

Madelyn Barkocy '23

Associate Dean Margaret Lally

Honors College Thesis

08 May 2023

Creating Character: Finding the Heart in the Body

“In the Kabuki theatre, there is a gesture which indicates 'looking at the moon', where the actor points into the sky with his index finger. One actor, who was very talented, performed this gesture with grace and elegance. The audience thought: 'Oh, his movement is so beautiful!'... Another actor made the same gesture, pointing at the moon. The audience didn't notice whether or not he moved elegantly; they simply saw the moon. I prefer this kind of actor: the one who shows the moon to the audience. The actor who can become invisible.”

- Yoshi Oida, *The Invisible Actor*

“Make it personal, tell the truth”

- Lanford Wilson, *Burn This*

Abstract

“Creating Character: Finding the Heart in the Body” is a thesis project born out of a lack of physical embodiment training in Adelphi’s BFA acting program. It is an advocacy of physical theatre techniques as strong and necessary foundations for fully-embodied work. By committing to a personal exploration of my own body as a versatile instrument, I hope to make a case for why this kind of work is so crucial in creating a character in a holistic manner. My research in this topic was accumulated through in-person workshops, textual sources, and visual sources. Throughout my research, I tested out numerous coined techniques and philosophies to explore not only how they each can serve a character and a body but also how they can layer on top of one another. There is an extensive amount of academic research on singular methodologies, but much less on how one can utilize several of these methodologies in one character study. The next step of my research involves an integration of modern dance to explore how the heightened physicality of dance can also serve the actor’s control of gesture and full-body expression.

Project Overview

How can an actor’s training in a variety of theatre movement techniques help them to stretch their emotional range and fully transform into a character in an honest and three-dimensional way? This question is one that has been on my mind increasingly often as I make my way through my last year of school and reflect on where I’ve been and where I’m going as an artist. Growing up as an Irish step dancer and constantly hoarding excess tension, I always felt disconnected from my body. It wasn’t until freshman year at Adelphi while getting an introduction to neutral mask work that I began to unlock what had been hiding in my ¹ straight-as-a-pin torso and superglued arms. This foundational physical work unlocked a new perspective and flexibility with which to express myself and approach character building.

Unfortunately, and unrelated to the pandemic, Adelphi’s BFA Acting curriculum at the time had no courses with any emphasis on the embodiment and physical creation of character. My peers and I grew hungry for what we had a short taste of freshman year, especially after returning from that specific isolation of our bodies in space. When you spend a semester and a half as an ensemble facilitating constant spatial relationships with one another, isolation hits with a particular starkness and the road to returning to the body becomes a bumpy one. Any opportunities I’ve had since then to learn about physical theatre techniques have been

student-initiated as a direct effort to both heal and challenge our instruments. It was as if the results of the pandemic shone a light on what had been missing all along. Though there is something to be said for encouraging students to seek out opportunities for themselves, the lack

¹ Neutral mask is a method of spotlighting the body by covering the face with a mask carved with very neutral facial expressions. By taking the face out of the picture, an onlooker is able to focus on the story being told by the body. Exercises in neutral mask help in finding specificity in behavior because the story has to be told without easy tells of emotion by way of expression.

Of a structured approach to the vast world of physical acting left me without any firm grasp on what techniques work best for me and the powerful potential of physical choices. This project is one part a process-oriented personal reflection for the sake of my own artistic growth, one part a contribution to the working knowledge base of how to utilize physicality to create specific characters, and one part a call-to-arms for other theatre programs who may also be lacking in resources for a true exploration of theatre movement. I've grown exponentially as a performer from physical work alone and hope this culmination of discovery and process will kickstart other programs to take strides in incorporating a movement-heavy curriculum.

The first stepping stone of my research was to take in-person classes and read texts that could give me a well-rounded understanding of what I felt I was lacking at that time. The crux of my project then became an undertaking of choreography; I wanted to explore the sensation of creating an expressive piece that originates in a body that holds itself differently from myself. I also wanted to test how dance philosophies could serve an actor. In what ways are an actor's character creation and a dancer's preparation for performance rooted in the same core concepts? In order to get to that point in process while still clearly articulating and comparing how certain techniques sit on my body for a reader, I landed on a few very specific choices that I could demonstrate in a workshop setting to compare approaches and successes. Therefore, this paper aims to address (1) the differences in outcomes for specific physical theatre techniques, (2) the level of physical specificity that can be gained through the studied techniques, (3) the ways in which dance practice serves as another vessel through which the actor can activate physically, and (4) why the integrated study of physical techniques – whether created for movers, actors, or both – lends itself to success as a performer.

Part I- Introduction

On a brutal August day in Philadelphia, the box fan in the corner of the studio does nothing to prevent the actors' footprints from being stamped to the hardwood panels, lined with condensation and resolve. A single voice bounces off the white walls as a Turkish student reads a poem in his native tongue. As he reads, an ensemble of bodies undulates and reacts physically to the sound of the words, attempting the great feat of speaking silently:

Keşke yalnız bunun için sevseydim seni.

Actors contort in sharp angles, trying to represent the strong consonants that bite and bounce. There's slashing motions led by arms and legs, sudden starts and stops, and brisk changes in direction. After a few minutes of improvisational exploration, the student translates the poem to English for his peers who are all unfamiliar with Turkish:

I wish I would have loved you just for this.

A room full of artists had just created a bustling tornado of limbs only to find out they had been devising to a love poem the whole time? ³

This exercise brought up essential questions for any storyteller whose mediums involve words and the body as an interpretive instrument. How does language translate to movement? How can a story be activated in the body? In what ways can physicality tell the story underneath the story – the subtext? In this exercise, the incongruences between content and sound allowed for multiple stories to be told.

² The following narrative recounts real class events from the Lecoq Summer Intensive at Pig Iron Theatre Company, taught by Emmanuelle Delpech. This intensive was completed on a grant supplied by Adelphi University's Honors College.

³ Devising is a term that broadly refers to the creation of theatre from scratch. Devised theatre is often created collaboratively by way of the improvisational exploration of prompts, but the term devise can also refer to the overall experimental creation of new works.

In a later class, pens and scrap paper litter the studio floor. Students are partnered up and throughout the room are duos of movers and scribes. The task: write a piece inspired by a photo of the Nevada desert. The condition: you must not write. Or think.

The first round of this creation exercise is simple: Partner One is not allowed to stop talking, but only in single words, no phrases or full sentences. In exploring a physical and vocal

life to coin an embodiment of the reference photo, relevant language will flow out organically. There are no guidelines as to who's story the language should tell and there is no correct way to interpret the image. Partner One needs only to speak freely in piecemeal form without apologies. While Partner One settles into their release of language, Partner Two is ready to catch and commit to paper every improvised word and phrase. This removes any pressure on Partner One to attempt to retain the golden nuggets they find along their devising journey. An encouraging voice fills the space:

You're thinking! Don't think, just speak! Don't let a single beat go by without speaking!

After round one, Partner One sifts through the written account of their process and circles all their favorite words and the themes they want to keep exploring in order to begin the process of refining their work. Then a round of single-word associations is repeated, this time with a thematic tether to focus the exploration.

Once again, Partner One identifies the words that stick out and the round is repeated, this time allowing for phrases to emerge organically as the building blocks for stringing language together are reformed. The final step is to use the language unearthed in the exercise to craft a short monologue, poem, story, or other written form.⁴

This multi-step discovery process shows what it is like to allow a story to come out of physicality and atmosphere as opposed to creating physicality that tells an existing story. Both of these forms are of essential use to performers and essential to the basis of my thesis.

