and pedagogy.⁵¹ However, I have not implemented it for my integrated process, my reasons for which will be discussed below.

⁵¹ I was trained in Laban/Malmgren Character Analysis at the Centre for the Performing Arts (now AC Arts) in Adelaide, South Australia (Class of 1999).

3.1.g Laban for the actor

It was in England where Laban's work became popularly associated with actor training. Laban fled Nazi Germany in 1937 (see Preston-Dunlop, 2008, pp. 183-203), and with the assistance of Kurt Jooss he took refuge at the Dartington Hall estate in Devon (see Fettes, 2015, pp. 327-328; Preston-Dunlop, 2013, p. 35). At Dartington, Laban and Lisa Ullmann conducted workshops in dance and movement, with Ullmann also teaching movement for actors for Michael Chekhov⁵² (McCaw, 2011, p. 7). The extent of Laban and Chekhov's creative relationship within this period remains rather unclear. Whilst Mirodan claims that "the two never actually met" (1997, p. 31), Bradley argues that Laban spoke to Chekhov "about ways to approach theater training using his [Laban's] theories and practices" (2019, p. 59; see also Autant-Mathieu, p. 89). There are significant ideological connections between the two that warrant attention, such as Laban's "concept of energy of movement [which] resonated with Chekhov's own ideas on radiation" (Autant-Mathieu, p. 16), and Chekhov's Psychological Gesture.⁵³ Like Laban's work with the Basic Efforts and expressive gesture, the Psychological Gesture is "a movement that was used in preparing the characterization by representing in iconic form the essence of the gestures and qualities indicated by the text" (Gordon, 2006, p. 68). This particular motif, of 'triggering' particular qualities, will resurface in my integrated process (see chapter four).

In 1946, Laban moved to Manchester, where he became involved with Theatre Workshop Company,⁵⁴ established by Joan Littlewood (1914-2002) and Ewan McColl (1915-1989) (Hayes, 2008, p. 39), "the first company to explore the contribution" that Laban's work could make to the theatre

⁵² Chekhov had established the Chekhov Theatre Studio at Dartington in 1936, where he turned upside-down Stanislavski's principles of Sense Memory and Emotional Recall, instead encouraging his students to infuse movements with qualities to provoke inner feelings (Gordon M. , 1991, p. xxviii).

⁵³ Chekhov's work also offers an integrated process, and whilst I am aware of particular resonances between his work and my integrated process, an extensive analysis of these resonances is beyond the remit of this thesis.

⁵⁴ Cynthia Baron and Sharon Marie Carnicke write that Laban's *The Mastery of Movement* (1950), "the first comprehensive guide to movement analysis and physical characterization for actors in the West", materialised from Laban's work with Theatre Workshop (2008, p. 190).

(Hedley, 2016, p. 37). Theatre Workshop actors trained in Laban movement daily,⁵⁵ in particular the Eight Basic Efforts (Hedley, 2016, p. 36), exploring “a combination of both Stanislavskian techniques, to create the inner truth of characters”, and Laban’s work “to structure the expressive techniques of performance” (Barker, 2010, p. 133).

The most renowned interpretation of Laban Movement Analysis to train actors was developed at Drama Centre London, an acting conservatoire that is to this day⁵⁶ closely associated with Laban’s work and legacy, and one which I spent time at as an observer in 2016. In 1954, four years before his death, Laban approached the dancer-choreographer Yat Malmgren “with a set of papers” which outlined his nascent research on what he and his recently deceased colleague William Carpenter coined Movement Psychology (Hayes, 2008, pp. 40-45). In 1963, Malmgren and his colleague Christopher Fettes established Drama Centre London (Fettes, 2015, p. 324), regarded as the “first methodological” acting conservatoire in Great Britain (Fettes, 1989, p. 74). Malmgren taught both Acting and Movement, his Movement classes, which he taught daily until the mid 1990s (Hayes, 2008, p. 67), entwining with his classes in Movement Psychology (Hayes, 2008, p. 44).⁵⁷

Malmgren’s “continuously evolving system” (O’Conner, 2001, p. 52) further examines Laban’s Inner Attitudes of Stable, Mobile, Near, Remote, Awake, and Adream and their relationship to Carl Jung’s theories on personality. Whilst retaining the relevant Motion Factor and Element combinations for each Inner Attitude, Malmgren’s “highly systematic process” (ibid) places greater emphasis on Mental Factors and typological predisposition. In one of many amendments to Laban and Carpenter’s original concepts, Malmgren synthesised the Inner Attitudes into Stanislavski’s

⁵⁵ Laban sent his assistant Jean Newlove to teach at Theatre Workshop (Hedley, 2016, p. 36).

⁵⁶ At the time of writing, the future of Drama Centre London is in doubt.

⁵⁷ In 2016 I personally observed this disciplinary cross-over, with Tim Robins teaching both Malmgren’s interpretation of Movement Psychology and particular strands of movement work.

grammar of acting (Mirodan, 1997, p. 36),⁵⁸ primarily through the use of Objective (What do I want?), Action (How do I get it?/What do I do?) and Previous and Given Circumstances (Where?, who?, why?, when?, what?). Malmgren's technique is initially explored in a particularly unique way, with students presenting self-written, pre-planned solo scenarios taken from their own lives. Hayes recalls that "the actors work alone in space with imaginary contacts that, although unseen, have been given their own text and parts to play" (2008, p. 133-134; see also O'Conner, 2001, p. 52). I have deemed this particular pre-planned format as unsuitable to my integrated process. Malmgren's technique does not utilise the Basic Still Shape Forms, a component of Laban's work that is significant to my practice and pedagogy. Furthermore, as an initial entry point into my integrated process, I aim to steer away from the commonly observed trap of preconceived emotional states, where the focus can often be on what one is feeling, rather than doing. This is, from my experience, somewhat pertinent to interpretations of Malmgren's feeling-based Inner Attitudes, in particular Mobile. It is worth noting that in the final years of his teaching, Malmgren significantly altered the delivery and study of the Inner Attitudes, authorising only three to be performed (Hayes, 2008, p. 136). Malmgren's decision to focus only on the Inner Attitudes "containing the Mental Factor of Sensing" (Stable, Near, Adream) was based on his objective of keeping the "students constantly present in and aware of the physicalisation of imaginative choices" (ibid). The other non-Sensing Inner Attitudes (Mobile, Awake, Remote), "were incorporated in his method only to the extent as appearing as *Action Attitudes*, created in action through *Externalised Drives*" (italics original, ibid). Finally, another reason for not adopting Malmgren's approach is to de-clutter my integrated process of excessive nomenclature. As Mirodan observes, when set down on paper, the myriad of terms that Malmgren used in teaching his particular system raised questions that remained unanswered (Mirodan, 1997, p. 40; see also Callow, 1984, pp. 30-31; Newlove, 2013, p. 341).

⁵⁸ At Drama Centre London, this was originally Doreen Cannon's (1930-1995) interpretation of Stanislavski's grammar of acting, which she developed under the tutelage of Uta Hagen (1919-2004) and Herbert Berghof (1909-1990) (see Fettes, 2015, p. 324).

There are contemporary practitioner-pedagogues whose focus on Laban and Stanislavski warrant attention. Gillett offers a “rudimentary” outline of Laban’s Motion Factors and Eight Basic Efforts as tools which are “useful and complementary” to Stanislavski’s approach (2014, pp. 221-223). Brigid Panet outlines a far more detailed analysis of the Motion Factors and Eight Basic Efforts (2015, pp. 213 – 279), aligning them with Stanislavski’s Method of Physical Actions (see section 3.2.b). She does not, however, focus on Movement training, with her comprehensive work bypassing aspects of psycho-physical conditioning and (ongoing) development. Kiki Selioni, who offers a highly elaborate study of Laban for Movement, challenges Panet’s compressed analysis of “effort training”, suggesting that it “actually reduces the significance of movement training” (2014, p. 125). Selioni, contrary to the aforementioned practitioner-pedagogues, rejects the association of Laban’s work with that of Stanislavski’s, pigeonholing Stanislavski’s work in the all-too-familiar generalisation of psychology (2014, p. 33). The contemporary examples that I have cited do not detail Laban’s work with Shapes, nor do they elaborate on how Laban’s work can strongly support a systematic process such as Active Analysis.

To summarise my survey on Laban, the key points are the attempted integration of dance-theatre and text-movement binaries, the assiduous training of the performer’s body, and how this (ongoing) process facilitates psycho-physical synthesis to the nuanced demands of the dramaturgical and/or directorial score. Structured improvisation and expressive gesture are significant, as is Laban’s movement grammar and analytical framework, encapsulated within the interdependent concepts of BESS. These concepts frame, record and then seek to (re)elicit the performer’s subjective lived experience. I will now survey Stanislavski’s actor training concepts that are relevant to my research provocations and to my integrated process. Unlike Laban, where “the correlation and unity of all movement components formed the basis” of his work, along with a specific, corresponding movement grammar to analyse and describe them (Maletic, 1987, p. 172),

Stanislavski's integration of his movement experiments into his more "articulated", "visible" and "tangible" inner techniques (Droznin, 2017, p. 99) is far less defined.

3.2 Konstantin Stanislavski: Early research to publication

All of your exercises, even those which may seem the most mechanical, must be related to the 'system' [...] (Stanislavski & Rumyantsev, 1998, p. 7).

To this day, Konstantin Stanislavski's revolutionary actor training approaches remain the most influential, most recognised, and most divisive within actor training circles (Gillett, 2014, p. xi). As Jean Benedetti argues, Stanislavski is "the most significant and most frequently quoted figure in the history of actor training" and "the most consistently and widely misunderstood" (1998, p. vii).

Stanislavski set out to create a "grammar" of acting (Benedetti, 2008, p. 23), "a transcendent language designed to surmount the individual problems experienced by actors to achieve a cohesive approach, a system" (Pitches, 2017, p. 35). After he co-founded the Moscow Art Theatre with Vladimir Nemirovich-Danchenko (1858-1943) in 1897 (see Carnicke, 2010, p. 2; Chinoy & Krich, 1970, p. 477), his opportunity had arrived. When Stanislavski directed (and acted in) *The Seagull* in 1898, he had no "grammar" of acting to rely on to assist his actors (Hirsch, 1984, p. 25), and he had not yet developed an appreciation "of the individual qualities of the actors of the theatre" (Balukhaty, 1952, p. 102). Rather, from his subjective interpretation of Chekhov's play, he composed a scenic plan for his actors that resembled a musical score, with numbers aligning with specific lines of text that "paid particular attention to *the external characterisation of the roles*"⁵⁹ (italics original, Balukhaty, 1952, p. 87; see section 4.1.b).

⁵⁹ Stanislavski's format for scoring his script shares a striking resemblance to Laban's scoring of his dance mime plays (see Laban, 2011, pp. 144-168). Laban writes that "in the director's logbook the main groupings and movements on the stage are described beside the action or mime content for each scene" (ibid).

A “master of outer action” and “externals”, Stanislavski’s focus following *The Seagull* turned to the evocation and organisation of feelings and the actor’s control of “inner action” (Benedetti, 1998, p. xx). One of the most “fundamental” aspects of his training now aimed to “*induce an actor’s subconscious creative powers through a conscious psychotechnique*” (italics original, Stanislavski, 2017, p. 342). As Foster Hirsch notes, “how to discover a conscious means for releasing the treasures we all have buried in our subconscious was the heroic quest that he [Stanislavski] embarked on” (1984, p. 37). Further to this, Zarrilli observes that the issue of “embodied consciousness and the experiential states of being/doing that constitute consciousness” was central to Stanislavski (2015, p. 76). As part of his research, from 1906 Stanislavski turned to the practice of yoga, where he “drew the idea of the connection between the creative state and the unconscious state [...]” (Tcherkasski, 2016, p. 94). He also created a series of specialised experimental studios, or laboratories (Merlin, 2018, p. 21), many of them involving his younger and more enthusiastic Moscow Art Theatre students, such as Michael Chekhov, Vsevolod Meyerhold (1874-1940),⁶⁰ Nikolai Demidov (1884-1953) and Leopold Sulerzhitsky (1872-1916).

Sulerzhitsky, or Suler, headed Stanislavski’s First Studio (1912) (ibid; see also Stanislavski, 1980, pp. 468-471, 525-530; Shevtsova, 2020, pp. 132-149). In Suler, Stanislavski found a colleague who shared his philosophy that “the mind, body and soul were integrated [...] and that their integration was precisely what the actor had to work on in a holistic manner” (Shevtsova, 2020, p. 35). To achieve this integration, Suler used “structured improvisations” or *études*⁶¹ to teach his students, and they drew “sketches and cartoons” as part of their creative process (Shevtsova, 2020, pp. 139-141). Merlin proposes that it was Suler who introduced the strand of Hatha yoga to the

⁶⁰ Royd Climenhaga connects Meyerhold’s experimental ideas to Tanztheater (2018, p. 15).

⁶¹ A French term meaning a “short musical composition for a solo instrument, especially intended as a technical exercise” (Collins English Dictionary, 2006, p. 192).

Moscow Art Theatre training programme (2018, p. 21), although Suler's yoga focus was "largely given over to spiritual guidance" (Tcherkasski, 2016, p. 35), with "no indication that the *asanas* (yoga postures) were practised" (italics original, Whyman, 2008, p. 82; see also Hulton & Kapsali, 2016, p. 8). As Hulton and Kapsali indicate, within this period the range of yoga postures that Stanislavski had at his disposal was limited "because the curricula of postures in use today had not, as yet, been developed" (2016, p. 8).⁶² Yoga provided Stanislavski with a foundation to "assist actors in harnessing the creative state" (Carnicke, 2009, p. 173), with relaxation, concentration and prana, or vital energy, the key yogic principles with which he experimented (Carnicke, 2009, pp. 167-184). The concept of prana is particularly significant, an inner energy aligned to breath that "in a successful performance" then passes between actors via "invisible rays" (Stanislavski cited by Carnicke, 2009, p. 178). As will be articulated in chapter four, I have identified a connection between the inner flow of prana and Laban's concept of inner Effort. This connection is somewhat evident in Stanislavski's phenomenological and metaphorical observation of prana, where he associates it with particular qualities, noting that "it is experienced like mercury, like a snake, from your hands to your fingertips, from your thighs to your toes. [...] The movement of *prana* creates, in [Stanislavski's] opinion, inner rhythm" (italics original, *ibid*). Stanislavski's eventual implementation of yoga within his system strongly clashed with Socialist Realism, and it was made clear to him by "Stalin's ideologues" that he "could not derive inspiration from the mystical teaching of Indian hermits" (Tcherkasski, 2016, pp. 18-19). Sergei Tcherkasski argues that "thus began the silencing of one of the most important sources of the system" (*ibid*).

The *étude technique* (see Malaev-Babel & Laskina, 2016, p. 7; Malaev-Babel, 2015, pp. 69-82) and yoga were also key components of the work of Nikolai Demidov who headed the Fourth

⁶² The question remains how/if Stanislavski would have integrated yoga into his system and/or grammar had he had today's range of yoga entry points at his disposal. My research seeks to examine/further this particular integration, and I have identified select aspects of Laban's work as ideal to support and facilitate it. Hulton and Kapsali offer their own insights and entry points for the use of yoga in actor training (see Hulton & Kapsali, 2016).

Studio (1921-25). Demidov questioned the discrete nature of Stanislavski's teaching structure (2016, p. 163), instead promulgating the "necessity of the *synthesizing approach* for actor training, *in contrast to the analytical one*" (italics original, Malaev-Babel & Laskina, 2016, p. 6). It was Demidov who introduced Stanislavski to the books *Hatha Yoga* and *Raja Yoga*, arguing that many of Stanislavski's psycho-physical thoughts "coincide with the things written there" (Smirnova in Vinogradskaia, cited by Tcherkasski, 2016, p. 27). Carnicke and Merlin propose that the two books, written by William Walter Atkinson (1862-1932), under the pseudonym Yogi Ramacharaka, inspired much of Stanislavski's future training and rehearsal terminology, such as the still relevant and often used terms "bits" and "tasks" (Carnicke, 2009, pp. 173-174; see also Merlin, 2018, pp. 24-25; Hulton & Kapsali, 2016, pp. 4-9). The books also inspired Stanislavski on the future structure of his system (ibid), a structure that inadvertently made Stanislavski's monistic philosophy prone to body-mind dualism. Atkinson claimed that "the internal world must be conquered first before the outer world is attacked", and he lay out a "structured program that, like the System's [Stanislavski's] books, moves from work on the self outward" (cited by Carnicke, 2009, p. 173). Merlin notes that:

One book, *Hatha Yoga*, provides exercises in physical postures, relaxation, breathing and inner rhythm. The other, *Raja Yoga*, aspires to inner-outer coordination and stillness of the mind [...] In other words, the physical and psychological are both delineated *and* interwoven (like Stanislavsky's *An Actor Prepares* and *Building a Character*) (italics original, 2018, p. 24).

It was Stanislavski's original intention to have his writing published in one interwoven volume encompassing *An Actor's Work on Himself, Part One* (Experiencing, inner) and *An Actor's Work on Himself, Part Two* (Embodiment, outer) (Pitches, 2006, p. 21). Contrary to his wishes, the Russian edition of Part One (1938 – published after the English equivalent, *An Actor Prepares*) and Part Two (1948) were enshrined in two separate books. Benedetti writes that:

Stanislavski had serious misgivings about dividing his book. He feared that the first volume, dealing with the psychological aspects of acting would be identified as the total 'system' itself, which would be identified as a form of 'ultranaturalism'. His fears were justified. Directors have seen the 'system' as purely 'psychological' (2017, p. xxi).

Stanislavski's books were translated into English by Elizabeth Hapgood,⁶³ *An Actor Prepares* (1936, Experiencing), and *Building a Character* (1949, Embodiment) (Pitches, 2006, p. 21), published thirteen years apart, "thus, for more than a decade half of the System appeared to be the whole" (Carnicke, 2009, p. 78). Benedetti bluntly states that the splitting of Stanislavski's writing into discrete publications meant that "the unity" of Stanislavski's "psychophysical technique was lost" (2017, p. xxi).⁶⁴

The aforementioned divisions are further articulated in the following survey of Stanislavski's body-based work. He often employs "mechanical metaphors in his descriptions" of physical training (Whyman, 2008, p. 106), continuously promulgating the need for the "actor's mechanism" to be "developed in tune with his/her internal faculties" (Pitches, 2006, p. 41). Like Laban, Stanislavski's physical training can be categorised into fundamental and expressive movement practices. However, whilst Laban's concepts of BESS worked interdependently to integrate these strands and fibres, supported by sensitising grammar, Stanislavski's integration of them remains much less defined.

⁶³ The problematic nature of Hapgood's translation is touched upon in Appendix 3, in particular in relation to her use of the term 'Objective' (see Benedetti, 2017, pp. xx-xxviii).

⁶⁴ A third book, *Creating a Role*, was published in English in 1961, translated by Hapgood four years after the Russian original, where the teachings of the aforementioned titles are examined within the context of the "preparation of specific roles" (Hapgood, 1981, p. ix).

3.2.a Stanislavski's fundamental and expressive movement⁶⁵

Stanislavski's system, including his final developments with Active Analysis, does "not propose particular approaches to movement beyond the need for a certain level of facility" (Evans, 2019, p. 16). Stanislavski expresses an aim to develop an actor who "is like a well oiled and regulated machine in which all the wheels, rollers and cogs work in absolute co-ordination with one another" (Stanislavski, 1981, pp. 281-282). To achieve this, his teachings and experiments were derived, like a magpie, from a wide range of sources.

Influenced by European physical training trends, Stanislavski set out to "develop expressiveness" in his students by turning to the practices of gymnastics, physical culture, stage fighting, fencing and acrobatics (Whyman, 2008, p. 130). The latter was used to develop agility, and to make the actor adroit in "rising, turning, bending, running and doing other, difficult, rapid movements" (Stanislavski, 2017, p. 373). Stanislavski adds that the student will "learn to do things in a quick rhythm and tempo and that can only be achieved by a well-exercised body" (ibid). Whyman questions the validity of some of these body-based training choices, noting that Stanislavski "does not always examine them fully and sometimes brings in ideas as a priori" (2008, p. 133).

From ballet and dance, Stanislavski took inspiration from the rigour and work ethic of dancers in training their bodies, along with the benefits that ballet and dance provided the actor in physical conditioning and alignment (ibid; see also Shevtsova, 2020, p. 214). Like Laban, Stanislavski warned against certain elements of ballet, namely "gestures for the sake of gestures", and exaggerated movements that he referred to as "balletic affectation" (2017, p. 376). Echoing Tanztheater philosophy, Stanislavski "paid careful attention to the ballet dancers at the Bolshoy,⁶⁶

⁶⁵ Carnicke argues that movement and voice remain two strands of Stanislavski's system "that beg further investigation" (2009, p. 14).

⁶⁶ The Bolshoy Theatre (the big or great theatre), also known as the Bolshoi.

seeing what he could learn from them [...] for the theatre” (Kristi cited by Shevtsova, 2020, p. 214). He was also of the expressed view that ballet dancers could “benefit enormously” from his system of acting, and he desired to establish a ballet studio “to study the melding of action and movement in ballet” (ibid). Stanislavski was much inspired by the expressionist dance philosophy of Isadora Duncan, describing her as one of the great geniuses of his time (1980, p. 505). He was particularly drawn to her psycho-physical pre-performance ritual, where she claimed that she needed sufficient time to “place a motor in [her] soul”, without which she could not dance (1980, pp. 506-507).

Like Laban, Stanislavski visited Dalcroze’s rhythmic college (see Foster, 1977, p. 56; Morris, 2017, p. 110; Shevtsova, 2020, p. 116), a visit that contributed to his significant future work with tempo-rhythm, although like Laban (McCaw, 2011, pp. 25-26), Stanislavski was wary of the mechanical nature of Dalcroze’s training methods (Morris, 2015, p. 156). However, both Stanislavski (Volkonskii cited by Whyman, 2008, p. 152) and Laban (Laban & Lawrence, 1974, pp. 1-7) share a significant philosophical idea that is key to Dalcroze, that each individual has an affinity to a particular rhythmic signature or quality (ibid). Many of the “drill-like exercises” that Stanislavski developed for his students were “derived” from Dalcroze and Isadora Duncan’s work with movement and music” (Morris, 2017, p. 122). Eilon Morris notes the difficulty in identifying “a single definition of tempo, rhythm or tempo-rhythm that can be applied consistently across all of Stanislavski’s work” (2017, p. 111). Morris associates Stanislavski’s use of tempo with terms such as “speed, pace and rate” whilst rhythm is aligned with “pattern, individual, action, intensity, stress, effort and accent”(ibid).⁶⁷

⁶⁷ Gillett suggests that “Stanislavski stressed tempo and rhythm as elements which give physical and verbal action a distinctive quality and have a strong effect on the emotions” (2014, pp. 210-211). He adds that “*tempo* is the speed of our movement, speech or music” and “*rhythm* is the pattern of the length, number and stress of beats of movement, sound and stillness in a particular measure or bar” (italics original, ibid; see also Laban, 2011, p. 48).

Rosen and Carnicke note that the composer and conductor Ilya A. Sats (1875-1912) prompted Stanislavski to synthesise tempo-rhythm into his work to ensure that his ensemble “share a single vision of the play, much as a conductor makes an orchestra of individual musicians”, a philosophy that Stanislavski continued to experiment with when he developed Active Analysis (2014, p. 121). Rhonda Blair observes that Stanislavski’s focus on tempo-rhythm as a tool to train actors became more “sophisticated” after 1919 following his work with opera singers (2008, pp. 31-32). With time, Stanislavski’s tempo-rhythm experiments were more freely integrated into character and action work, with the tempo-rhythm of the body “integral to the actor’s feeling and psychological life” (ibid).

Stanislavski conducted a series of temporal and rhythmic experiments, establishing a wide range of quantitative scores with a variety of metronomes for the students to clap and move to (Stanislavski, 2017, pp. 483-528). He triggered in his students corresponding moods (ibid), with Merlin describing the process as one that “arouses” within the actor “the relevant emotional state”, adding that Stanislavski’s exploration of tempo-rhythm “had the power to conjure up exciting images and memories” (2014, p. 231).⁶⁸ Stanislavski shares Laban’s expressed view on colour as a metaphor for movement and behavioural nuance, also adopting the term ‘basic’ to reference initial baseline entry points:

Children use basic colours in their pictures: grass and leaves are green, tree trunks and earth are brown, the sky is blue. These are basic conventional colours. Real artists create their own colours out of various tints [...] This produces a very wide palette on their canvas, a combination of shades and hues. We treat Tempo-rhythm as painters treat their colours and we combine a wide variety of speeds and time signatures (2017, pp. 499-500; see also Stanislavski & Rumyantsev, 1998, p. 33).

⁶⁸ Mirodan writes that during his final experiments, Stanislavski “had an assistant turn at various speeds a wheel of coloured electric bulbs and noted the effects on his emotions of changes in colour and tempo” (2019, p. 62).

Stanislavski's work with tempo-rhythm during the final stages of his life can be analysed through significant entry points, all aligning with Laban's concepts of Effort. They are: Outer tempo-rhythm; the influence of outer tempo-rhythm on mental states; the influence of mental states on outer tempo-rhythm; contradictory inner and outer tempo-rhythms; and varying tempo-rhythms (Benedetti, 1998, pp. 80-86).⁶⁹

From as early as 1910, Stanislavski "was planning to compile a workbook of practical exercises for actor training that would accompany each part of his books", rigorous exercises that were "designed to tune the actor's instrument"⁷⁰ (Tcherkasski, 2016, p. 22). He "sought to create a special course in stage movement" that encompassed elements from a range of physical disciplines (Rozinsky, 2010, p. 11). However, when it came to transferring elements of eclectic "ready-made systems of physical training" into the creation of a "specific theatrical subject for preparing an actor's body", Stanislavski "did not live to create such training" (Droznin, 2017, p. 95). Edward Rozinsky states that Stanislavski's work in physical education remained mostly "theoretical" (Rozinsky, 2010, p. 9). Whyman observes that he struggled with "developing the actor's capacity for physical expression or *plastique*" (italics original, 2008, p. 134), whilst Benedetti adds that Stanislavski's actor training program, with its "insistence on the primacy of the inner state", neglected the area of expressive movement (2008, p. 48).⁷¹ Further to this, Droznin anticipates one of my overarching research provocations:

⁶⁹ Darren Tunstall's following observation of Stanislavski's experiments with tempo-rhythm align with Laban's inner-outer Effort qualities (see section 3.1.d). Tunstall writes that Stanislavski conceived "a compositional score for the actor, in which the actor would establish an external tempo for a segment of movement while attempting to sustain the feeling of an internal rhythm. The unity of the performance would then be a function of both tempo and rhythm together. An example might be the behaviour of a waiter in a busy restaurant, who may have to work fast but who seeks to maintain an air of composure" (2016, p. 119).

