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Defining and implementing Performance Analysis as a teaching
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DEFINING AND IMPLEMENTING PERFORMANCE ANALYSIS AS A TEACHING METHOD

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ABSTRACT

DEFINING AND IMPLEMENTING PERFORMANCE ANALYSIS
AS A TEACHING METHOD
by Merridee McNelly

The objective of this research is to explore the question of why and how Performance Analysis should be taught to acting students. Performance Analysis presents a unique theory of acting that incorporates communication principles and observation of other actor's portrayal of characters, as well as observation of the actor's own performance. The observation and notation of the following nonverbal signifiers are discussed: the body types, body movements, body gestures, clothing and artifacts, the eyes, face, touch, smell and taste, environment, space, and time.

This research instructs what the actor should observe including: recordings, live performances, and observation of self, and how to observe, which involves applying the nonverbal signifiers to six specified relationships. The students apply and experiment with combinations of the signifiers to create their own unique characterizations. Performance Analysis offers an objective technique that is a powerful adjunct to the actor's training.

Table of Contents

Figures

CHAPTER 1
Introduction of Performance Analysis as a Theory

Acting is communicating. It may not always be communicating what the actor intends, nor for that matter what the director or playwright desires; but the audience is constantly interpreting the messages sent to them by the actor. Acting is a subjective topic since the audience may or may not understand the message, have a cathartic reaction to the performance, or may like or dislike the performer, performance, or text. There are various methods and theories available to assist actors in their training. However, most of the training provided over the past century stems from either a limited list of specific codes, thought to embody and represent all emotions, or from an emotional and psychological approach. Although some of these methods encourage observation of people in real life situations, or specific poses which stem from life, there are no training methods that teach or encourage acting students to observe other actors' performances. Additionally, there has been little discussion of a method which utilizes the principles of communication to convey the character's emotions. Performance Analysis presents a unique theory of acting that incorporates communication principles and observation of other actors' portrayal of characters. Thus, the objective of this research is to explore the question of why and how Performance Analysis should be taught to acting students.

Performance Analysis is further understood by defining nonverbal communication and other related terms. Malandro, Barker, and Barker in

their text, <u>Nonverbal Communication</u> define nonverbal communication as "the process by which nonverbal behaviors are used either singly or in combination with verbal behaviors, in the exchange and interpretation of messages within a given situation or context."[1] They go on to describe nonverbal as a process: "'dynamic' because it is constantly in motion and changing... [and] 'irreversible' in that nothing we say or do can ever be completely retracted."[2] Nonverbal is also a cultural phenomena; however, this paper will focus on the western culture, specifically the United States, unless stated otherwise. During the past twenty-five years, nonverbal communication has developed as a new field of study for communication students. At first, communication texts allocated, at best, a chapter to nonverbal communication; now there are many books solely devoted to the topic. Some studies place nonverbal communicational messages as high as 93 percent of a conversation: "people's attitudes and feelings are communicated 55 percent by the body, 38 percent by the voice and only 7 percent by spoken word."[3] Verbal communication is composed of symbols that have specific meaning, whereas nonverbal communication is comprised of many facets affecting an intuitive meaning, or perhaps a more honest behavior than language. Still, nonverbal behavior can often be difficult to interpret because of its variables; where verbal is structured and normally has a specific beginning and ending, nonverbal is its opposite, unstructured and continuous.[4] In fact, people learn many phrases to describe

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[1] Loretta Malandro, Deborah Ann Barker and Larry Barker, <u>Nonverbal Communication</u> 2nd ed. (New York: Random House, 1989), 5.

[2] Malandro, 3.

[3] Madeline J. Trimbly, "What Do You Really Mean?," <u>Management World</u>, July/August 1988: 12.

[4] Malandro et al., 7-9.

nonverbal actions, such as: "giving someone the cold shoulder," "actions speak louder than words," or "grit your teeth and bear it." Unconsciously, nonverbal communication was recognized for many years, but the importance of interpreting its messages for a clearer understanding of communication is a relatively new area.

Nonverbal and verbal communication are based on messages, or signifiers, that have mutually understood meanings within a culture. Nonverbal communication occurs in clusters that can be isolated for observation and then applied to the entire body. Signifiers, or signifying practices, identify signs or codes that are projected to an audience to communicate messages. These signifiers can be codified, or notated for use by actors to assist in their communication to the audience. When actors understand which nonverbal signifiers they use to communicate during rehearsals, they can duplicate those signifiers to communicate during performance. Conversely, when actors delve so deeply into their internal emotions and personal experiences to convey a moment on stage that they communicate an inaccurate message, the audience can lose track of the character's situation, and thus, the communication process fails. (There are examples where the intent is to communicate confusion to the audience, or to distance the actor from the character as in Bertolt Brecht 's method, which will be discussed in chapter 2; however, in most cases clear communication is the goal.) This is a good example of the need for codification of the signifiers so that they are appropriately used by actors in both their understanding as well as their portrayal of character.

An actor is one who performs; a great actor is one who performs in a

manner that successfully communicates messages about the character to the audience. This paper will focus on the realistic style of acting that communicates a believable character to the audience. When actors decide how they want to communicate to the audience, they make a significant decision which will be referred to as "the choice." Choices are subjective since they may not be applicable to every actor who plays the same character. Several signifiers or signs comprise a choice. James Naremore in his book, Acting in the Cinema, writes, "All that is on the stage is a sign."[5] If this is true, there needs to be a method of deciphering, notating, and relaying those signs to an audience.

Performance Analysis focuses on an approach that provides a means for actors to watch the physical and vocal signifiers of themselves and other actors to determine the communicated emotions. The actors record and use these signs to better communicate to the audience through their portrayal of characters. By concentrating first on the physical expressions and qualities of the character, actors consider choices, not only from themselves, but from among the ways other actors express themselves physically. This allows the actors to make experimental choices in regard to the character's physical embodiment of emotions and use of their bodies, which can be unpredictable for the audience and, thus, more interesting.

This theory of Performance Analysis in association with discussion of other aspects of communication, e.g., vocal communication, (which is addressed by Janis Bergmann in her M.A. Thesis , SJSU, 1992) provides a supple-

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[5] James Naremore, Acting in the Cinema (Berkeley: Univ. of California Press, 1988), 15.

4

ment for an actor's training.[6] This thesis focuses on the creation of a method to train college level students, or students with previous actor training. This method would be appropriate for students who were familiar with theatre terminology, comfortable on the stage, and had an understanding of how to analyze a character and script. Performance Analysis cannot be used in and of itself as a training method, but should be combined with other methods as an additional tool for the actor. Although it is a somewhat scientific approach to a subjective topic, there are no scientific rules that must be followed to obtain specific results; rather there are suggestions for discovery. Chapter 2 discusses Performance Analysis from a historical perspective, acknowledging any previous discussions, and lack of discussion within the past century. Chapter 3 defines the aspects of nonverbal communication which are considered for their observational value. This in-depth look at the available signifiers for an actor includes the nonverbal traits, as mentioned in Nonverbal Communication: the body and its movement and gestures, clothing and artifacts, the eyes, face, touch, smell and taste, environment, space, and time.[7] Each of these traits specifically relate to aspects of the theatre and combine to communicate messages. Chapter 4 addresses the observation process and implementation of Performance Analysis, and presents results of experimental research.

Understanding the numerous messages available allows actors to create unpredictable and interesting performances. Empowering actors with the

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[6] Janis Bergmann, "Incorporating Performance Analysis in the Training of an Actor" (M.A. Thesis, San Jose State Univ., 1992)

[7] Malandro et al.

5

ability to observe and make choices between signifying practices helps them to physically create characters who express emotions externally. In relaying this theory to acting students, teachers must help the students to evaluate their unique abilities and personal obstacles in learning so the teacher can give them individual exercises which benefit and teach them to understand their personal physical tools: voice and body.

In contrast to the other methods which will be discussed later, this theory encourages competition among actors. A competitive environment can project the atmosphere of the audition, which is the process normally used to give an actor a role. The competition can be helpful for actors, forcing them to concentrate and respond quickly so that they fine-tune their skills and have an advantage over other actors during auditions. Additionally, the classroom provides activities and exercises which expose the students to methods of learning observation through participation.