⁴ For visuals of the piece I created and documented accounts of the process, see items 1-3 in *Visual References*

Part II- The Philosophy of Embodiment

Physical Literacy

It's easy for the roots of physical acting work to get convoluted in the discussion of imagination-based theories, so before delving into the "how?" of the work, it's important to first return to the "why?" of movement practice and establish that physical embodiment is considered a goal for more than just performing artists. A philosophy of the body I'm going to revisit throughout this thesis is the idea of the body as an entity which is holistic, rather than dualistic. The Cartesian philosophy of a separation between mind and body or body and spirit, aside from the fact that it continues to be refuted by researchers, doesn't serve or properly reflect the creation process of an artist.

In an Australian study focused on the lack of effectiveness of teaching Physical Education classes with a Cartesian state of mind, the term "physical literacy" is brought up to explain not only the goal of physical education courses but also what seems to be a constant aspiration for the everyday human. It is defined as "one's mental and physical body being in harmony together, as one, and also with one's surroundings" (Barnett et al.). Higher physical literacy is a desirable attribute but, because it is not static, it is a lifelong journey. Important to note is the place one's surroundings have in one's holistic development. In addition to the fusion of mind and body, "we exist through our relationship with the world, rather than in isolation" (Barnett et al.). The relationship between body and environment is one that is equally as integral to the process of creating character and performing stories.

This specific study brings up the possibility of incorporating the pedagogy of acting conservatories in order to improve physical embodiment and literacy in physical education classes, arguing that the instruction of sports could learn something from how performers conceptualize and work with the body. The researchers mention that actor training fosters simultaneous awareness of sensory stimulus, physical effort, technique and endurance and of imagination, language and feeling. An actor training approach assumes a nuanced understanding of the physical body in relation to the environment—an understanding in which senses, perception, imagination and physical actions are developed and remain archived in the body through a process of embodied cognition (Barnett et al.).

The crux of this study is that by integrating physical tools borrowed from actor training

programs into everyday physical practice, physical literacy will improve, thus benefiting the practitioner in all areas of life. The techniques I will be workshopping with over the course of this project are a kind of hidden gem that, if practiced correctly, can yield a greater understanding of self and environment.

Following Impulse

The censoring of impulses often makes performative exploration fall flat. In order to fully capture embodied humanity, one must embrace the spark of surprise, the reality of the unknown. Betty Block and Judith Lee Kissel speak eloquently on the process of following an impulse and why we are taught to reign in our own impulses in their article *The Dance: Essence of Embodiment*:

Bodily impulses are hidden inside us like shameful relics of our humanity because those humans who have the capacity for high level verbal thinking processes are more highly valued. Embodied knowing is the ability to interact with a thought or an experience holistically that involves the integrated power network of the total person. The integrated power network includes neural elements, efforts, memory, language, perception and attunement and are found integrated throughout the body, not just in the brain (2001).

Though society favors stifled impulses, art does not. The totality of the performer includes their impulses; thus, the ability for the performer to be physically present and attuned to their natural reactions to stimuli allows for a fully-integrated character life. One of the most important things I had to remind myself as I reflected on my work was to let go of any anticipation of where my exploration would go in favor of living presently in the moment with my body. Thinking about these techniques doesn't serve you until you also get up and experience them without getting in your own way. To pull another quote from *The Dance*, "The body knows what it wants to do, it senses and feels our impulses. However, most people repress those inner impulses to action, succumb to conventionality, and over time, [lose] the awareness of the embodied self" (Block and Kissel). The goal of my work here is to return to my body and expand its capabilities by allowing myself the freedom to be led by impulse.

Sense Memory

Sense memory is the philosophy that by viscerally engaging any of your five senses, you are able to unlock emotional life through memories associated with that experience. Think about a smell that brings you back to your childhood home, or a song that reminds you of an old friend every time you hear it. Our senses remind us of things our mind forgot, reminding us that our bodies have memories too. As stated in *The Dance*, “Every memory, all knowledge is embodied.

My body can think, and my brain can move – they are inseparable” (Block and Kissel). In the same article, Block and Kissel also explain the nonlinearity of knowledge. It’s difficult to visualize nonlinearity as our usage of language is strictly linear, therefore the way we name and identify our thoughts can only be linear. However, our bodies and experiences do not follow the same linearity as our verbal usage and can experience multiple realities at the same time. Waves of nostalgia that rush over you when you walk the same streets you used to walk home from school or enjoy a popsicle from the local ice cream truck displace your body in time; you are in limbo between the present moment and a physical reality that existed for you in the past. I think of people whose entire physicalities change when they walk old school halls that they have negative associations with. It’s almost as if their bodies feel like teenagers again and they slip into old physical habits because the body remembers, even when the mind is unaware. In *The Dance*, sense memory is referred to as “complete memory” (Block and Kissel). The term encapsulates the activation of the body through the senses. Memories do not just live in the brain. If we bring careful awareness to our relationships with our memories, we can find that sense memory is a two-way street: activation of our senses can bring back memories but memories can also bring back up sensations in our bodies. A few of the techniques I explore throughout my project rely on the universality of sense memory.

A Few More Views of the Actor’s Body

An actor’s understanding of their own anatomy is often rooted in imagination. Vocal-physical integration techniques such as that developed by Kristen Linklater allow the ⁵ actor to activate their diaphragm by visualizing a pool of water in line with their stomach. Teachers will gently remind students to “breathe into your lower back” when stretching forward and hanging over their toes. The mind’s eye is powerful and an evocative image can do more to release tension and activate the body than just saying “breathe deeper” or “relax your body.”

This assumed familiarity and openness to the use of imagination is the basis of many of the techniques I explored.

It is also important to note the idea of interconnectedness between body and mind. Viewing the body as a holistic entity encompassing voice and soul allows for a deeper understanding of how to work with rather than against yourself when approaching this work. Some refer to this connection as the body-mind, a single, integrated entity. Or, another way of approaching this idea, “As long as we live, we are our bodies” (Mackavey 283). This short quote introduces the idea that our consciousness is directly entwined with our bodies. Our sense of ourselves goes hand-in-hand with our lived experiences.

When thinking about how movement relates to the objective of a character, Vsevolod Meyerhold’s study of counterbalance and what has to happen before we go into motion sticks out to me. In regards to his studies, it’s said that “[w]hen one wishes to make a movement in a certain direction, one initially makes a movement in the opposite direction before proceeding

⁵ The Linklater Technique is a breath and vocal technique coined by Kristen Linklater that is known for its focus on visceral imagery as a means of activating and opening up vocal channels to “free the voice”. forward and passing through the point of origin to the intended goal” (7). The idea that in order to get to what we want we must first travel in the opposite direction profoundly fascinated me. For example, in order to throw a baseball, one must draw the arm back in order to pitch it forward. When jumping, one must send their energy downward in order to push off the ground and travel upward. Meyerhold’s philosophy of the mechanics of the body supports a holistic view, especially when it’s noted that “[t]he slightest move of an arm, or even a finger, causes a shift in the scales of balance and counterbalance, and the rest of the body must find the most efficient adjustment to maintain equilibrium” (Movement for Actors 5).

To reiterate, our bodies have memories. Or, in the words of Joseph Gifford, “Your body is the envelope of your past.” The ultimate goal of my study is to find ways to deconstruct my own patterns of movement while still honoring and giving love to my body’s lived experiences. This work is not meant to cover or hide anything. The creation of a new physical life for a character is entirely separate from my own physical life as Madelyn. Sometimes, past events can lead not only to stagnation but to physical blocks. This quote explains the effects of trauma on the physical body quite well: “Memories of past experiences are stored within the tissues and fluids of the body; these are often lost to consciousness as the mind, unable to integrate them at the

time, numbs itself to their presence by blocking the free flow of energy and movement through the area” (Hartley 107). This is a brilliant example of the way sense memory functions, especially when we’ve lost awareness of what exactly it is our body remembers and is reacting to. Bringing awareness back to the nuance of our bodies allows us to uncover what our bodies have held onto.