⁷⁰ Stanislavski called this training 'training and drill' (trening i mushtra) borrowing the term 'drill' (mushtra) from military vocabulary to underline the exacting nature of actor training (Tcherkasski, 2016, p. 22).

⁷¹ The view that Stanislavski may have overlooked certain aspects of the actor's work in favour of others is long-standing. In circa 1924 Stanislavski stated that "I want to draw your attention especially to the lessons on speech, voice, rhythm, movement and plastics. They are saying that we in the Moscow Art Theatre do not pay

Stanislavski thoroughly explored the inner technique (psychotechnique) in theory and in practice. He divided it into easily articulated and interrelated elements. He left a detailed description of those elements and learning methods; he implanted them in the minds of his pupils and followers. Even the worst actor who has never read a single Stanislavski book would be able to name them and more or less explain what they are. They are visible and tangible; they have been taught, discussed and evaluated. An actor would never admit to not knowing his inner technique. Stanislavski did not leave us an equally elaborate practical manual on external technique. It is rather *a set of ideas* that require further development (italics original, 2017, p. 99).

In his quest to steer his actors away from what he observed was an overindulgence in ‘psychotechnique’, Stanislavski’s development of the Method of Physical Actions “and its associated process of *active analysis*” can be viewed as his attempt to synthesise “the dialectically opposed techniques of psychological and somatic training” via a “psychophysical approach to rehearsal” (italics original, Gordon, 2006, p. 39). My following survey of the Method of Physical Actions will provide significant context into Active Analysis.

3.2.b The Method of Physical Actions

The Method of Physical Actions is a rehearsal technique that Stanislavski started to explore in the final stages of his life (Carnicke, 2009, p. 221), one that he regarded as the “final synthesis of his theories” (Roach, 1993, p. 205) and “the culmination of his life’s work” (Roach, 1993, p. 213). Stanislavski’s new experiments reflected his desire to “re-emphasise” his system’s “organic unity” with the “perception that the synthesis of the elements of ‘the system’ comes, not at the end, but is inherent at the very beginning in the very first approach of the script” (Benedetti, 2008, p. 59). The integration of experiencing and embodiment from the outset of rehearsals became paramount to

attention to these qualities in our actors. It is such nonsense and such idle gossip!” (cited by Gorchakov, 1954, p. 19).

Stanislavski. He had become disillusioned with his actors' reliance on emotion memory and text analysis (Benedetti, 2008, pp. 61-64), practices that he had "instituted" and now "wished to revise" (ibid, see also Knebel, 2016, pp. 129-132). When discussing the problematic nature of actor training binaries, John Lutterbie suggests that "these divisions lead to privileging one category over all others, as Stanislavski realized when he reached the limits of emotional recall and moved toward the more inclusive theory of physical actions" (2011, p. 24).

Roach writes that Stanislavski's development of the Method of Physical Actions, whilst inspired by his ongoing work with actors and singers, also came about due to "his changing appreciation of current science" (1993, p. 198; see also Blair, 2014, pp. 308-309). This science was grounded in reflex theory, that "external conditions determine human nature and that objectively controlled manipulation of the physical environment will alter the inward man [sic]" (Roach, 1993, p. 198). Mark Evans is of the expressed opinion that Stanislavski's latter ideas "were closer to those of William James and the behaviourists, and he [Stanislavski] appeared more comfortable with the idea that physical action and engagement of the body would precede emotion and intellectual response" (2019, p. 50).⁷² Whyman on the other hand, whilst not disputing the influence that reflex theory had on Stanislavski's "considerations on action and emotion", argues that he was mainly influenced by "the associationist philosophers" (2008, p. 75).

The Method of Physical Actions is a rehearsal technique "by means of which the actor develops a logical sequence of physical actions (activities) for their role through improvisation" (Carnicke, 2009, p. 221). The process begins with:

⁷² Tunstall notes that "the essence of [Stanislavski's Method of Physical Actions] was that the actor's attention should be focused on the precise, uninfected carrying out of physical actions, rather than on accessing some inner core of remembered feelings" (2016, p. 119).

[...] structured improvisations in which the actor defines his [sic] role as a sequence of psychophysical objectives and events. As he [sic] builds his character by accretion, he [sic] consciously constructs a chain of stimulating actions. This is his [sic] inner model – a conscious artistic construction automatized into his [sic] muscles and nerves. When he [sic] has fixed the sequence or score through many repetitions, spontaneity returns (Roach, 1993, p. 213).

Whilst Stanislavski did not enshrine a definitive version of the Method of Physical Actions in writing (Benedetti, 1998, p. 104), its use in rehearsal was documented by his students, and it is through their varied “eye-witness accounts” (Carnicke, 2009, p. 190) that Stanislavski’s “true testament” has come to the fore (Benedetti, 1998, pp. xii-xiii). Rehearsing *Tartuffe* in 1938, Vasili Toporkov (1889-1970) recounts how Stanislavski’s system is now “entirely based on physical action” (2001, p. 111), a process that requires “action not talk” (2001, p. 112). Stanislavski tasks his ensemble with creating a “pattern of physical actions”, to be “audacious” and to create a sequence that can be written down, one that bears the actors’ “personal imprint” and that will restore “lost feelings” when/if they “dry up” (2001, p. 115). As Stanislavski notes, “the body is biddable; feelings are capricious” (1981, p. 154).

Merlin sees Stanislavski’s use of tempo-rhythm in *The Seagull* as “an embryonic Method of Physical Actions”, with Stanislavski’s physical activities “ultimately related to speed and intensity” (1999, p. 226). Indeed, his latter experiments are a return of sorts to his work in *The Seagull*, with the rehearsal process dedicated to a moment-to-moment sequence of actions that make up the performance score. However, this is now arrived at with the invaluable personalised contribution of the actors, rather than a pre-planned score that has been imposed upon them, with each physical activity now crafted and converted to action by the actor’s personalised experimentation and subsequent shaping of the externals. The shaping or colouring of the externals is key. Thomas Richards argues that physical activities can only become physical actions for the actor once they are

infused with “a specific rhythm, born from what he [sic] was doing, in turn born from his [sic] circumstances” (1995, p. 31).

A common Western training and rehearsal room technique that is derived from the Method of Physical Actions, and is often confused with it, is that of Actioning (see Moseley, 2016). This is a process where “hours” may be spent off-the-floor “intellectually working out actions for every line” (Gillett, 2007, p. 422). Nick Moseley writes that whilst its origins “lie not” in the Method of Physical Actions, Actioning can be described as a refinement of it (2015, p. 151). Gillett acknowledges the obstacles associated with the “anglicisation”⁷³ of Stanislavski’s approach, how “intellectually” determined actions, acquired “without spontaneous interaction taking place between the actors and without any dynamic between them having been explored”, can result in a lack of “spontaneity” (2014, p. 181). Likewise, Zarrilli recognises the disadvantages of an overly intellectual approach to scoring the text, in particular for “inexperienced actors”, noting that it can “result in either an over-intellectualization of or an extreme self-consciousness about the acting process.[...]” (2009, p. 18). Merlin’s expressed difficulty with the process of actioning during rehearsal for Swan Theatre’s *The Seagull* (Merlin, 2001, pp. 231-232) was further exacerbated by the common practice of actors rehearsing with scripts in hands (ibid), a process that, according to Merlin, renders “the concept of psycho-physical activity a nonsense” (2001, p. 233).

3.2.c Active Analysis

Active Analysis is so closely aligned with the Method of Physical Actions that “even the participants could not clearly distinguish one from the other” (Ignatieva, 2016, p. 4). Benedetti argues that there is no discernible difference (Merlin, 2017, p. 5), and he synthesises the two, using the term “the Method of Analysis through Physical Action” (2008, p. 65) to describe Stanislavski’s final actor

⁷³ Actioning is commonly attributed to the work of English directors Max Stafford-Clark and Bill Gaskill (1930-2016) (Moseley, 2015, p.151).

training experiments. Likewise, Rose Whyman observes that both techniques share the same principles (2013, p. 83). Carnicke (2009, p. 192) and Merlin (2014, p. 321), however, see them as distinguishable from each other, and both reference the significant contribution of actress Maria Knebel (1898-1985) in bringing Active Analysis to the fore.

For his final actor training experiments,⁷⁴ Stanislavski operated under the banner of the Opera-Dramatic, his final studio (Carnicke, 2009, p. 189), utilising actors that he carefully handpicked from the Moscow Art Theatre, Knebel being one of them (Carnicke, 2009, p. 190). Experimenting with an eclectic mix of styles and texts, Stanislavski was adamant that the process of “applying the Method of Physical Actions” in rehearsal was of greater significance to the quality of the final production (Benedetti, 2008, p. ix). As his assistant director, Stanislavski chose the “loyal Marxist” Mikhail Kedrov (1894-1972),⁷⁵ who would go on to direct *Tartuffe* after Stanislavski’s death in 1938 (Carnicke, 2009, p. 190). Before his death, the Method of Physical Actions had been “sanctioned by the Soviet authorities” as Stanislavski’s definitive actor training technique (Jackson, 2011, p. 5). As Carnicke highlights, it was viewed by the authorities as a process that privileged “the body over the psyche”, one that “sweeps away, too, the psychophysical conception of action as simultaneously of the body and the soul”, making it “palatable to Marxist materialism” (2009, pp. 187-188). Kedrov’s application and promulgation of the Method of Physical Actions after Stanislavski’s death “took a politically correct spin”, emphasising activities to anchor the “performance in material reality” (Carnicke, 2009, p. 191). Knebel argues that his interpretation omitted what she considered was key to Stanislavski’s work, that of “action as psychophysical” (cited by Carnicke, *ibid*). Knebel viewed Active Analysis as a “gymnastic system for both body and soul” (cited by Carnicke, 2010, p. 23), and to distinguish Stanislavski’s psycho-physical intended approach over Kedrov’s “overly simplified

⁷⁴ Due to ill health, Stanislavski worked from home, a situation that also kept his holistic actor training experiments safely away from public view (Carnicke, 2010, p. 16).

⁷⁵ Merlin claims that Kedrov “might have been a government spy” and was “undoubtedly influenced by Socialist Realism” (2018, p. 34).

version”, she coined the term Active Analysis (Carnicke, 2009, p. 191). When Kedrov became the artistic director of the Moscow Art Theatre in 1949, he subsequently fired Knebel for her “competing approach” (ibid).

Knebel describes Active Analysis, as originally proposed by Stanislavski, as a process where, from the very outset of rehearsals:

[...] the play is not rehearsed at the table as usual, but after a certain amount of preliminary analysis it is analysed in terms of action through etudes using improvised text. These etudes, or sketches, serve as a stepping-stone that lead the actor towards creative assimilation of the author’s text, that is, to the author’s words as the principal means of expressiveness (2016, p. 129).

Active Analysis follows a sequence of steps, and the following iteration detailed by Merlin has inspired the framework for my integrated process (chapter four). The steps are: 1. Read the scene; 2. Discuss the scene; 3. Improvise the scene in your own words; 4. Discuss the improvisation; and 5. Compare the improvisation with the actual text (Merlin, 2014, pp. 312-314). This sequence is then repeated until the entire play is examined and then the writer’s lines are gradually introduced and memorised (ibid). Merlin states that “coursing through this simple sequence are two main ‘arteries’ of enquiry: round-the-table analysis; and on-the-feet explorations” (2014, p. 325). The “interweaving” of the two arteries “ensures that *analysis* is transformed into *synthesis* in a succinct and nuanced way” (italics original, Merlin, 2014, p. 326). Likewise, Hugh O’Gorman sees Active Analysis as a process that is composed of two discrete yet integrated strands: cognitive analysis and physical analysis (2019, p. 199). These strands are in turn composed of particular fibres which follow each other in a step-by-step sequence. In cognitive analysis, the actor reads the text and extracts its “inherent dramatic action and its corresponding events” (ibid). In physical analysis, where, through a process of improvisation or études, the actor synthesises “the action from page to performance”

(ibid). Driving this integration of table and floor work are key terms associated with Stanislavski's grammar of acting, terms which have become embedded in Western actor training conservatoires and post-training rehearsal rooms. These terms, namely objective, obstacle, action and activities will be defined in Appendix 3, and in chapter four I will illustrate how they support Laban's concepts, and vice versa.

O'Gorman suggests that free from the chains of Soviet materialism, Active Analysis incorporates many of the psycho-physical approaches and corresponding terminology of Stanislavski's past students, such as Michael Chekhov and Sulerzhitsky (2019, pp. 198-199).⁷⁶ Merlin sees Active Analysis as less rigid than the Method of Physical Actions, that it breaks the shackles of working with physical actions alone, allowing the actor to holistically harness "all the available avenues of investigation – mental, physical, emotional and experiential" (2014, p. 323; see also Merlin, 2018, p. 34). Knebel, in a comment that echoes Laban's view on the bidirectional nature of his psycho-physical work, describes Active Analysis as an "holistic approach toward performance in which physical motion creates trajectories of desire which loop back again and reshape motion" (Carnicke, 2010, p. 23). Her comments resonate with Blair's investigations on the link between Active Analysis and advances in cognitive science, where she states that:

Emotions, feelings, thoughts and behaviour become linked over time through associative learning, and any one aspect can lead the process at any given moment, i.e. an experiential sequence can be initiated by body state, thought, or gesture (2014, p. 312).

Carnicke adds that the confusion surrounding Stanislavski's use of the term "action" is a factor in distinguishing the difference between the Method of Physical Actions and Active Analysis

⁷⁶ Tunstall argues that the psycho-physical model that Stanislavski worked towards "can be seen to link with the work of a number of practitioners, including Dalcroze, Laban, Meyerhold, Copeau and Lecoq, who found a common ground in the concern with essentializing movement" (2016, pp. 119-120).

(2009, p. 212). Stanislavski was known to use the term “action” to also describe “activities”, the simple, or basic, physical tasks set down in the dramaturgical score that set the context for psycho-physical actions (ibid). The term psycho-physical is key, with Stanislavski recognising the “inadequacy of the term ‘physical actions’” and developing reservations about physical actions being “understood simplistically” (Thomas, 2016, p. 217; see also Levin & Levin, 2002, p. 11). Toporkov notes that Stanislavski insisted that all actions were psycho-physical, yet continued to refer to them in rehearsal as physical actions to avoid “unnecessary discussion” (2001, p. 158). Further to this, Irina and Igor Levin claim that Stanislavski “feared that stressing the psychological side of the action could lead to the actor’s starting to act out feelings, mental states” (2002, p. 11). This aligns with my expressed concerns on Malmgren’s feeling-based Inner Attitudes (see sections 3.1.b – 3.1.g), and indeed with the common trap of actors’ over emphasising the emotion.

Despite Stanislavski’s stated intentions of working psycho-physically, Gerald P. Skelton touches upon what he observes as inherent challenges within Active Analysis. The challenges that he identifies are that there is “no specific or consistent vocabulary for structuring or evaluating études; no provision for the *whole-body experience* of language; and the need for ongoing dual consciousness” (italics original, Skelton, 2016, p. 52). Skelton’s observation, one with which I concur, speaks to the gaps and challenges associated with Stanislavski’s psycho-physical work that I have detailed in this chapter. Chapter four will examine my attempt at tackling these ‘inherent’ challenges.

To summarise my survey on Stanislavski, the key points revolve around his extensive research on methods of physical training, and how a well-prepared body serves the actor’s inner technique. Following the relative rigidity of his early work, where he imposed his pre-planned ‘external’ performance scores on his actors, Stanislavski set out to trigger their subconscious via the creation of a psycho-physical system of acting. Yoga and rhythmic (tempo-rhythm) were but two of

the practices that he turned to achieve this. His final technique, Active Analysis, centres around structured improvisations, personalisation, and the actor's constant interplay between inner-outer facilities. Active Analysis is the culmination of Stanislavski's psycho-physical legacy. Whilst not clearly articulated, this legacy is not disputable, yet its implementation within interpretations of his work remains problematic.

This literature survey on Laban and Stanislavski has highlighted a range of training and rehearsal concepts and examples that are both unique to the discrete disciplines of Movement and Acting, and that can (potentially) be used to integrate them. The key issues that are pertinent to the practice-led research, both informing it before practice, and enabling an analytical frame, are:

- the development and ongoing cultivation of the actor's body through assiduous (psycho)-physical training;
- the practical and grammatical⁷⁷ integration of Movement and Acting strands and fibres;
- the emphasis on structured improvisation and the actor's bidirectional navigation through it;
- the actor's personalised assimilation to the nuanced demands of the dramaturgical and directorial score in the creation of their subjective psycho-physical performance score;
- the actor's subjective lived experience.

These key points will be the foundation of my embodied, integrated process, as applied to the body-centred, practice-led research detailed in chapter four.

⁷⁷ Appendix 3 provides a summary of key terms, most of which have been discussed in this Literature Review.

CHAPTER FOUR: PRACTICE-LED RESEARCH

Human movement, with all its physical, emotional and mental implications, is the common denominator of the dynamic art of the theatre. Ideas and sentiments are expressed by the flow of movement, and become visible in gestures, or audible in music and words. The art of theatre is dynamic [...] (Laban, 2011, p. 7).

[...] only by the correct movement of the body, which is closely connected with the entire organism, is it possible to evoke the necessary feelings from the recesses of the subconscious (Stanislavski cited by Galendeyev, 2015, p. 102) .

This chapter will document the findings of the practice-led research. I primarily focus on two projects: the rehearsal of *Animal Farm* and an intensive workshop of a scene from *The Seagull*. In addition to this, I will occasionally reference my work as an actor trainer for my direction of *Country Music*, an early attempt at a practice-led research project that paved the way for my work in *Animal Farm* and *The Seagull*. Furthermore, I will offer insight into how my practice and pedagogy has been shaped and refined subsequent to the practice-led projects. Phenomenology will significantly inform my analyses as it seeks to offer insight into the lived integration of BESS-yoga-Active Analysis. These strands are grounded in Tanztheater paradigms, and I offer a unique embodied process that facilitates the complex integration of Movement and Acting strands and fibres. At the core of this chapter, I examine how psycho-physical principles from the actor's warm-up, training and rehearsal process can coexist as an embodied whole.

Section 4.1 offers a brief description of the plays *Animal Farm* (4.1.a), *The Seagull* (4.1.b) and *Country Music* (4.1.c). In section 4.1.b, I also provide brief analysis of Stanislavski's score and director's notes for his 1898 production of *The Seagull*. Section 4.2, and its sub-sections, document the findings and experiences of the practice-led research. First, I present a series of tables. Table 6

will outline the Tanztheater paradigms that I have adopted as a foundation for my integrated process. Second, I articulate my interpretation of the common psycho-physical strands that are key to Active Analysis: preparation for floor work (table 7); and floor work (table 8). These strands are composed of specific fibres, and I have entwined them to create a step-by-step sequence which was implemented in the practice-led research projects. This unique sequence, which is the framework for my integrated process, is articulated in table 9.

My findings are presented under their particular steps. These steps, and their corresponding sub-sections are: 1. Pre-rehearsal analysis and psycho-physical conditioning (4.2.a); 2. Targeted warm-up (4.2.b); 3. Read the Scene (4.2.c); 4. Discuss the Scene (4.2.d); 5. Experiment(s) (4.2.e); 6. Discuss Experiment(s) (4.2.f); and 7. Compare Experiment(s) with the text (4.2.g).

4.1 *Animal Farm, The Seagull (and Country Music)*

I will give a brief description of the two plays that were used for the implementation of my integrated process, *Animal Farm* (4.1.a.) and *The Seagull* (4.1.b.), along with brief information on the particulars for each project. My description of *The Seagull* will pay particular attention to Stanislavski's production notes and director's score of his 1898 production. In addition to this, I will briefly outline the synopsis and project particulars of the play *Country Music*, an earlier research attempt that will be occasionally referenced throughout this chapter.

4.1.a *Animal Farm*

Animal Farm was adapted for the stage by Geordie Brookman, former Artistic Director of State Theatre Company South Australia. Created specifically as a vehicle for me to perform in (see McDonald, 2019), Brookman adapted the play from George Orwell's 1945 allegorical novella of the same name, regarded as one of Orwell's greatest literary masterpieces, a fable that uses as its

inspiration the events of the Russian Revolution in 1917, leading up to Stalinist rule. Brookman set out to (re)examine the state of current national and international politics, and to (re)visit Orwell's "warning about the sad repetition of human nature [...] and how we are all ultimately culpable when a tyrant is allowed to rise" (Brookman, 2019).

Orwell's allegory is set on the fictional 'Manor Farm', under the rule of the tyrannical Mr. Jones. His subjects are the animals on the farm, and it is through their plight that the tale of *Animal Farm* unfolds. At the heart of the story is the animals' overthrowing of Mr. Jones, and the consequent re-emergence of his tyrannical rule via the new order established by the pigs. Orwell's classic is told via the voices and actions of a range of farm animals and humans, and Brookman's stage adaptation maintains nearly all of them, twenty-two in total, including the narrator. The production of *Animal Farm* required me to play all twenty-two characters for eighty-five minutes with no interval.

I was cast in *Animal Farm* in April 2018. The four-week rehearsal period began on Tuesday, the 29th of January 2019 at State Theatre rehearsal studios (Wigg and Son), with the first performance on Thursday the 28th of February. In total, there were thirty-two performances, with my final performance on the 10th of April 2019. The archival footage from *Animal Farm* was filmed on 22nd of February 2019 at Wigg and Son. It was the company run⁷⁸, the final day of rehearsal.⁷⁹

4.1.b *The Seagull*

The Seagull (1895) is widely regarded as one of Anton Chekhov's most popular plays. It is a story that revolves around art, theatre, love and ambition at the turn of the century Russia. Arkadina, a well-

⁷⁸ The 'company run' is a traditional custom within the Australian professional theatre landscape. It is a full run of the play, on the final day of rehearsal, for an audience that is commonly composed of members of the host organisation.

⁷⁹ The company run footage also contains a small snippet from *Animal Farm* in performance.

known actress, visits the country estate where her son, the young struggling writer Konstantin, and her brother Sorin reside. Accompanying her is the famous writer Trigorin, her new boyfriend, much to the delight of Nina, the young woman that Konstantin is in love with, and who dreams of becoming a famous actress. *The Seagull* features “individuals in provincial Russia of the late 1880s – 1890s who refuse to settle for a banal existence [...] and instead pursue their desires for social change or artistic fulfilment” (Whyman, 2011, p. 66).

For his pre-rehearsal preparation, Stanislavski went away to a country retreat and began to compose his director’s notes for the play, “the ‘score’ as he came to call it” (Benedetti, 1988, p. 74). Merlin compares Stanislavski’s score “to a traditional prompt copy, in the sense that the script appears on the left, with numerically ordered notes on the right-hand page indicating where and how the characters move and talk” (2018, p. 99). Stanislavski writes:

In my production copy I wrote down everything: how and where; in what way each individual part and the playwright’s stage directions had to be understood; what kind of inflexion the actor had to use; how he [sic] had to move and act; where and how he [sic] had to go from one part of the stage to the other. Special sketches were attached for the *mis-en-scènes*: entrances, exits, and so on and so forth. Detailed descriptions were given of the scenery, costumes, make-up, gestures, walk, and deportment and habits of the characters (italics original, cited by Balukhaty, 1952, p. 55).

Of Stanislavski’s score, Benedetti observes how:

He [Stanislavski] gave each character an individual rhythm, a way of walking and moving, mannerisms: Sorin’s laugh is ‘startling’ and unexpected’. Arkadina, ‘habitually folds her arms behind her back when she is angry or excited’; Konstantin is, in general, ‘tense’; Masha takes snuff; Medvedenko smokes a lot. The production copy sets down every move, every gesture, exact facial expressions in almost cinematic detail. Small drawings show the physical position and relationships of the characters at key moments as in a story-board. [...] the

detailed physical action is intended to reveal personality, the inner state of thought and emotion (1988, p. 74).

The aforementioned drawings are mainly found in the Nina and Trigorin scene in Act II. These are the same sketches analysed by Merlin (2018, pp. 95-131), as referenced in chapter three. This is the particular part of the scene that I chose to explore in the week-long workshop, from Trigorin's entrance, until the end of Act II. The creative team worked from David Margarshack's translation of Chekhov's play, as found in *The Seagull at the Moscow Art Theatre* (see Stanislavsky, 1953, pp. 194-207). The actors were not given a copy of Stanislavski's corresponding director's score-notes. The workshop ran from September 23-27, 2019, at The Mill, in Adelaide, South Australia. Reference footage was filmed during the week-long workshop, with the entire scene filmed on the final day.

4.1.c Country Music

Country Music (2004) by Simon Stephens tells the story of Jamie Carris, and how a single life choice impacts upon his life, and on the lives of those around him. It is, as Stephens suggests, a play "about chances not taken" (2009, p. xiv). Central to the story is Jamie's incarceration and subsequent release from prison. Stephens was inspired to write the play from his experiences of teaching playwriting to prisoners (Stephens, 2009, p. xii), and his characters are infused with the struggles and complexities of the prisoners he worked with in Wandsworth and Grendon Prison (Stephens, 2009, p. xiii). My pre-rehearsal work began in early December 2017. The rehearsal period (with a cast of four Second Year students) was from the 15th of January until the 9th of February 2018, at Flinders University Drama Centre. The production ran from the 14th – 17th February, at the same venue.

4.2 Integrated process

As outlined in section 3.2.c, Merlin and O'Gorman have adopted their own unique grammar to identify the interdependent strands that the process of Active Analysis seeks to integrate. Merlin

refers to the “two arteries of inquiry” as round-the-table analysis and on-the-feet exploration (2014, p. 325). O’Gorman opts for cognitive analysis and physical analysis (2019, p. 199). For my practice, I have used the terms preparation for floor work and floor work.