Obviously, there may be limits to signifying practices and everyone's ability to learn and apply observational traits; however, whatever limitations appear in a theory of Performance Analysis, the possibilities outweigh the limitations, when compared with the methods of the past.

CHAPTER 2

Discussion of the Historical Aspects of Performance Analysis

Through an analysis of a of textbooks on acting instruction, most acting methods can be separated into two broad categories, the "template" and "temperament." Although the main premise for these methods was created in the first half of the century, the methods are not exclusive to one specific time, but have been incorporated, reintroduced and modified into many theories throughout the twentieth century. Some of the methods in these categories have theories which include aspects of Performance Analysis, but none provide a means of applying learned observations of other actor's portrayals of characters.

The Template Methods

The first category describes methods which are expressed in three different ways and became popular during approximately the late 1800's to the 1950's. The three types of methods are: (1) Signs: the author suggests the actors use specific patterns in their gestures, facial expressions, and body positions to achieve a desired emotion; (2) Systems: the author details steps for actors to learn and apply physically; and (3) Alienation: the author describes an approach which requires the actors to use imitation and narration in creating characters. Each diverse method fits into this wide category which specifies a pattern, or "template" that can be used consistently to gain a desired expression from actors.

<u>Signs</u>

The first template method, Signs, involves specific gestures that are codified to explain how an emotion should look on the stage. The authors of this method define an emotion with descriptive language and diagrams. Their books include such titles as: <u>Acting: A Book for the Beginner</u>, <u>Modern Acting</u>, and <u>First Steps in Acting</u>.[8] Rather than a myriad of character choices, they state an emotion and explain how it should be created visually. These theories incorporated and borrowed from *Commedia dell'arte* and mime. Both art forms use bodies to communicate specific expressions to the audience. Joan Lawson in her book, <u>Mime</u>, explains,

> Mime is the art of telling a story, expressing a mood or an emotion or describing an action without resorting to words. Instead...[the] body...becomes an instrument of expression guided by imagination and knowledge of the way people behave, feel, and work or play.[9]

These acting texts describe similar actions and often refer to pantomime as a means of developing the desired pose. The result is an observation of a theatrical trait. Mime and *Commedia dell'arte* students are taught to observe people in real life situations, but they are generally not instructed on a method of observing other actor's performances. Thus, the texts that incorporated these art forms were as theatrical and "unrealistic" as the techniques they borrowed from.

During the late nineteenth, and early twentieth centuries, the actor's

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[8] Allen Crafton, and Jessica Royer, <u>Acting: A Book for the Beginner</u> (New York: F.S. Crofts, 1928).
Samuel Selden, <u>First Steps in Acting</u> (New York: F.S. Crofts, 1947).
Helena Chalmers, <u>Modern Acting</u> (New York: D. Appleton, 1930).
[9] Joan Lawson, <u>Mime</u> (London: Sir Isaac Pitman & Sons, 1957), vii.

8

performance was strongly shaped by directors who enforced these theories in various, but rigid manners. Directors such as Johann Wolfgang von Goethe staged plays with squares on the stage so he could control every movement and position. He charged, "One should not permit himself to do anything in rehearsal that he cannot do in the play."[10] Vsevolod Meyerhold reasoned, "a pattern of movement is needed on the stage which will force the spectator into the position of being a keen observer...."[11] He believed that "words are for hearing, movement for seeing."[12] So he explained, "...I make plastic movements express inner feelings."[13] Meyerhold's focus is a variation of James Lange's theory described as "particular emotions [which are] elicited by particular patterns of muscular activity."[14] These performances created a theatricality similar to the exaggerated qualities of the mime.

Chinoy and Cole, in their book, Directors on Directing, quote a director who actually attempted to take out any unnecessary gestures or movements:

> [E]liminate all gesture that is not absolutely needed. All unnecessary inflections and intonings, the tossing of heads, the flicking of fans and kerchiefs, the tapping of feet, drumming of fingers, swinging of legs, pressing of brows, holding of hearts, curling of mustaches, stroking of beards and all the million and one tricks that have crept into an actors bag, all of them betraying one of two things - an annoying lack of repose, or an attempt to attract attention to himself and away from the play.[15]

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[10] Helen Chinoy and Toby Cole, Directors on Directing: A Source Book on the Modern Theatre (Indianapolis: Merrill, 1963), 19.

[11] Chinoy and Cole, 177.

[12] Chinoy and Cole, 177.

[13] Chinoy and Cole, 176.

[14] Oscar G. Brockett, Historical Edition The Theatre: An Introduction (New York: Holt, Rinehart and Winston, 1964), 308.

[15] Chinoy and Cole, 209.

9

This director believed that only those gestures or movements that had specific meaning to the message of the performance should be demonstrated for an audience. This idea focuses on communicating to the audience, but its result is unnatural. All of these theories created actors who were physical in a theatrical way, but not instinctive or unpredictable in a realistic manner. Additionally, they provide pictures that communicate an emotion, but they do not allow choices, nor do they teach a means of applying choices.

Systems

The second template method, Systems, was mostly the result of scientific efforts applied to performance. The authors of these methods were interested in designing procedures for movement. Rudolph Laban a pioneer in this area created a method of notating every movement called Labanotation.[16] It applied specifically to dance in duplicating precise movement, but was too intricately designed and limiting to apply to every movement of the stage. Francis Delsarte created an expressive movement theory called "Applied Aesthetics."[17] His premise was, "emotion produced bodily movement, and if the movement was correct and true, the end result of the movement left the body in a position which was also expressive of the emotion--but that it was insincere and false and wrong to 'take a pose'."[18] Delsarte splits his theory into several different laws such as: "Laws of Expression for Students," "The Law of Trinity," and the "Law of Correspondences." In the "Law of Expression for

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[16] Peggy Hackney et al., Study Guide for Elementary Labanotation (New York: Dance Notation Bureau Press, 1977).

[17] Ted Shawn, Every Little Movement (New York: Witmark & Sons, 1963), 10.

[18] Shawn, 11.

Students" he looks at how real people move and speak and react to emotional stimuli, which correlates with the Performance Analysis theory.[19] The other laws, however, tend to focus on different aspects of movement. For example, "Law of Correspondences" looks at spiritual functions as functions of the body, which goes beyond the physical realm. His understanding of gesture demonstrates his psychological tie with the physical:

> Gesture is more than speech. It is not what we say that persuades, but the manner of saying it. Speech is inferior to gesture because it corresponds to the phenomena of the mind.... Gesture is the direct agent of the heart.... It is the revealer of thought and the commentator upon speech.... Outward gesture, being only the echo of the inward gesture which gave birth to it and rules it, should be inferior to it in development.[20]

Delsarte's writings include complex tables and processes that are difficult to interpret. He relates every movement to an origin, every origin to a body zone, until he has woven an extremely intricate web which is difficult to apply or teach. The System methods, like the Performance Analysis theory, show how to apply observed traits, but they do not discuss the observation of other actors, nor do they embody a realistic style of acting.

Alienation

Bertolt Brecht created the last template method, Alienation. He begins by stressing the importance of the "A-effect," believing that the character must not be performed in a realistic manner, but reproduced theatrically:

> The actor does not allow himself to become completely transformed on the stage into the character he is portraying... he shows them. He reproduces their remarks as authentically as he can; he puts forward their way of behaving to the best of his abilities and

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[19] Shawn, 10.
[20] Shawn, 25.