Part III- Technique Overview

Body Centers

The traditional practice of body centers in American theatre involves the option to lead either from your head, your heart, your gut, or your groin. This not only colors how the character may react to stimuli but also their physicality. A character who leads with their head may be either a daydreamer or an analyzer, likely spending a lot of time lost in their own thoughts. This character may walk with their head down, the top of their head quite literally leading them forward, as they mull over all of their ideas. Or perhaps, as a daydreamer, leading with the head brings the chin up and the character always finds themselves looking up and out.

This idea of body centers is really just a simplified version of what Fay Simpson calls the Lucid Body: a conceptual understanding of energy points in the body adopted from the Eastern philosophy of chakras. Simpson associates action words with each chakra to activate an ⁶ intention in the actor utilizing its energy. For example, the root chakra’s role is *to survive*, the ⁷ throat chakra’s role is *to communicate*, and the crown chakra’s role is *to detach*.

According to Simpson’s method, each chakra has the option to be *imploded* (weak), *exploded* (overactive), *blocked*, or *balanced*. Implosion and explosion manifest differently in each energy center. For example, a hyperactive root chakra leads to inflexibility due to the already solid and structured nature of a healthy root chakra. A weak root chakra produces pushovers without the ability to be grounded and certain. The act of mapping the body of a ⁶ Actions, also referred to as tactics, are phrases integrating verbs (ie. *to persuade* or *to soothe*) that when integrated into a scene can help clarify and activate the actor’s work. They are playable and specific.⁷Intentions are what actions serve and are a representation of what the character wants. If an actor’s intention in a chunk of text is to find love but that character has a big ego, they may use the action *to flaunt* character and identifying how open each chakra is

allows for immense specificity in characterization.

Jacques Lecoq

Jacques Lecoq was a Parisian actor who founded Le'École Internationale de Théâtre Jacques Lecoq to share his teachings in movement theory, clown , and mime. The defining ⁸ features of Lecoq's work are playfulness, togetherness, and openness, all while acknowledging the audience as a participant in the theatre and testing the boundaries between performer and audience. Students of his technique learn a wide variety of skills aimed to encourage spontaneity and creativity as Lecoq's goal was not to impose practices on his students but to encourage their creativity to blossom.

The two areas of Lecoq's practice that I'm specifically taking with me into my work on this thesis are Element Work and Animal Work. Element Work is the practice of embodying air, water, fire, and earth in each of their many forms as a means of helping unlock a character's behaviors. Element Work is a very accessible method to explore the limits of a character because, as Lecoq once said, "Nature is our first language. Our bodies remember" (Potter). Elements are a universal frame of reference: most people have seen, either in person or by way of media, a candle flicker and a bonfire, a dripping faucet and waves crashing on the shore, a dusty desert and the muddy forest floor after a storm, and felt a summer breeze and heard the force of hurricane-level winds against the windows. We all have specific sense memories associated with ⁸Clowning as an acting technique is rooted in a child-like sense of playfulness. It teaches actors to mine the riches of the imagination and play positive choices with commitment and high stakes. each of the elements which makes it easy to pull from the rolodex and apply qualities to a character study. For example, exploring the element earth might be helpful in approaching the character of King Lear. His stubbornness and insistence on tradition as well as his position as the long-standing king of a large piece of land all point towards someone who, at least at the beginning of the play, is rooted and sure of his place. The exciting part after establishing Lear's firm, grounded place in Act 1 is to explore how Lear reacts to the ground shifting underneath him and what his attempts to regain his footing look like when he begins to face betrayal. How does a tree continue to stand with no roots? One's approach to elemental work with Lear could also be colored by the state of the element. For example, cracked, thirsty soil will present much differently in the body than quicksand. In this way, elements can begin to

overlap to form new embodiments. Cracked soil can easily be blown away by air, while quicksand's consistency is influenced by water. To reiterate, "the pedagogy starts always with that which is known and familiar to empower the students and to provide a strong base to venture off into exploring the unknown" (Reznek 120). In addition to quality, quantity influences discovery. Lecoq's teachings often call for going 200% in the initial embodiment and then dialing down to the foundational gestures for integration into a character.

Animal Work is a very similar concept to Element Work but requires a lot more research both in identifying what animal will serve the character and why and in knowing the specifics of the animal inside and out. Even when you think you have a clear understanding of the animal you're trying to embody, it's likely you'll need to dig deeper to get the best results. Though Animal Work is time consuming and can be more difficult to pin down because of the infinite number of possibilities as opposed to just four main categories, it can be immensely rewarding.

Michael Chekhov

Michael Chekhov, the nephew of Anton Chekhov, built his life's work around the concept of psycho-physical acting. He believed "the 'internal' and 'external' are inexorably linked" and that through the externalization of a character's inner needs, the actor is able to discover specificity in how that need manifests in behavior (Rumohr 19).

Chekhov developed eleven archetypal gestures for exploration, but also acknowledged that an actor may find a gesture that serves their character which isn't included. His list is merely a jumping-off point for further creation. The gestures are as follows: Open, Close, Push, Pull, Embrace, Lift, Penetrate, Wring, Tear, Smash, and Throw. Oftentimes, these gestures are performed in a transitory state or at least in motion. In order to understand what it means to Open, one must first be Closed and vice versa.

When choosing a psychological gesture to explore, the first steps are to consider your character and what they want as well as how they go about getting it. Do they want love? Do they stay reserved in hopes someone will notice and comfort them? Perhaps experimenting with Close or Wring will yield interesting results. Choosing opposites can be just as insightful when beginning work on a character. If your character is reserved, playing around with Open might lead to new discoveries.

One of the core teachings of acting, especially in an age that is progressing stylistically to

post-presentational acting, is that action breeds reaction. In other words, emotion isn't created, it is rather a result of something else. This concept prevents fabricated performance by reminding artists of the natural flow of emotional energy. Chekhov's technique is a brilliant foundational tool for understanding the impact of physical action on the reservoir of emotion. Integral to Chekhov's philosophy is the difference between "sensations" and "feelings." Rumohr notes that "Sensations are physical responses to stimuli, like goosebumps... The sensations are what the body remembers and can repeat—feelings are less reliable and harder to recreate" (Rumohr 20-1). The sense memory of the actor allows them to identify and find ways to replicate sensations. For example, Chekhov's Close gesture may elicit a physical response in the actor that feels like a pit in their stomach or a heavy heart. This could be useful for exploring the physical sensations of heartbreak, anticipation, loss of hope, or fear.

Chekhov's technique was never intended to be used on stage, though some actors find nuggets of inspiration in their physical exploration that then get dulled down to smaller bites and translated to performance. The main use of this technique is in rehearsal and workshopping stages. In externalizing the character's inner life to the utmost extremes, the essence of the gesture is automatically integrated into the actor's choices.

Rudolf Laban

Rudolf Laban was an Austrian movement theorist whose work highlighted movement theory not just as a tool for trained artists but as a way for everyone to bring awareness to how the body accomplishes everyday tasks. His background in mathematics, science, and architecture set a strong foundation for his investigation of the moving body, serving his notation method which allowed for the activation of any part of the body to be recorded using specific markings. The practicality of Laban's movement analysis was complemented by his interest in the occult and the ancient ritual of theatre and dance practices. This affinity for the spiritual richness within the roots of theatre allowed for Laban to build off of his structured notation technique and begin to think more abstractly about the essence of what's behind movement. Laban narrowed down the basic components of movement to direction, speed, weight, and flow. When in conversation with one another, these components work together to create the Eight Efforts.