In table 6, I have outlined the select Tanztheater processes that are the foundation of my integrated process. These paradigms have influenced the composition and specific labelling of the fibres that make up preparation for floor work, outlined in table 7, and floor work, outlined in table 8. In table 9, I have entwined these strands and fibres in the development of my integrated process. This process follows a sequence of steps which I will detail commencing in section 4.2.a.

<p>Tanztheater Paradigms</p>	<ul style="list-style-type: none"> • Daily assiduous training and (psycho)-physical conditioning • Structured improvisations • Questions and provocations • Expressive gesture • Attending to subjective lived experience
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Table 6: Tanztheater paradigms.

Preparation for Floor Work	<ul style="list-style-type: none"> • Pre-rehearsal Analysis • Read the Scene • Discuss the Scene • Discuss Experiment(s) • Compare Experiment(s) with text
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Table 7: Preparation for floor work.

Floor Work	<ul style="list-style-type: none"> • Pre-rehearsal psycho-physical conditioning • Targeted warm-up • Experiment(s)
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Table 8: Floor work.

Integrated Process	<ol style="list-style-type: none"> 1. Pre-rehearsal analysis and psycho-physical conditioning 2. *Targeted warm-up 3. Read the Scene 4. Discuss the Scene 5. Experiment(s) 6. Discuss Experiment(s) 7. Compare Experiment(s) with the text <p>*Also applied before Experiment(s), and any other moment where the director/actor(s) sees fit.</p>
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Table 9: Integrated process.

4.2.a Pre-rehearsal analysis and psycho-physical conditioning

Pre-rehearsal analysis and psycho-physical conditioning is the first step of my integrated process, an alteration to the common Active Analysis framework. This first step refers to the specific analytical and (psycho)-physical practices undertaken by the actor in preparation for the production and/or role in question. My choice in making this important part of the actor's process explicit pursues several aims. First, to provide the practitioner-pedagogue, the student and the trained actor with powerful entry points in the complex integration of fundamental and expressive movement strands. Second, to illuminate and to (re)emphasise the body within preparatory, analytical tasks, via BESS concepts. This can be viewed as an attempt to make explicit what can often remain implicit and therefore neglected. And third, to facilitate the psycho-physical trajectory from pre-floor to floor work.

My specific use of the term 'conditioning' is aligned to the Tanztheater paradigm of daily assiduous (psycho)-physical training. As the dancer is expected to habitually condition and cultivate their 'instrument',⁸⁰ I seek to instil like-minded training customs in the actor. My terminological choice resonates with the thinking of leading dance and movement practitioner Anna Halprin, whose movement 'rituals' are designed to condition the dancing body. Halprin argues that "with regular practice, ideally at the same time each day, the sequence can enhance the understanding of how both internal [...] and external factors [...] impinge on movement ability" (as cited by Worth & Poynor, 2018, p. 60). In this example I see an approximate parallel between the conditioning and the ritualising of the respective actor's and dancer's bodies. In particular, I am drawn to the concept that

⁸⁰ Stanislavski (1980, p. 569), Gillett (2014, p. 267), Evans (2008, p. 304) and Landau and Bogart (2005, p. 17) all compare the daily, ongoing training rigour and discipline of the dancer to the lack of the same from the actor. Evans states that "in reality, the trained actor's body cannot have been effectively disciplined if relatively few actors carry on a reasonable level of physical training after they've graduated" (2008, p. 232).

associates regular, ongoing practice with the performer's training and development of inner and outer facilities.

It is common practice for actors to partake in (extensive) pre-performance cognitive analysis in preparation for the production and/or role in question. This analytical phase is "all-important" (Stanislavski, 1981, p. 3), and it may include historical and biographical research, along with ascertaining the significant themes and facts of the play. Psycho-physical pre-performance conditioning poses a different set of challenges and complexities when compared to its cognitive counterpart.

As outlined in chapter one, there are a wide range of Movement strands and fibres that the pedagogue can choose from to teach their students. Post-study, the trained actor, minus the regular Movement (and Acting) classes that a conservatoire schedule affords, is also confronted with a series of choices and questions. Do they continue to develop and cultivate their (psycho)-physicality?⁸¹ If yes, which fundamental-somatic and expressive movement practices do they choose from?⁸² As Ewan and Green remind, there is a confusion of choice for the actor given that "there is such ambiguity surrounding ethical practice within movement work for the actor both in education and in the profession" (2015, p. 1). This research was instigated by a series of choices and questions that I was confronted with as a practitioner-pedagogue: how could my daily fundamental-somatic movement practice of choice, that being Ashtanga yoga, practised mainly for fitness and well-being, further support my creative practice as an actor? How could this synthesis retrain me? And how

⁸¹ Feldenkrais practitioner Victoria Worsley observes, perhaps anecdotally, "how often experienced actors lose their curiosity about themselves and are happy to ignore movement work other than some fitness training [...]" (2016, p. 36; see also Merlin 2001, p. 30).

⁸² Barker touches upon the significant theme of finances in relation to post-study training. In an observation that is made all the more relevant given the Covid-19 crisis that has halted the performing arts industry, he notes that "long periods of unemployment", and the cost of dance and movement classes that are "usually beyond the actor's means" are, among others, factors in actors not partaking in ongoing physical training (Barker, 1977, p. 13).

could my discoveries feed my pedagogy and nourish my students' embodied learning? The dilemma that this specific intersection poses for both the student and the trained actor is somewhat touched upon by Ewan and Green who note that "movement practices, such as yoga or Pilates, are often used exactly the same way for acting as they are for self-improvement or for therapy" (2015, p. 1).⁸³ My attempt to find stronger expressive entry points in my yoga practice (and pedagogy) via BESS concepts will be detailed below.

I was cast in *Animal Farm* in April 2018. A draft of Geordie Brookman's adaptation was not yet available, and my preparation for floor work and analysis commenced with Orwell's original book. My focus was to (re)familiarise myself with the story, the characters and the circumstances that inspired the book, chiefly the Russian Revolution and the consequent rise of Stalin-Stalinism (Orwell, 2018, pp. 91-109). I noted the historical facts of significance, and I documented the real-life people that inspired Orwell's characters, along with their particular psycho-physical qualities. A key entry point for me was the gathering of pictorial and photographic images (fictive and non-fictive) to stir my imagination. For the character of Napoleon, a "large, rather fierce-looking Berkshire boar [...] not much of a talker, but with a reputation for getting his own way" (Orwell, 2015, pp. 11-12), I was inspired to collect images of French statesman Napoleon Bonaparte, U.S President Donald Trump, and Soviet leader Joseph Stalin (see images 2-4). These images radiated particular essences, along with metaphors (Trump's ruthless, direct destructiveness), Spatial signs (Napoleon's steely gaze down and forward), and Efforts (Stalin's Strong, indestructible aura and iron-like texture).

⁸³ Zarrilli touches upon this problem, arguing that: "Problematically, popular use and understanding of the term 'yoga' in the West today usually associates its practices exclusively with one or more of the many forms of *hatha yoga*, often practiced for relaxation in our busy, hurried, and stressful cosmopolitan lives" (italics original, 2009, p. 65).



2.



3.



4



5

Figures: 2. Napoleon Bonaparte; 3. Donald Trump; 4. Joseph Stalin (Images via Shutterstock); 5. Renato Musolino as Napoleon, *Animal Farm* (Image by ©James Hartley).

On November 26, 2018, after reading Brookman’s fourth draft, I began to synthesise my initial observations to the specifics of the dramaturgical score. This was done through the creation of a table that was broken up into specific columns and categories, where I documented my psycho-physical responses to the dramaturgical score, predominantly through the lens of BESS (see table 10). I focused on the facts of the score, Orwell’s physical description of the characters,⁸⁴ tempo-rhythm, punctuation, along with images, essences and motifs that stirred me. Stanislavski suggests that the actor’s first impressions of the role are intuitive, that they “are unpremeditated and unprejudiced [...] and often leave ineradicable traces which will remain a basis of a part, the embryo of an image to be formed” (1981, p. 3). Laban refers to such “kinship” with character as “designedly crude simplifications” that can assist the actor in “showing them how to sum up the effort

⁸⁴ This included specific ‘animal work’, consisting of notes and particulars that were relevant to each animal, or animal type. For example, the pigs’ trotters, the horses’ neck, the donkey’s jaw. My ‘animal work’ focused on identifying specific characteristics that would immediately identify each animal and/or animal type.

components of the individual character and how to use this in the service of characterisation” (2011, p. 111).

I also began the process of aligning specific postures and their corresponding qualities from my Ashtanga yoga practice to corresponding character qualities and essences. My aim was to integrate my habitual fundamental-somatic work into the creative component of the process, and vice versa. This aim can be divided into numerous strands. First, I set out integrate concepts of Effort into my yoga practice in an attempt to further examine the idea of inner-outer action, and to also enhance dual consciousness. This resonates with Hulton and Kapsali’s use of the term “double consciousness”, used within the context of their research examining yoga for actors (2017, p. 41). Mirroring the concept of proprioception or kinaesthetic awareness, the term refers “to an ability to observe or ‘monitor’ different aspects of embodiment, such as alignment, state of mind, and breath whilst engaged in ‘doing’ a yoga posture” (ibid).⁸⁵ Second, I wanted to deepen my work with the concept of Shape, and its potential to further trigger and/or elicit particular psycho-physical qualities. And finally, I wanted to blur the lines that can often exist between so-called fundamental-somatic movement practices, such as yoga, Alexander Technique, and indeed Laban’s concept of Body, and expressive movement practices such as Laban’s concepts of Effort, Shape and Space, and Viewpoints, to name but a few. In an interview for this research project, a graduate of an Australian conservatoire of acting touched upon this particular binary of fundamental/expressive movement. When asked to comment on their experience of bridging Movement and Acting as a student, they offered the following commentary on what they perceived to be useful as an actor, and what was not:

⁸⁵ Hulton and Kapsali align this to Stanislavski’s actor training philosophies, “that the monitor can ultimately be experienced as a form of psychophysical awareness that seeps into and penetrates the body-mind [...]” (2017, p. 41).

When I was studying we did a form of movement every-day, but I guess I never really knew why. I knew that our bodies were important, and I knew something about having to work with my whole body, but the connection was missing. The things that seemed practical were the things like stage fighting. You know, I'm never going to do yoga on stage, it's unlikely that I'll do yoga on stage, and unlikely that I'll do ballet onstage (2019).

The problem identified is the struggle to connect fundamental movement practices to creative tasks, or as Movement teacher Anne Dennis observes, “the body is being prepared, but the question ‘for what’ is not addressed” (2002, p. 21). Such connections are not immediately apparent for the student, with the advantages of a daily psycho-physical practice taking time. The actor’s comments above resonate with Diane M. Sadak’s thoughts on yoga within actor training programs. Sadak argues that, “for yoga to work successfully, it must not be considered as merely a warm-up tagged onto the beginning of each class but as an integrated part of the work, whatever the subject of the class may be” (2019, p. 181). This research project, including the specific *Seagull* scene-work with Elizabeth and Adam (see sections 4.2.a - 4.2.g), sought to focus explicitly on this fundamental-somatic-expressive connection, to amplify and perhaps even expedite it, such that the potential advantages of such an approach might be more readily available.

Given that the effects of an incremental practice are difficult to see and feel, visualisation offers a potential tool for the actor, one that Stanislavski connected to the practice of yoga (Tcherkasski, 2016, p. 92). Hulton and Kapsali, through the practice of Iyengar yoga, comment on how certain postures, through shape, kinetic qualities or name, can be linked to “an image, metaphor or association related to embodiment” (2016, pp. 26-27), a view that is shared by yoga therapy practitioners Kristen Butera and Staffan Elgelid (2017, pp. 60-63). Parallels can be made to Susan Leigh Foster’s comments, who argues that:

Illusive, always on the move, the body is at best *like* something, but it never *is* that something. Thus, the metaphors, enunciated in speech or in movement, that allude to it are what give the body the most tangible substance it has (*italics original*, 1995, p. 4).

George Lakoff and Mark Johnson likewise link metaphor to cognition and movement experience, arguing that “most of our fundamental concepts are organized in terms of one or more spatialization metaphors”, and that “there is an internal systematicity to each spatialization metaphor” (1980, pp. 38-39). My association of Virabhadrasana B (Warrior B posture, see figure 6), (strength/force) with the character of Napoleon (power) is an example of this, further enhanced for me by the Still Shape Form of Wall (indestructible/expansive). Indeed, listing these three nouns together (Warrior/Napoleon/Wall) provides an immediate, visceral, and rather intimidating perspective of the character. The mythological background of Virabhadrasana B⁸⁶ was also significant for me and, when activated through visualisation, it added an enhanced sense of Strong Weight and contending qualities to my exploration of the posture, and consequently to my interpretation of Napoleon. Aida Curtis, through her examination of somatic psychotherapy, has also integrated Laban Movement Analysis into her yoga practice, observing how yoga is “a predominantly Shape-based practice”, dominated by Pin and Wall, with Warrior poses “kindling” her “alchemical fire”, her “legs creating a broad, smouldering base” (2019, p. 187).⁸⁷

This specific yoga-visualisation-metaphor-BESS synthesis was a progression from my initial work in *Country Music*, and indeed from my previous work as a practitioner-pedagogue. For *Country Music*, I simply asked the students to broadly connect Laban’s Basic Efforts to their yoga postures and the transitions between them. I didn’t investigate how their character ‘research images’ could

⁸⁶ The posture takes its name from, and is dedicated to, the murderous, blood-drinking Virabhadra, “a fierce warrior of Lord Shiva’s army” (Maehle, 2006, p. 63).

⁸⁷ B.K.S Iyengar observes that the interplay of the balance of the arms in Virabhadrasana B can be associated to the holding of the “scales of justice” (cited by Hulton and Kapsali, 2017, p. 40).

be integrated into particular yoga postures, or how their yoga postures could indeed activate and feed their images. Whilst specific body-based exercises were explored during rehearsal to investigate images and character, such as finding the character's walk or psychological gesture, they were divorced from the students' daily conditioning work. This contributed, I argue, to my work in *Country Music* somewhat falling short in dissolving the training-rehearsal binary that I set out to address. In my movement teaching post *Animal Farm* and *The Seagull*, I have students associate particular yoga postures with characters and vice versa. One exercise that I have developed has the students adding sound or specific lines of text to their yoga sequence, in particular to the posture-shapes-essences that are associated with their character/s. Another exercise sees the students speaking and sounding through a yoga-character-phenomenology, vocalising their lived experience of moving through a sequence of specifically chosen postures-shapes-essences that are relevant or associated with their character, or a particular moment in the score. My incorporation of images-metaphor-BESS into yoga work has now somewhat blurred the lines between tasks relating to training-preparing the body, and ones which focus on character development. My work in this research project has contributed to an enhanced sense of integration that has now (re)shaped my practice and pedagogy.

In my experience of rehearsing *Animal Farm*, my personal observations and analysis directly corresponded with psycho-physical sensations, reflective of my lived experience with BESS and Ashtanga Yoga. Zarrilli, echoing the notion of 'internal systematicity', notes that "the shape and feel of a practice are not derived from or intrinsic to the sensations per se, but rather are gained from what becomes an implicit sensory, embodied knowledge of the organisation and structure of sensation-in-action" (2009, p. 48). I notice that whilst preparing table 10 and rereading the BESS qualities and yoga postures from my notes, that they stir-up corresponding, albeit significantly diluted, trace sensations in my body, the terms and images providing me with psycho-physical mnemonics. Evans (2008, p. 158) and Koch, Fuchs, and Summa refer to these sensations as a form of

body memory, where the body “contains all past bodily experiences that imprint on the present situation highlighting the *how* (quality) rather than the *what* (content) of the experience” (italics original, 2014, p. 274). Evans claims that the body “has its own form of intelligence” and stores memories and experiences (2008, p. 158), whilst Kozel adds these experiences are shared by “refining their expressive form and disseminating them” (2007, p. 119).

#	Name	Facts/Historical/Orwell descriptions.	Body, Effort, Shape, Space	Images/Yoga/Essences/etc.
1.	Narrator	Orwell? Me?	??	Do all physical transformations stem from his neutral body? Voice? Neutral? Who is he? Black/cold? Physical transitions move through him? Shapeshifter?
2.	Old Major	Prize boar, Pig, old, large. Grounded. High status. Marx/Lenin (opposing shapes).	Strong/Stable/Adream. Bound flow. Is it Bound flow going free (Strong/Free)? Wall? Inner screw outer Wall? Inner Punch/Slash outer sustained? Near/Mid reach (age restricts movement).	Speech must inspire. Statements, questions are rhetorical. First transformation. Must be clear. Lotus position: regal, centred, breath, chest open, seated. Warm red; Orange; Purple. Martin Luther King. Face/mouth/trotters/hands. Smell of old tobacco.
3.	Snowball	Pig/boar. More vivacious than Napoleon. Quicker in speech. Inventive. Trotsky. Union leader.	Direct. Contending. Non yielding. Adream/Awake. Forward in Space/reach/kinesphere. Quick. Pin? Punch/thrust/pummel/strike?	Blue? Green? Head leading? Very direct language in score. More statements than questions. Certain. A fanatic? Obsessive? Trotters/hands.
4.	Benjamin	Donkey. Oldest animal on the farm. Alone amongst the animals. Worst tempered. Never laughs. Bitter. Devoted to Boxer.	Screw. Wring. Sustained. Outer harsh/inner soft? Centre of kinesphere?	Grey. Sandpaper. Burgess Meredith (Rocky/Mickey). Coarse. Flexion of body/twist. Marichyasana C. Mouth/neck/head. Spine twist? Old blues/jazz. Rough skin.
5.	Napoleon	Pig/boar. Stalin. Large, fierce looking. Not much	Wall. Sustained. Strong Weight. Press/Wring as	Warrior B. Chest open. Trump? (too obvious?) Wide stance?

		of a talker. Used to getting his own way.	baseline? Horizontal pull. Mid/far reach?	Trotters/Torso.
6.	Squealer	Pig/porker. Small/fat. Twinkling eyes. Nimble movements. Shrill voice. Brilliant talker. Could turn black into white.	Ball. Light. Dab/Flick. Near reach? Adapts to space. Covers entire cube? Diagonals?	Spin doctor. Press secretary? Propaganda. Arch back/round back? Shape shift? Trotters/belly. Anterior pelvic tilt?
7.	Boxer	Horse. Cart-horse. Clydesdale. An enormous beast. Eighteen hands high. Stupid appearance. Tremendous powers of work.	Sustained. Forward in cube. Strong. Press/Iron/Pull/Push. Wall/Screw (Outer/Inner).	Chaturanga. Stakhanovite. Head lead. Brown? Earth? Mud? Head/neck.
8.	Clover	Cart horse.	Lighter than boxer. Sustained. Float/Glide. Centre of cube? Light/Bound?	Salt of the earth. Light brown? Dirt? Smoother than boxer? Head/neck.
9.	Muriel	Goat. Ribbons. Sugar.	Pin. Dab. Flick.	Disney? Vanity? Pink, yellow. Mouth. Eyes. Jaw/chin.
10.	Pilkington	Human/man. Foxwood farm. Tehran conference. USA?	Ball? Wall? Sustained?	Trump? Boris Johnson? Les Patterson? Pelvis/torso?
11.	Mr. Jones	Human. Manor farm. Drunk. Abusive.	Screw? Horizontal pull? Sustained (Wring)? Strong Weight/earth.	Animated film (jaw/head lead). Crab (side/side).
12.	Hens (various)	Egg production. Rebel and then succumb. Followers.	Dab/Flick. Light/Quick. Bound. Pin.	Image of North Korea. Succumbing to regime. Chin/neck lead. Eyes.
13.	Frederick	Human. Pinchfield farm. Savage. Tyrant. Sadistic. Hitler.	Pin. Punch/Slash. Quick. Inner wring?	Red. Sharp. Eyes. Fist.
14.	Whymper	Human. Solicitor. Intermediary.	Flexible. Ball?	Large? Droopy? Play with the word Whymper. Eyes/cheeks? Shoulders round?
15.	Dogs (various)	Guard dogs. Puppies turned savage. Military. Secret police. Assassins. Soldiers.	Quick. Outer Sustained (Press), Inner quick (Punch/Slash). Forward/mid in cube.	Red. Black leather. Teeth, saliva, mouth. Knives. Bite, chew, rip, cut, eat.
16.	Cows	Non-descript. Random lines that need allocating.	Sustained, Press, Screw, Wall. Wring?	Mouth/eyes. Plebs. General population.

Table 10: Pre-rehearsal analysis/character description/images.

On December 10, 2018, I received images and information on the design of *Animal Farm*, and this began to directly shape my pre-performance (psycho)-physical conditioning. The set was small, narrow, contained, raked, and “non-descript” (Kennedy, 2018). There were to be no props, with designer Bianka Kennedy [in consultation with director Brookman] suggesting that “we need the audience to be absolutely focused on the minute changes that are going to happen in voice and speech” (ibid). Based on this information I started to emphasise balancing postures in my daily Ashtanga yoga practice to assist me with the stillness and economy of movement that Brookman and I identified as imperative for the play. In particular, I focused on Utthita Hasta Padangushtasana (Upright Hand-to-Big-Toe Posture) and Ardha Baddha Padmottanasana (Intense Bound Half Lotus Posture, see figure 6). Whilst in balance postures, I began to activate inner Effort qualities, such as an inner Punch whilst balancing on one leg in Ardha Baddha Padmottanasana. This focused attention set out to further examine Laban’s concept of disguising and revealing Efforts. Hulton and Kapsali suggest that the body-mind dialogue inherent in yoga postures can be associated with Stanislavski’s concept of inner action, with the body “outwardly” motionless, yet inwardly alive, moving (2017, p. 40). My integration of Efforts into my Ashtanga work was a significant discovery in my research. It created a mode of working that greatly contributed to my familiar yoga practice not becoming programmatic, an inherent obstacle in yoga and fundamental movement work. In addition to this, it gave me greater psycho-physical pathways to examine the principles of inner-outer action and inner-outer rhythm-tempo. I also used this process to explore Basic Effort derivatives. When in Chaturanga posture (see figure 6), with the aim of finding shades of a Basic Press, I would actively experiment with minute shifts in Weight and Time as I pressed up and down, lowering and rising, exploring and thickening my basic pressing variations, and observing their corresponding psycho-physical sensations.

My Ashtanga yoga practice is now supported and enriched by BESS. This synthesis, which I have also incorporated into my teaching, has sharpened my proprioception, awareness,

concentration, breath flow, movement volition and whole-body sensation. Another exercise that I developed, and now implement in practice and pedagogy, is the synthesis of Effort and Shape in hybrid variations of the Ashtanga Primary series. This examines the dynamic alteration of transitions and postures within particular sequences, alterations which can be dictated by particular character qualities, or simply applied to examine psycho-physical dynamics. I also use the exercise to explore Effort derivatives. My students and I have experienced what Hodgson identifies as the benefits of “playing with the elements”, that the sequence is “more experimental, more creative [...], and emphasises mental and emotional involvement alongside the physical” (2001, p. 209). In particular, I found that applying Effort qualities to my ‘inner’ when in postures has enhanced my experience of pranayama, one of the eight steps of the Yoga Sutras (Tcherkasski, 2016, p. 57). Pranayama can be described as the control of breath or prana “through rhythmic breathing”, assisting with the calming of the mind (ibid). When applying a conscious pressing or gliding quality to my Adho Mukha Shvanasana (Downward Facing Dog, see figure 6) I have noticed that I am not only more aware of the five prescribed breaths that are key to the posture, but I have greater control, and indeed awareness, of the duration of each breath. My fingers and toes are more engaged, and my breath has a distinct Time and Weight quality to it: it is a distinct, conscious movement.⁸⁸ Applying inner Efforts to my balance postures has also significantly eliminated wobbling. In Utthita Hasta Padangushtasana (Upright Hand-To-Big-Toe Posture), an enhanced pressing or gliding quality along the median plane of my body, with my navel pressed or glided back to spine, along with the sensation of activating the spatial pulls of vertical, horizontal and sagittal (backwards-forwards) with the same Effort qualities, has improved my stability. In *The Seagull* workshop, I introduced Adam and Elizabeth to yoga balances with inner Effort qualities. Adam commented on his experience, his observations clearly outlining an improved, and enhanced psycho-physical awareness to his balancing work:

⁸⁸ This resonates with Laban/Bartenieff theorist and practitioner Peggy Hackney’s theories on breath, and getting “in touch with your internal state” (2002, p. 53). Hackney adds that breath “is a link to your proprioceptive self” and “it can help you locate where you are in the moment, what you are feeling” (ibid).

I really liked the balancing thing, because what it did, it gave the mental chatter an objective that kind of honed-in my focus. And I actually balanced really well, I balanced better. I found myself very still [...] I didn't feel that I would be as stable (Ovadia, 2019).

Affirming Adam's observation, Curtis likewise notes, referencing her integration of Laban Movement Analysis into yoga, that "with these sensual dynamics of Effort fluctuating and further connecting me to my energy body, I feel more tender, curious, and capable in my practice" (2019, p. 189). Adam's experience of a reduction in 'mental chatter' resonates with the theories of practitioner-pedagogue Zeami (1363-1443). Zarrilli suggests that for Zeami, it was imperative for young actors to develop heightened awareness, an "extraordinary state of optimal consciousness" that would focus their squirrel-like energy, "excited but as yet unfocused and uncontrolled" (2015, p. 77). Further to this, Zarrilli observes that continuous training "cultivates the body-mind relationship", that "there is a gradual and progressive attunement and sensitization of one's awareness", resulting in the actor becoming "more available to the resonance or feeling of what one does in the moment" (2009, p. 84). He adds that the actor's work in embodied activation or active visualisation "can be described as a psychophysical act", a "*perceptual skill to be acquired through assiduous practice*" (italics original, 2015, p.86).

One particular posture that was key to my psycho-physical conditioning for *Animal Farm* was Utkatasana (Chair Pose, see figure 6), with leg strength, lower back strength and hip placement key to my work on a raked set. To this fundamental movement entry point, I experimented with inner-outer Effort qualities, especially focusing on Quick inner Efforts to counterpoint outer stillness. This particular pre-rehearsal experiment (Utkatasana with Efforts) proved vital for my development and final interpretation of the Narrator and Old Major at the top of the play. I was required to speak in absolute stillness with my knees slightly bent (given the raked nature of the set and my position on

it) for approximately seven minutes. Also key for me in developing Old Major was the metaphorical association of Utkatasana to high status and power, with its Sanskrit name meaning powerful and/or fierce. The visualised 'chair' is often associated with a throne, an image that, when activated 'in the posture', immediately drew me to Old Major's royal-like reputation amongst the animals.⁸⁹



Figure 6: Ashtanga Yoga postures examined for *Animal Farm* (Images by ©Nicholas Ely).