11

knowledge of men; but he never tries to persuade himself (and thereby others) that this amounts to a complete transformation...he underlines the technical aspect and retains the attitude of someone just making suggestions.[21]

In Directors on Directing, Brecht explains that the purpose behind the A-effect is to force the spectator to be a critic of society.[22] His aim is not to duplicate a person, but to provide an impersonation of the character, similar to comedian Rich Little impersonating ex-President Nixon. Likewise, Brecht's impersonation focuses on the attributes of a character that the actor wants to communicate to the audience. In fact, Brecht claims that the intent is not necessarily for the audiences' "pleasure," but rather a transmittal of emotions to the audience, with comments.[23] Brecht's acting method puts a distance between the actor and the audience and the actor and his character. This way the actor provides a narration of the character, from the perspective of the actor. In the book Brecht on Theatre: The Development of an Aesthetic, he suggests that gestures should be developed externally:

> [I]t can at once be said that everything to do with the emotions has to be externalized; that is to say, it must be developed into a gesture. The actor has to find a sensibly perceptible outward expression for his character's emotions, preferably some action that gives away what is going on inside him. The emotion in question must be brought out, must lose all its restrictions so that it can be treated on a big scale. Special elegance, power and grace of gesture bring about the A-effect.[24]

Brecht's theory, like the other template theories, creates the emotion

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[21] John Willett, trans., Brecht on Theatre: The Development of an Aesthetic by Bertolt Brecht (New York: Hill & Wang, 1964), 137-138.

[22] Chinoy and Cole, 241.

[23] Chinoy and Cole, 236.

[24] Willett, 139.

externally as opposed to internally. This includes the aspect of presenting a physical character which is discussed in Performance Analysis; however, Brecht's theory is an imitation for the sake of narration and does not exhibit a realistic performance.

Part of the objective of Performance Analysis is to supply choices from the actor's observations, and allow for unpredictable circumstances. Additionally, the goal is to create a physically believable character, in combination with other types of methods. All of the template methods communicate to an audience the messages of an intended emotion, but they do not create a realistic character from the actor's observations, nor do they teach observation of other actor's portrayals of characters.

The Temperament Methods

Psychological Approach

The second set of methods are contained in the temperament category which uses an actor's psychology or emotions to create a character. This approach became popular in the 1930's and can be exclusively attributed to the Russian director Constantine Stanislavski. In fact, Stanislavski's system was so popular in the United States it was simply dubbed, 'The Method.' In his attempt to create a more realistic performance, Stanislavski told actors to delve into their own psyche in order to understand the psychology of the characters. The actors transformed themselves into the characters, implementing what he calls the "magic If," where the actors ask themselves, "if I were, I would..."[25] The psychological approach gives the actors choices in the creation

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[25] Sonia Moore, The Stanislavski System: The Professional Training of an Actor 2nd ed. (New York: Penguin, 1984), 25.

of their character's, but lacks consistency due to its emotional base.

Harold Clurman, Lee Strasburg, and Sanford Meisner among others, were connected to the Group Theatre, an American-based school created in the 1930's which employed the Stanislavski system. Although these teachers used variations of 'The Method,' they were generally based in the psychology of the actor. Later, Clurman commented:

> Gesture and movement, which are visible manifestations of action, have a different specific gravity from the writer's disembodied idea. Theatrical action is virtually a new medium, a different language from that which the playwright uses, although the playwright hopes that his words will suggest the kind of action that might be employed.[26]

This shows his awareness of the physical aspect of the character and observation of actors, but none of his books describe a method for teaching theatrical action, or observation of actors. Strasburg actually delved deeper into a psychological approach by focusing on the relationship between the actor and his past to create a character. Naremore in <u>Acting in the Cinema</u> maintains, "Strasberg's notion that the stage actor does not need to 'imitate a human being' is at one level entirely correct: to become 'human' in the first place we put on an act."[27] His method was psychologically bent and did not apply any aspect of Performance Analysis.

Meisner's method relies less on the experiences of the actors' past in creating characters, and emphasizes the need to focus on the present. He stresses that the actors must use their instincts. His aim is to produce a performance which is a reaction moment by moment. Meisner wants the actors

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[26] Chinoy and Cole, 275.
[27] Naremore, 22.

14

to use "what exists...allowing what exists affect you rather than working out of your head."[28] In other words, he wants the actors to react as they, themselves would respond. This may not be how the characters react, however, since there are in essence two different people in one body on the stage: the actor and the character. This method can miscommunicate to the audience since the actor's personal response may be contradictory to the character's response.

Stanislavski's technique took another leap in the United States during the 1960's when Sonia Moore wrote The Stanislavski System: The Professional Training of an Actor. In her book, she demonstrates how Stanislavski matured his approach throughout his lifetime. She claims that he placed an emphasis on the physical embodiment of the character in addition to the character's psychological and emotional states. According to Moore, Stanislavski explained, "The method of physical actions [is] the basis of an actor's creativity, [and the] solution of spontaneity on stage..."[29] The director encouraged actors to observe real people in real situations, but did not define a means for the actors to learn their traits to communicate their emotions to the audience. Moore emphasizes this point when she writes, "His teaching encompasses voice diction, dancing, voice, tone, singing, make-up, costume, wigs--all the various physical things that would change an actor's shape, form and size to make him suit his character better."[30] Although Stanislavski does not provide a method of incorporating these "physical

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[28]Dennis Longwell and Sanford Meisner, Sanford Meisner on Acting (New York: Vintage Books, 1987), 101.
   [29] Moore, 10.
   [30] Moore, vi.

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things", the physical side of his approach correlates somewhat to the Performance Analysis theory. He emphasizes the training of an actor's physical tools and attributes. His technique stresses the actor's personal health and physical shape. However, his discussions of the body do not teach a method of applying those observed traits.

Eugene Vakhtangov, who worked closely with Stanislavski, believed that the director forgot theatre was a process of communication. He commented, in <u>Directors on Directing</u>, "[Stanislavski] began to demand a genuine, natural inner experience upon the stage, forgetting that the actor's inner experience must be conveyed to the auditorium with the help of theatrical means."[31] If actors are in good physical shape and can recreate their past experiences to express the emotions of the characters, they satisfy the requirements to create a Stanislavskian character. In fact, Stanislavski, himself wrote in his book, <u>Creating a Role</u>, "Let an actor remember that his own opinion is better than that of an outsider, better even than an excellent one, if only because another's opinion can only add to his thoughts without appealing to his emotions."[32] He points out that the opinion of the audience is not what matters, it is the actor's own thoughts.

Perhaps the term associated most with the Russian director was that of affective memory, or sense memory. This is an exercise where actors recall emotional experiences of their pasts to import those feelings into their character's experiences. Eventually, this approach became the basis of a myriad of

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[31] Chinoy and Cole, 186.

[32] Elizabeth Reynolds Hapgood, trans., <u>Creating a Role</u> by Constantine Stanislavski (New York: Theatre Arts, 1961), 5.

16

techniques which attempted to create a character through the psychology of the actor. "The Method" later twisted into what can be called a mystical approach, siting deeper realms of the psyche as the basis for different acting techniques.

<u>Mystical Approach</u>

In 1938 the theoretical writings of Antonin Artaud stimulated the mystical method of acting. He believed:

> The theatre in the Western world has been devoted to a very narrow range of human experience, primarily the psychological problems of individuals and the social problems of groups, whereas the more important aspects of existence are those submerged in the unconscious mind.[33]

His goal was to create a theatre which forced the audience to confront its societal brainwashing. He believed that if he could reach the audience's subconscious mind they would react to create a peaceful world. His actors addressed the audience from the senses, in hopes to reach the audience's subconscious. Their movements were violent and obscure with different levels and sounds. Due to its confrontational manner, he called his the "theatre of cruelty." Artaud's premise of performance caused his actors to delve into abstracts and focused on breaking down their own barriers from society. Jerzy Grotowski introduced a similar philosophy of theatre during the 1960's. He created what he named the "poor theatre," which utilized only minimal lights, sets and props to provide an equal space for the audience to jointly participate and face confrontation. Ultimately, his attempt was to create actors who were free from psychological barriers and trained in voice and body to suggest a feeling

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[33] Brockett, 320.

of magic and surprise to the audience.

Richard Schechner's Environmental Theatre, Joseph Chaikin and Peter Feldman's Open Theatre, and Judith Malina and Julian Beck's Living Theatre used mystical approaches in their actor training, and staged actors who politically and or socially emphasized statements to the audience. The actors who trained in these methods, learned to communicate specific messages to the audience, but contrary to the Performance Analysis theory, their messages were communicated through theatricality of the event and often based on shock for the sake of confrontation. They did not apply any method of observing actors, nor did they utilize nonverbal signifiers to suggest specific emotional messages.