	DIRECTION	SPEED	WEIGHT	FLOW
PUNCH	Direct	Quick	Heavy	Bound
SLASH	Indirect	Quick	Heavy	Free
DAB	Direct	Quick	Light	Bound
FLICK	Indirect	Quick	Light	Free
PRESS	Direct	Sustained	Heavy	Bound
WRING	Indirect	Sustained	Heavy	Bound
GLIDE	Direct	Sustained	Light	Free
FLOAT	Indirect	Sustained	Light	Free

[Chart categorizing Laban’s Efforts and their qualities (“Laban’s Eight Efforts”)]

In terms of characterization techniques for actors, these Eight Efforts allow the performer to identify intention in a way that invites a free-flowing and specific exploration of physicality. For example, a physical exploration of the character Antigone may begin with a decision that her energy is direct and heavy; she is a character that fights for what she wants, so expressing that perseverance and determination physically is wise. However, she is held back by her familial ties and the ritual traditions of the time period. Therefore, one may decide the flow of her energy is bound, which is in conflict with her desperate desire to be free. Perhaps the actor is struggling to determine whether a quick or sustained timeframe best serves the character. At this point, the efforts have been narrowed down to Press and Punch, and it would be a perfect time for the actor to workshop these efforts on their feet in order to discover which one best tells the physical story of their Antigone.

Part IV- Burn This Summary

Burn This by Lanford Wilson is a story about love, vulnerability, and what it means to make art that tells an essential truth. It begins in the Manhattan loft apartment of Anna, a modern dancer and choreographer, and Larry, who works in advertising. It is made clear that their third roommate Robbie, also a modern dancer, has recently died in a boating accident alongside his boyfriend. Anna and Larry confide in Anna’s partner Burton, a writer, about the funeral. A month later, Robbie’s older brother Jimmy, who refers to himself as Pale, comes whipping through the

apartment like a tornado in the dead of night, forcing Anna to confront her grief for the loss of Robbie yet again. This first interaction between Pale and Anna ends with Pale breaking down, Anna comforting him, and then revealing the next morning that Pale had slept in Anna's bed. Two months later, Anna and Burton are ringing in the New Year with Larry when Pale, severely intoxicated, falls into the apartment upon Larry opening the door. After a fight breaks out between Burton and Pale, Anna kicks Burton out but Pale, too drunk to leave, is left to sleep in the living room until he finally gets up and enters Anna's room. The next morning Anna, frightened of an emotional commitment to the unsteady Pale, forces him to leave the apartment. A month later, Burton appears at the apartment to share a new script with Larry. He has been unable to come to terms with Anna kicking him out and doesn't understand how, even though Larry insists Pale and Anna have not seen each other since, Anna's new dance is supposedly about Pale. The play ends after the performance of Anna's piece. Larry had given notes to both Pale and Anna to set them up to both meet back at the loft apartment after the show. They embrace while burning Larry's letters.

Part V- Technique Observation and Application

Observations

Observation of technique is just as insightful as personal work. Over the summer, watching my classmates become strangers onstage taught me multitudes about subtlety and specificity. The most exciting aspect about observing Element Work for me is that bodies tend to find each element to sit really well in a certain part of their instrument, and this differs for everyone! In my personal exploration, I find that water activates my hips, air my arms, fire my head and neck, and earth my thighs. However, in observing my classmates, I've seen really connected work with fire activating the hands, water the legs, earth the feet, and air the torso. I've also watched classmates give a heart wrenching performance of a monologue activating only their gaze with air. You can learn so much about where your own hesitations are in terms of opening up new parts of your body to new elements just by watching what is most easily accessible in the bodies of others.

In terms of the development of my own work, I found that elemental work coincides best with the strengths of my instrument. More specifically, water in its many forms was easiest for

me to fully embody, whereas fire was the most challenging. The challenge with fire surprised me since in my own work I often find myself gravitating towards quick and sharp physicality. Across multiple days of studio work the past two semesters, I continued to explore how a variety of techniques sit in my own body. My findings both in terms of observations of myself and what I find to connect best to the character Anna are all denoted below.

Studio Work: Text Integration

In lieu of the concept of the body as one holistic entity, psychophysical work influences not only the physical and emotional life of the performer but also the vocal qualities. Different choices of image and technique will inform the actor vocally in very different ways. Think about the staccato crispness of a punch compared to the legato wanderings of a float: the float might incorporate a lot of trailing off, activation of the higher register, and musicality in phrasing whereas the punch would likely have less tonal range, more stresses, even phrasing, and louder volume. To further my specific understanding of the character Anna, I used the same chunk of text from the first scene of the play and colored it with different physical techniques to see how my embodiment of her changed. When it came to choosing images to work with, I really wanted to play with opposites. I chose less based on what would serve the character dramaturgically and more based on what could challenge my understanding of her and lead to discoveries I wouldn't have otherwise accessed. I'm always looking for incongruences and opposites in my work, so my choices reflected that common thread of curiosity.

In the studio, I broke each physical exploration into a fully-embodied, larger-than-life iteration and a more contained, presentable iteration to show what the utilization of these techniques may look like when incorporated into a character's physical life. As I break each process down, I'll speak on the transition between levels.

I'll begin with Lecoq Element Work. I worked specifically with the element earth but explored two opposing iterations: mud and cracked dirt. Earth is an element that doesn't always sit totally right in my body. My body as Madelyn has very forward energy that brings me to my toes and is often incredibly activated and sharp. To root my body down and allow myself to slow down is difficult. My way into earth comfortably is through integrating the element of water, hence where my exploration of mud stems from. I then found an image to represent the other end of the spectrum which I identified as cracked dirt, the kind of packed but dry earth that can

blow up as dust with a heavy wind.

My experience with mud activated all my limbs in a weighted but free-flowing way and channeled my voice into a lower, slower, molasses-like register. Cracked dirt, on the other hand, forced my voice upwards in pitch and upwards in inflection at the ends of lines. The stakes were so much higher when exploring cracked dirt; as an image, it looks like my body is stuck and I'm desperate for escape. This checks out given that for cracked dirt, the need for water to quench itself is very strong. In terms of physicalizing the dirt, I focused more on the cracks themselves in the physicality and allowed my voice to be on the verge of getting carried away as dust. Focusing on the crack made my physicality more rigid than I would have anticipated for an element with little weight, but I like how that ended up contrasting my experience with mud.

Video - Mud:

<https://youtu.be/6TmFFBq70g4>

Video - Mud, Minimized:

<https://youtu.be/oUAF1Zopcgs>

Video - Cracked Dirt:

<https://youtu.be/4knd9ua1Jtc>

Video - Cracked Dirt, Minimized:

<https://youtu.be/PZHrTtJ-bZk>

As a compliment to my exploration of earth, I wanted to lean into the untethered nature of Laban's floating effort. This experience was so whimsical both in body and in voice. My vocal energy followed the constant ups and downs, accelerations and decelerations, of my physical energy. I wanted to incorporate what it felt like to float even when lowered to the ground. How can I fight against gravity?

I was surprised by how low my voice sat and the vocal fry that began to set in in the minimized version. I was expecting there to be a much higher baseline pitch, but I think because my voice naturally sits a little lower, I found the ease of the float in that register.