⁸⁹ Please play *Animal Farm* from the start of the clip. The aforementioned section ends at the 07:10 minute mark (<https://vimeo.com/472450924> Password: animalfarm1).

For *The Seagull* workshop, the actors were invited to participate two weeks prior to the commencement of the project. I wanted to establish the psycho-physical framework on day one, including my integration of select components of BESS and Ashtanga yoga. Therefore, the pre-rehearsal tasks that I set the actors focused on pre-rehearsal analysis only. The actors were presented with a copy of the scene, and I asked them to reacquaint themselves with the play and its themes, to read the scene often, to scrutinise it carefully, and not to learn the lines. Following on from my work in *Animal Farm*, the actors were tasked with documenting their initial psycho-physical impressions of the scene, anything that sparked ideas on physicality, temperament, and tempo-rhythm. These tasks were aimed at having them collect psycho-physical data that they could potentially (re)interpret through the concepts of BESS.

Actor Adam Ovadia, unbeknownst to me at the time, is an accomplished visual artist, and he illustrated his initial impressions. Whilst Adam was not familiar with the Still Form Shapes prior to the workshop, nor to Laban's concept of Shape, I was particularly struck by his Screw-like visualisation of himself as Trigorin, as can be clearly seen below in figures 7-9. Kozel observes that "drawings can be condensations of phenomenological experience. Details of bodies, space, relations, and affect can be present in a few lines" (2015, p. 68). Adam's use of white markings illustrate the Screw-like, moulding, carving pathway for his character in space, or "trace-forms" as Laban called them (2011, p. 5).



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Figures 7-9: Adam Ovadia pre-rehearsal illustrations, Trigorin (©Adam Ovadia).

On Adam's illustrations, anticipating Kozel's observation about sketched phenomenological affect, I journaled "have these images been sparked from the monologue? Is this Trigorin's inner state? The external shape of a man 'playing' the tortured writer? A genuine release of sadness and/or frustration?" (2019). I was also taken by the gesture of Adam/Trigorin rubbing his forehead in figure 9. Adam and Elizabeth were not given Stanislavski's production notes and score, nor were they familiar with them, yet as Trigorin enters the scene in question, Stanislavski has him (score 49) "rubbing his forehead, trying to remember something, and writing it down" (1953, p. 195). That was a remarkable continuity, that a located gesture should resurface a century later. Was it a clichéd expression of the tortured writer, or the archetypal expression of a certain feeling? Ewan and Sagovsky suggest that each Basic Effort can express a "recognizable 'type'", a particular "Effort Archetype", or a "simplified expression" of an individual that obeys a particular Effort code, composed of the Motion Factors and their particular elements (2019, p. 175). Further analysis of the continuity of Adam's gesture can be found in Foster's comments on the "stirring" that connects past and present bodies", of the "kind of kinaesthetic empathy between living and dead but imagined

bodies” (1995, p. 7). I was not only curious to observe how Adam’s gesture would develop during the workshop, but to see how close, or far, he and Elizabeth might coincide with Stanislavski’s original score for the beats in question.

Once the workshop commenced, I encouraged the actors to utilise their images when and how they pleased. Elizabeth observed how the images that she found of lake houses resonated with her during Targeted warm-up (2019). She journaled that her images “kept popping into my head and I could see myself on a jetty, with cool water through my fingers” (ibid). Adam journaled that his pre-rehearsal illustrations “appeared naturally through physical work despite not pre-supposing what I should do in the moment” (2019). As will be discussed in section 4.2.e, Adam’s ‘rubbing his forehead’ gesture would (re)surface often during the workshop. Indeed, figure 9 (pre-floor) can be juxtaposed with figure 20 which was taken whilst Adam experimented on the floor. What commenced as visualisation was embodied through a conscious process of active exploration. As visualisation had assisted me in my embodiment of Old Major, it also assisted Adam in his embodying of Trigorin. It contributed to his integration of Movement and Acting by providing him with a bidirectional arrow between pre-rehearsal and rehearsal, a bridge between preparation for floor work and floor work. The embodiment of images that Adam and I experienced is somewhat pertinent to Zarrilli’s relevant term “active images” (2009, p. 90). He notes that “rather than thinking about an image or end-gaining [see section 4.2.b], when embodying the image the doer enters a relationship to the image and the exercise that actively engages both mind and body as one” (ibid). Whilst visualisation is significant to other integrated processes, such as the work of Michael Chekhov (see Rushe, 2019, pp. 176-187), my unique iteration is supported by the pillars of BESS, Tanztheater and yoga that powerfully ignite the activation of images, providing clear and repeatable entry points for experimentation and embodiment that are transferable to the specifics of Movement and Acting strands and fibres.

My pre-rehearsal analysis for *The Seagull* workshop consisted of planning the initial (two-hour) psycho-physical Targeted warm-up for the actors, one that would also introduce them to the specific terminology to be used throughout the week. In addition to this, my main task was to analyse the scene and to break it up into beats, the segmentation of the scene based on a “change in dynamic or thought or a new event” (Whyman, 2013, p. 185). My decision to identify and label beats pre-rehearsal was to apply my pedagogue-director’s plan, and, most significantly, to save time on day one of the workshop. Another reason was to make the transition from pre-floor to floor work manageable, to ensure that the experiments could be (initially) tackled by the actors in bite-size chunks.⁹⁰ In particular, I wanted to make Trigorin’s series of (very) lengthy speeches less daunting not only for Adam, but for Elizabeth who would have to absorb and later score her psycho-physical reactions to him. In total, I identified nine major beats for the scene, with Trigorin’s speeches (with brief interjections from Nina) further sub-divided into eight mini-beats,⁹¹ these prompted by changes in imagery within his argument. I also labelled each beat with relevant text which was for me indicative of the beat’s drive, this further shaping my plan for the scene. In hindsight, whilst I acknowledge the importance for the pedagogue-director to implement their plan, the rigidity of my beat allocation and labelling did feel like an imposition on my behalf, and perhaps a lost opportunity for Elizabeth and Adam to infuse beat titles with their own subjective qualities and associations that could have further enhanced their psycho-physical connection to the beat. In the future, where time is not such a governing factor, I believe there can, and indeed should be, a greater dialogue in beat allocation and labelling. Finally, I clearly outlined the scenic design of the scene, replicating (as best possible) the framework of Stanislavski’s original, with chairs standing in for wooden benches and a hammock. My choice to establish scenic elements from the very outset of the workshop was strategic, and vital for the particular process that I am proposing. First, given the propensity for

⁹⁰ Thomas calls these “fragments”, where the actor is not laboured with “too much of the play’s text at once” during the initial stages of floor work (Thomas, 2016, p. 161).

⁹¹ In my practice, I apply the term mini-beat. Stanislavski used a range of terms to examine ‘Bits’, including “large, medium and small Bits” (Benedetti, 1998, p. 151). He also used the term Episodes for large Bits, and Facts/Events for medium to small Bits (ibid).

scenic designs, especially for text-based theatre, to be established prior to the commencement of rehearsal, I wanted to replicate this for the workshop with the aim of creating a process that reflected the reality of the industry that it set out to serve. Second, given the strong emphasis that I would be placing on Effort, Space and Shape, I wanted the actors to use the architecture and parameters of the set, including all props, as tools for communication and discovery within their experiment work. One particular concept that I wanted the actors to consider was that of psycho-physical semiotics (see Zarrilli, 2002, pp. 78-79). A significant failing on my behalf was not to supply the actors with, or have them provide, a specific and consistent rehearsal costume choice that was indicative of character and the period. In my opinion, this robbed the actors of the opportunity to further experiment with their psycho-physical relationship to architecture, and with the feel and sensation of a particular costume choice, and how these discoveries and qualities could potentially be viewed and translated through the concepts of Effort and Shape in particular. For *Animal Farm*, I had a replica costume, including boots, from day one of rehearsal, and by the end of week two, I was rehearsing in full-show costume. This greatly facilitated my creative choices, with my jacket, for example, used to represent the dead body of Old Major, a sheep, and sleeping animals, with these particular discoveries made during the Experiment phase of rehearsal. The tightness of the jacket around my neck and torso, its length (rubbing against my knees) emphasised the Pin Shape quality for the narrator at the top of the play, a quality of tightness, sharpness and directness that I was able to synthesise into his development.

4.2.b Targeted warm-up

Targeted warm-up is the second step of my integrated process, and the first step to be explored within the rehearsal room environment. As I did for step one, I have made a specific choice in adding to the common Active Analysis sequence, making the actor's warm-up explicit, rather than an implicit part of their process. Like pre-rehearsal analysis and psycho-physical conditioning, its implementation as a specific step is, I believe, a new and unique perspective in the teaching and

practice of Active Analysis. Furthermore, whilst iterations of specific or targeted warm-ups are (occasionally) implemented by practitioners and pedagogues, my particular version, with its distinct tripartite structure, supported by BESS and attention to the phenomenology of experience, is, to the best of my knowledge, a new addition to actor training pedagogy and practice.

The Targeted warm-up aims to facilitate the actor's trajectory from pre-rehearsal analysis and conditioning to floor work, along with providing the creative team with clear(er) psycho-physical foundations within the rehearsal process, in particular for the subsequent Experiment(s) phase. It is also intended to develop greater synthesis between the warm-up and the actor's creative process, rather than the warm-up being relegated to the (often common) category of a physical (and/or vocal) adjunct. Furthermore, by placing such significance on the actively fluid tripartite structure of the Targeted warm-up, this step offers the practitioner-pedagogue, the student and the trained actor a powerful tool to (re)develop and (re)cultivate their psycho-physicality.

I have often found the nature of the actor's warm-up to be problematic, and a lost opportunity within the creative process. Its relationship to 'rehearsal proper' can be viewed as a microcosm of the common and/or perceived relationship between the discrete disciplines of Movement and Acting: a technical or purely fundamental movement or skills component that precedes creativity (see also McCaw, 2018, pp. 101-102), and that is often practically and grammatically separated from it. This perspective resonates with Elizabeth's journal entry on day one of *The Seagull* workshop:

A usual warm-up differs from today's Targeted warm-up because often they are set apart from the work. Normally you might do stretches or various activities that do warm-up your body, but they are separate to the scene work or script analysis that you might do (2019).

Further to this, Movement teacher Anne Dennis admonishes warm-up regimes that “tend to be done automatically and therefore no longer serve their purpose in preparing an aware, thinking body” (2002, p. 60).⁹² Dennis’ choice of the term ‘aware’ is apposite for this research project, and she argues that “there must always be an insistence in every warm-up on thinking about and analysing a movement – what does this exercise serve and why?” (ibid; see also Bain, 2010, pp. 158-159; Wangh, 2000, pp. 36-39). For the practitioner-pedagogue, the student and the trained actor, Dennis’ provocation is significant. It is also somewhat pertinent to particular fundamental-somatic movement practices, such as yoga, that may often follow a prescribed sequence of postures-shapes and corresponding tempo-rhythm that may not, on the surface, necessarily serve or align with particular dramaturgical and directorial qualities.⁹³ This step seeks to address this obstacle.

Targeted warm-up is composed of both fundamental and expressive movement practices, with expressive work the dominant component. To facilitate the integration of the two, and their trajectory into Experiment(s), I designed a Targeted warm-up that was composed of three interdependent strands, with BESS principles and terminology the binding agent that integrated each strand. My design choice was also made with the aim of enhancing the actor’s psycho-physical awareness, both in designing the Targeted warm-up, and practising it. The structure that I implemented was especially advantageous for the high degree of psycho-physical specificity that it demanded of me, and of the other actors, akin to the process of carefully selecting the specific tools for the task, ensuring that they are maintained, and then deployed. By having to carefully consider

⁹² Zarrilli asserts that “there is no place in [his] studio for mindless repetition of physical exercises to tone or tune up the body. Exercising the body without the full engagement of mind, i.e, without engaging one’s full sensory, perceptual awareness, and focus, is pointless. Better to go to the gym or health club for a work-out” (2009, p. 81).

⁹³ Zarrilli takes this argument further, and touches upon the obstacle of predetermined choices that my integrated process seeks to address. He writes that “there is a potential problem with getting too specific in the use of the yogic map, especially with regard to channels (*nadi*) and wheels (*cakras*). Getting too specific can mislead the practitioner if one attempts to manipulate or engineer awareness according to some predetermined idea about what the experience or reality of a particular relationship to a moment of practice might or might not be” (2009, p. 86).

and craft each strand of the warm-up to the specific and imminent demands of the dramaturgical and directorial score, generalised warm-up choices would not suffice. Adam commented that “it creates a vector of attention. Otherwise, it’s just a broad routine” (2019).

Strand One of the Targeted warm-up is Awakening, focusing on the actor’s gentle arrival into the space and onto the floor, a personal non-rigorous body-mind check-in and evaluation. Strand Two is Dynamic Work, where the actor’s energy and range of movement is gradually increased. The final strand, Strand Three, is Targeted Work, where the actor intensifies particular practices and exercises that psycho-physically prepare them for the specific demands of the dramaturgical and directorial score that will immediately follow the Targeted warm-up session. This trajectory to the next step of the sequence is a return of sorts, with the Targeted warm-up having been initially crafted by the actor from psycho-physical information, clues and discoveries gathered from the score and/or the floor, a back-and-forth dialogue that continues throughout the rehearsal period.

The tripartite structure of Targeted warm-up was an improved and far more detailed iteration from my original warm-up design for *Country Music*. For that project, the warm-up structure that I conceived and implemented, whilst still grounded in BESS, and still very much targeted to the moment, beat or scene that immediately followed, did not place any emphasis on the three stages of the actor’s psycho-physical preparation. I felt that this general, rather loose structure didn’t optimally support the high degree of psycho-physical specificity and warm-up preparedness that I was trying to implement. Considering that the integrated process that I am advocating is also aimed at students of acting, I felt that the progression from Awakening, Dynamic Work and Targeted Work needed to be more clearly articulated. Whilst this progression may be clear to experienced actors, I felt that my adjusted iteration needed to highlight these steps, their trajectory from one to another, and their interdependence.

Subsequent to the practice-led projects here described, I began to introduce this structure to my first year students within the first week of their studies, and (re)emphasised it often. Each Movement class now begins with the actors working alone, moving through strands 1-3. They activate a range of fundamental and expressive movement exercises that are unique to them on the day, and that prepare them for the tasks that are imminent. Where necessary, I articulate the nature of our daily work, and they adjust their warm-up accordingly. As I have experienced in my own practice, the structure of the warm-up has empowered the students to make their own psycho-physical choices, along with providing them with a framework to safely and responsibly prepare their body-mind. Through constant repetition, this tripartite structure is now so embedded in their conservatoire practice that the simple mention of the numbers 1, 2 and 3 will trigger an immediate shift in their warm-up work. In their final year, each student is tasked with designing and facilitating a 25 minute Targeted Warm-up for the rest of the class to participate in.

The intention of developing for *The Seagull* actors a greater sense of warm-up specificity and psycho-physical justification was somewhat corroborated by Elizabeth's comments on her experience of the term 'Targeted warm-up':

Yes, it's not the same as saying going into character. We can sometimes get caught up into our idea of what character is, it can be a block. And so that kind of language – targeted – is actually quite freeing (2019).

Elizabeth is, I think, addressing the common problem of the actor who is tasked with preparing a particular moment in rehearsal, or indeed for performance. The 'idea of what character is' can often be a generalised wash. The specific moment-to-moment structure of the Targeted warm-up, and indeed the term 'targeted' itself, was ultimately freeing for Elizabeth. Her use of the terms, 'targeted' and 'freeing', speak to the ongoing paradox of acting and wider creative work, and

recollect Keith Bain's observation that one should "impose boundaries on the work to find freedom" (cited by Samantha Chester, Bain, 2010, p. 162), echoed by Carnicke who states "that structure can indeed set you free" (2019, pp. 17-35). The actor's problem that Elizabeth describes is end-gaining, coined by psycho-physical movement pioneer Frederick Matthias Alexander (1869-1955) "to describe a state of mind when a person's focus is totally on the end to be gained, without any consideration of how the process of gaining occurs" (Moore D. , 2017, p. 47).⁹⁴ The Targeted warm-up, with its structured framework, firmly grounded in BESS, facilitated a process that allowed and encouraged Elizabeth to 'do'. Her experience resonates, I think, with Carnicke's appropriation on Stanislavski's use of science within his teachings, his invocation of the "organic laws of human nature, both psychological and physical", and the "credibility" it gave to his ideas (2009, p. 89). Carnicke, after Stanislavski, suggests that "such reliance on 'natural laws' is tremendously appealing", and that "science inspires confidence in [...] the student's ability to learn" (ibid). A similar argument can be made of Laban Movement Analysis, of Laban's "universal patterns of movement" (Ewan & Sagovsky, 2019, p. 9), which are examined in a quantifying manner, and the boundaries are designed to enable freedom: that is, the science inspires the art.

Whilst Targeted warm-up is listed as step two in my sequence, it is fluid in its use, and during rehearsal for my research projects it was successfully applied at various stages within my integrated process. Significantly, in addition to its compulsory use at the beginning of each day of rehearsal, it was also used (albeit in a condensed format) before each experiment to assist in launching the actors into the beat or scene in question. Select components of Targeted warm-up, were also practised after significant breaks to (re)ignite the body, and at the end of the day as a tool to wind the body-mind down.

⁹⁴ As is to be expected, one of the directors surveyed for this research identified end-gaining as a common obstacle in their experience of working with student actors (2017).

The principle Targeted warm-up session for my research projects commenced at 9am and ran for 45 minutes. A structured example of Targeted warm-up can be seen in table 11 from *Animal Farm* rehearsal. It illustrates a morning 45-minute Targeted warm-up in preparation for the top of the play, chapter one. This particular chapter is composed of two beats, and it focuses solely on two characters, the Narrator and Old Major, with the beat change marked by the Narrator's shift into Old Major.

Duration Minutes	Strand/Particulars	Body, Effort, Shape, Space	Yoga/Voice/Other
10	Strand 1: Arrive in space. Semi-supine (constructive rest posture). Breath awareness. Yoga. Gentle loosening and lengthening. Spinal-roll (up/down) Arches. Ankle-rock.	Free Flow. Gentle trajectory from Light to Strong. Sustained time. No Quick Time. Awareness of Spatial pulls	Gentle humming sound on the outbreath. Sun Salutation A (Vinyasa 1-9) x 2
5	Strands 1 and 2: Spinal rolls Cat/cow Supine position free movement in elements of air/water/earth/fire (in that order).	Spinal rolls sustained, gentle glide. Essence of Free Flow. Cat/cow: shifting between Glide and Press Elements: Air (Float), Earth (Wring/Press), Fire (Punch, Slash, Dab, Flick), Water (Free Flow, increase Time in Float, derivatives of Slash)	Closed to open release of sound on cat/cow. Voice on movement for element work.
5	Strand 2: Isolations (part 1): alternating from supine to prone, isolating and moving each part of the body. Starting with right foot, and sequentially moving all the way up to the head.	Variations of Sustained Time. Stage one is not to move into Quick. Variations of Weight, Flow, Space.	Release of sound on movement.
15	Strand 3:	Light Basic Efforts for Narrator. Glide, and	Intensify vocal work. Key words or sounds

	Isolations (part 2): alternating from supine to prone, isolating and moving each part of the body with targeted Basic Efforts. Starting with the right foot, and sequentially moving all the way up to the head.	derivatives of Glide, should dominate. Majority of isolations in strong Basic Efforts for Old Major. Wring/Slash, and derivatives, dominate. Inner/outer. Outer Sustained, inner Quick. Outer Glide/Float – inner Wring/Slash.	to be vocalised on specific efforts. Key words: Comrades (Wring), Rebellion (Wring and Slash), Man (Punch/Slash). Focus on tempo build with each isolation. Dials 1-5 (slowest – quickest)
5	Strand 3: Still Form Shapes: Pin, Screw, Wall. Stage One: Full body shapes Stage Two: Full body shapes with Efforts. Stage Three: Inner/outer (outer stillness, inner shape).	Pin (Narrator), Screw and Wall (Old Major). Explore Shapes with corresponding Efforts.	Voice on corresponding Shape/Effort. When in stillness (stage three), words/sounds reflect inner shape.
5	Strand 3: Balance/stillness sequence: Balancing postures with Inner Efforts and Shapes Stillness with inner movement/effort	Direct in kinesphere. Stillness. Inner Efforts and Shapes. Focus on Inner Punch/Slash/Wring/Press, Outer stillness and Glide/Float.	Voice on Efforts/Shapes. Sound and select words. Chair Pose/Posture, Intense Bound Half Lotus Posture, and Upright Hand-to-Big-Toe Posture. Lotus posture.
	End		

Table 11: Targeted warm-up – Chapter 1, beats 1 and 2, *Animal Farm*

The ritual of the compulsory morning warm-up not only aimed to serve the score, but to unify the ensemble and to instil (psycho)-physical discipline and rigour amongst the cast, my aim being to (re)emphasise the body's significance within the actors' creative process. I found that this was a significant refresher for *The Seagull* participants. Of all the steps within my integrated process, Targeted warm-up seemed to particularly resonate with the actors, a process that Elizabeth will use

“for all time I think” (2019). When asked which step he was particularly drawn to, Adam commented that “If I could run a rehearsal room, I would keep targeted warm-up and launch. I found that to be such a wonderful way to get into the work” (2019).

Targeted warm-up worked particularly well as a framework to synthesise pre-rehearsal analysis and psycho-physical conditioning into the subsequent steps of my integrated process. Zarrilli, in his phases for the actor’s psycho-physical process, suggests that “the principles and techniques absorbed from a form of pre-performative training be transposed into pragmatically useful tools that help the actor/performer solve specific problems of aesthetic form and dramaturgy” (2009, p. 88). Indeed, I argue that the Targeted warm-up can be compared to a mini version of Active Analysis. Some warm-ups, including many of my own, focus on body-mind exercises that prepare the actor to then move onto the exploration of particular dynamics and gestures. The Targeted warm-up blurs this line, instead tasking the actor to consciously move through the relevant dynamics and gestures from the outset. This will be further detailed below.

Each strand of the Targeted warm-up had to be planned and structured based on the psycho-physical information, clues and discoveries from Read the Scene, Discuss the Scene, and Experiment(s). As rehearsal progressed, and more nuanced psycho-physical discoveries were found for each beat, these discoveries then (re)shaped the beat’s next Targeted warm-up. This process can be viewed as cyclic, with the completion of each beat a return to Targeted warm-up. The benefits of this cycle echo Zarrilli’s description of the actor’s ongoing return to training after performance, a form of “fertilisation that enriches the soil” (2009, p. 89). Adam’s description of his experience of Targeted warm-up, in particular how the daily ritual compared to his experience of working-out at the gym, speaks to this cyclical fertilisation:

I was surprised how much of what we were doing in the room conditioned me [...] I do weight training occasionally, and that's a very different physical activity. And this one, it has reminded me of how much I have missed it because it is so involving for your body as a whole, as opposed to isolating body parts (at the gym). Weight training can be very divorced from the mind, but this was full body-mind activation (2019).

Adam's comments suggest an enhanced psycho-physical experience, a reawakening or re-fertilisation of his body-mind that had since (post-conservatoire training) become, to some degree, dormant, or under-nourished. Echoes of Zarrilli's metaphor, that of 'fertilisation that enriches the soil', can be detected in my observations of Elizabeth and Adam's psycho-physical progression during their Targeted warm-up work over the week-long workshop. In addition to the inherent confidence gained through ensemble and rehearsal room familiarity, I felt that the daily ritual of the Targeted warm-up, grounded in BESS, expedited their psycho-physical confidence. On day one I journaled that, despite their passion and enthusiasm, the actors were physically "shy [...] reserved, sensible [...] the movements were safe [Bound], toned down [near reach gestures]" and voices were "very quiet" (2019). On day two, the actors "are more physically alive, less Bound [...] breathing is deeper, it's audible and the room is buzzing [...] more vocal (although I would like more) [...] more red and orange sensations in the room, less white and pale blue" (2019). On day three:

They are preparing to run all that we have done. They focus on their own target areas. Despite their tiredness, I notice that the warm-up has become more audacious. Braver. Less behaved, less polite. Adam, exploring Wall, picks up the divider and starts to carry it, he spreads his body across it [see figure 10]. Elizabeth quickly moves to her script, has a glance, and then comes back on to the floor and starts to explore Punch. They both start to speak lines, and whilst they are targeting their own specific things, they start to take each other in and react to each other. The scene has started, but not. This is great (2019).



Figure 10: Adam Ovadia in *The Seagull*. Targeted warm-up for Trigorin (Image by ©Renato Musolino).

Whilst it is no substitute for, nor is it intended to be viewed as training, the Targeted warm-up ritual provided me, along with Elizabeth and Adam, with a daily platform to (re)experience what Zarrilli suggests are the benefits of ongoing training, that is the development of “an ever-subtler awareness”, the “subtler integration of the bodymind as a gestalt”, all contributing to the actor becoming “more open and available” (2009, p. 84). This enhanced awareness can be attributed to the knowledge and investment of the ‘what’, ‘why’, and ‘how’ of my warm-up choices. In my practice as an actor, I have often found that my awareness within non-targeted warm-ups can tend to fluctuate, with the sensation of in-the-moment embodiment counterpointed by moments of absence,⁹⁵ the body partaking in a movement whilst thoughts travel aimlessly, ‘squirrel mind’. A lack of breath awareness can be a tell-tale sign. I have found that students in particular can tend to become automated in non-targeted warm-ups, where learned habitual (psycho)-physical exercises

⁹⁵ Drew Leder refers to this as the “absent body”, where, for example, “[one can] experientially dwell in a world of ideas, paying little heed to [one’s] physical sensations or posture” (cited by Zarrilli, 2009, p. 51).

can be regurgitated by rote rather than kinaesthetically executed, an observation echoed by Marshall (2008, pp. 24-25), Bain (2010, p. 159), and Dennis (2002, p. 60). Whilst I still experienced moments of psycho-physical absence during my Targeted warm-ups for *Animal Farm*, I found that they were significantly less when compared to my past warm-up experiences.