Another style of mystical teaching is exemplified by teachers such as Eric Morris, whose approach encompasses both acting and a theory for daily living. Morris encourages the actors to do therapeutic exercises in order to better understand themselves as actors and as people. He claims that, "In the process of discovering themselves, the actors became aware of not only how they felt on a moment-to-moment basis here and now, but also of the scores of things that had affected them throughout their lives."[34] Ultimately, the actors apply the theories of Stanislavski once they are aware of their personal problems and inhibitions. Like the other versions of the Stanislavski method, the research of self only discovers self of the actor, not the self of the character.

The mystical approach to acting often does not show what the actor is

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[34] Joan Hotchkis and Eric Morris, <u>No Acting Please</u> (New York: Spelling, 1979), 3.

aiming to express for the character, just what the actor would do if s/he were in the same situation as the character. Michael Howard in the book, New Generation of Acting Teachers proposes, "the line between an acting class and psychotherapy is very delicate."[35] Psycho drama appears to be a power game that does not control the messages to the audience, but controls the acting student.

Recent Methods

Most of the authors of the methods in the last couple of decades tend to continue in a psychological slant. Robert Cohen, author of Acting One asserts, "Acting is a process involving certain transformations: A person is transformed into an actor; an actor is transformed into a character."[36] In Paul Kuritz's book Playing, the author emphasizes that because each person is unique, it is important not to copy others, but use you own creativity.[37]

A Practical Handbook for the Actor, written by a group of actors who trained under David Mamet, speaks of the body in terms of externals. They emphasize the need for truthfulness in acting because of the intelligence of the audience.[38] Their method breaks down the externals into three categories, including one called physical states.[39] The physical states describe how to choose a physical activity by asking: "1. Does the activity specifically aid the action you have chosen for the scene [or] 2. Does it violate the given circum-

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[35] Eva Mekler The New Generation of Acting Teachers (New York: Penguin, 1988), 11.

[36] Robert Cohen Acting One (N.P.: Mayfield, 1984), 9.

[37] Paul Kuritz Playing (New Jersey: Prentice-Hall, 1982), 12.

[38] Melissa Bruder et al., A Practical Handbook for the Actor (New York: Vintage, 1986), 49.

[39] Bruder et al., 48.

stances of the play?"[40] This can be a helpful way of applying signifying practices in Performance Analysis, but it still does not supply a means of presenting the physical traits beyond the actor's own recollections.

A more recent book, by James Naremore, Acting in the Cinema, describes acting in terms of signs, and details an actress' step-by-step portrayal of various emotions. Naremore explicitly details every twitch, wink and dimple, but does not provide a method of applying those traits, nor does he provide a means of learning observation. Instead, his book outlines a theoretical summary of signs captured on film.

The psychological methods can be unreliable in creating a means for actors to consistently create an emotion, mainly because emotions are unreliable. Additionally, they can be ambiguous in their explanation of internal exploration; there are no definitions that describe a process of observing and expressing the emotion physically; instead, the discussion remains from a mental perspective. It is assumed that if the mind understands the desired emotion, the body will communicate it naturally.

Conclusion of Research on Acting Textbooks

The research of acting texts indicates that the majority of the texts sold today present acting in an emotional or therapeutic manner. The purpose of this paper is not in pursuit of therapy for the actor, but as a means of expressing communication through art. In essence, the template methods work from the outside, physically, to display the desired 'inside' emotion, but limit the actor's choices. The temperament methods develop the inside emotions, and believe that the inner expression will appear externally, naturally. One

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[40] Bruder et al., 53-54.

method provides a system that has the security to reproduce on a consistent basis, that is the same "posed" look; while the other allows creativity of choices, but no secure means of reproduction. Neither of these categories include in their methods a theory of observation of other actor's traits or a technique for application of the observation of other actors. There are some that show observation of real life situations and people, but they exclude watching actors. The natural progression is to present a means of assimilating these methods by using Performance Analysis.

CHAPTER 3

Applying Nonverbal Communication as Theoretical Aspects of
Performance Analysis

Performance Analysis, as a method of teaching, focuses on nonverbal signifiers and uses exercises and activities to apply the learned traits. Acting students need to learn their own codes to assist them in the construction of their characters by observing themselves and other actors. First, they must learn what nonverbal signifiers exist. Malandro, Barker and Barker assert, "Characteristics such as your voice, body movements, gestures, spatial distancing, and touch relay important information that is often universally understood."[41] The body's nonverbal cues can be consciously used as a tool of expression to send messages to the audience. In this chapter the nonverbal messages defined and discussed in relation to acting are: the body and its movement and gestures , clothing and artifacts, the eyes, face, touch, smell and taste, environment, space, and time.[42] It is important to state that no attempt is made in this chapter to develop new traits or categories of nonverbal communication. This section simply describes nonverbal communication principles and their applications to acting by presenting areas for observation and analysis.

Each actor has their own idiosyncrasies and unique mannerisms, but so does each character. The natural choice of actors may not be the appropriate choice for their characters. If that were the case, actors would have to have ex-

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[41] Malandro et al., 3.
[42] Malandro et al., 3.

22

perienced incredible amounts of diverse emotions and situations to relate to the plethora of characters. This does not discredit the fact that actors must have an emotional perspective and attachment with their characters, but it need not be the only focus in creating a character. Since the body reacts intuitively, it often expresses before the mind is aware. Students must focus on these nonverbal expressions which unconsciously communicate, and use those signs consciously to assist in their communication to the audience.

Figure 1 illustrates the link between nonverbal messages, sent by the actor, via the character, and interpreted by the audience.
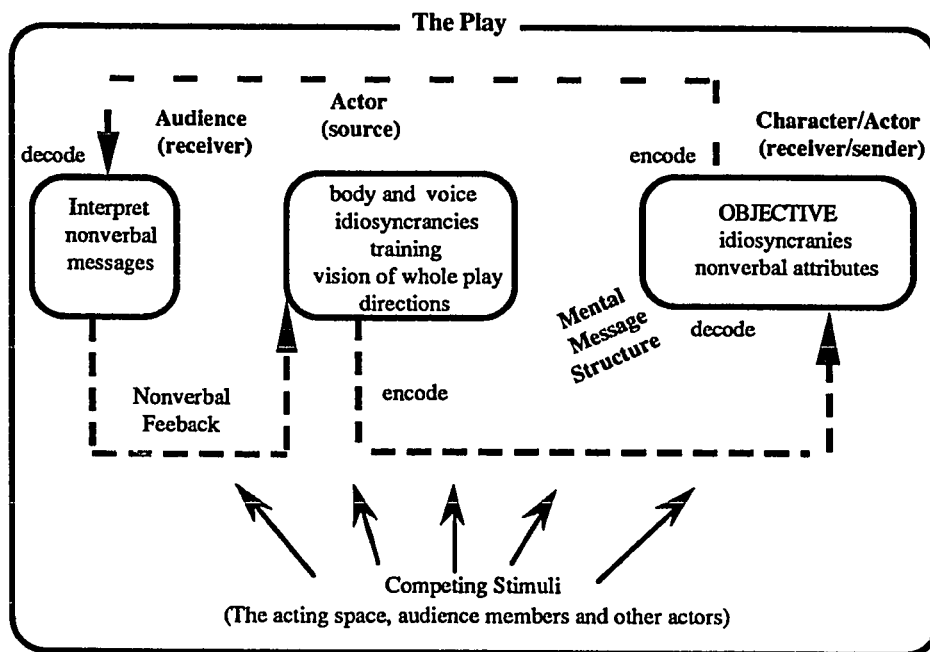
Figure 1

Communication Model: Nonverbal Communication Between the Actor, Character, then the Audience During Performance

First, the actor with his or her body, voice, idiosyncrasies, training, vision of the whole play and directions from the director sends a mental message to his or herself as the character. The character has an objective which needs to be communicated through his or her idiosyncrasies and physical attributes to the audience. The audience interprets the message either consciously or subconsciously. The communication model considers the competing stimuli of other members of the audience, the acting space, and other actors, in relation to the play.