Video - Floating:

<https://youtu.be/N44YrxYbMwY>

Video - Floating, Minimized:

<https://youtu.be/oUAF1Zopcgs>

Finally, I worked in this context with Chekhov's psychological gestures open and close, or as I referred to them for more visceral associations, expand and contract. I did not minimize expansion; I did not like expansion, at least in this context. It brought out strength but it manifested as unjustified anger, though that could also be a result of my own habitual patterns when it comes to vocal energy. In revisiting my approach to contraction, I think my embodiment would've been better served in doing a single long contraction, beginning in full expansion, to be able to have the time to really settle into what it felt like to be small. I think my vocal presence would have better suited the physicality with that approach.

Video - Expansion:

<https://youtu.be/fL5gARLSWio> / <https://youtu.be/h7ACAY69wZw>

Video - Contraction:

<https://youtu.be/C4dRrX8clxs>

Video - Contraction, Minimized:

<https://youtu.be/eFqS0Img-iM>

Research Day Presentation

I deduced that the most comprehensive and helpful way to present my thesis in-progress was in the realm of a live workshop session. After an introduction to my project and an overview of how I was integrating specific techniques into my acting practice, I showcased a brief movement phrase I choreographed and performed it nine times: once with a neutral body and

eight proceeding times, each imposing a different image or quality to show in real time how a body's shifts can change the story at hand. I chose to present these phrases without music as to not allow for any outside inferences or associations to be made, and refrained from sharing what images I was working with for the same reason.⁹ For the purposes of my final thesis, a list of images and techniques, in order of appearance, is listed in the Visual References section. In order to observe the work with a clean slate as intended, I recommend only referring to the list after watching the video once with no context. I find the comparison of first impressions and intentions is far more interesting and fruitful than going in with an idea of what to expect.

Video- Research Day Presentation:

<https://youtu.be/iM4O7-9dsJ4>

Part VI- Choreography Overview

The switch from an understanding of language inspiring movement to movement informing language was a new kind of undertaking which resulted in new ways of approaching the story. The teachings and works of Martha Graham, Ohad Naharin, Pina Bausch, and May O'Donnell aided me greatly in my efforts to learn more about highly expressive movement and how it, in a similar vein to the psychological gesture, opens channels for emotional energy. In the following short sections, I identify what about each artist drew me to be inspired.

It's important before moving forward to acknowledge where my thesis began and where it ended up. My initial concept for this project was to choreograph the unseen final dance piece in *Burn This* utilizing the body I created for the character Anna through my physical explorations. My interest in exploring the teachings of choreographers stemmed from my interest in composing movement phrases, but when the focus of my work shifted from a tangible creation to a firm knowledge base, I realized that the research I completed in the world of dance still goes hand-in-hand with my interest in physical theatre. There are many points of convergence between the two mediums, and therefore I found this side of my research to still be incredibly relevant even in the new form my project took on. In the proceeding sections centered around choreography, I continue to expound upon where I got to in process. Though I have no final choreographed piece, this work informs and communicates with its other iterations.

Martha Graham

In working through my study of the character Anna, I came to the decision that in the realm of modern dance, she was a Graham-trained and practicing dancer. Graham's philosophy of emotion originating in the gut and her work with contractions all sat really neatly into the world of a character who has so much emotional energy inside of her but has trouble relaying it personally. Graham's sensibility when it comes to opposition also really struck me as being something I would love to explore, especially after my research on counterbalance.

Martha Graham once said "we are still dancing inwardly even when we are still" (Movement for Actors). This quote speaks both to the spark of life that courses through us all, but also to the weight of stillness. Theatrical stillness can be incredibly powerful when integrated with purpose, and it's another tool I pinpointed to use in my own work to create tension and space for viewer's imaginations to activate.

Ohad Naharin

I am continuously inspired by the work and pedagogy of Ohad Naharin. His movement methodology, entitled Gaga, focuses on identifying and breaking the body's patterns to allow for unique motion to emerge. Breaking habits in order to develop a greater scope of possibilities is the crux of what I'm attempting to accomplish in my theatre practice, so to see a dancer develop a method of teaching that directly affirms the correlation between actors and dancers.

Naharin has a few different schools of Gaga based on accessibility and students' prior training so that the class can be tailored to allow for the most freedom of movement without inhibitions. Gaga. People specifically is a class that enables anyone with a body and a spirit to let go of any inhibitions and move with freedom of mind and body. Through constant movement for prolonged periods of time, the brain stops having a chance to interfere, and through specific prompts utilizing visualization techniques, the body begins to build new pathways of unique movement.

Aside from utilizing his pedagogy in my practice, I also found myself fascinated by Naharin's repetition and explosive gestures within his choreographic works.

Pina Bausch

Pina Bausch's focus on emotionality of movement and deep inner truths inspired my

process. She once said “I’m not concerned with the way my dancers move, but what moves my dancers” which gave me the reminder I needed to focus my energy and thoughts inward to get to the heart of the story (“The Ongoing Influence of Pina Bausch”). German critic Manual Brug’s understanding of Bausch’s philosophy as “the interpretation of the soul and the battle of the sexes” (“The Ongoing Influence of Pina Bausch”) fits perfectly within Anna’s plight and the content of the story I’m trying to tell.

Bausch’s piece *Cafe Muller* was of specific interest to me in terms of its repetitive nature and the desperation, love, immense loss, and futility that were all displayed with such precision. Though my piece currently lives as a solo project, in a world in which this project evolves to include Pale or Robbie (or both), I will draw very heavily from the emotional life explored in *Cafe Muller*.

May O’Donnell

May O’Donnell’s piece *Suspension* allowed me to challenge my ideas of what was possible in terms of interaction with stationary objects. Because of how integral the couch in *Burn This* is to the staging of action in the play, I wanted to incorporate this somehow into my final choreography as another character in the piece. O’Donnell’s work with the different levels of boxes and finding all the different ways a body can move around and within a set of objects sparked my curiosity about all the ways I could tell the story of Anna and her relationship with the past, present, and future of her piece of furniture. Of specific interest to me is how her couch is endowed with the history of her late roommate Robbie. In interacting with the couch, I can shine a light on her love for Robbie and all the grief that surrounds his death and his at the heart of the play.

Part VII: Choreography Process¹⁰

My choreography process began, like my physical exploration, with improvisational movement on a theme. In process, I found myself drawn to patterns. What gestures, when repeated with different intentions, speeds, and sizes, could tell a connected story? The improvisational work is also where I began layering techniques to explore my question of how successfully a mosaic of images could serve a creation process.

A detail in the script of *Burn This* that stuck out to me was the image of Pale stroking

Anna's hair as well as his line "Now I'm crying all over your hair" (Wilson). In my search for ways to give the impression of another presence in space with the use of just one person in performance, I clung to details like this that would allow me to show the effect of Pale on Anna even without him there. An improv that demonstrated this well and heavily influenced themes of my final piece was called "Improv on Patterns of Touch" in which I was playing with an implosion of the sacral chakra. I really resonated with the idea that my sacral chakra was spilling out of me and I had to collect the pieces. This will be repeated in further studio work. In addition, I used the Laban effort of Press (direct, sustained, heavy, bound) and elements of Chekhov's Embrace to soften how I approach getting my need. The downside to layering in this way is loss of specificity of each individual technique, but what is lost in technique detail is gained in the creation of a new kind of movement language that would not have been possible without a melting pot of internal images.

¹⁰ As of 30 April 2023, the choreography of my final piece has not yet been completed due to the shifting nature of my project and it ending up as a much larger-scale experiment with physical theatre than anticipated. A link to the piece will be attached to this thesis when complete.