The heightened awareness that my BESS-supported, tripartite warm-up offered allowed me to, with more subtlety, explore and catalogue Basic Effort derivatives and their corresponding sensations, or associations to particular moments, text, words, sounds, activities or actions. For example, during isolations, each conscious variation of the Basic Efforts gave rise to a new sensation and/or psycho-physical associations, and I catalogued each of these that I thought were of interest and could be transitioned to the subsequent steps, in particular for Experiment(s). My cataloguing was in the form of verbs, pictures or essences, associations that immediately triggered the particular corresponding sensation. For example, through exploring the Basic Effort of Punch in my isolations for Napoleon, I discovered verb variations such as ‘pummel’ and ‘pound’, along with essences and images such as ‘hot-red’ and ‘nail gun’. This represented an activation of Ewan and Sagovsky’s term banking, of “registering a physical experience through moments of pausing during practical work and/or brief self-reflections at the end of explorations” (2019, p. 276). Stalin’s ‘iron’ face (see figure 4), for example, integrated into Virabhadrasana B during my Targeted warm-up, was the image that I banked to trigger Napoleon’s ‘red, volcanic’ rage following the destruction of the Windmill (see figure 5).⁹⁶

A key aspect of the Targeted warm-up that I felt was extremely successful for both projects was the conscious extraction and integration of particular components from the principle Targeted warm-up structure to create shorter warm-ups. For example, after lunch break, five to ten minutes

⁹⁶ Please play *Animal Farm*. The aforementioned moment begins at 41:31 and ends at 42:50 minutes (<https://vimeo.com/472450924> Password: animalfarm1).

was dedicated to reactivating the body, with abridged explorations of sun salutes, isolations, Still Form Shapes and Basic Efforts the most common components practised. Key for me, and Elizabeth and Adam, was the significantly reduced (anywhere from 1-5 minutes) Targeted warm-ups that were applied immediately before each Experiment. Indeed, this particular version of the Targeted warm-up can be viewed as an exercise to trigger particular psycho-physical qualities that align with the beat or moment about to be explored, with the actor propelling themselves into experimentation.⁹⁷ Within this particular process, the actor attempts to (re)trigger qualities by the exploration and repetition of a significant gesture, such as the (re)activation of a specific Basic Effort derivative, either silently, on sound or with text, a strand of work that echoes Chekhov's Psychological Gesture work. This iteration of the warm-up prepared us for the beat or moment that followed. There was no gap between Targeted warm-ups and Experiment(s), a blurring of lines that aligns with Marshall's warm-up principle of 'launch' and to her experience of working with Russian director Gregorrii Ditiakovski who "permitted no break between the warm-up and the start of rehearsals" (Marshall, 2008, pp. 153-156). From my experience of rehearsing within the Australian performing arts industry, this is often the not the case, where the warm-up is commonly practised in the morning and followed by a tea break that can (often) deactivate the body-mind-voice, the actors essentially having to reboot (or stay cold) when they (eventually) get back on the floor (see Merlin, 2001, p. 232). The Targeted warm-up that was applied immediately before each experiment was particularly positive for both Adam and Elizabeth. It was here that they often focused on and explored specifically chosen psycho-physical motifs and/or gestures that triggered particular qualities that corresponded to the psycho-physical demands of the dramaturgical and directorial score of the beat or scene that immediately followed. Elizabeth noted that "the trigger is super useful. The gestural stuff is beautiful" (2019). Inspired by Marshall, a common term that was used in the room was to 'launch' into the scene. On day two, Adam journaled that "launching straight into an Experiment

⁹⁷ Please view a selection of condensed Targeted warm-ups from '*The Seagull* Workshop: Targeted Warm-up Launch' (<https://vimeo.com/472120431> Password: seagull1, play all).

from Targeted warm-up was fantastic, it contained so much direct energy into the work. So much was already there. Remarkable” (2019). Later in the process he added that “I like that before every experimentation, there’s that, almost like buffer zone of activation/triggering, and you go straight into it, into launch. Otherwise you just have to hit it cold” (2019). Elizabeth observed that launching from Targeted warm-up to Experiment “was almost like the Targeted warm-up didn’t seem like a warm-up [...] it seemed like we got straight into work [...] I mean this in a good way” (2019). My journal entry on 24/09/19 for *The Seagull* illustrates the launch from Targeted warm-up to Experiment for Beats 3-5:

Targeted reactivation for Trigorin’s monologue, epic monologue. Adam’s warm-up is wild. He goes to the element of fire, lots of sound. He starts to explore Punch/Slash, it is fantastic. The room is alive, the anticipation is electric. Elizabeth watches in awe (as Nina). Possible lust and desire?? They start the silent experiment without my prompting. I am thrilled with this, it just happens. Or rather, the scene started during the Targeted warm-up. Adam explores Screw a lot (show her the torment/show her the tortured). She slowly goes to the wild animal, he goes to the floor, she pats him [see figure 11], strokes his back and hair (2019).

Elizabeth and Adam’s blurring of their Targeted warm-up into the scene, or vice-versa, ‘without prompting’, can metaphorically be viewed as the cross-over of disciplines that this practice seeks to implement. It speaks to the idea that integrated, embodied processes do not delineate between training, warm-up, and rehearsal. For the pedagogue, the implementation of such an integrated process can potentially empower students to make their own disciplinary connections. For the trained actor, this synthesis can potentially refreshen what has perhaps become stale or has subconsciously become neglected by a diminishment in (psycho)-physical training. In my particular iteration of this tripartite synthesis, Laban’s movement grammar has provided me, along with Adam and Elizabeth, and my students, with a powerful binding agent to mould training, warm-up, and rehearsal into a cohesive whole.



Figure 11: Adam Ovadia and Elizabeth Hay, *The Seagull* (Image by ©Renato Musolino).

4.2.c Read the Scene

The third step of my integrated process is Read the Scene, a step that is commonly regarded as step one within traditional Active Analysis sequences (see Carnicke, 2009, p. 212; Merlin, 2014, p. 331). My choice to delay this particular step is in no way a commentary on the structure of other Active Analysis iterations, and it should not be perceived as an insinuation that pre-rehearsal work (analytical and/or physical) and (targeted) warm-ups are not utilised within their particular frameworks. I acknowledge that variations of these two stages are, in all probability, stock-standard within any Active Analysis structure. To reiterate, the uniqueness of my particular Tanztheater inspired iteration is located in my use of BESS concepts as a binding agent for disciplinary integration. This sets out to assist the practitioner-pedagogue, the student and the trained actor in making explicit what can often remain implicit, and can therefore, in turn, also be/remain neglected.

Read the Scene quite simply focuses on what its name suggests. On the first day of rehearsal, the entire play is commonly read in its entirety, as was the case for *Animal Farm*. For *The Seagull*, the actors were asked to read the entire play prior to the workshop, a choice on my behalf to save time. The reading of the scene and/or beat then follows, as rehearsal progresses. My aim within this step was to keep the read clear and simple, to approach it with the quality of 'Free Flow', with a strict 'not too much acting' policy, in particular for the first ever read of the play, scene and/or beat in question (see Mitchell, 2009, p. 133). Indeed, despite the varying shades of tempo-rhythm that were inherent within *Animal Farm* and *The Seagull*, I made the choice that both initial reads lean towards the 'Sustained dial'. This was to ensure that the actors were receptive to the subtleties of the dramaturgical score, with the key emphasis being on their strict adherence to punctuation and language. A specific term that I stated to the actors in *The Seagull* was for them to be porous to the "movement of punctuation" (2019). I found that this term was effective, and I was particularly thrilled with how Adam and Elizabeth were able to view this step through a BESS lens. Adam's day four journal entry is a prime example:

The punctuation and grammar of the text naturally triggers certain tempos, certain flows and certain weights even just reading it. Now that these efforts are so fixed in my consciousness, I'm very tuned to how certain words and sentence rhythms mnemonically trigger them in my body (2019).

Of significance is Adam's (non-prompted) use of Laban terminology to discuss the 'movement of punctuation', something that I attribute to the utilisation of a robust and consistent rehearsal room practice and grammar. This is, I argue, one of the powerful benefits that BESS provides to my integrated process, a phenomenological binding agent that synthesises off the floor and on the floor tasks.

As the process progressed for both *Animal Farm* and *The Seagull*, step three gradually incorporated discoveries from previous Experiment(s). This was particularly evident in changes of tempo-rhythm, of the movement and shape of sounds, with the reads becoming more dynamic and nuanced, encompassing the actors' lived experience of the scene and/or beat. This was assisted by the actors' scripts now notated with personalised BESS qualities and other subjective triggers from their lived experience of experimenting with the score. How long step three is practised for should be placed at the discretion of the pedagogue-director, and it is ultimately dependent on the length and complexity of the scene and/or beat in question. The ultimate aim is that it should be put to the side as the specific lines of the scene begin to drop into the actors. Beat one of *The Seagull*, for example, a mere six (very) short lines, was only read twice in total, the actors capturing its dramaturgical subtleties almost immediately, allowing them to quickly jump ahead to steps four and five.

4.2.d Discuss the Scene

Discuss the Scene refers to the actors' detailed analysis of the scene and/or beat in question. Merlin touches upon the significance of this particular step within the common Active Analysis process, highlighting that the on-the-floor discoveries made by the actor "are grounded in their detailed investigation of the script" (2018, p. 34). Touching upon the concept of structured improvisation that is inherent in Tanztheater, Merlin stresses that Active Analysis is not "about getting up and sloshing about in generalised impro" (ibid).

My aim with this step was fourfold. First, I wanted to ensure that the scene and/or beat was analysed thoroughly without drifting into over-intellectualisation. Analysis was strictly limited to given circumstances, character objectives and counter-objectives, along with the main event of the particular scene or beat in question. Second, I wanted to avoid unnecessary round-the-table discussions and/or debates that can, from my experience, tend to place self-enforced limits on the

actors, and slow the rehearsal process down.⁹⁸ This tends to commonly occur within the first week of rehearsal periods where actors and directors, during script analysis sessions, can often inadvertently delay the move on to the floor by overindulging in pre-existing or recently acquired knowledge surrounding the style, themes, politics and/or circumstances of the play. In other words, excessive round-the-table talk, “where actors can often only make partial use of what is discussed” (Whyman, 2013, p.83; see also Mitchell, 2009, p. 170). Third, I wanted to extract (psycho)-physical information from the dramaturgical score that would structure step five, Experiment(s), and (re)structure the actors’ Targeted warm-up. Clues and information from given circumstances, punctuation, language and tempo-rhythm were particularly significant within this component. Finally, I wanted to integrate BESS principles into the analysis of the scene or beat, facilitating the actor’s (psycho)-physical trajectory from pre-floor to floor, attempting to steer them away from emotional preconceptions, and further solidifying a common psycho-physical foundation for the process.

Stanislavski’s latter experiments were streamlined, where “no unnecessary elaboration was admitted” (Toporkov, 2001, p. 117). Toporkov recalls that Stanislavski’s final work saw him lead his actors through a process of round the table “reconnoitring”, a process of arousing his actors’ imaginations “so they could evaluate and select events” and extract “active material” (2001, p. 118). The key term for me is ‘active material’, a term that was at the core of all scene discussions for both practice-led research projects, my aim being to align this active material with specific BESS concepts and or corresponding metaphorical and visual associations.

⁹⁸ Stanislavski articulated this danger in his final experiments, attempting to steer his actors away from “unnecessary information, ideas and feelings which, initially, only clutter up the head and the heart, frighten an actor and inhibit his [sic] own free creation” (cited by Benedetti, 2008, p. 63). Likewise, Laban associates excessive analytical thinking and an “excess on meditation” to “static ideas”, or Bound Flow (2011, p. 9).

The first pass of Discuss the Scene was the longest, on day one of rehearsal, following the entire read of the play, as was the case for *Animal Farm*, and the entire scene, as was the case for *The Seagull*. The key tasks that were set for this initial discussion were for the actors to succinctly discuss the themes of the play, the period that the play was written and set in, the writer's dramaturgical style, and their overarching objective in writing the play.⁹⁹ For both *Animal Farm* and *The Seagull*, it was during this initial discussion that specific beats were identified, titled and marked in scripts, and information and images collected from pre-rehearsal analysis were shared and discussed.

The second pass saw each beat discussed discretely, immediately following Read the Scene. The aim was to extract and discuss information that addressed the following character 'Ws': Where am I? Where have I come from? Where am I going? Who am I speaking to? Who/what is in my way? What has just happened? What do I touch/handle/do (scripted)? What do I want? This final question identifies the actor's Objective, with Stanislavski claiming that the actor's sole commitment to it will awaken the "unconscious", triggering "spontaneity" and determining the "creative path" (cited by Galendeyev, 2015, p. 114). For both projects, the identification of specific psychological action verbs for each line was strictly not permitted. Zarrilli refers to such choices as a form of "predetermined intentionality", choices that can deny the actor from making discoveries and realisations "in the moment" (2009, p. 117). For my integrated process, I wanted the doing component of this step to focus solely on physical movements and or/activities, particularly ones that were fixed by the writer, such as in *The Seagull* where Chekhov has Trigorin entering "*writing in his note-book*" (italics original, 1953, pp. 194-206). It was my aim to identify and/or discover psycho-physical action verbs

⁹⁹ For *Animal Farm* this also involved a discussion on why Brookman wanted to adapt Orwell's book to the stage for a 2019 audience.

during the various passes of Experiment(s) (see section 4.3.e), on the floor and in conjunction with all of the BESS entry points.¹⁰⁰

This particular analytical phase of the rehearsal process, Discuss the Scene, was familiar ground to both Elizabeth and Adam, a process that was part and parcel of their conservatoire training and professional freelance work. I was particularly curious, and slightly nervous, as to how they would respond to a streamlined analytical discussion of the scene and/or beat, one which would be grounded in a specific psycho-physical grammar. Adam found that “it takes away a sort of preconceived intellectual approach” (2019). Elizabeth commented that:

One of the things which was a surprise to me was how little time we spent with the text. I mean, we read it, but we haven’t been labouring over it or going into heaps of detail. This has been a point of difference to how you might normally work in the room [...] it’s sort of felt that it has moved quickly, but not too quickly. I don’t think we should have looked at the script more, and at times there is the danger to spend too much time analysing/looking over the script (2019).

Elizabeth’s comments suggest to me the fine line that exists between not enough, enough and too much analytical discussion, with her key word being ‘labouring’. For both projects, I felt that the right balance was achieved. Ultimately, my aim, and indeed the aim of Active Analysis, was to promote and implement a process of work that aligns with what its name suggests, or as director Mark Stephenson states, “actively analysing the text, actively digging out the information, actively embodying rather than just sitting round a table and talking about it [...]” (Dunne, 2015, p. 181). Below are select examples from both projects where I will discuss how the concepts of Shape and Effort were used to analyse the scene and/or beat in question.

¹⁰⁰ In my training in Laban/Yat [Malmgren] Movement Psychology, psychological action verbs were associated with the concept of Effort. Each verb was aligned to a particular Basic Effort. These choices, for each line of text, were predetermined prior to getting on the floor. I am not rejecting this particular entry point, however I do seek to develop a process that is more focused on the active discovery of psycho-physical actions.

On day one of *The Seagull* workshop, I found that Elizabeth's analysis of her beat one given circumstance was particularly significant. Prior to Trigorin's entrance, Konstantin reproaches Nina with a gun and lays a dead seagull at her feet, barraging her with aggression and petulance. When discussing the impact that this behaviour would/could have on Nina prior to Trigorin's entrance, Elizabeth journaled that "for me the ball shape was really useful here" (2019). Having been introduced to the Still Form Shapes earlier in the day, Elizabeth immediately associated her psycho-physical experience of Ball shape to Nina's reaction to Kostya's aggression (see figure 12). Elizabeth's reference to Ball shape, rather than opting to use terminology that is immediately indicative of an emotional or psychological state such as 'angry', 'confused' or 'sad' is, I would argue, telling. Whilst still in an analytical phase of work, Elizabeth was able to discuss particular components of the scene psycho-physically, her analysis grounded in her lived experience of working Ball shape on the floor, an example of my intended carry-over and/or overlap of preparation for floor work and floor work, and vice versa. Elizabeth's analysis, albeit an initial broad brushstroke, had a sensation, a shape, one that she could further develop and potentially use as a tool to (re)trigger a particular quality on command. Elizabeth then used this information from her given circumstances to (re)structure her Targeted warm-up, with derivatives of Ball shape becoming a significant motif in her preparation for beat one, with analysis and floor work working interdependently with each other. This example is all the more significant when analysing Elizabeth's journal entry on day four. When discussing the problematic, and potentially harming nature of dredging up emotions for a scene, Elizabeth suggested that "with this work, the simple act of going to the physical quality is enough. It is immediate, just as real, just as honest" (2019). Elizabeth's analytical gestural interpretation aligns with Bausch's rehearsal entry point of creating an "emotive gesture based on a specific emotion",

where “physical responses to emotional conditions start from a recognized base in simple action, but take on a more full intent through extenuation” (Climenhaga, 2018, pp. 121-122).¹⁰¹



Figure 12: Elizabeth Hay, *The Seagull*, activating Ball shape, Beat 1 (Image by ©Renato Musolino).

Like Elizabeth, Adam also touched upon Shape in his beat one analysis. When discussing Trigorin's entrance, Adam associated Trigorin's notebook writing with an outer Screw shape, with his gestures aligned to Trigorin's potential desire to win Nina. Adam was able to associate (and integrate) Shape and gesture to objective, this also aligning with his pre-rehearsal drawings, in particular his gesture of rubbing his forehead (figure 9). Adam's Objective (to get her attention) was given an external shape, one that he, like Elizabeth, then synthesised into his Targeted warm-up and Experiment(s). Elizabeth and Adam's use of Shape as an analytical tool resonates with Marshall's views on Laban

¹⁰¹ Elizabeth's experience also echoes David Jackson's exploration of Alba Emoting, an actor training technique that examines, amongst others, "body posture", with Jackson's experience of the "quality of sadness" triggered by the yoga, Ball-like shape "happy baby pose" (2017, p. 81).

Movement Analysis, and other “physical methods”, where “the starting point is changing your physicality” (2008, p. 183).

The psycho-physical analysis of the structure of the writer’s dramaturgical score was also a significant component in Discuss the Scene, in particular the ‘movement of punctuation’. Merlin states that “all PUNCTUATION provides clues as to the TEMPO-RHYTHM, intention and inner content of a script” (emphasis original, Merlin, 2014, p. 167). In *Animal Farm*, this was particularly significant in the analysis of Snowball and Squealer, pigs on the farm who shared similar physical and temporal characteristics. Snowball is described as “vivacious”, “quicker in speech” (when compared to Napoleon) and “inventive” (Brookman, 2019, p. 3). Squealer has “twinkling eyes, nimble movements and a shrill voice” (ibid). The character facts for both animals highlight the Motion Factor of Time, and the element of Quick. Given that both are pigs, I was initially concerned as to how I would differentiate one from the other. Analysing Brookman’s dramaturgical score through Effort was key in building the psycho-physical foundations to not only differentiate the two, but to further develop their individual qualities.

Snowball’s score was full of exclamation marks, his sentences short (when compared to Squealer’s), and dominated by declaratives and imperatives. Compared to Squealer, Snowball had more full-stops than commas, and over the course of the entire play he only asked one question. I journaled:

Snowball inspired by Trotsky. We talk physically about Snowball’s traits. Very direct speaker. Not many questions in the score, next to none. Geordie agrees, very direct. Very driven, very forward. Very quick (it says so in the score, but not as quick as Squealer). Dab? Punch? (2018).

Squealer's sentences were longer than Snowball's, he was more verbose, his score was dominated by commas, and he was more interrogative when compared to Snowball. Of significance is that as the play comes to its conclusion, and the pigs' tyrannous rule over the other animals reaches its peak, Squealer's score becomes more direct and contending, with interrogatives replaced with imperatives and declaratives.

Through my analysis, I found that Snowball had an affinity with Direct Space, Quick Time, and potentially Strong Weight (inner and outer), the Basic Effort of Punch, the most contending of the Eight Basic Actions (see figure 13). Squealer had an affinity with Flexible Space, with Strong intentions and drives masked by lighter, disguising Basic Efforts, such as Flick and Dab. When compared to Snowball, Squealer's objectives were tackled with a higher degree of yielding. Indeed, in my pre-rehearsal analysis I journaled that Snowball reminded me of a 'fanatic', and Squealer a 'spin doctor' or 'press secretary'. These particular examples, and their corresponding movement affinities are, remarkably, echoed in Adrian's analysis of the Motion Factor of Space and its affinity to particular personality traits:

[...] you may be a person who can juggle multiple ideas and/or activities (*indirect*) [Flexible, Squealer], or one who likes to focus and concentrate on a single idea or activity at a time (*direct*) [Snowball]. Relative to communication, a person may speak about an issue in a roundabout manner (*indirect*) [Flexible], or be to the point (*direct*) [...] To an individual who values *directness*, an *indirect* [Flexible] person may appear wily or devious (italics original, 2008, p. 119).

My analysis of the dramaturgical score via the concept of Effort gave me a wide range of psycho-physical options to inject into my Experiment(s), and to structure my Targeted warm-up. Rather than a generalised image of two pigs with an affinity for Quick Time, I was able to identify, and indeed label, a range of movement-behavioural options.



Figure 13: Renato Musolino as Snowball in *Animal Farm*. Strong/Direct/Quick (Image by ©James Hartley).

The palette of movement options, and their psycho-physical associations, that I derived from the movement of punctuation, along with the dramaturgical structure and language specifically crafted by Orwell and Brookman, draws me to Zarrilli's experience and analysis of the work of Samuel Beckett:

Beckett crafts tempo-rhythm by arranging words and punctuation on the page with periods, question marks, commas, colons, semi-colons and "...". He literally provides a performance score for each text. Words, punctuation, and stage directions orchestrate cadences, tones, and qualities demanded of the words as they are spoken (2009, p. 119).

For both of the practice-led research projects, the analytical information extracted from the dramaturgical score was supported, and indeed enhanced, by the actors' lived experience of particular concepts of BESS and associated grammar. This touches upon the blurring of disciplinary

lines that I seek to address, that Laban's grammar needs to be understood, and then activated in training and warm-up in order for it to support rehearsal. Marshall adds that "using a detailed framework for observation [such as Laban Movement Analysis] makes the analysis easier and more specific" (2008, pp. 183-185). The information extracted was then synthesised into step five, Experiment(s).

4.2.e Experiment(s)

Experiment(s) is a key step of my process, where the psycho-physical information gathered from the other steps is integrated with the aim of tackling the demands of the dramaturgical and directorial score. Key to this particular step within the common Active Analysis framework is the process where actors, from the very outset of rehearsals, actively analyse the score on the floor without scripts in their hands, first silently and then by paraphrasing the text. This phase of structured improvisations can be viewed as one that "removes the wall between analysis and embodiment" (Knebel, 2016, p. 143), and enables actors to be co-participants "in the creation of a production's *mise-en-scène*" (italics original, Knebel, cited by Merlin, 2014, p. 337).

I established a framework where the experimentation of the beat or moment in question was through the initial entry point of one of the concepts of BESS. Further to this, the bidirectional loop was to commence from the 'outer'. This aimed to enhance the notion of the body as a key tool for analysis and creativity. I also aimed to establish the conditions where the actor, from the original BESS entry point, could trigger, and indeed move to and from, other psycho-physical entry points within the Experiment in question. This aimed to capture the holistic nature of Active Analysis, "an easy and effective osmosis from outer action to inner sensation, and back again" (Merlin, 2018, p. 37), and to reaffirm the interdependence of the concepts of BESS.

I have made the specific choice of calling this particular step Experiment(s), a modification to Stanislavski's original term for this phase, and to subsequent, more recent versions adopted by practitioners and theorists. Stanislavski used the French term *étude*, whilst Carnicke suggests that its "American usage" is "improvisation" (2009, p. 217), the most common term used by contemporary practitioners. My choice to move away from the term *étude* was based on its foreignness to the Australian ear. Disregarding the term improvisation was far more strategic. For me, there is a looseness to the term that is the antithesis of this particular step, and indeed to Tanztheater and Active Analysis philosophies. I wanted to apply a term that immediately (metaphorically) captured the essence of the rehearsal room as a laboratory. Further to this, in her post-workshop interview, Elizabeth commented that the term 'experiment' proved psycho-physically liberating (2019). She stated that, in her future work, "it is a word that I will use in the room for sure, because experiment doesn't have to provide the right answer" (ibid).¹⁰² Given the emphasis that I am placing on the actor's lived experience, I am particularly drawn to McCaw's observation that the words 'experiment' and 'experience' "shared the same Latin root that forms the verb *experior* [to] 'try, prove, or to put to the test; to find out or know by experience'" (2009, p. 64).

In the following specific analyses, I have been inspired by Kozel and Zarrilli's phenomenological writing methods in order to tease out the psycho-physical nuances of the ongoing process and how the experiment phase enabled the rehearsal progression. A key aspect of this will be the actor's bidirectional journey within the boundaries of BESS, Tanztheater paradigms, and the dramaturgical and directorial score. I will commence with select rehearsal examples from *Animal Farm*, followed by *The Seagull*. This pattern follows the trajectory of my research, where components of my initial lived experience of my process were then synthesised into a framework for

¹⁰² For further reading on the intricate nature of the *étude* versus improvisation debate, see Dunne (2015) and Carnicke (2019, pp. 17-35).

other actors to examine. Within these examples, the notion of rehearsal room 'play' is significant, and a key entry point for Stanislavski (Shevtsova, 2020, p. 175), Bausch (Klein, 2020, p. 147) and Laban. Laban suggests that play "is the great aid to growing effort capacity and effort organisation", and, in an observation that captures the essence of Tanztheater and Active Analysis, he states that "during play, effort sequences are tried out, selected and chosen as those best suited [...]" (2011, p. 14).