Part of the actors' training of observation includes observation of their own performance. (In the fourth chapter a description of methods, such as the use of video recording, explains how actors can watch themselves). However, the actors must also gain a spectator's view of themselves even without the aid of other people or materials. As the actors concentrate on their own signifying practices and their communicative power, they develop a mental picture of their messages. Then, they use those signifiers, in combination with others, to create their characters consistently during each rehearsal and performance.

Training for actors does not generally include observation of themselves; instead, they learn to use certain steps or movements. An almost limitless variety of choices are available for actors to choose for every scene. The signifiers must be detached from the emotion so they can be interpreted as their own powerful entities. As actors focus on the physical attributes they create while acting, they can overcome inhibitions which limited their choices. Then, they have the option of searching, not for the "correct" choice, but

24

the specific choice which works best for their character. Sonia Moore notes "An actor becomes an actor when he masters the process of choosing actions to build a definite character."[43] Conversely, actors who do not use Performance Analysis to discover choices may communicate too many signs to the audience, since they themselves may be unclear of their nonverbal messages. Socrates said "knowledge equals power," thus, to know the signifiers is to gain the power to use them.

Besides learning to observe their own signifiers, actors must learn to observe other actors in a classroom environment, attending theatre, or watching recordings (all of which are discussed in chapter 4). A comparative analysis causes competition among actors, particularly when they perform the same role, however, this is not necessarily bad. Many actors proudly admit learning their craft by observing other actors. Performance Analysis merely supplies a method to watch other performers and define parts of their presentation. It does not replace the need for creativity. As actors become more comfortable with themselves and their traits, they utilize codes from others, adapting them to themselves and creating intentional surprises for the audience. An unpredictable choice may be better than a predictable one, since the element of surprise focuses on the reaction from the audience, not just the emotional response. Although the audience is the interpreter of the emotion, they may not know where the emotion stems from; however, they will understand its meaning if the message is clearly communicated. After all, as Meisner observes, "It's for the audience, not for you! And what it means to

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[43] Moore, 56.

you is something emotional."[44]

Nonverbal messages can be as subjective as acting; depending on the context of the situation, there are many variables which need to be considered. Important aspects to consider when interpreting nonverbal cues include understanding the context and motivation of the communication, knowing the communicator, and understanding the communicators's unconscious messages .[45] An intriguing dimension of nonverbal is the study of right and left brain processing. Although this topic is extremely complex, Betty Edward simplifies some of the characteristics in her book, Drawing on the Right Side of the Brain. Edwards compares the left and right mode characteristics separating verbal, "using words to name, describe, define," and nonverbal, "Awareness of things, but minimal connection with words."[46] She goes on to list the left brain characteristics as: analytic, symbolic, abstract, temporal, rational, digital, logical, and linear. The nonverbal characteristics include: synthetic, concrete, analogic, nontemporal, nonrational, spatial, intuitive, holistic.[47] The study of processing applies directly to actors. For example, if actors continually look up and to the left as they talk, they appear to be searching for the words. In essence, this is true; since they are accessing the left brain. By understanding the unconscious motivations and attending to the context, it is easier to disassemble the many facets of nonverbal behaviors. The actors then, learn to memorize their nonverbal messages just as they

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[44] Meisner, 74.

[45] Malandro et al., 9-12.

[46] Betty Edward Drawing on the Right Side of the Brain (Los Angeles: J.P. Tarcher, 1979), 40.

[47] Edward, 40.

memorizes their verbal messages with the script.

Nonverbal in Relation to Verbal Messages

Malandro, Barker, and Barker describe six dimensions that relate non-verbal to verbal messages, (1) Complementing a verbal message , saying "I love you" to someone and hugging them simultaneously, (2) Contradicting a verbal message, saying "I love you" while wearing a forced smile, (3) Repeating a verbal message, holding up two fingers while verbally relaying that you will be back in two hours, (4) Regulating a verbal message, nodding "yes" while talking to regulate the flow of dialogue, (5) Substituting a verbal message, a girl squeezing her boyfriend's hand just before he meets her parents instead of saying "it will be ok," and (6) Accenting a verbal message, a father pauses before telling his teenager the car is off limits.[48] These dimensions define the relationship between the verbal and nonverbal messages communicated by actors. When actors consider the purpose of the nonverbal cues, they determine their relationship to the message they desire to send to the audience as the character.

The Body

The body itself is a sign. Madeline J. Trimbly states, "Physical appearance reveals much about people and conveys many nonverbal messages to others. Body style (slim, heavy, athletic) and features, as well as our clothing , fashion accessories and general grooming, all contribute to that first impression someone else receives."[49] Generally, that first impression is based on stereotypical images, but when actors are aware of these ideas they use the

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[48] Malandro et al., 12-14.
[49] Trimbly, 13.

image either to confirm or nullify the expectations. When characters first enter the stage, they may not only be introducing themselves to other characters, but they are meeting the audience for the first time. Thus, their desirability and attractiveness or their repulsiveness and loathsomeness will immediately communicate aesthetic messages to the audience allowing them to gage an opinion of the character. Body satisfaction is a necessary element for the Performance Analysis student to understand. The characters perceptions of the world are greatly affected by their perceptions of themselves. Characters who constantly preen or carry themselves in a rigid, upright manner may be very pleased with themselves or very insecure and conscious of their appearance. Since the audience set their expectations and opinions from their first impressions of the characters, it is important for the actors to feel physically comfortable and aware of their character's physical attributes in order to communicate their desired impression.

Somotypes, categories which describe body shapes and sizes and the psychological type associated with each, were defined by noted theorist William Sheldon.[50] Research has provided comprehensive studies linking body structure to psychological types for many years beginning with Ernst Kretschmer in 1925.[51] However, stereotyping body types to psychological types is not a fool proof method of defining personalities, given the unique qualities belonging to each individual. In a theatrical performance, however, the audience is placed in a situation where they discover the plot, relationships

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[50] William Sheldon, The Varieties of Human Physique (New York: Harper & Brothers, 1940).

[51] Sheldon, 23.

and situations in a given amount of time; they define the parts of the perfor-mance, often unconsciously, and are subject to relatively quick objective deci-sions based on the types they view. Thus, actors must be aware of the impres-sion they present through their body and the psychological type that will gen-erally be associated with that body type.

The first body type is the Endomorphy, whose perceived psychological type is the viscerotonic.[52] This person tends to be fat with a large abdomen and oval shape. Characters of this type generally use any of these adjectives to describe their personality: extrovert, home body, comfortable, and enjoys food. It must be stressed that this topic does not list specific codes to be fol-lowed, but it presents impressions that are attributed to, or projected upon, people of these proportions. Another note for the actor to consider is the mental state of the characters, in light of how they may have looked at one point in their lives. For example, a very thin person may have been fat all of his or her life and retained the personality of an endomorphy. A body can de-generate in its skeletal structure and the muscles and fat can shift, increase or decrease.

The second body type, Mesomorphy, is described as triangular, muscu-lar, hard and firm, generally athletic.[53] The personality type, Somatotonic, is considered active, energetic, addicted to exercise, noisy, and aggressive.[54] An unpredictable choice for the audience might be for the actor to choose a meso-morphic body type and the personality normally associated with the endo-

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[52] Sheldon, 5, 236.
[53] Sheldon, 5.
[54] Sheldon, 236.

29

morphy, viscerotonic; in that case, the stereotype for that character would be broken.

Lastly, is the ectomorphy type and cerebrotonic psychology character-ized as fragile, with a flatness in the chest and poor muscle strength.[55] Stereotypically, this person exhibits traits of stress, complaining, and sensitive to noise. All of these body types are obviously affected by the body of the ac-tors, however, there are costuming tricks that put on weight, and the actors can mentally consider the traits of their character's personality to create a de-sired effect. These messages to the audience will not be specific emotional traits, but a basis from which actors begin their understanding of the physical part of their character.

Body Movements

When observing body movements the actor must take into account the context of the scene both socially, politically and economically. He must also consider the character's body type, education, social class, geographical back-ground and any habits.

Posture and locomotion point to the uniqueness of each character. The actors define the character's idiosyncratic posture, body stance, and walk. Body posture and stance do not merely indicate characters who stand straight or slump over. They refer to the signifiers while seated, the angle of their heads, legs, where they center their weight and how they positions their arms. Albert Mehrabian writes, "posture communicates our attitudes through two main dimensions: immediacy and relaxation."[56] Immediacy is displayed by

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[55] Sheldon, 5, 236.
[56] Malandro et al., 108.