Video - Improv on Patterns of Touch:

<https://youtu.be/V5xBWz4I5V8>

Another improvisation exercise that influenced my final choreography was one that was focused on Laban's Float but incorporated elements of Chekhov's Wring in order to create a level of tension that fought against the traditional notion of float. This conflict of need and obstacle was really interesting to me and I knew I wanted to add elements of fighting against an obstacle in my final piece. Being that Anna's own obstacle in terms of opening up and allowing herself to be vulnerable is herself, the degree of tension in the muscles makes sense.

Video - Improv on Floating:

https://youtu.be/jQC_OsaJnJl

Next, I returned to the element earth, but I was really playing around with the sharpness

and heaviness of rock this time around. In addition, I wanted to continue exploring expansion and contraction, or opening and closing, to see if when used in motion they could be more effective in initiating an emotional life for me. The changes of pace in this exploration allowed me to experience both settling into an expansion or contraction as well as moving briskly through one, and being able to compare how pace influenced connection to those movements was interesting. I really think a slower use of expansion and contraction is all around more effective in my body as the weight allows me to sink into the feeling of the action. Though I was investigating Chekhov in this video, Jennie Reznek's observation of weight as it relates to Laban's techniques rings true to my experience:

Emotional weight is connected to this sense of the reality of physical weight. The more real you are, the more emotional weight/presence you have in the space. Laban's notion of weight as an effort quality, that reflects an inner volition (Laban 1974:10) represents weight not just as something that is physical but that, also, reflects a state of mind (100).

This philosophy is also reflected in my previous explorations in which my voice was either dense and weighted or whimsical and carefree. There is an inherent emotional quality to weight that I think is worth mining more, and that is directly influenced by pace as well.

Video - Improv on the Element Earth:

<https://youtu.be/EAY7dngv4ek>

Finally, I had to give the contraction one more shot. In this iteration, I wanted to contrast the internal collapsing of the contractions with something that would open me up subtly. I chose to evoke an exploded heart chakra to initiate a conflict within my torso of outward versus inward motion. I found the explosion of a chakra to activate me more in terms of an opening than my experience with Chekhov's expansion. I think because the chakra work is more specific, I was really able to hone in on what exactly it was that was expanding. Because of the natural opposition between the two techniques I was working with, my improvisation ended up having an interesting arc. At first, the motion of closure began very small with something simple like a hand sliding across to cover the heart. Eventually, I fell into full folds and collapses, which were then complemented by expansions on the same scale. It's interesting to observe the storytelling capabilities of this physical work even when taking the basis of character out of consideration.

Video - Improv on Contracting, Becoming Small:

<https://youtu.be/KwCFgBqGhAA>

Part IX: Conclusion

It's an abnormally chilly day in late April. In a very Lecoq fashion, I decide to break the fourth wall. I refuse to admit how many hours I've spent laboring over one Google Doc tab with the remnants of a scone keeping me company in my empty apartment. A pile of really, really big books looms nearby. I've spent weeks breaking down and rearranging their concepts. I'd like to say my words dance on the page, but they don't. I think back to the feeling of moving to my classmate's voice as he read his favorite poem, to the feeling of being one part of a community of bodies, shifting the energy of the space with every step, brush, wiggle, and leap.

It is supremely difficult to write about theatre, especially the nature of physical theatre practices. The spark of this work is in the doing, and despite every effort to relay this spark to a reader, it undoubtedly falls short in one way or another.

And yet here I am, hours into my futile attempt. My back aches from nursing bad posture, my breath barely falls into my chest let alone my diaphragm, and I swear I can hear my limbs creak every time I go to scratch this persistent itch on my cheek.

I stand up, I close my computer, I take a deep breath, and I dance.

Part VIII: A Call to Arms

The profound impact of physical embodiment techniques on my craft as an actor inspired me to do some digging into what are considered three of the most successful acting programs to see if there was a common denominator when it came to character-centric movement classes within their curriculums. It's important to note the difference between foundational movement courses, such as dance and stage combat, and courses that focus on the application of character creation and embodiment techniques. While Adelphi and many theatre schools have courses such as ballet, musical theatre dance, and a series of combat certifications, the essential act of remaining present in one's body, which is reinforced in that coursework, is not the same as the utilization of that flexible and capable body to its greatest extent. I will be examining these programs with a focus on classes that hone in on embodiment.

In examining Yale's David Geffen School of Drama, Juilliard Drama, and the Royal Academy of Dramatic Art (RADA), I was staggered by the prevalence of required movement-based courses. Not only was there an abundance of opportunities for physical work, these opportunities were all specific and finely tuned to address different areas of the actor's craft. At Yale, the level 200 course "The Body on Set" is described as such:

This course deepens the training of the energetic body and explores how the body can be a fertile resource for the actor's work for film, television, and new media. This approach to psychophysical work helps the actor create specific characterizations, supports the actor through multiple takes, and can guide the actor in everything from scaling performance for various lens sizes to managing a typically limited rehearsal process ("Acting (M.F.A. and Certificate)").

I imagine this unique integration of Chekhov-adjacent physical work on a much smaller scale is invaluable for students looking to make a career in film and television. Physical work is often demonstrated in terms of the stage but not often for film.

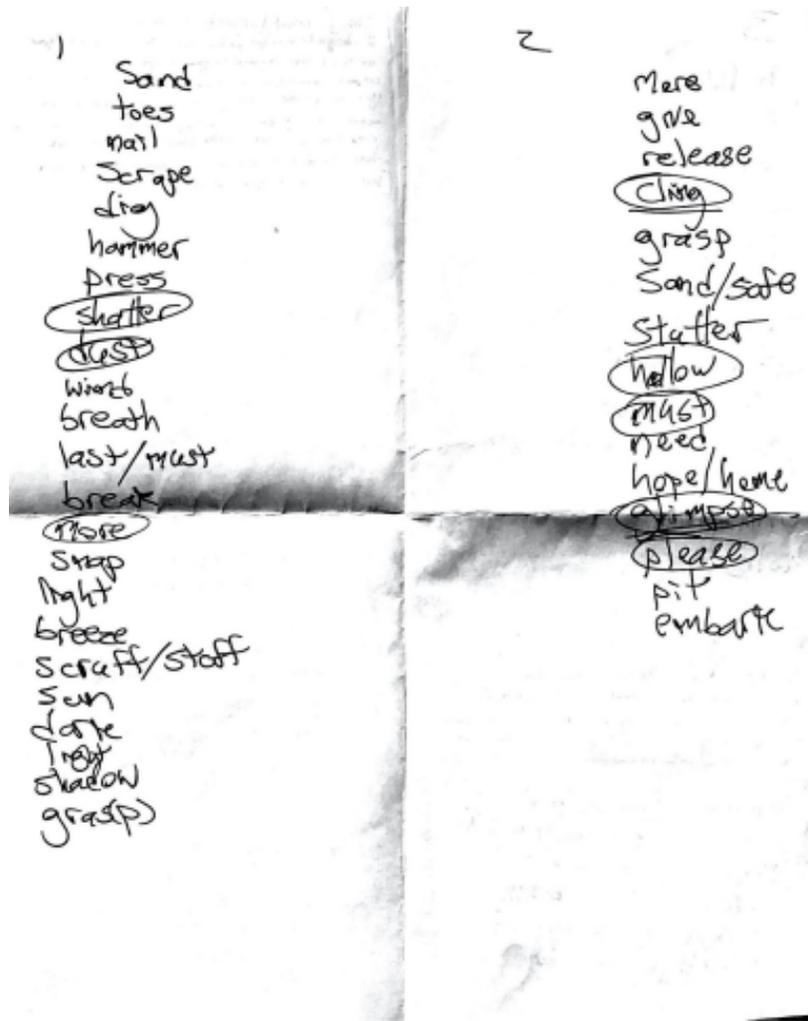
Other courses required in Yale's curriculum involve yoga and other Eastern grounding and meditation techniques, choreography, clown, Commedia Dell'Arte, and Laban's 11 fundamentals. At Juilliard, constant strengthening, conditioning, flexibility, and agility classes are supplemented with physical comedy, Suzuki, and dance improvisation. RADA places heavy focus on neutral mask and chorus work and notes that all productions in their educational setting implement physical work. All of these institutions also implement Alexander Technique¹² regularly throughout their curriculum. What strikes me, aside from the coursework on embodiment, is the facilitation of movement creation and composition. Simple improvisation-centered classes provide foundational tools for devising theatre and identifying shape and story in the body.