One of the significant challenges that I faced in *Animal Farm* was creating an array of animals, each with their own distinct psycho-physical qualities. Given the constant rapid-fire switches from animal to animal, each of my creations needed to be immediately recognisable. One character that I found particularly difficult to initially grasp was Benjamin the donkey, the oldest, worst tempered animal on the farm. Whilst he was the only donkey on the farm, he shared many signature, external characteristics to the two horses in the play, Boxer and Clover. This type of external sameness was also an obstacle when I was tasked with differentiating between the four key pigs in the play. On day three of rehearsal, prior to getting on the floor, I journaled:

Benjamin. Sustained, tired, bitter. Wring. His mouth is key, I think. His jaw. I chat about images. Mickey from *Rocky*, but much more tired and bitter. Not as Quick. Sinew. Screw. Geordie [director] 'as a foundation he never rushes' (2018).

Many of these motifs had been established in my pre-rehearsal analysis, and as I moved on to the floor, I was tasked with embodying them. This is where I hit a wall. On day four I journaled:

He [Benjamin] is feeling quite general. I am feeling very self-conscious. Detached. I explore the line where Benjamin says 'Donkeys live a long time'. It's his signature phrase throughout the play, yet I don't feel like I'm anywhere near it, or him. I am acting, nothing more. Empty. Shit. Stuck. Bogged (2018).

I felt that the psycho-physical data that I had gathered for Benjamin was not synthesising. Whilst this process of discovery and penetration takes time and repetition, certainly much more than the half hour spent on my first Experiment for Benjamin, my initial approach was poorly planned and consequently muddled. I was trying to implement, and indeed illustrate, all of the psycho-physical information that I had gathered from my previous steps into one generalised, end-gained attempt. In other words, I had too many entry points and not enough boundaries. Furthermore, by over focusing on physical qualities, images and essences, I had, perhaps stubbornly, overlooked key analytical information that could have assisted me in my physical work. Where was Benjamin? Where was he in terms of place and spatial relationship to the others, and how could this potentially colour his line 'Donkeys live a long time'? For Experiment two, I decided that I needed to refine and simplify my entry points. Where Benjamin is in terms of place and space when he first speaks the line 'Donkeys live a long time' is not specified by Brookman. However, in (re)analysing the facts of the dramaturgical score, along with the immediate given circumstances (a few days after the revolution on the farm, all the animals, except Benjamin, are full of joy and hope), I visualised him 'alone' in a paddock, in the evening, at a distance from the others, looking on as history is about to repeat. From here, I began to Experiment through the sole entry point of Shape.

I began to apply a Basic Screw shape quality to my jaw, the key physical characteristic that I thought would differentiate Benjamin from the other horses, Boxer and Clover. This choice was inspired by my pre-rehearsal animal analysis, taken from the dozens of donkey photos that I collected, many highlighting screw-like, crooked, wringing, twisted jaws (figure 14).



14



15

Figure 14: Previous page, pre-rehearsal analysis inspiration for Benjamin. Jaw: Screw, Wring (Image via Shutterstock). And figure 15: Renato Musolino as Benjamin in *Animal Farm* (Image by ©James Hartley).

I imagined – and this is me attempting what Wahl calls “sensitizing language” (2019, p. 179) – that Benjamin was nothing more than a jaw with pronounced teeth, and through a series of silent drafts, I began to play with Screw-jaw, ‘five ways to gesture with my jaw’. Slowly, carefully, twisting it from side-to-side, visualising my jaw morphing into the image(s) that inspired me. Benjamin chewing tobacco? I became more aware of the Basic Effort of Wring, my breath sustaining, and moving in width throughout my body. Returning my focus to my/his jaw, I then began to experiment with the concept of spatial reach, of near/mid/far reach jaw movements. With each discrete ‘reach’ draft, I began to introduce sound, a donkey’s E-awww, screwing, chewing, masticating, grinding, salivating, spitting, biting, kneading the vowels, alone in the paddock. Ten ways to ‘E-awww’. This began to trigger feelings of bitterness and resentment, with my vowel sounds extending and expanding across the room/paddock. Whilst in an exaggerated form of far reach Screw jaw, the quality that became synonymous with Benjamin in performance, I could feel that my neck was twisting and in a position of hyper-extension, with my head back, my eyes high and looking down. I later journaled “is he taunting? Judging? Challenging?” (ibid). With Benjamin’s signature line in mind, I began to mould sound into words, paraphrasing the sensations and qualities that I had triggered, repeating the line ‘Fuuuuuuuck youuuuuuuuu’ with wringing and pressing qualities, flowing from one to another, “the image of a bitter and twisted donkey who screams abuse from the other end of the paddock” (ibid). The ‘other end of the paddock’ sparked within me the image of a barfly sitting at the very end of the bar, alone, always there, dusty, stained, part of the furniture, bitter, watching. Benjamin in a dark, small bar. As I experimented with this image, my torso began to flex, and one shoulder was higher than the other, a donkey leaning on/into the bar. Is the bar keeping him up? This influenced the positioning of my arms/his legs. Near reach, with my wrists and hands/his hoofs sagging down. Significantly, the bar image also triggered a very clear memory of a bar patron that I was familiar with from my days working hospitality (circa 2000 – 2005). With him in mind, I began to infuse the quality of his confusing mix of bitterness, anger and generosity into Benjamin. I was now, coincidentally, closer to the quality that I had initially detected in Mickey from *Rocky*. Old, angry,

resigned, wise, sandpaper, dirty, feisty, hero. I felt whole(r), and on the right path. It also allowed me to grasp the subtext of 'Donkeys live a long time', and indeed Benjamin's objective (and action), concepts that were not immediately clear to me during Discuss the Scene. "Geordie loves it. We keep it" (ibid). At the completion of Experiment two, I then scored the specific qualities, images, metaphors and BESS concepts into my script, alongside corresponding text and moments, to carry over into Experiment three, and its Targeted warm-up. It is worth noting that the memory of the individual that I awakened during my Experiment, and Mickey, my original image, both fall within the Laban/Yat [Malmgren] Inner Attitude of Near - Flow Stressed Circumscribing.

Another example from *Animal Farm* was through the development of Squealer, 'a small fat pig with twinkling eyes, nimble movements and a shrill voice' (see table 10). In this particular example, the initial entry point for experimentation was through Effort. In contrast to the above example for Benjamin, my first and second Experiment(s) for Squealer were grounded in more specific given circumstances, along with a clear(er) dramaturgical objective. With more text to refer to than Benjamin's sole line, my Experiment(s) would also be grounded in a clearer grammatical map, with his speech sporadically shifting from questions to statements, from commas to full-stops, with long winding, flowing sentences juxtaposed with short, sharp and Bound ones. Of significance is what occurred just prior to my getting up on the floor, during Discuss the Scene. Upon mentioning that Squealer reminded me of a 'spin doctor', who could turn 'black into white', I was suddenly hit with the image of Australian politician Christopher Pyne, this image also possibly (intuitively) sparked by Squealer's 'shrill voice', a quality that can be associated with Pyne. Geordie and I were drawn to a specific moment in Australian political history, Pyne's now infamous 'I'm a fixer' interview, delivered live on national TV through a fixed smile and 'twinkling eyes' (See figure 16).



Figure 16: Christopher Pyne's 'I'm a fixer' interview, Sky News, 2015 (Image via YouTube).

Following a glimpse on YouTube, and a brief Targeted warm-up, I decided to start the Experiment by focusing on Squealer's (Pyne's) 'twinkling eyes', and I began to play with the Basic Efforts of Flick and Dab, Efforts that I had also considered based on Orwell's clues.

With no sound at first, I began to vary the tempo-rhythm of each blink and glance, along with the rapidity and shift from blink to blink, blink to glance, and so on. Flick to dab, tickle to twinkle, wink and so on. In particular, the quality of wink, with its metaphorical association to political spin and deceitfulness, resonated strongly with me. Winks that calm, arouse, satisfy, acknowledge, spark, fire. I gradually incorporated sounds, such as rapid snorts and grunts, followed by paraphrased text. In this initial instance of paraphrasing, Pyne's 'I'm a fixer' was a goldmine, and it began to influence how I used my hands/Squealer's trotters. Shadowed by the objective of making the other animals understand that they need the pigs to help protect them, the gestures morphed into a pig's trotter version of thumbs-up, and of Nixon's infamous victory sign. I would at times hunch my shoulders and revert to Nixon, and then back to Pyne, a dance between the two

(President Pyne? Christopher Nixon?), Effort having inspired Shape, and then a return to Effort and so forth. The quicker the blinks and glances, both in tempo and duration from each other, the more enhanced my Pyne smile became. This hot sensation around my face made me feel jovial, cheeky and very unpredictable (Wall Shape smile). I noticed a slight lift in my shoulders, a possible carry on from my Nixon gesture, and I began to enhance this, reducing the length in my neck and emphasising a Ball shape in my torso. The Penguin? Pig/Penguin? My arms/Squealers legs were drawn towards my torso/his belly, with all gestural work concentrated on my hands and wrists/Squealers trotters. At the tail-end of my experiment, Geordie commented that my creation reminded him of “a mix between former Prime Minister John Howard and Christopher Pyne”, or their love child (Musolino, 2018). When scoring this particular experiment, along with applying BESS terminology to record specific moments/choices, most of my scoring was in the form of metaphorical images that triggered my behaviour and corresponding sensations, such as ‘Howard/Pyne’ and ‘Pyne Wall Smile’.

A significant component of my application of Effort as an entry point for experimentation is the process of Basic Effort variations, and the discovery of Effort derivatives. This is the on-the-floor process of altering Basic Efforts through conscious psycho-physical volition. I will analyse this process by highlighting a particular phase of Squealer’s creation, his constant use of the term ‘Comrades’, a signature term for him within the dramaturgical score. ‘Comrades’ is Squealer’s first word in the play, his introduction to the audience, and the start of the section that I have analysed above. A one-word sentence, I wanted to lift it from the rest of the text, and I began to play with Sustained Basic Efforts, contrasting with the Quick nature of the rest of this/his particular speech. Having eliminated the Direct Basic Efforts of Press and Glide (based on his spatial relationship to the other animals, and the plural nature of the noun), and the Basic Effort of Wring (based on his objective that yields rather than contends), the Basic Effort of Float was the entry point for experimentation.

I stand downstage, at the narrowest point of the set, as on a platform. Still. Silent. I visualise all of the animals in front of me, below me, under me, surrounding me in a horseshoe-like configuration, one that aligns with my spatial relationship to the audience. I (re)morph into Squealer's shape. Slowly, carefully, layering one quality on top of another, and another, and another. His Ball-like belly, his Wall Pyne-like smile. I slowly manipulate my fingers to create Squealer's trotters, the signature characteristic for all of the pigs on the farm. Knuckles crack, flesh tightens. Silent. I briefly close my eyes, and I take my focus in. Silent. I direct my mind's eye to my breath. Light and wavy, it travels in width, on the horizontal/door plane, like theatrical haze, smoke-like, snake-like, suspended in my torso. On the outbreath, I direct my energy from my core to my six limbs¹⁰³ (head, tail, feet, hands). As the breath moves throughout my body, I slowly open my eyes and take in the room/farm. A press-conference? Am I at a lectern? My first draft within this particular Experiment is through the entry point of the Motion Factor of Time, and I begin to stress the element of Sustained. I activate, through breath, my habitual tempo for Float, what Laban refers to as one's "discernible preferences" for certain time-rhythms (2011, p. 121), and I begin the process of sustaining it further. I focus on the outbreath, extending it from two counts, to four and then five. My heartrate slows, my thoughts become clearer. Colder. I circle my hands/his trotters, and at the same tempo my head starts to take in the room/farm. Float turns to scan, slightly altering (reducing) my relationship to Flexible space. I add sound, words, and then text, with the o and a of 'comrades' extending, travelling predominantly in width and hovering like a cloud above the animals. I continue along this path, draft after draft, gesture after gesture, consciously manipulating qualities of Time to find psycho-physical shades and variations of Float (coat, hypnotise, anaesthetise). I break away from this particular draft within the Experiment, and I analyse and discuss my discoveries with Geordie, a small interlude, a mini Discuss the Experiment. My most sustained drafts and shades do not

¹⁰³ This term/image is taken from Bartenieff's concept of Core-Distal Connectivity, from her *Patterns of Total Body Connectivity* (see Hackney, 2002, p. 71). Hackney's description of breath flowing through the body echoes Stanislavski's image of the flow of prana. She writes that "energy pulsates and radiates [...] opening all six limbs (including your 'tail', your coccyx) away from center, and closing all six limbs in toward center" (ibid).

dramaturgically (and directorially) fit, with their qualities communicating a cold and manipulating character. Whilst these character traits are inherent in Squealer, within this particular moment of the beat his objective, actions, and qualities need to be less outwardly repellent. This interrogation of choices is reflected in Laban's view that the actor must "select and stress those movements which place essential values in the right perspective" (2011, p. 97). In Bausch's rehearsal room philosophy, the gestures and motifs collected from improvisations that work are kept, the others are allowed to "slip away" (Climenhaga, 2018, p. 125). My psycho-physical feedback shapes my following drafts, where I set out to explore quicker variations of Sustained Time, consciously manipulating my breath and movements to find and trigger psycho-physical qualities that resonate with the dramaturgical and directorial score. Within the same outbreath and movement, I begin to flow from one shade of Sustained Time to another, grades of intensity, accelerating and decelerating, adding sound, exploring the pattern and feel of the consonants and vowels, particularly indulging in the 'o' and 'a' sound of comrades. As I consciously manipulate and experiment with the element of Time, I become aware of varying shades of Light Weight in my body. The 'o' and the 'a' sounds ascend and descend, like a seesaw, a lasso that wraps itself around the animals/audience and slowly, gently, draws them in, and embraces-hugs-holds-warms them. My cheeks and face feel warm, my Pyne smile broadens. Cherub, ruby (blood) red. I feel closer, warmer, fuller. This completes the Experiment, and it becomes the foundation for the next Experiment of this particular beat, and its Targeted warm-up. I score my script with the metaphorical images and motifs mentioned above, along with the corresponding BESS concepts that trigger them. The Float/lasso like quality that I discovered for the term 'comrades' within this particular Experiment would go on to be a signature psycho-physical quality for the character of Squealer, a particular character trait that was embraced by the audience, who found Squealer equally humorous and repellent.¹⁰⁴ Reviewer Ena Grozdanic commented that Squealer "is a shrill spin-doctor, a traitor of truth, yet his character also contains warmth. Rather

¹⁰⁴ Please view *Animal Farm*. A version of the aforementioned moment is at 21:25 and ends at 22:20 minutes (<https://vimeo.com/472450924> Password: animalfarm1).

than despising him, we glimpse the irony of his position, the humour in his opportunism and cowardice” (2019).



Figure 17: Renato Musolino as Squealer, *Animal Farm*. Pyne Wall smile, with Ball belly (Image by ©James Hartley).

The first example taken from *The Seagull* is from day four of the workshop, and it focuses on the first four beats of the scene. Having previously experimented with each beat discretely, I now wanted the actors to begin the process of flowing from one beat to another. As was the case throughout the workshop, this particular Experiment was ignited by me through the process of feeding the actors an initial BESS entry point. I will begin each particular analysis with my observations (2019), followed by Elizabeth and Adam’s experiences of the same event.

We go back to the start of the scene. Wash two, the second round of Experiment(s). I now put the first four (small) beats together. I give the actors their BESS provocation: the entry point of Space. Where are you, and how can the spatial relationship between the two of you assist with your objectives? Adam enters. Rather than moving directly to the bench and sitting, as he had done in Experiment one, he stays at the end of the path (downstage prompt), and with his back to Elizabeth/Nina, he writes in his notebook. His 'rubbing his forehead' gesture resurfaces, but this time it is more pronounced. His right hand, with pencil dancing between his fingers, searches, scratches, rubs and carves through the air. His gesture is now more sustained, exhausted, frustrated, wounded from his incessant search for words. His back is doing a lot of the communicating. It is a very powerful image (see images 18 and 19). Is this Trigorin forcing her to make the first move? Spatially, the image is striking, and in terms of stage semiotics and body shape, it's a wonderful narrative. Mysterious, concealing, private. I am drawn in. The moment is made all the more unpredictable by Adam's Sustained (Float/Wring), almost inaudible delivery of sound and paraphrased text as he writes in his notebook.





19

Figures 18 and 19: Adam Ovadia as Trigorin, *The Seagull*, Space entry point (Images by ©Renato Musolino).

His head occasionally lifts, and with an open-bodied glance, high/right/forward (Float), he searches for images, finds them, occasionally chuckles, and then writes them down into his notebook (see image 19). Elizabeth's starstruck voice (Dab) from the extreme opposite side travels across the stage. Her fingers Dab and dance, picking at her dress, revealing a fire-like inner life. She now needs to work a bit harder to get his attention when compared to her previous Experiment of this particular moment, a new shade to her action. It is a beautiful picture. He turns, sees her, smiles, and then slowly yields-in towards her, floating, gliding, like a cat (on the prowl). Despite his lightness, he is incredibly powerful. Adam is much more composed when compared to his first Experiment, his feet at one with the earth, his status within the scene is much clearer. This time he sits on the far prompt-edge side of the bench, not the centre. Spatially not as close to Elizabeth as he was in his first Experiment. He seems to be offering her the invitation to join him, beckoning her to join him, daring her to make the next move. His body faces her, legs crossed but chest-heart open (See image 20).



Figure 20: Elizabeth Hay and Adam Ovardia *The Seagull*, Experimenting with Space (Image by ©Renato Musolino).

It feels like a chess game, a soft, beautiful tango of sorts. Cat/mouse? It is thrilling. After a few moments, she then carefully, excitedly, moves her Pin-like body towards him, or rather, she is lured to him, and she sits at the end of the bench. They are playing yet remaining clear and specific. The reins are off. The scenic picture – I never use the term ‘blocking’ in the room – is much stronger. Neater, clearer, louder. The simple provocation of Space has allowed the actors the freedom to orchestrate their own scenic map, one that has, like a domino effect, triggered a series of corresponding psycho-physical associations.¹⁰⁵

In his analysis of experimenting through the entry point of Space, Adam expressed that the “connection” between himself and Elizabeth was greatly enhanced (2019). Despite them being

¹⁰⁵ Please view ‘*The Seagull* Workshop: Act 2 – Nina and Trigorin’ for an iteration of the aforementioned moment. Start from the beginning and end at 3:20 minutes. Also note how the scene ‘continues’ from a very brief Targeted warm-up, with the actors ‘launching’ into the Experiment (<https://vimeo.com/472123619> Password: seagull2).

spatially far from each other for most of the Experiment, he journaled that the relationship between the two was “loaded”, and that inner qualities “travelled through space” (ibid). Further to this, Adam’s Space Experiment generated particular action verbs that supported his objective for the beat. When he had his back to Elizabeth, Adam expressed that he felt that he was baiting Nina (ibid), another example of one entry point (Space) triggering another (Effort). Like Adam, Elizabeth experienced an enhanced connection. She journaled that, with the addition of the provocation of Space, “there was a real pull for me, a tension that was held, like the coil between Adam and I. So useful, and something really tangible to play against, it made him slightly less available to me” (2019).

To help thicken their above discoveries, and to draw out other shades of psycho-physical colour, I ask the actors to repeat the same beats, this time through the entry point of Shape, via the Still Shape Forms of Pin, Wall, Ball and Screw. I encourage them to be ‘very over the top’, to activate the Shapes on impulse, based on what they get from each other, and what they want to do to each other. We collectively label this particular experiment the ‘abstract’ run, a term that ignites a sense of playful anarchy and irreverence in the actors. They attack the experiment with great audaciousness, with and without words, a ‘Shape free-dance’. As soon as they are done, I have them immediately repeat it, this time asking them to hide the extrovert form of the Shapes, without losing the inner equivalent, and to explore Shape duos. In language borrowed from our Experiment(s) with Effort, I ask them to examine disguising and revealing Shapes, such as, for example, an inner Screw and an outer Pin. Of his experience, Adam journaled:

To use a visual art metaphor [...] the more abstract experimentations are like the abstract visual art style in that it isn’t void of substance at all, it is simply so free in form that it can allow unique and honest shapes and impulses to appear[...] Impressionist artists allow their strokes to be seen [...] much like allowing extreme strokes of physicalisation of a particular

shape or movement quality. Expressionist artists depict an image through their emotions and how the image makes them feel with a strong affinity to colour [...] Actors often use colours as a viewpoint which is expressed performatively through temperature of actions [...] then we get finer and finer and begin to dial it into a more naturalistic performance [...] the process of active/analysis [sic] paired with the Laban methodology is the best system I've encountered to encapsulate all of those layers (2019).

Adam seems to have discovered a sense of extrovert, external freedom within this Experiment, one that triggered an inner truth. In another observation that is apposite to this research, Adam, unaware of its significance to this thesis, uses colour as a metaphor for shades of movement qualities. Of the same experiment, Elizabeth journaled:

We played with the provocation of shapes, which I really thought made a great difference to how I was feeling in the scene, especially when it came to isolating parts of my body and creating a shape (i.e. the heart). I found that I have regained the focus of the work, becoming less self-conscious and embarrassed when I really hone-in-on the physical action that I am playing. Somehow it feels like a slightly more sophisticated way of saying 'play for truth' (2019).

Elizabeth's comments are telling. I was struck by how this particular Experiment facilitated a process for her to use visualisation and metaphor, of isolating her 'heart' and giving it a particular Shape that corresponded to what she wanted, or to what Trigorin was doing to her. The specificity of working with Shapes alone, as an initial entry point, strengthened her objective work. She was able to 'hone-in' on action, which enhanced her psycho-physical presence and subsequent openness within the scene. Further to this, Elizabeth later commented that by experimenting with Shape duos, she was able to break free from the preconceived psycho-physical idea of how she had envisioned Nina (2019). By layering various shades of inner-outer Shapes, and their corresponding psycho-physical qualities, Elizabeth discovered that her Nina was potentially quite ambitious and ferocious as an inner, a strong contending quality that she had not initially anticipated, that was masked "with a

lighter external” (ibid). Again, Elizabeth identified a particular inner attitude and drive, triggered through movement and structured improvisation.

When debriefing the above Experiment(s), Adam commented that “I felt like the whole thing was some sort of body listening”, whilst Elizabeth expressed that she “was not thinking about it [what to do next], I am just responding to my body” (2019). They both, I argue, point towards an enhanced embodied availability to each other. Further to this, Elizabeth found that “by having to be so responsive on stage, it made me vulnerable and porous. I don’t think this would have happened if I had the script in my hand” (ibid). Elizabeth and Adam’s expressed experiences strongly resonate with Merlin’s observation, who states that script-in-hand rehearsal processes can lead to:

[...] a kind of ‘dodgem car’ acting, where actors go through the motions of the blocking, glancing off each other’s cues without really connecting to each other. The études [Experiments] of Active Analysis address this issue head-on because, when actors are temporarily deprived of someone else’s words [...] there’s nowhere to hide. Left with nothing but their own words, they grasp the inseparability of thought, word, and deed, and they can’t help but take action. The quality of listening then becomes profound [...] (2014, p. 327).

From my perspective as a practitioner-pedagogue, in the guise of a director-pedagogue for *The Seagull*, this particular step proved most beneficial. The use of BESS concepts as provocations allowed me to steer Elizabeth and Adam away from end-gaining, which in turn facilitated a process of work that assisted in reducing psycho-physical tension. This can be viewed as a process of eliciting particular qualities rather than explicitly asking for them, or indeed pushing for them. On day two of *The Seagull*, during an Experiment for beat three, I wanted Adam to find a deeper and more personal connection to Trigorin’s expressed view on the emotional struggles that he faces as a writer. Rather than ask Adam to find a deeper connection, or to hit a specific emotional quality,

directions that I find can often create psycho-physical blocks and lead to end-gaining, I simply asked him to Experiment with the Basic Efforts of Punch and/or Wring, or both as an inner-outer duo, to explore them via gesture-movement-sound-text in ten different ways.¹⁰⁶ Later, Adam commented that “I was very much in my head before you mentioned the efforts. Then I felt more plugged in. The feeling of wring/punch gave me a stronger intention. It was more whole body, compared to a tad disconnected before. It just clicked in” (2019). Luring Adam with the Basic Efforts of Wring/Punch proved the right bait for him to find an embodied connection to the moment. Another example is from day three, whilst Adam was experimenting with beats 5c and 5d, two beats within his monologue. I journaled:

I feel that the Experiment is a bit one note. I want to push it in another direction, to extract more detail. I side-coach Adam to explore the Weight and Time of each of the ideas/images that he is talking about. The Weight and Time of going fishing and going to the theatre, and the contrast of the Weight and Time of being ‘dragged’ back to his desk (2019).

With this provocation, Adam found, as a basic first offer, a Light floating quality for the image of going away “to do a bit of fishing”, followed by pressing and wringing qualities for when he expresses that “a heavy iron cannon-ball is already turning round and round in my head—an idea for a new story!” (ibid). He found a stronger shade of Press for “it drags me back to my desk”, followed by grades of punching intensity for “write, write, write!” (ibid). Within this particular provocation-Experiment, Adam’s ‘rubbing his forehead gesture’ dominates, and grows. His right hand wrings his head, and then punches the pole. What was (a few days ago) an image, is now an active, embodied gesture. I journaled that “it is thrilling, full of colour and nuance” (ibid). Furthermore, there are other significant moments within this focused analysis that warrant highlighting, that revisit the ‘remarkable continuity’ of ‘stirrings that connect past and present bodies’ (see section 4.2.a). First,

¹⁰⁶ This process resonates with Stanislavski’s advice to directors, where he suggests that they don’t give actors “ready-made solutions”, but rather “lure them with the right ‘bait’” (cited by Toporkov, 2008, p. 71).