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forward leans and other nonpostural variables, such as touching, gaze, prox-imity, and direct body orientation.[57] Relaxation variables are asymmetrical leg positions, hand relaxation, and backward lean.[58] These two dimensions can be used to suggest authority among characters. A character with less power gen-erally uses the immediacy dimension which is considered uptight and tense; this is a characteristic of someone who plays the role of the pleaser. The more powerful character, generally uses the relaxed dimension. This character does not need to impress, because s/he is the one with the higher status.

Mehrabian points out that, "one who is powerful, that is, of higher status, can afford to relax, whereas the weak must remain watchful and tense."[59] Power and relaxation are also exhibited when two characters are conversing. The openness of their limbs will communicate a positive and open attitude, espe-cially if they sit close and can see each other clearly. The posture and stance of a character often communicates an unconscious message of authority to the audience.

The manner of a character's walk also signifies specific messages to the audience. Often times people walk in an unconscious manner as a reflection of their body type, culture, or age. Additionally, they may lead with a particu-lar part of their body. For example, a thinker may walk with his or her head bent in front of the body, or a seductive woman may lead with her hips forced forward. Trimby suggests:

> The springy, bouncy walk and a long stride is usually seen as self-assured, enthusiastic, happy, ambitious and full of energy.

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[57] Malandro et al., 108.

[58] Albert Mehrabian, Silent Messages: Implicit Communication of Emotions and Attitudes 2nd ed. (Belmont: Wadsworth, 1981), 47-48.

[59] Malandro et al., 110.

31

Contrast this to the person who shuffles along or drags his or her feet. This person is more likely to be considered hesitant, unhappy or lazy. Where someone walks may also make a difference. An aggressive dominant person will often walk down the center of a hallway or sidewalk, letting others move out of the way. The shy, unaggressive person may hug the wall or edge of the sidewalk, willingly giving ground to others.[60]

Recognizing that characters have their own body stance, posture and walk helps actors portray messages about their characters to the audience.

Body Gestures

Another nonverbal aspect of the character is the gestures of the body. Marcel Marceau believed, "A gesture unless lyrically sustained, is but a drawing in space. Still it is necessary to measure and situate it in time by giving it dramatic power. A gesture is not sufficient, it needs to be clothed in a thought and the drawing which expresses this thought must be accurate."[61] Mehrabian defines implicit behavior by five categories: emblems, illustrators, regulators, affects display, and adaptors.[62] Each of these areas suggest different signifiers. The first, emblems, are special gestures with specific messages that substitute or translate to verbal language.[63] These are nearly always cultural, so it is necessary to understand the character, the play's origin, as well as the events which occurred before, during or after the gesture, to determine the seriousness of the sender. An example of a gesture is a V-sign with the first and second fingers, palm facing out. This is generally known as victory, peace, or a request for two of something, but can be an obscene gesture in other cultures.

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[60] Trimbly, 13.
[61] Lawson, 103.
[62] Mehrabian, 4.
[63] Mehrabian, 4.

Another gesture is represented by the thumb and first finger forming a circle. It means "OK" in the U.S., but in other countries it has different meanings. In Greece and Turkey it is an insult, and in France and Belgium it means "zero," or "worthless."[64]

Illustrators use the body to describe, and are linked with language; they are particularly evident in children.[65] When children cannot yet speak they develop illustrative language to be understood. As people mature, so do their illustrative gestures. Experimental research for illustrators show: lecturers use two times as many gestures while lecturing; bilingual adults use more gestures while speaking in the second language; illustrators compensate for hearing loss; and culturally, Italians gesture extensively while they talk, and British use few gestures.[66] Understanding and decoding illustrative gestures supplies explicit codes for an actor to signify.

The third type of gesture, the regulator, is used subconsciously to help interaction during a conversation.[67] If characters want to appear mentally removed from a conversation, they should stare at the other character and remain still so as not to give any regulatory response. Actually, this is a common problem in acting. The audience watches a conversation between two characters, but does not believe the interaction because they deliver their lines without responding in a regulatory manner. If the actors are really listening

[64] Paul Ekman, Wallace Friesen, and J. Bear, "The International Language of Gestures," Psychology Today 18, no. 5 (1984): 64.

[65] Thomas Pechmann and Werner Deutsch, "The Development of Verbal and Nonverbal Devices for Reference," Journal of Experimental Child Psychology 34, no. 2 (1982): 337.

[66] Malandro et al., 100-101.

[67] Mehrabian, 4.

to one another they use regulators to show it. Malandro, Barker and Barker claim,

> Regulators are body movements that help us to interact with another individual. They include head nods, hand gestures, shifts in posture, and many other interactions, as well as when to speak or to shift topics. This turn system, as it may be called, acknowledges the importance of signals between a speaker and a listener. [68]

Actors need to realize that they maintain certain signifiers which give them turn-taking cues during conversations.

Affects display also signifies the intensity of an emotion. It is measured by the amount of tension in the body and is also shown in the posture and movement of the body.[69] With all gestures the context of the scene must be considered. An example of affects display is a boy preparing to ask a girl on a date. In this situation, the character's body may be very tense and his posture erect. He may even display some habitual movement, such as tapping his fingers against his leg or rolling back and forth on the balls of his feet. These shifts in posture, movement and muscle tension all can signify anxiety. It can be difficult to distinguish similar emotions, but the body cues generally reveal the differences. For instance, if the same character hums, and taps his fingers to the rhythm of his voice, those signs do not display anxiety, but confidence, or happiness. Conversely, if his eyes are squinted and his mouth becomes tensely forced into a tight serious frown, his actions might relay anger. In areas such as these, the voice helps to determine the actual emotion; however, the actor can use many nonverbal signifiers to communicate specifically even without the voice.

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[68] Malandro et al., 102.

[69] Malandro et al., 103.

The last gesture, adaptors, describes unconscious movements that may have once been used for comforting or signifying negative emotions. They observe such actions as pulling on a mustache, or tugging on a belt buckle in response to a learned habit. These habits may have been needed at one point in the character's life, but now are used only unconsciously. For example, the character may pull on his mustache when he is nervous because at one point he was told it would grow if he tugged on it. Whatever the reason of the past, he now uses the action as an unconscious habit. When used as a response to a negative emotion, an adaptive gesture displays particularly subtle psychological cues from a character. These include such gestures as creating a specific scowl every time a certain person's name is mentioned, or the way a child's body becomes tense in attempts to provide a protective wall when an abusive parent walks past. All five of these types of gestures can be codified by actors and used to help them better communicate to the audience.

Clothing and Artifacts

In theatrical terms clothing and artifacts refer to the actor's costumes and props. Generally, these items are decided upon by the costumer and director; however, if actors have a clear understanding of their character and do not believe that they would wear a certain item, or use a certain prop, they should request a change. This topic does not entail the same signification as the physical traits of the actors, but needs to be mentioned since it does communicate to the audience. There are the obvious functions of dress, that of "comfort/protection, modesty and cultural display."[70] Additionally, messages can be sent both intentionally and unintentionally. Actors must consider

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[70] Malandro et al., 65.

35

many aspects of the character's dress: personality correlations, other's perceptions, certain dress codes, social impressions, stereotypes, dress status, authoritative dress, the character's age, and their personal artifacts.[71] Taking all of these aspects into consideration helps the actors to communicate the desired message to the audience, and or the unpredictable choice.

The Eyes

Although the eyes may not be seen by the entire audience of a theatrical production, they are none-the-less important as a signifier to other actors, as well as those who can see them. Malandro, Barker and Barker list the functions of the eyes: "(1) to establish and define relationships, (2) to control channels of communication, (3) to display emotion, and (4) to reduce distractions."[72]

Eye contact is the method used to establish and define relationships, though it is also cultural, and should be considered thus throughout this section. If a man is interested in woman he will attempt to make eye contact with her and express his interest.[73] If she is not interested it may result in her feeling uncomfortable under his intense gaze. A gaze is looking intently at a person or an object. A mutual gaze is when two people look at each other, but not necessarily at the same time. And, eye contact is when two people look specifically into each other's eyes.[74] Characters should behave differently if they know they are being observed, either by another character or perhaps the

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[71] Malandro et al., 71-85.