A question that has arisen in my quest for the integration of physical theatre courses is "is physical theatre universally accessible?" It's difficult to imagine a world where a class in which success is contingent on flexibility, agility, and endurance could be structured in a way that is possible for all bodies to engage in. However, in my research both in organized class settings and in reading subsequent accounts of class time, I've found that the practitioners of these techniques have a goal of meeting students where they are and building from there, not of trying to get every ¹¹ Commedia Dell'Arte is an Italian physical theatre pedagogy that utilizes masks to

represent one of the ten stock characters. Similarly to neutral mask, Commedia masks open up the body to be fully engaged in telling the story of the mask.¹² Alexander Technique, though not an embodiment technique, is supremely helpful in understanding one's anatomy and personal physical habits. By being fully acquainted with your instrument at its most basic level, you can then layer on embodiment to create characters with different physical presences student in class to the same uniform level of flexibility. These approaches to storytelling are more than capable of encouraging students with different skill sets and limitations. In the in-person Lecoq course I took, one student had very little flexibility in his back and torso. I noticed our instructor not trying to force body positions that weren't available to the student but rather encouraging him to bring energy, awareness, and presence to the area that couldn't move as freely in order to keep the whole body engaged.

Because of the influence physical theatre techniques have had on my approaches to characters, I'm a true advocate for the integration of these programs into more theatre programs. The successes of those large theatre programs are based on more than solely their number of movement and physical embodiment classes, but when observing the work of those graduates when I have opportunities to watch them grace New York stages, I'm always captured by their specific and nuanced engagement of their bodies. My experience at acting school has been very intellectual with a lot of class time spent sitting at a desk, which certainly has its own place in developing craft. However, without the constant practice of trusting and following impulses, connecting the mind to the body, and exploring the full scope of one's expressive capabilities, a body-instrument can feel dissonant. My hope is to see a shift in programs across the globe to a theatrical pedagogy more rooted in the activation of specific embodiment and careful exploration of the possibilities of each student's body. With the self-initiated knowledge base I accumulated during my time at Adelphi, I am looking to continue leading the charge and helping others to do the same so that access to these teachings becomes more supported across programs.

Visual References



[1. Rounds 1 and 2 of physical writing exercise with favorite words circled after each round]

3
 hollow
 I cling
 no more
 I can't hold on
 I've ^{fall} gone
 Please
 Come here
 before I shatter
 I turn to dust
 you breathe me out
 I blow away
 with a snap
 hollow heart ♪

I've hollowed. I cling to you no more. There's no way to hold on. I'm gone. I'm dust. Please come here. Please, before I shatter, before I scatter, before I can't be found. I'm just dust. You breathe me in and you breathe me out. I blow away with a snap. Such a hollow heart.

This time I'll grow/grow
 " see ^{some thing} better
 The ades dropped
 suddenly I am anew
 ground of empty in myself
 I find light and sound

This is what hollow feels like.
 I ~~clung~~ to you for far too long, I crawled into your body, I ~~lost myself into you~~, I grasped at every cell, ~~until my headless turned to dust.~~
 You breathe me in and you breathe me out. I blew away with the sharpest snap, ~~but you didn't even hear~~ ~~it~~. Please. Please come here. ~~gather me. I can't hold it myself.~~
 [hollow hearts have no hands]

Cemal Süreya

Kuşlar toplanmışlar göçüyorlar
 Bir geyin provası yapıyor sanki.
 Çok erken gelmişim seni bulamıyorum,
 Beklemek gövde gösterisi zamanın.
 Merdivenlerin oraya koşuyorum.
 İki kol.
 Ancak parmak uçlarıyla değebilen
 Birbirine uzanmış ve zaman zaman
 İki kalp arasında en kısa yol:
 İki kalp

[2. Round 3 of the physical writing exercise including draft and final revision of monologue]

This is what hollow feels like. I clung to you for far too long. I crawled into your body, I grasped at every cell until my knuckles turned to dust. You breathed me in and you breathed me out. I blew away with the sharpest snap, but you didn't even hear my echo. Please. Please come here. Gather me? I can't do it myself.

3. Final version of physical writing exercise monologue, typed out for clarity

1. Float (Laban - Eight Efforts)

2. Press (Laban - Eight Efforts)

3. Fire (Lecoq - Element Work)

4. Water (Lecoq - Element Work)

5. Open (Chekhov - Psychological Gesture)

6. Close (Chekhov - Psychological Gesture)

7. Tear (Chekhov - Psychological Gesture)

8. Macaw (Lecoq - Animal Work)

4. Research Day presentation list of techniques. To leave interpretations as open as possible, I kept each image broad.

References

- “About Gaga.” *Gaga*, <https://www.gagapeople.com/en/about-gaga/>.
- “Acting (M.F.A. and Certificate).” *Acting (M.F.A. and Certificate) | Bulletin of Yale University*, 2023, <https://bulletin.yale.edu/bulletins/drama/acting-mfa-and-certificate>. Adrian, Barbara. *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement*. New York, Allworth Press, 2008.
- Akihiko, Senda. “Fragments of Glass: A Conversation between Hijikata Tatsumi and Suzuki Tadashi.” *TDR/The Drama Review*, vol. 44, no. 1, Mar. 2000, pp. 62–70., <https://doi.org/10.1162/10542040051058889>.
- “Akram Khan Company | Father: Vision of the Floating World | The Performance.” Youtube, uploaded by Akram Khan Company, 26 March 2020. <https://www.youtube.com/watch?v=vtprE-yXDPg>
- Ariyanto, Marianne. “Gambuh: The Source of Balinese Dance.” *Asian Theatre Journal*, vol. 2, no. 2, 1985, p. 221., <https://doi.org/10.2307/1124073>.
- Armstrong, J. M. (2014). *Recovering Ritual in Brian Friel’s Dancing at Lughnasa and Luis Valdez’ Mummified Deer*. American Conference for Irish Studies.
- “BA (Hons) in Acting.” *RADA*, <https://www.rada.ac.uk/courses/ba-hons-acting/>. Bain, Keith. *The Principles of Movement*. Oberon Books, 2015.
- Balme, Christopher B. “Visualizing the Body.” *Decolonizing the Stage*, 18 Mar. 1999, pp. 167–200., <https://doi.org/10.1093/acprof:oso/9780198184447.003.0006>.
- Barnett et al. “Art Meets Sport: What Can Actor Training Bring to Physical Literacy Programs?” *Int. J. Environ. Res. Public Health* 2020, 17(12), 4497; <https://doi.org/10.3390/ijerph17124497>
- Becker, Jeanne Kay. *The Integrated Actor: Suzuki Tadashi’s System Of Training And Its Application To “The Trojan Women”: An Acting Thesis*. University of Louisville ProQuest Dissertations Publishing, 1985.
- Blair, Rhonda. *The Actor, Image, and Action: Acting and cognitive neuroscience*. Routledge, 2008.
- Bloch, Susana. “Alba Emoting: A Psychophysiological Technique to Help Actors Create and Control Real Emotions.” *Theatre Topics*, vol. 3, no. 2, 1993, pp. 121–138., <https://doi.org/10.1353/tt.2010.0017>.