Adam's move to the OP side of the stage, and his positioning on the chair, is identical to Stanislavski's score/note 54. Stanislavski has Trigorin cross "over to the seat to the left of the audience" (1953, p. 197). Elizabeth's move is also identical to Stanislavski's original, where she, minus the prop cushion, "sits down at [...] his [Trigorin's] feet" (ibid). Second, Adam misses a tiny moment in his monologue. I do not stop proceedings, but simply feed him a word that realigns him to the score. He effortlessly adjusts, and continues, hands free of script. It is worth reminding that scripts have never been used on the floor, and Adam and Elizabeth are not far from having their lines down. Third, in his original score, Stanislavski did not map Trigorin's long speech. Stanislavski later played the role and he "completed his conception of the part in the flesh" (1953, p. 201). In the workshop, Adam moved on the word 'dragged', moving towards the hammock. Fourth, Adam injects his Experiment with modern day, personalised vernacular. Whilst trying to navigate through the long scene, he surmounts moments of difficulty by adding sounds and paraphrased text. He is always active.¹⁰⁷

Subsequent to this practice-led research, I have found, in my practice as an actor, that Experiment(s) is the most difficult step of my integrated process to synthesise into non-Active Analysis processes. The rarity of entire casts working without scripts in hands is to be respected, as is the subjective nature of each individual's creative process. Whilst the actor trainer can apply my integrated process in its entirety as a tool to train and develop students, the trained actor has the option of utilising particular steps that will best serve them. I have done this in my evolving practice. In another one-person play, *Sea Wall*,¹⁰⁸ I activated steps one and two, and then synthesised my subjective discoveries into the particularities of that process. The ease of transferability was facilitated by the powerful base of support provided to me by BESS. Perhaps it is here where my

¹⁰⁷ Please view 'The Seagull Workshop: Act 2 Nina and Trigorin'. Begin at 5:05 and end at 14:09 minutes. It illustrates an iteration of the aforementioned moment (<https://vimeo.com/472123619> Password: seagull2).

¹⁰⁸ *Sea Wall* by Simon Stephens (2008). Directed by David Meador. Season one at the Goodwood Institute, Adelaide, South Australia (2018). Season two at the Space Theatre, Adelaide, South Australia (2021).

integrated process has its most powerful resource: its grounding in a psycho-physical grammar that is adaptable to a range of rehearsal entry points.

To conclude my analysis of Experiment(s), I will refer to a comment that encapsulates the essence of all of the examples mentioned within this section. Mirodan argues that Laban's work, along with "the wider family of body-based techniques", relies on "physical changes to generate ideas and sensations" (2019, pp. 67-68), a comment that in itself can be used to summarise the Experiment(s) process. Finally, I am drawn to Bloom's observation about Laban's sensitising work, that "by giving names to psycho-physical experiences, the vocabulary helps to elicit, contain and focus the actor's feelings [...] they develop a sense of confidence and freedom to allow a performance to be fresh and live" (2019, p. 485).

4.2.f Discuss Experiment(s)

Step Six, Discuss Experiment(s), and the following step, Compare Experiment(s) with the text, step seven, are often synthesised into one.¹⁰⁹ For my integrated process, I opted to separate these two phases. By doing so, I set out to provide the participants with an opportunity to absorb and to articulate their subjective lived experience of Experiment(s). This included valuable time to journal, where particular psycho-physical experiences were recorded for future reference and (re)implementation.

For both *Animal Farm* and *The Seagull*, Discuss the Experiment(s) began with an immediate evaluation of the participants' lived experience of experimenting with the beat or scene, a phase that is quite common within non-Active Analysis rehearsal processes. The duration of the discussions

¹⁰⁹ Merlin offers two Active Analysis variations, the five-step sequence referenced in section 3.2.c, and a four-step alternative (2012, pp. 325-340) where she integrates the post-improvisational discussion and text comparisons. Likewise, Carnicke offers an integrated version (2009, p. 212).

varied, depending on what occurred and what was discovered. Having established a process of work that was grounded in a uniform psycho-physical language, I was struck with how the post-experiment discussions in *The Seagull* centred on the actors' bodies, grounded in BESS terminology. On day two of the workshop, I journaled:

In debriefs and chats after Experiment(s) [...] I notice that both actors are speaking through physical entry points or references. They are referring to their bodies a lot, and in particular to the sensations and qualities of what they are doing. I am thrilled with this, all the more because I did not [consciously, directly] prompt it. Physical awareness has been enhanced (2019).

Significantly, this step allowed the participants to document particular moments from the Experiment(s) that they felt warranted recording, such as potential points of departure for future Targeted warm-ups and Experiment(s), and motifs that could be used to (re)trigger particular qualities. In *The Seagull*, for example, in my role as facilitator-director, I was particularly struck with the scenic map that Elizabeth and Adam had found in their 'Space' Experiment (see section 4.3.e), and I wanted to revisit it as a basic point of departure. Adam's Sustained, carve-like entrance down the path. His Flexible, searching of words as he writes in his notebook with his Screw-like back to Nina. His continued activation of his rubbing his forehead gesture, his almost inaudible words that drift high/right/forward. Elizabeth's Pin-like body which moves from sitting to standing, her fire-like shadow movements, fingers dancing, her words that tap him from a distance, triggering his yielding hover over to the prompt-side-edge of the bench, his Wall-like smile beckoning her over to join him. Likewise, Adam and Elizabeth journaled their associations with this particular event, recording their lived experience with BESS short-hand, and other associated embodied metaphors that could (potentially) assist with (re)triggering particular qualities. Through this example, this particular phase within the step can be viewed as a process that facilitates Bogart's view of the rehearsal process entire:

In rehearsal an actor searches for shapes that can be repeated. Actors and directors together are constructing a framework that will allow for endlessly new currents of vital life-force, emotional vicissitudes and connection with other actors. I like to think of staging, or blocking, as a vehicle in which actors can move and grow. Paradoxically, it is the restrictions, the precision, the exactitude, that allows for the possibility of freedom. The form becomes a container in which the actor can find endless variations and interpretive freedom (2001, p. 46).

Echoing a motif that is omnipresent within this thesis, Bogart refers to the liberating nature of boundaries. By discussing the Experiment(s) within the embodied 'exactitude' of BESS terminology, a framework was built that will then, potentially, enhance the elucidation of further psycho-physical colouring. Whilst it can be argued that all rehearsal processes are metaphorically geared towards the 'search and repetition' of 'shapes', Laban's concepts and corresponding taxonomy quite literally provide a framework to make this particular search second nature, an element that was missing from Stanislavski's original research. As Bloom proposes, "if Stanislavski had known about LMA [Laban Movement Analysis], I imagine he would have found it a highly complementary resource" (2019, p. 482). From the perspective of Bogart's comments, Discuss the Experiment(s) can be viewed as the platform that paves the way for the incremental reduction of choices, along with specific scoring-recording that enhances the possibility of psycho-physical repetition. For the pedagogue-director, this step (and the following step) can be viewed as another opportunity for the implementation of their director's plan. As Merlin points out, "there comes a time when a certain amount of directorial 'interference' is needed to mould the actors' instinctive *mis-en-scène* into a concrete score of repeatable and aesthetically appropriate actions" (italics original, Merlin, 2014, p. 338).

The recording and scoring component of this step was a significant, and improved, departure from my original planning for *Country Music*. For that project, I had implemented a process of work that saw the off-the-floor ensemble record the psycho-physical choices of their on-the-floor colleagues during Experiment(s), using BESS motifs. Following the Experiment(s), the off-the-floor actors would then provide feedback to the on-the-floor actors. For example, actor D recorded the choices of actor A, whilst actor C recorded the choices of actor B. This process can be viewed as a sophisticated, psycho-physical version of a stage manager recording choices regarding scenic mapping. Whilst there were some advantages to this process, such as the ensemble developing and sharpening their skills in movement observation and analysis, I ultimately felt that it worked against my intended objective, that being of developing the on-the-floor actor's psycho-physical dual awareness. Further to this, I felt that it robbed the actors of significant post-experiment opportunities, to take a kinaesthetic moment, to self-reflect on the Experiment(s) and to discuss and record their subjective lived experience. For *Animal Farm*, whilst my stage manager and my 'Laban fluent' assistant director recorded some of my choices, I was solely responsible for my personal post-Experiment recording, in my own words and/or images, and reflecting my subjective lived experience.

4.2.g Compare Experiment(s) with the text

The last step of my integrated process, step seven, is closely aligned with step six, and it sees the participants compare the Experiment(s) with the text. This process involves rereading the scene and/or beat, and succinctly identifying how close or far they were to the dramaturgical and directorial framework established prior to the Experiment(s). Echoing the cyclic nature that is inherent within the Active Analysis process, this step can be viewed as a return of sorts, with the participants revisiting Read the Scene, step three, and components of Discuss the Scene, step four. By comparing the Experiment(s) with the text, the main aim of this step is to begin the gradual process of entwining the dynamic discoveries of the actors to the framework established by the

writer (and director). I am particularly drawn to Merlin's analogy of the "trellis" and the "ivy" (2018, p. 36). She elucidates by suggesting that the director's task is to "weave the ivy-actors around the trellis-play without disturbing the organic nature of the human process" (ibid; see also Shevtsova, 2020, pp. 226-227).

The first phase of the step was for the actors to reread the scene and/or beat in question. For both *Animal Farm* and *The Seagull*, I implemented concepts that I had previously established in Read the Scene, that being that the reread should be clear, simple, and strictly adhere to the dramaturgical score established by the writer. The actors were required to take a brief 'kinaesthetic moment' before the reread, no more than a minute, to evaluate breathing, and to find the psycho-physical centre. Given the somewhat charged nature of some of the scenes and/or beats experimented with, in particular for *Animal Farm*, this brief psycho-physical check-in was most valuable. In *Animal Farm*, my personal kinaesthetic moment was facilitated by my engaging of Laban's concepts of spatial pulls, the vertical, horizontal and sagittal dimensions. This visualisation assisted in lengthening my spine, and widening my back and whole torso, allowing my breath to drop, and my thoughts to slow, placing me in a state of readiness. In a further example of methodological integration and overlap, this particular type of psycho-physical visualisation is aligned to my study-training in the Alexander Technique, in particular the key Alexander concept of the head being organised "forwards and up", allowing the back to "lengthen and widen", which "encourages a freer movement of the ribs in breathing" (Park, 1989, pp. 84-102). Whilst the concept of taking a moment to find psycho-physical centre may be obvious to experienced actors, I felt that it was imperative to reiterate it within the framework of my process. Furthermore, it was an opportunity to further integrate fundamental-somatic movement concepts within the creative process. This brief, yet significant kinaesthetic moment was another departure and improvement from my original thinking for *Country Music*. For that process, the concept of taking a moment to find psycho-physical centre before the reread was not implemented.

Slowly rereading the scene proved to be highly advantageous on two fronts. First, it facilitated a process for the participants to identify what had been washed over, or indeed totally neglected, during the Experiment(s). This also included specific details such as tempo-rhythm, and the adherence to the grammatical structure established by the writer. Second, it assisted in the gradual absorption, and consequent retention of lines. Following the reread for *The Seagull*, I established the rule that the actors were the first to comment on the comparisons between the Experiment and the text. This was a strategic choice on my behalf, aimed at allowing the actors to recall and to identify their subjective on-the-floor experience, and to articulate how it compared to the dramaturgical (and directorial) score. This can be viewed as a form of movement memory, a process that requires the actor to psycho-physically recall what they experienced, and then to articulate the experience in words. The number of times that this step is practised within the sequence is at the discretion of the pedagogue or director, and the creative team. Like Read the Scene, for example, some beats and/or scenes were only required to be reread a few times, whilst others warranted more attention. The beats making up Trigorin's lengthy monologue, for example, were reread and compared to the Experiment(s) on each exploration. This was based on the complexity of the beats, and the density of Trigorin's argument. This enhanced focus also gave Adam the opportunity to slowly absorb the text, and to gradually integrate it, and its specific temporal and rhythmic construction, within his paraphrased Experiment(s).

In this chapter I have described and analysed the two main practice-led research components of this thesis. The discussion of *Animal Farm* has focused especially on the relationship between my long-observed practice in Ashtanga yoga, and its synthesis into Active Analysis via Laban's BESS and Tanztheater paradigms. Key discoveries included the association of Laban's Effort qualities to the yoga concept of prana and how this facilitated inner-outer connection and dual consciousness, and the synthesis of Laban's concepts of Effort and Shape into yoga asanas to

facilitate the expansion of psycho-physical range and behaviour. The discussion of *The Seagull* workshop illuminated the way others could take this work forward. The most useful aspects included the construction of personal Targeted warm-ups and the practical and grammatical synthesis of this work in tackling the nuanced demands of the dramaturgical and directorial score, and the application of BESS concepts as entry points for structured improvisations. In the final conclusion to this thesis (chapter five) I will draw these strands together and make final comment on what I now identify as a kind of latent Laban within Active Analysis.

CHAPTER FIVE: CONCLUSION

Your hands, what are your hands doing? Why do you wave them like a windmill? Please begin again (Stanislavski cited in Gorchakov, 1954, p. 30).

This thesis has examined the vital, and notoriously difficult, integration of the discrete disciplines of Movement and Acting within Western, particularly Australian, contexts. To further facilitate this integration, I have developed, and I offer, a unique integrated rehearsal bridging process that utilises select psycho-physical practices to assist in the training and post-training (re)cultivation of the embodied actor. The thesis asks: what does the integrated Movement-Acting process I have developed offer for the training student, the newly-emerged actor, and the more-established (and perhaps requiring refreshment) actor?

My research has, primarily, focused on the psycho-physical practices and theories of movement specialist and Tanztheater exponent, Rudolf Laban, and actor, director and actor trainer Konstantin Stanislavski. My integrated process was, in its infancy, applied to a production aimed at training students (*Country Music*), and in its developed form, to the rehearsal of a one-person play (*Animal Farm*), and then to the workshopping of a scene with trained actors (*The Seagull*).

To address my research questions, I deemed it necessary to apply methodologies and methods which were, primarily, body-based, and that captured, through sensitising language, the subjective lived experience of the participants, myself included. The intersection of Tanztheater, BESS, Ashtanga yoga, and Active Analysis provided me with a foundation and framework to achieve this. Phenomenological approaches were significant to my practice-led research projects, not only capturing subjective lived experiences, but also facilitating the (re)cultivation of the participants' dual awareness.

Whilst the overarching concepts of the embodied actor and disciplinary integration are widely understood and championed, this thesis has affirmed that their attainment and retainment remain somewhat problematic. My literature review provides context on this obstacle for the actor, the actor trainer, and the student, along with analysis of Laban and Stanislavski's psycho-physical training concepts that are relevant to the practice-led research. This includes fundamental and expressive movement, and their (complex) integration in the training and ongoing development of the embodied actor. Via this survey, I have contributed to knowledge on Laban and Stanislavski's psycho-physical philosophies and practices. The uniqueness of my contribution is located in the specific aligning of Tanztheater-BESS-Active Analysis. This, I argue, broadens the understanding of Laban and Stanislavski's work, providing the actor and actor trainer, and by consequence the student, with a range of new entry points for their own psycho-physical experiments, and embodied (re)cultivation. This is particularly pertinent to the broadening of knowledge on Stanislavski's less articulated (psycho)-physical training methods and experiments. As my workshop actor Elizabeth Hay elucidated, "I would never have associated Stanislavski with this kind of work" (2019).

Within Western actor training environments (and beyond), concepts of Laban's work, in particular his Eight Basic Efforts, are commonly entwined into interpretations of Stanislavski's teachings, primarily in support of Stanislavski's concepts of physical and psychological actions. My research has (re)emphasised a range practical and theoretical connections between the theorists and found specific ways to apply areas of overlap that go beyond standard Laban/Staniavski practice. They are:

- Spatial dynamics;
- Shape;
- Rhythm (stress) and tempo (time) as a tool for rehearsal experimentation;

- Structured improvisations as a framework for psycho-physical assimilation-personalisation to the demands of the dramaturgical and directorial score;
- and phenomenological approaches that cultivate the dancer-actor's subjective lived experience.

My integrated process sets out to synthesise Movement and Acting strands to further assist the actor and the actor trainer, and students, to blend the stages of training, warm-up and rehearsal. How does one stage feed the other and vice-versa? The major discoveries and arguments arising from the practice-led research revolve around two significant psycho-physical concepts: awareness; and 'active' visualisation.

When compared to previous one-person shows that I have performed in, such as *The Kreutzer Sonata*¹¹⁰ and *Sea Wall*, one of the qualitative differences that I have experienced as a result of the practice-led research that forms the core of this thesis was my increased capacity to listen to myself more attentively, and to monitor my active navigation through the stages of my personal process. An example of this from the practice-led research is in the process of 'banking', referenced in section 4.2.b, and in my cultivation of the character of Napoleon in *Animal Farm*. A heightened sense of awareness in my Targeted warm-up, through the activation of body isolations, allowed me to psycho-physically shape and alter the Basic Effort of Punch, to catalogue my findings with sensitising language, and to transfer the resulting shades and essences into Experiment(s). I attribute this sense of heightened psycho-physical awareness to a process that, at every key stage – training-warm-up-rehearsal – was reliant on my navigation of inner-outer life.

¹¹⁰ *The Kreutzer Sonata*, by Leo Tolstoy. Adapted by Sue Smith. Directed by Geordie Brookman for State Theatre Company South Australia and The Adelaide Festival, 2013.

Heightened awareness was made possible by the enhanced integration of Tanztheater paradigms-BESS-Ashtanga yoga-Active Analysis, all of which discretely demand the actor-dancer to operate with an elevated sense of interoception, proprioception and exteroception. An example of this integration is detailed in section 4.2.e, in my exploration of Benjamin in *Animal Farm* in the étude inspired Experiment(s) step of my process. My phenomenological account provides insight into my lived experience as I navigate from one entry point to another. From Shape (Screw), to exploring the Tanztheater inspired provocation of ‘five ways to gesture with my jaw’, to Effort (Wring), and then playing with variations of Spatial reach (near-mid-far). The Flexible qualities inherent in ‘screwing, twisting, masticating’ were then transferred to, and further cultivated in, my yoga practice, specifically in Marichyasana C (see table 10). This heightened sense of awareness subsequently facilitated my capacity to listen to others listening. In section 4.2.f, I detail an example from *The Seagull*, of how I gained psycho-physical insight into Elizabeth and Adam’s on the floor experiences by listening to their off-the-floor, BESS-infused analysis of their experimentation of a particular beat. I developed, I think, the capacity to listen to their body-mind discoveries and articulations; I could see/hear their development both across the week as a whole and through incremental movements at various stages of the explorations. Furthermore, as a result of the practice-led research, my observation of my students’ work has become psycho-physically ‘fussier’. My listening to their Movement and Acting tasks and explorations is now, for example, more focused on their more subtle navigation of Effort derivatives and grades of intensity (see section 3.1.d). This fussiness has, subsequently, made my students more sensitive and receptive to the many psycho-physical shades and nuances available to them as they navigate through the stages of training-warm-up-rehearsal.

An enhanced focus on active visualisation was another major insight arising from the practice-led research. So frequently was this a theme of the work that I cannot conclude otherwise than that visualisation is a key area of Movement-Acting integration and that it warrants further

research. The prime example for me was the creative activation of yoga postures through visualisation and metaphor, and the synthesis of these new-found essences and qualities, via BESS, into tasks relating to the dramaturgical and directorial score. In section 4.2.a, I provide insight into how Virabhadrasana B (Warrior B) posture, derived from the blood-drinking mythical warrior Virabhadra, assisted me in my development and ongoing cultivation of Napoleon in *Animal Farm*. Adam Ovadia's nuanced psycho-physical experiments as Trigorin in *The Seagull* often revolved around the activation of his 'rubbing his forehead' gesture, inspired by his pre-rehearsal sketches-images (see figure 7-9). Another example from *The Seagull* is detailed in section 4.2.e, where Elizabeth used visualisation and metaphor, via a Shape entry point, in her exploration of Nina, where she isolated and 'shaped' her heart in response to Trigorin's presence and advances. Visualisation offers the actor (in these instances, and the insight is unsurprising) the capacity to see themselves in action (which ultimately will enable the audience to see them in that action). The particular shape, framework, essences and/or qualities associated with the image, its particular boundaries, then colours the way one behaves when the image is activated. The many visualisation techniques that I have explored in the practice-led research represent increments of visualisation that better enable an overall visualisation.

A significant discovery for me, one which I associate with my BESS supported focus on active visualisation and awareness, was my ability to more clearly associate and synthesise my habitual yoga training to the demands of the dramaturgical and directorial score: of moving through select postures whilst simultaneously thinking about, and banking, qualities associated with corresponding creative tasks. This has provided me with a foundation to refresh my expressive work post-training, and, subsequently, my students with a tool in assisting them bridge the discrete disciplines of Movement and Acting. This speaks directly, and offers an answer to the graduate actor of an Australian conservatoire of acting on page 99 who, at the time of their study, couldn't articulate why yoga was beneficial to their Acting tasks (2019). The practice-led research has clearly articulated how

yoga and BESS, in particular Shape and Effort, can feed and support each other, and how this particular synthesis can be used by the actor (and the actor trainer) to tackle a range of tasks relating to the dramaturgical and directorial score. As has been reiterated often in this conclusion, and throughout this thesis, my integrated process has, I argue, usefully blurred the lines between the stages of training-warm-up-rehearsal.

To return full circle, in chapter one I offered the metaphor of braiding to describe the integration of discrete disciplines that is significant to this thesis, and to the practice-led research. The splitting of disciplines has its benefits. To reinvolve John Lutterbie, there is value “in creating categories that provide focus when working on specific problems, articulating theories, writing books about acting, and for communicating in general” (2011, pp. 23-24). However, as this thesis has clearly outlined, it is problematic when these ‘splits’ are not (re)aligned, or sufficiently bridged. My integrated process offers the actor, the actor trainer and the student a new pathway to integrate the strands of Movement and Acting. As to the body-mind, and indeed to my use of the hyphenated psycho-physical, this thesis reaffirms their indivisibility. Is there an inner-outer? They are always together, but for the processes of acting (and dancing, and yoga), one can focus on either as an entry point. Ultimately – and this perhaps is reflective of my primary pedagogical role as a lecturer in Movement – my integrated process has opted more regularly to approach creative entry from the outer.

The aforementioned discoveries can be applied at different stages of the actor’s journey towards (re)embodiment. My integrated process has provided me with a new framework to refresh and (re)cultivate psycho-physical practices which had, over time, become stale. And it has subsequently provided my students with a body-based process that assists them with the vital bridging of Movement and Acting strands and fibres. I encourage actors and actor trainers to approach my integrated process as a guide, a framework for them to synthesise their own psycho-

physical and Movement-Acting paradigms. This speaks to the application of Stanislavski's term 'system'. As Whyman reminds, Stanislavski did not create a fixed actor training curriculum or formula, but rather "he urged people to create their own systems" based on the laws of nature (Whyman, 2008, p. 108). As suggested by the title of my thesis, my integrated process may be applied in its entirety by actor trainers as a curriculum unit. Or, as I did in my second iteration of *Sea Wall*, select steps may be applied. Likewise, Adam and Elizabeth both articulated that in the future they would extract particular steps and concepts from my integrated process, in particular Targeted warm-up and launch, and entwine them in their non-Active Analysis processes within the performing arts industry. Adam, an emerging film-maker-director, has reported since, and as a result of *The Seagull* workshop, that he applied Experiment(s) as a tool to assist two actors in a short film that he was directing. Wanting to free up their "self-consciousness", Adam used Effort as an entry point, directing them by feeding them inner-outer Basic Effort combinations. He observed that "as soon as [he] started to apply that layer into the direction, [he] could tell that they were so in touch with what they were doing, that there was hardly any self-consciousness at all" (2019).

Interviewed for this research project, Gavin Robins, current Head of Movement at NIDA, welcomed my and other like-minded research that tries to "gleam recurring traits or qualities that can combine, can synthesise the vocal work, the intention, psychology and what the physical adjustments might be" to create approaches where there is a sense of integration (2017). Whilst my bypassing of Voice can be viewed as a limitation of the practice-led research, my focus from the outset has been on the actor's body and I argue that I have successfully (re)emphasised its significance within the actor's psycho-physical process. As we navigate the impact that Covid-19 is having on conservatoires of acting and the professional industry, where enforced restrictions continue to reconfigure body-based training paradigms in particular, I argue (in closing) that this is a significant time for actors and actor trainers to (re)evaluate the training and post-training (re)cultivation of the embodied actor, and to find new motivations to move.

APPENDICES

Appendix 1 *Animal Farm* reviews

A skilful and stirring one-mantreatment of George Orwell's *Animal Farm*

March 25, 2019 5.19pm AEDT

Author: Lisa Harper Campbell

Disclosure statement

Lisa Harper Campbell does not work for, consult, own shares in or receive funding from any company or organisation that would benefit from this article, and has disclosed no relevant affiliations beyond their academic appointment.

Review: Animal Farm, State Theatre Company of South Australia

In a new one-man production, Renato Musolino brings George Orwell's classic novella *Animal Farm* to life. A searing solo piece, the play showcases not only the talents of Musolino as a performer, but also its director Geordie Brookman.

Written as an allegorical critique of the 1917 Russian Revolution and the subsequent Stalinist era, Orwell's novella details the rebellion of animals on Manor Farm against the cruel farmer Mr Jones. What follows is the establishment of a new order, an animal utopia in which all animals are equal. The animals collaboratively develop a new philosophy, "animalism" which consists of seven commandments aiming to instil a sense of pride and empowerment.

This initially egalitarian society slowly and hauntingly evolves, or rather devolves, into a system not much better than before the rebellion. A sense of unease and foreboding loomed over the production as we watched, helpless and passive, the insidious rise of the leader Napoleon and his class of pigs as rulers of the farm.



Musolino switches from narration to monologue and dialogue, voicing the many characters of *Animal Farm*. [James Hartley](#)

Musolino's performance, the beating heart of this production, had the opening night audience transfixed. Switching from narration to monologue and dialogue, he portrayed the many and varied members of this new society with impressive vocal and physical transformations.

The pigs were characterised not only by snorts of laughter and squeals of delight in the face of other animals' misery, but also by Musolino's tensed and contorted hands, forming trotters.

The bleating banality of the sheep, the slow but deliberate philosophising of the committed workhorse, and the grumpy quips from the old donkey, along with the folk-tale lyricism of the narration, created a clear and consummate symphony of voices.

Musolino's transitions between characters were quick but seamless. Thanks to the actor's piercing sincerity and skill as a storyteller, the pace and dramatic tension of the story was never lost – a risk when so much falls to just one performer.

A well-structured adaptation from Brookman, the outgoing Artistic Director, ensured that Orwell's created world – one not so far from our own

– and its injustices, betrayals and exploitations, were orchestrated for maximum impact. The journey of Boxer the horse was particularly heartbreaking, crystallising the cruelty, exploitation and ruthlessness of this new society.

One of the most effective ways Napoleon and the pigs disempower the other animals is by taking away their means of communication. Leading up to the revolution, the pigs teach themselves how to read and write while only offering a cursory education to the other animals.