[72] Malandro et al., 134.

[73] Mehrabian, 23.

[74] Mark L. Knapp, Nonverbal Communication in Human Interaction (New York: Holt, Rinehart, Winston, 1978) 296.

36

audience. In a social situation character's eye contact can express signals like requesting that someone sit next to them. If people are comfortable with each other they generally make more eye contact than if they are embarrassed or feel guilty. A husband and wife planning their first vacation away from the children will use eye contact differently than a little boy who is tattling on his big sister. The longer the characters look into each other's eyes, the more the interest and greater the intimacy. Lower status people generally look at those of a higher status and avert their eyes sooner when eye contact is made.[75] Eye contact is also a distinguishing factor in people's personalities. Research shows that extroverts tend to look more directly at people than introverts and those who are thought to be "outgoing, friendly, and approachable" use more direct eye contact than those who are considered to be "passive, shy, and withdrawn."[76] Characters can essentially use eye contact in numerous ways to explore their relationship with others.

The eyes can be used in various ways to control the channels of communication between two characters. When one character looks down because s/he is sad, the other may respond in a consoling manner. Additionally, the eyes can indicate turn-taking during conversations. The eyes also serve as an assertive display of power by looking so hard that the characters feel like they are being looked through. It is very difficult to interpret when the eyes display emotions, but in association with other parts of the body, as described previously, the specific emotions become clearer. If people like what they see

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[75] Mehrabian, 66.
[76] Mehrabian, 97-98.

generally, their pupils in their eyes will dilate.[77] If actors keep this in mind, they can emphasize to the audience their interest by focusing their eyes on the object or person and widening them larger.

Pausing or looking away is a means of reducing distractions. It is just as important to stress the aversion to eye contact as the contact itself. Additionally, the function of blinking is its own interesting behavior. Research suggests a person cannot blink and think at the same time.[78] When using these eye functions the contextual and situational cues must be considered in order to understand the character's emotions and thus, understand what the audience may interpret.

The Face

The facial characteristics of the actor set stereotypical expectations for the audience. Malandro, Barker and Barker assert,

> [W]hen selecting actresses and actors for roles, directors have to take facial features into consideration. Facial features help us to identify the so-called 'good guys' and 'bad guys'. Audiences usually picture hardened criminals with dark, beady, closely set eyes, sunken checks, small thin lips and heavy beards, while damsels in distress typically have large blue eyes with long lashes, fair complexions, small, well defined noses, and small full mouths.[79]

Although their description tends to describe the features of characters in a melodrama, their point is still valid. The audience forms stereotypes that the actor needs to be aware of, and then choose either to identify with or go against. An unpredictable choice for the audience is when the character who

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[77] Joseph A. DeVito, The Nonverbal Communication Workbook (Prospect Heights: Waveland, 1989),, 70.
[78] Malandro et al., 143.
[79] Malandro et al., 122.

has the appearance of the 'bad guy' is actually the 'good guy'. In fact, research shows those who are rated as more facially attractive are thought to be more honest and thus are less likely to be convicted of crimes or accused of a wrong behavior.[80]

Since the face communicates emotions so expressively, it is a difficult function for an actor to control; however, most people learn techniques, though unconsciously mastered, that help them to hide or control their facial emotions. As seen with children, people's faces reflect the pain or difficulties of their situation. For example, a child who is seen attempting a difficult task may stick his tongue out and wrap it around his upper lip, moving it back and forth, and he may crease his forehead tightly above his eyes while he concentrates. This face is not seen as often on adults. Most adults elicit one of four facial management techniques defined by Paul Ekman, W. V. Friesen, and P. Ellsworth to mask or hide emotions.[81]

The first of these techniques actually works as an amplified response. It incorporates exaggerated expressions in a feeble attempt to hide a true emotion. This type of over-zealous expression is typical of situations where characters think they should be enthusiastic about something as opposed to expressing their true feelings. The facial results of this predicament are characterized by the widening of eyes and mouth and general openness of the entire face. Actors use these features to create a dramatic situation or conversely, a comical one. The opposite of this exaggeration is the second technique, the

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[80] Malandro et al., 123.

[81] Paul Ekman, Wallace Friesen, and P. Ellsworth, "Conceptual Ambiguities," Emotion In the Human Face 2nd ed., ed. Paul Ekman (Cambridge, England: Cambridge Univ. Press, 1982), 17.

unexaggerated response, used when actors feel the need to deintensify their excitement. The face is reserved, with only a hint of a smile and shows relaxed features. Sometimes, in their extreme attempt to remain calm the characters actually appear too calm or uncomfortable. Third, the macho-man syndrome, which also applies to women, presents a character who avoids expressing emotions in an attempt to display neutralized feelings. This difficult function requires focused attention, control of the facial muscles, and concentrated focus on the scene. The last and most diverse technique, masking of facial features, applies learned cultural responses that the authors call " affect display."[82] These are reactions which are defined by the social situation. For example, if a character comes home from work and finds his neighbors have come unannounced for dinner, his response might be enthusiastic and joyful, when actually he needed to discuss with his wife the possibility of losing his job. The character is masking his true feelings, which, in this case would be to ask them to come another time. His masking response is based on learned, polite manners. There are many scenes where the actor actually responds impolitely, and would ask the neighbors to leave; however, applying such masks or choosing not to apply them lends itself to a surprising choice.

It is particularly difficult to read facial features as James Naremore points out, in his observation of Lillian Gish's role of Susie in the silent movie, True Heart Susie,

> [T]he various muscular arrangements of a human face (which are "coded" differently in different cultures) have little force or meaning outside a specific narrative context. We are able to "read" the lengthy succession of emotions in this scene--tension, pain, worry, grief, numbness, anger, fear, suspicion, curiosity, confusion,

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[82] Ekman et al., 18.

shame, and so forth—partly because of Griffith's [the director's] re-
peated crosscutting between Susie and the couple on the other side
of the hedge. Once a general context has been established, howev-
er, we are able to make clear distinctions between the emotions by
reference to Gish's face alone.[83]

Naremore asserts that the context of the situation must be considered

when deciphering facial emotion on film. This also applies to the theatre.

Actors must consider contextual cues, emotional states of the audience, over-

all cues and statements of the performance, and facial cues from the other ac-

tors. Essentially, there are seven basic emotions used most often in social sit-

uations that are universally recognizable. They include: "anger, fear, disgust,

sadness, and happiness."[84] The intensity of emotions are not only demon-

strated in the face, but also through the entire body. Anger is the most diffi-

cult of the emotions to determine. It must be registered in two places on the

face—generally, the mouth and the eyes.[85] The combination of cues can also be

seen when a character expresses two emotions at once; for instance, surprise

and happiness when greeted by a surprise party. Theorists have developed

means of interpreting facial messages; however, the majority of their meth-

ods involve observation of pictures. Ekman and Friesen created a measure-

ment theory called Facial Action Coding System (FACS).[86] The authors cata-

loged all "action units," which show changes in facial muscles. A study of

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[83] Naremore, 110.

[84] James Boucher and Paul Ekman, "Facial Areas of Emotional
Information," Journal of Communications 25 (1975): 23.

[85] Boucher and Ekman, 23.

[86] Paul Ekman, Wallace Friesen, and P. Ellsworth, "Measuring Facial
Movement with the Facial Action Coding System," Emotion In the Human
Face 2nd ed., ed. Paul Ekman (Cambridge, England: Cambridge Univ. Press,
1982), 178-211.

these units provides a greater awareness by the actor of the large number of facial codes that can be signified.