- Block, B., Kissell, J.L. The Dance: Essence of Embodiment. *Theor Med Bioeth* 22, 5–15 (2001).
<https://doi.org/10.1023/A:1009928504969>
- Bradby, David and Delgado, Maria M. *The Paris Jigsaw: Internationalism and the city's stages*. Manchester University Press, 2002.
- Burrows, Jonathan. *A Choreographer's Handbook*. Routledge, 2010.
- Byrski, Christopher. *Concept of Ancient Indian Theatre*. New Delhi, Munshiram Manoharlal Publishers, 1974.
- Coetzee, Marié-Heleen, and Marth Munro. "Embodied Knowledges: Physical Theatre and the Physicality of Theatre." *South African Theatre Journal*, vol. 24, no. 1, Jan. 2010, pp. 10–15., <https://doi.org/10.1080/10137548.2010.9687918>.
- Coldiron, Margaret. *Trance and Transformation of the Actor: Japanese Noh and Balinese Masked Dance-Drama*. Lewiston: Edwin Mellen Press, 2004.
- Cook, Amy. "Interplay: The Method and Potential of a Cognitive Scientific Approach to Theatre." *Theatre Journal*, vol. 59, no. 4, 2008, pp. 579–594., <https://doi.org/10.1353/tj.2008.0015>.
- "Create Michael Chekhov Psychological Gesture." *Method Acting for Me*, 26 June 2022, <https://methodactingforme.com/michael-chekhov-psychological-gesture/>. Daniel, Yvonne.
- Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé*. University of Illinois Press, 2005.
- "Documentary." *ACTING TOGETHER*, <https://www.atwsresources.com/documentary.html>.
- "Drama: Bachelor of Fine Arts." *The Juilliard School*, <https://www.juilliard.edu/drama/acting/drama-bachelor-fine-arts>.
- "Echad Mi Yodea by Ohad Naharin performed by Batsheva - the Young Ensemble" Youtube, uploaded by Batsheva Dance Company, 19 April 2016, https://www.youtube.com/watch?v=7v6tY_u-MIs
- Evans, Mark. *Movement Training for the Modern Actor*. Routledge, 2009. Goto, Yukihiro. "The Theatrical Fusion of Suzuki Tadashi." *Asian Theatre Journal*, vol. 6, no. 2, 1989, p. 103., <https://doi.org/10.2307/1124454>.
- Ilori, Oluwakemi Atanda (2016) *The theatre of Wole Soyinka: Inside the Liminal World of Myth, Ritual and Postcoloniality*. PhD thesis, University of Leeds.
- Jones, Betty True, and Kapila Vatsyayan. "Classical Indian Dance in Literature and the Arts." *Dance Research Journal*, vol. 7, no. 2, 1975, p. 31., <https://doi.org/10.2307/1477827>.

- Kemp, Rick. *Embodied Acting: What Neuroscience Tells Us About Performance*. Routledge, 2012.
- Kenklies, Karsten. *The eternal flower of the child: The recognition of childhood in Zeami's educational theory of Noh theatre*. Routledge, 2019.
- "Laban's Eight Efforts." *Memory Into Memoir*,
<https://www.thenarrativeproject.net/wp-content/uploads/2017/03/Laban-Character-development.pdf?x72572>.
- Linklater, Kristen. *Freeing the Natural Voice*. Quite Specific Media, 2006. Madden, Catherine. *The Language of Teaching Coordination: Suzuki Training Meets the Alexander Technique*. Johns Hopkins University Press, 2002.
- Marshall, Lorna and Oida, Yoshi. *The Invisible Actor*. New York, Routledge, 1997. McCaw, Dick. *Rethinking the Actor's Body: Dialogues with Neuroscience*. Bloomsbury Publishing Plc, 2020.
- McDonald, Marianne. "The Rise and Fall of Dionysus: Suzuki Tadashi and Greek Tragedy." *Arion: A Journal of the Humanities and the Classics*, vol. 17, no. 3, 2010, pp. 55–69.,
<https://doi.org/10.1353/arn.2010.0055>.
- McElhone, Erin. *Der Lauf der Dinge*. Adelphi University, 2021.
- Monteiro, Nicole M., and Diana J. Well. "African Dance as Healing Modality Throughout the Diaspora: The Use of Ritual and Movement to Work Through Trauma." *The Journal of Pan African Studies*, vol. 4, no. 6, Sept. 2011.
- "Ohad Naharin Deca Dance." Youtube, uploaded by SaintsDance, 30 May 2014,
<https://www.youtube.com/watch?v=7xxLV4Innnk>
- "Ohad Naharin Discusses Gaga Movement." YouTube, uploaded by danceconsortium, 25 Oct. 2012, <https://www.youtube.com/watch?v=OGPG1QL1vJc>.
- "The Ongoing Influence of Pina Bausch." *Dance Informa Magazine*, 31 May 2011,
<https://dancemagazine.com.au/2011/06/the-ongoing-influence-of-pina-bausch/>. Petit, Lenard. "Philosophy." *Michael Chekhov Acting Studio | NYC*,
<http://michaelchekhovactingstudio.com/philosophy.html>.
- Potter, Nicole. *Movement for Actors*. Allworth Press, 2016.
- Reznek, Jennie. *Moving Ideas about Moving Bodies: Teaching Physical Theatre as a Response to Violence and the Violated Body*. University of Cape Town, 2012.

- Schechner, Richard. *Between Theater and Anthropology*. University of Pennsylvania Press, 1985. Sichel, Adrienne. "Grappling with South African Physical Theatre." *South African Theatre Journal*, vol. 24, no. 1, Jan. 2010, pp. 41–50.
<https://doi.org/10.1080/10137548.2010.9687921>.
- Simpson, Fay. *The Lucid Body: A Guide for the Physical Actor*. Allworth Press, 2008. Soloski, Alexis. "Juilliard's Secret Weapon Keeps Actors on Their Toes." *The New York Times*, The New York Times, 19 June 2020,
<https://www.nytimes.com/2020/06/19/theater/moni-yakim-juilliard-school.html>. Suzuki, Tadashi, and Kazuko Matsuoka. "Culture Is the Body!" *Performing Arts Journal*, vol. 8, no. 2, 1984, p. 28., <https://doi.org/10.2307/3245382>.
- Tait, Peta. "Unnatural Bodies from Violent and Queer Acts in Australian Physical Theatre: [Paper in: Dance and Physical Theatre, Adrian Kiernander (Eds).]" 2002. *Australasian Drama Studies*, no. 41, Australasian Association for Theatre, Drama and Performance Studies (ADSA), 2002, pp. 3–14, <https://search.informit.org/doi/10.3316/ielapa.200401309>.
- Turner, Edith. "The Yaqui Deer Dance at Pascua Pueblo, Arizona." *By Means of Performance*, 25 May 1990, pp. 82–95., <https://doi.org/10.1017/cbo9780511607806.006>. Van den Stock, Jan, et al. "Body Expressions Influence Recognition of Emotions in the Face and Voice." *Emotion*, vol. 7, no. 3, Aug. 2007, pp. 487–494.,
<https://doi.org/10.1037/1528-3542.7.3.487>.
- Wilson, Lanford. *Burn This*. Hill and Wang, 1988.
- Zarrilli, Phillip B. *Acting (Re)Considered: A Theoretical and Practical Guide*. Routledge, 1995.
Zarrilli, Phillip B. *Psychophysical Acting: An Intercultural Approach After Stanislavski*.