It is the pigs' literacy that affords them the most power to change the rules. This quite literally occurs throughout the play, as the commandments painted on the side of the barn are amended to suit their needs. For example, "no animal shall kill another animal" eventually becomes "no animal shall kill another animal without cause".

The set, designed by Bianka Kennedy, consisted of an ominous black structure, not unlike an open coffin, tombstone or even a geometric Venus flytrap, which could close at any moment, swallowing us all. This limited space allowed for a concentrated focus on Musolino's performance.

Straight lines informed the approach of lighting designer Alexander Ramsay on the structure itself, juxtaposed nicely with the softer lighting used to frame Musolino in quieter moments.

Andrew Howard's soundscape, haunting but never overpowering, amplified the work's dark intensity. The production, thanks no doubt to Brookman's skilful direction, is technically explosive, intense and consistent with the work's thematic concerns.

This is a production not to be seen, but experienced. It moved me to tears, stirring a seething rage within me. Such was the power of Orwell's, Brookman's and Musolino's combined storytelling.

A cathartic production in the purest sense, *Animal Farm* evoked fear, pity, empathy, anger and recognition as the exploitation of power played out once more. The words "All animals are equal, but some animals are more equal than others" rang in our ears long after leaving the theatre.

Animal Farm is playing at the State Theatre Company of South Australia until March 30.

<https://theconversation.com/a-skilful-and-stirring-one-man-treatment-of-george-orwells-animal-farm-114165>

Review

Animal Farm (State Theatre Company South Australia)

An intimate, Herculean one-man revolution.

FIVE STARS

Space Theatre, Adelaide Festival Centre
Reviewed on March 22, 2019

by Gordon Forester on March 25, 2019

From the moment we enter the theatre, our focus is drawn to two black L-shaped platforms on which the performance will take place. Illuminated only by house lights, the resemblance the stage has to a coffin and tombstone is ingeniously disquieting.

Sound bites of recent political discourse herald the stage lights, but this is the only modernisation to the caustic satire by George Orwell. Director Geordie Brookman has wisely resisted the temptation to alter the classic; this performance is an almost verbatim, truncated version of the novella first published in 1945. *Animal Farm* is Brookman's final show as Artistic Director of State Theatre Company South Australia and he's decided to go out with a very big bang.



Renato Musolino in State Theatre Company South Australia's *Animal Farm*. Photo © James Hartley

Maintaining the work's vital dramatic irony by adhering to the third-person narration, a floating head storyteller commences the terrifyingly ageless beast fable about the breakdown of political

ideology and misuse of power, packed with apathy, propaganda and corruption. The lilting voice almost lulls us into a false sense of security before we are transported, with a somewhat rude awakening, into the revolution.

Designer Bianka Kennedy's minimalist set is revealed now to be a nod to the old stone windmills of the Manor Farm, and not our first macabre interpretation. Key to Snowball's Trotskyite ideals on industry and technology, the choice of windmill is inspired. Lighting designer Alexander Ramsay cleverly transforms the inventive platform with the smallest alterations from farm, to something resembling the set of a game show, and later a battleground.

Renato Musolino gives a flawless performance of rare brilliance. In this Herculean one-man show, he plays the whole menagerie, bringing a seductive animal magnetism to even the most unlikeable creatures. He masters the tempos and rhythms of each character so precisely, and switches between with such ease, that there is never a question of who's who in the zoo. The brains and brawn of the pigs and dogs are juxtaposed superbly, but there is subtlety here too. A slight movement of the head or jaw takes us from horse to sheep to hen. The fluidly changing accents and emphases also lend much to the performance as Musolino shows off his particular brand of animalism – braying, snorting and hee-hawing his way through a superb ninety minutes.

Perhaps for reasons of economy, Musolino does not attempt to sing 'Beasts of England' (described in the book as sounding like a combination of *Oh My Darling, Clementine* and *La Cucaracha*), but rather speaks it. It detracts little from its meaning to the rebellion.

The revolution betrayed, the finale brilliantly brings us full circle, again to Musolino's floating head. A standing ovation greets the close. *Animal Farm* is an imaginative, expertly crafted retelling of a classic tale and an exceptional piece of theatre.

***Animal Farm* is at the Adelaide Festival Centre until 30 March. Tickets are sold out.**

<https://www.limelightmagazine.com.au/reviews/animal-farm-state-theatre-company-south-australia/>

CLAM

ADELAIDE

Theatre Review: Animal Farm

Alone on stage, actor Renato Musolino (taking on the roles of over 20 characters from Orwell's Animal Farm) uses only his face and voice to signal changes of character while the spotlight remains tightly trained on his visage.

By [Brian Godfrey](#) on Mar 27, 2019

Presented by State Theatre Company South Australia
Reviewed 22 March 2019

The lights go out. Trump's voice speaks through a radio. Then a disembodied head greets the Animal Farm audience, reciting the opening lines of George Orwell's familiar parable.

Alone on stage, actor Renato Musolino (taking on the roles of over 20 characters from Orwell's Animal Farm) uses only his face and voice to signal changes of character while the spotlight remains tightly trained on his visage. In a flash, he contorts his eyes, mouth, jaw, and nose so that no trace remains of the introduction's somber narrator. Without the use of costume, light changes, makeup or wigs, Musolino successfully slips from human commentator, to ageing, "but still majestic-looking", pig.

This "simple and direct" production of Animal Farm is director Geordie Brookman's final production for the State Theatre as Artistic Director. Brookman's choice to stage Animal Farm, with its analysis of the human foibles that repeatedly give rise to authoritarian power, fits his artistic desire to incite audience reflection upon the modern world when leaving the theatre. The link between our modern, post-truth world, and the shifting foundation of lies that characterises the "Animalism" of the farm is undeniably powerful. Orwell's novella, which was an incisive critique of 1940's authoritarian governments, remains, alarmingly, as relevant now as it was back then.

That being said, I suspect that for many of us the story is familiar, while its anti-authoritarian concerns are already at the centre of much liberal political news and debate.

So why reiterate a well-known point? What makes this adaptation special?

In essence, it is Brookman, Musolino, and the production team's brilliantly restrained stagecraft. The team skilfully brings to life a colourful story containing 20+ characters through deliberate, ascetic use of paired-back motions, deceptively simple lighting and sound, and absolutely no changes to the staging of the set. To top off the constricting parameters of the play (which also include no costume changes, no props beyond a red bandana, and of course, one man taking on all roles), the show is staged on an angled, elongated platform that concentrates Musolino's steps, so that he can really only move backwards or forwards on his abstract, personalised catwalk.



The effect of these choices is that each lighting change, each flicker of the eyes, and every inflection of voice is noted and amplified. The distinction between pig and horse is unmissable, even when signalled simply by slight adjustments in posture and hand contortion. This characteristic of considered restraint, in which sparseness concentrates all attention to that which is most essential,

compliments the apparent simplicity of the Orwell's tale. The inessential is edited out, so that the story and its message is conveyed as directly as possible.

The staging leaves Adelaide actor Musolino with nowhere to hide. The audience scrutinises his face and attentively notes each change in tonal cadence. He is a tremendously dedicated performer, delivering a show that is so precisely performed that each of his movements seem to form part of a dance-like choreography in which every detail must hit its mark. In such a paired-back production, it is absolutely essential that every moment be perfectly delivered.

Happily, according to the audience of the production's opening night, that demanding goal is achieved. Animal Farm opened at the Space Theatre on March 22nd to an enthusiastic standing ovation.

Reviewed by Ana Obradovic

Venue: Space Theatre – Adelaide Festival Centre

Season: 21 Mar — 30 Mar 2019

Duration: 84 minutes (no interval)

Tickets: SOLD OUT

<https://glamadelaidel.com.au/theatre-review-animal-farm/>

Multi-task maestro Renato Musolino gives an Orwellian masterclass in *Animal Farm*

Orwell's story is densely packed with characters and mood swings, and it is a tribute to Renato Musolino's maturity as an actor that he captures so perfectly each of the 20 or more roles he plays.

The Advertiser

|

March 25, 2019 2:30pm



“SOME are more equal than others.” We’ve adapted the phrase from George Orwell’s *Animal Farm*, his 1945 satire on the dangers of totalitarianism.

The animals, having driven their human masters off the farm, set about creating an egalitarian utopia. But the manipulation of the ideal by individuals and groups ultimately turns revolution into tyranny. Heavy stuff.

Outgoing State Theatre artistic director Geordie Brookman has created a new one-handed version of Orwell’s novella, played with stunning effect by Renato Musolino.

Orwell's story is densely packed with characters and mood swings, and across generations, what's more, and it is a tribute to Musolino's maturity as an actor that he captures so perfectly each and every one of the 20 or more characters he plays.

There is the leader, Napoleon, and his devious lieutenant Squealer, pigs who both use political fustian to make the goals of the revolution consistent with a class system.

The loyal, dedicated horses Boxer and Clover, trudging on regardless. The dour donkey Benjamin. And the human characters – the drunken Jones, the tough Frederick, and the decent Pilkington.

Musolino enfleshes each and every one in a most ingenious way. Little squeals for the pigs, yaps for the dogs, a drawl for the horses, and even a horsey grinding of jaws. It is a masterclass in every respect.

In our day, 75 years on, where “alternative facts” abound and (some) leaders are always right, it is a timely and cautionary reminder.

– **Peter Burdon**

<https://www.adelaidenow.com.au/entertainment/arts/multitask-maestro-renato-musolino-gives-an-orwellian-masterclass-in-animal-farm/news-story/dc62d4097e5ecfc257d74c6c7a883f67>

Appendix 2 Interviews/Questionnaires

Participants were chosen selectively, and they fit into the following categories:

- A. Professional freelance actors within the Australian performing arts industry.
- B. Professional directors within the Australian performing arts industry.
- C. Lecturers of Acting within Australian conservatoires of acting.
- D. Lecturers of Movement within Australian conservatoires of acting.
- E. International practitioner-pedagogues and researchers specialising in psycho-physical acting.
- F. Actors in *The Seagull* workshop.

Within categories A-D, I selected participants that had extensive experience within their respective fields, and who were all practising at the time of conducting this research. In categories A and B, each of the participants had worked nationally with at least one of Australia's leading theatre companies. In categories C and D, each of the participants was, at the time of conducting interviews, a current lecturer within the Australian conservatoire system. In selecting participants for categories C and D, I felt that it was necessary that each leading Australian conservatoire of acting was invited to participate. My choice of conservatoires was based on popularity and national and international reputation, and on my experience of having worked with a wide range of graduates from these institutions over the past twenty years. The conservatoires that participated in my research were National Institute of Dramatic Art (NIDA, NSW), Actors Centre Australia (ACA, NSW), Western Australian Academy of Performing Arts (WAAPA, WA), Victorian College of the Arts (VCA, VIC), Adelaide Centre of Arts (AC Arts, SA) and Flinders University Drama Centre (SA).¹¹¹ Many of the participants in categories C, D and E identified as practitioner-pedagogues and their answers to my interview questions reflected their experiences and opinions of working within categories A and B.

¹¹¹ An invitation was made to Queensland University of Technology (QUT, QLD), but no response was received.

Participants for the practice-led research, category F, were selected by me on the basis of their consistent employment within the Australian performing arts industry, and that they were graduates from an Australian conservatoire of acting.

Individuals were invited to participate via an official email invitation which specified my research objective. They were approached via their workplace institution, or through my performing arts contact list. Once they accepted my invitation to participate, they were given the option of how they would prefer to be interviewed, either in person, via email, telephone or skype, along with the option of receiving the questions in advance. Person-to-person interviews, the most common interview approach in qualitative research (Merriam, 2009, p. 87), was the most popular choice amongst participants. These interviews were recorded with an electronic audio recording device, with the consent of the interviewee. The remaining participants opted to answer my questions via email. Interview questions were semi-structured, a format that both Steve Mann (2016, p. 91) and Kakali Bhattacharya (2017, p. 127) suggest relies on a specific guide yet allows for deviation. In planning my questions, deviations predominantly centred on the particular category or categories occupied by the interviewees.

In total, thirty individuals were invited to participate, with twenty-four accepting my invitation and participating in my research. For the practice-led research, participants who were directly involved in the productions, and/or were key within the rehearsal process, were invited to participate. For *Animal Farm*, two creatives were invited to participate via interviews, and both accepted my invitation. The interview questions for *Animal Farm* were distributed electronically, and answers were returned to me via email. For *The Seagull*, the two actors were invited to participate in my research, with each accepting. Each participant was given the same set of interview questions during and at the completion of the workshop period. Interviews for *The Seagull* were conducted in person, both as a group and individually, and questions were also distributed electronically. Person-

to-person interviews were recorded on a voice recording device and select components of the workshop were also filmed. All participants were given the option of remaining non-identifiable within the final thesis.

Questionnaires were chosen as a method of data collection to engage a large number of individuals without the obstacle of time and geography often associated within the interview process. This particular method, which focused on the Australian context, aimed to simply determine if my overarching research aim, that being to find clearer Movement and Acting integration, was warranted. Questionnaire one targeted professional actors within the Australian performing arts industry that had graduated from an Australian conservatoire of acting. Questionnaire two targeted professional directors within the Australian performing arts industry. The questions for both questionnaires were a combination of semi-structured and structured. Structured interviews are a more rigid and less expansive form of questioning in comparison to semi-structured questions (Merriam, 2009, p. 89). Questionnaire one primarily focused on the theoretical, practical and grammatical obstacles that actors may have encountered in the interweaving of the discrete disciplines of Movement and Acting, specifically focusing on the interweaving of Movement and Stanislavski's system or grammar of acting. Questionnaire one also focused on the actor's experience of working within the Australian performing arts industry, a focus aimed at gathering opinions and experiences on the obstacles that they may have encountered post-study. Questionnaire two primarily focused on the director's experience of working within the Australian performing arts industry, along with their experience (if applicable) of working with student actors within an Australian conservatoire of acting, focusing on the student's interweaving of select principles from the discrete discipline of Movement within production units. The full list of specific questions for both questionnaires are listed in sections 2.a and 2.b.

This particular method proved to be partially unsuccessful. Over sixty practitioners were invited to participate, with questionnaires made available via a link attached to an official email invitation. This email invitation clearly specified my research objective, along with notifying potential participants that their answers would remain non-identifiable. There were only seventeen returns, eleven actors and six directors. Reminder emails were not sent out as a follow up after the initial approach, and I consider this a significant oversight on my behalf, contributing to, in my opinion, low participant numbers. Another significant oversight was my decision to limit my invitations to actors and directors from my professional contact list. Whilst the list is expansive and on a national and international scale, I believe that I should have taken greater steps to advertise for participants via a national performing arts platform such as the Media Entertainment and Arts Alliance (MEAA), or via Australian conservatoires of acting and their access to alumni.

Regarding questionnaire content, there are two oversights on my behalf that warrant attention. First, the inclusion of survey questions in both questionnaires that asked participants to identify what Australian conservatoire of acting they had graduated from. In conducting this research, it has not been my intention to conduct a comparative study, but rather to gather a range of opinions from conservatoire graduates on their personal experience of interweaving the discrete disciplines of Movement and Acting. Therefore, data collected from these survey questions will not be included in this thesis. Second, in questionnaire two, directors were asked to comment on their experience (if applicable) on the “physical comfort and corporeal availability” of students whilst directing within an Australian conservatoire of acting, and to identify the relevant conservatoire. Apart from, once again, the danger of steering this research into a comparative study, the question is, in my opinion, poorly worded and the terms “physical comfort and corporeal availability” are vague and do not take into consideration the artistic, pedagogical and methodological objectives of the particular production in question. The inclusion of this question is an oversight on my behalf and data collected from this particular question will not be included in this thesis.

The eleven actors who participated graduated from an Australian conservatoire of acting within the period 2006-2016, and they were all practising at the time of conducting this research, with national experience within the Australian performing arts industry. The six directors who participated were also practising at the time of conducting this research, with extensive national and international experience.

2.a A Motivation to Move (Actors)

1. I am a graduate of:

- NIDA
- WAAPA
- VCA
- Flinders Drama Centre
- AC Arts (CPA)
- QUT
- Other (please specify)

2. I graduated in (year):

3. In first year, movement training was practised (on average):

- Daily
- Three times a week
- Two times a week
- Once a week

- Other (please specify)

4. In second year, movement training was practised (on average):

- Daily
- Three times a week
- Two times a week
- Once a week
- Other (please specify)

5. In third year, movement training was practised (on average):

- Daily
- Three times a week
- Two times a week
- Once a week
- Other (please specify)

6. The movement program was:

- Centred around one specific method (please elaborate)
- Eclectic (please elaborate)
- Other (please elaborate)

7. What was the primary text-based acting method that you explored at drama school?

8. If numerous methods were explored in either movement or text-based acting subjects, did you feel that you had enough time to sufficiently grasp and embody each one? (please elaborate)

9. What were the strengths of your movement training?
10. What were the weaknesses of your movement training?
11. What were the strengths of your text-based actor training?
12. What were the weaknesses of your text-based actor training?
13. Since graduating, what specific physical/movement work do you practice to maintain your instrument?
14. How often do you practice the above?
- Daily
 - Four-six times a week
 - Two-three times a week
 - Once a week
 - Never
15. Why this particular activity?
16. At drama school, did you feel that movement training was undervalued compared to text-based subjects?
- Yes (please elaborate)

- No (please elaborate)

17. From your experience at drama school, the teaching of Stanislavski was primarily focused on which text-based methods?

- Emotion memory
- Given circumstances
- Script analysis
- Objective/action
- Actioning
- Physical actions
- Other (please specify)

18. Did your movement training adequately prepare you for the demands of Stanislavski text-based methods? (please elaborate)

19. Did you feel that movement teachers had enough knowledge and appreciation of the demands and subtleties of Stanislavski text-based methods? (please elaborate)

20. Did you feel that Stanislavski text-based acting teachers and directors had sufficient corporeal knowledge and appreciation?¹¹² (please elaborate)

21. Did you feel that there was sufficient practical and theoretical links from movement training to Stanislavski text-based methods, and vice-versa? (please elaborate)

¹¹² My use of the term 'corporeal knowledge' was a poor choice on my behalf, and the question itself is general and clumsy. My intended choice was to ask if Acting strand teachers had sufficient knowledge of Movement strand terms and concepts, and if they used Movement-based entry points in their teaching.

- 22.** What key movement techniques do you primarily use when exploring Stanislavski text-based methods? (please elaborate)
- 23.** Within the standard four-week professional theatre rehearsal period, do you feel that you have enough floor time to physically integrate and embody text? (please elaborate)
- 24.** In regard to professional theatre, do you feel that directors have sufficient corporeal knowledge when working with actors? (please elaborate)

2.b A Motivation to Move (Directors)

- 1.** I am a trained:
- Actor
 - Director
 - All of the above
 - Other (please specify)
- 2.** What methodology has had the most influence on your personal process as a director?
- 3.** What component of Stanislavski text-based methods did your training place most significance on?
- Emotion memory
 - Given circumstances

- Script analysis
- Objective/action
- Actioning
- Physical actions
- Other (please specify)

4. What component of Stanislavski text-based methods do you primarily use when directing students of acting?

- Emotion memory
- Given circumstances
- Script analysis
- Objective/action
- Actioning
- Physical actions
- Other (please specify)

5. Do you have any formal movement training experience ? If yes, please elaborate.

6. What, if any, specific movement techniques/methods do you use when directing?

7. Do you use 'Actioning' with students?

8. Have you noticed a change in the corporeal availability¹¹³ of acting students over the past ten years? (please elaborate)

¹¹³ This is another poor choice of terms on my behalf, and another poorly constructed question. My intention was to ask if directors or director-pedagogues had noticed any changes in students' physical work and or desire to work physically given the rise of, for example, the use of technology.

9. When working with students of acting, what are the most common physical obstacles that they encounter when tackling text?
10. From your experience in working with Australian drama school students, how would you describe their physical comfort and corporeal availability¹¹⁴ in meeting the demands of your text-based process? Please fill in the relevant boxes:
- NIDA
 - VCA
 - WAAPA
 - Flinders Drama Centre
 - AC Arts
 - QUT
 - Other
11. From your experience of directing professionally within Australia, does the standard four-week rehearsal period allow actors enough time to embody text? (please elaborate)
12. Any other comments/thoughts on the corporeal expressivity and availability of students of acting from your experience of working within Australian drama schools.

¹¹⁴ The ability and ease to approach text-based tasks via (psycho)-physical entry points.

Appendix 3 Glossary/ Key word definitions

These key words are the foundation of my integrated process, and they were stringently applied during my research projects. They are also key to my practice and pedagogy.

Action¹¹⁵: What the actor does to accomplish an objective, or to “fulfil a task” (Benedetti, 1998, p. 152). The ‘action’ is active, and it is expressed as an active verb (see Carnicke, 2009, p. 211). For my integrated process, the ‘action’ always fits within ‘I’ and ‘you’. For example, ‘I beg you’, ‘I stab you’, ‘I embrace you’.

Activities: The basic “physical actions that set the context for the dynamic interplay of psychophysical actions and counteractions” (Carnicke, 2009, p. 212). For example, Trigorin writing in his notebook is an activity.

Ashtanga Yoga: A strand of vinyasa (flowing movement) yoga developed by K. Pattabhi Jois (1915 – 2009). Key to the Ashtanga practice is that “every breath taken becomes a conscious one” (Maehle, 2006, p. 19). The practitioner moves through a specific step-by-step sequence, focusing on breathing (pranayama), posture (asana), and point of focus (drishti). The postures referenced throughout the practice-led research are from the Ashtanga Primary Series.

Beat:¹¹⁶ A specific section of a scene within the dramaturgical score. A scene is often composed of a series of beats, with each new beat commencing after a significant shift within the scene. For

¹¹⁵ As outlined in section 3.2.c, there is much confusion surrounding Stanislavski’s use of the term ‘action’. Whyman writes that “Stanislavski clarifies his notion of *action* by emphasising that it is *dynamic* and has as much to do with internal states and moments as with its external expression” (italics original, 2013, p. 41). Carnicke adds that “Stanislavsky places action at the heart of his System; he believes that action distinguishes drama from all other arts, as does Aristotle” (2009, pp. 211-212).

¹¹⁶ The term beat is believed to have been derived from Russian émigré teacher to the United States, Maria Ouspenskaya. Her use of the term ‘bits’ was, due to her thick accent, understood as ‘beats’ by her students (Gordon M. , 2010, pp. 24-25).

example, in Act II of *The Seagull*, a new beat starts when Trigorin enters the space following Konstantin's furious departure. A beat change is also identified with a significant narrative shift (see Carnicke, 2009, p. 214). I have opted for the term beat for its common usage in Australian conservatoires of acting, and in professional theatre environments.

Directorial score: The specific directorial choices made by the director. The Directorial Score is combined with the Dramaturgical Score to establish the actor's Performance Score.

Dramaturgical score: The composition and structure of the text as established by the writer. This includes grammar, language and themes of the play. The Dramaturgical Score is combined with the Directorial Score to establish the actor's Performance Score.

The Eight Basic Efforts: As identified by Laban, each composed from the Motion Factors and their corresponding elements. The Eight Basic Efforts are: Punch; Float; Slash; Glide; Wring; Dab; Press; and Flick (see Ewan and Sagovsky, 2019, p. 78). I have opted to use the term 'Basic' when referencing the Eight Efforts. From my experience, this is a departure from how they are commonly explored and referred to within the Australian context. My choice aims to highlight their function as an entry point for movement experimentation, paving the way for Effort derivatives.

Inner-Outer: The actor's inner psycho-physical life or quality, and the outer quality that they present/show within the specific moment of the beat. It is also associated with Laban's concepts of 'disguising and revealing', and 'shadow and functional-action movements' (see Ewan and Sagovsky, pp. 201-215).

Motion Factors: The four Effort qualities of Weight, Space, Time and Flow as identified by Laban (see McCaw, 2011, pp. 197-202). Each of the Motion Factors is composed of opposing effort elements.

Objective¹¹⁷: On close examination of the dramaturgical score, the actor will seek to identify the character's Objective, which answers the question of "What do I want?" The term Objective is commonly associated with Elizabeth Hapgood's translation of Stanislavski's work (see Carnicke, 2009, p. 226; Benedetti, 2008, p. 82; Benedetti, 1998, pp. 150-151). Stanislavski used an array of terms to identify the performer's want, most commonly Tasks, Basic Tasks and Basic Action (Benedetti, 2008, p. 82). I have opted for the term Objective for its common use in Australian conservatoires of acting, and in professional theatre environments.

Obstacle: What stands in the way of accomplishing an objective or task (see Gillett, 2014, 289). An obstacle may be a person or a thing. For example, time may be an obstacle.

Performance Score: The actor's synthesis of the Dramaturgical Score and Directorial Score. The complexity of the actor's performance score and its multi-layered nature is succinctly described below by John Lutterbie, a description that encompasses many of the concepts and terms that I have used in the practice-led research:

An actor's score is a series of intentional acts that interweaves creative associations discovered through analysis and improvisation with the dynamics of technique. These acts are performed through movement, language, and gesture. They combine memories – those retrieved from the past as well as those derived from working on the current production –

¹¹⁷ The term 'objective' is quite contentious within the context of Stanislavski's work. It was translated by Hapgood from Stanislavski's Russian original, *zadacha* (Benedetti, 1998, p. 151). Benedetti associates two meanings to *zadacha*: "an immediate task I have to perform, or a mathematical problem I have to solve" (ibid). They are things that need to be accomplished in the "now", unlike Hapgood's term which is "more abstract" and "less immediate" (ibid).

with data from external perceptions and internal proprioceptions. The actor derives the material that goes into the structuring of the performance from a number of sources, including the text (script, scenario, images, etc.) and work inside and outside rehearsal (2011, p. 194).

Psycho-physical: Given the emphasis that the practice-led research places on the actor's dual consciousness, and phenomenological experience, I will reference Zarrilli's succinct definition of the term psycho-physical, one that aligns with my interpretation and application. Zarrilli uses the term:

[...] to mark the constant dialectical engagement of the actor between the "inner" and "outer" processes and experiences that constitute acting as a phenomenon and process taking place in and through the immediate stream of consciousness and experience of the performative moment (2015, p. 75).

Still Shape Forms: The four basic Still Shape Forms: Wall; Pin; Screw; and Ball (see Wahl, 2019, pp. 125-126). The Still Shape Forms represent the most basic forms-shapes that the body can make in stillness.

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