Touch

Desmond Morris defined fourteen types of touch that demonstrate a bond between two people. He refers to these codes as body-contact tie-signs. They include all the different ways that people can touch: the handshake, the body guide, the pat, the arm link, the shoulder embrace, the full embrace, the hand-in-hand, the waist embrace, the kiss, the hand-to-head, the head-to-head, the caress, the body support, and the mock attack.[87] Each of these signs, when taken in context with the situation, express different emotions. Richard Heslin defined types of touch.[88] The first is the functional-profession-al touch. This is generally thought to serve an exclusive purpose, like a dentist touching a person's mouth. It is an impersonal touch and can often signify to the receiver the feeling of being an object. The social-polite touch is a recognition of the humanness of another person; it is a connection between two people. These touches include kisses and handshakes and depend on cultural situations. Third, is the friendship-warmth touch, the most misread type of touch. There is a fine line between friendship-warmth, love-intimacy touch (which is the expression of two people committed to each other affectionately), and the sexual arousal touch. The reason the friendship-warmth touch can be misinterpreted is that touch itself is difficult to interpret. If the

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[87] Desmond Morris, Manwatching: A Field Guide to Human Behavior (New York: Abrams, 1977), 92.

[88] Richard Helsin, and T. Alper "Touch: A Bonding Gesture," Nonverbal Interaction eds. J. M. Wiemann & R. P. Harrison (Beverly Hills: Sage, 1983), 50-52.

sender wants to communicate friendship-warmth but the receiver desires a different message, as is often the case, the receiver may chose to interpret the message as either love-intimacy or sexual arousal. This misinterpretation can be a problem with all nonverbal behavior, but when it is defined in context, as are plays, the interpretation is easier to understand. Generally, the friendship-warmth touch is mainly used in public, in order to avoid miscommunication. The difference between the love-intimacy and the sexual arousal touch is determined by the goal of the touch. Love-intimacy represents an expression of affection and security, and sexual arousal represents primarily a means of stimulation.

Touch is not only a method of expressing an emotion to another person, but is a critical requirement for a normal existence. Those rarely touched often resort to touching themselves, or seek a means to receive it. This can be shown by an actors hugging themselves and rocking while alone, or sucking on their hand, like a bottle. A character getting his or her hair done by a beautician and relishing in the touch, no matter that it is a functional-professional type, would be an interesting approach to touch starvation. Infant mortality and depression in senior citizens are examples of the results caused by the lack of touch.[89] Every person has a "body-contact quotient."[90] People touch others in ways that are often unsuspected by the receiver and unconsciously generated by the sender as a means to gain their touch quotient. Many women explore sexual relationships solely for the purpose of feeling secure

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[89] Ashley Montagu, Touching: The Human Significance of the Skin (New York: Harper & Row, 1971), 77.

[90] Malandro et al., 219.

43

and loved through touch. Conversely, society also sets certain norms for touch avoidance. Men generally avoid touching other men for extended periods of time in public. Fathers do not cuddle and kiss their older sons the same way that they did when they were babies. Much of the these types of touch have been replaced with words, such as, "I can feel what you're going through," or "your story touches me."

Helsin states that the interpretation of touch is determined by:

> (1) what part of the body touches the other person, (2) what part of the body is touched, (3) how long the touch lasts, (4) how much pressure is used, (5) whether there is movement after contact has been made, (6) whether anyone else is present, (7) if others are present, who they are, (8) the situation in which it occurs and the mood created by that situation, and (9) the relationship between the persons involved.[91]

Generally, touch is a positive sign, but depending upon the circumstances there are definite times where touch can be communicated negatively, such as child abuse, violence and molestation. The understanding and interpretation of touch dramatically changes an actor's ability to communicate the character's objective.

Smell and Taste

The nonverbal messages of smell and taste easily fit into the psychological temperament acting methods. However, it is important for actors to be aware of all of their senses and respond to them naturally. Characters in a movie theatre may smell the flavor of popcorn, or as they walk down a street they may respond to the fragrance of freshly cut grass. The motivation for actors to use their sense of smell and taste need not only come from the text of

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[91]Helsin, 50.

44

the script. In other words, the actor need not take a deep breath to breathe in the fragrance of the flowers only before saying the line, "How lovely those flowers smell." As soon as the scene begins the actor should respond and react toward the flowers. The actor should also be aware of the odor of other characters. For example, a character who just spent a week locked in a cellar should create a response from the actor, not only in his or her appearance, but from his or her body odor. There are many smells that cause the actor to react, such as the pungent smell of perfume, the smell of dinner in the oven, rubber on the street from car tires, or freshly opened Xerox paper. Actors benefits from concentrating on the stimuli to their senses. The reaction to characters tasting is one that is reflected throughout the body, so its signifiers like those shown by smell, are the reactions themselves and not the keys of signification, but the motivated responses.

Environment

The nonverbal environment is created by the stage set, theatre atmosphere and direction. The audience's responsiveness to their environment is determined by their attraction to the surroundings, the color, light, and sound. Additionally, the environment of the production is created by the director though pace, design, staging, volume, and flow. This area is one of awareness for actors, although they are not responsible for the final outcome of the entire production.

Space

There are three instances of space: personal space, crowding, and terri-

tories/encroachment. Edward T. Hall, a prominent researcher of proxemics suggests four spatial relationships: intimate - full contact to 1 1/2 feet, casual - 1 1/2 feet to 4 feet, social-consultive - 4 feet to 10 feet, public - anything beyond 10 feet.[92] Every character has their own spatial boundaries in a three dimensional area around their body called the "body-buffer zone."[93] These zones are very cultural and psychologically dependent. Deviants such as schizophrenics need a greater amount of space than normal people. Their body buffer zone is three feet on all sides, excluding the back which is five feet. A normal person's zone is 2 feet on the sides and front and 4 on the back. Each character, also exhibits what is called the stop distance.[94] This determines the closeness that can be reached before a character feels the presence of the other person. Generally, men require more stop distance space than women and prefer being approached mainly from the front by both genders, where women are more open to being approached from the side, both by males and females.[95] The distance between characters is maintained by these unique boundaries, but actors must also consider gender, age, cultural background, relationship of the characters interacting, and the situation.

Seating arrangements in relation to other characters says a lot about their desired or established relationship. This category is ultimately the re-

[92] Edward T. Hall, The Hidden Dimension (New York: Doubleday, 1966), 110-117.

[93] M. Dorsey and M. Meisals, "Personal Space and Self-Protection," Journal of Personality and Social Psychology 11 (1969): 93.

[94] Leslie Hayduk, "Personal Space: Where We Stand Now," Psychological Bulletin 94, no. 2 (1983): 294.

[95] D M. Pederson, and A. B. Heaston, " The Effects of Sex of Subject, of Approaching Person and Angle of Approach Upon Personal Space," Journal of Psychology 82 (1972): 285.

sponsibility of the director, in terms of visual needs for the audience, but none-the-less, should be considered by the actor. Studies show that in a bar friends normally sit at the same corners of a square table. Intimate friends choose to sit next to each other.[96] This allows for greater eye contact and friendly conversation. The environment may account for some of these choices; however, the issue is to point out the difference between friends and intimate friends desired proximities. Extroverts, generally sit next to each other and introverts sit farther from each other.[97] There can be hidden non-verbal messages sent to the audience related to where characters sits in relation to other characters. If they choose to sit close to each other a certain assumption may be determined by the audience, as to the intimacy between the two.

The psychological experience involved with crowding due to restrictions and limitations can be an interesting signifier to the audience. When faced with crowding characters can behave in an abstract manner, paranoid or claustrophobic, or they can be aloof, isolated in their own world. Their behavioral pattern when they are subjected to crowding of their space signifies the change.

A character's territories and response to encroachment of territory present another aspect to the actor's space. The seven territories defined by a combination of theorists include: (1) primary, personally owned, like a car; (2) secondary, not exclusive of an owner, but associated to him or her, like a

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[96] Robert Sommer, Personal Space: The Behavioral Basis of Design (New Jersey: Prentice-Hall, 1969), 63.

[97] Malandro et al., 168.

47

seat in a seating arrangement; (3) public, open to anyone, like a public park; (4) temporarily occupied, like the spot used on a beach for sunning; (5) colonization of groups, such as fraternities; (6) interactional, which occurs when people are talking; and (7) body, the body and its surrounding space. [98] People are innately defensive of their territory, often times even when they don't own it; they believe it belongs to them. Unlike most animals, humans entertain more than fight, although there are people and gangs who hold the opinion that wherever they are, that space belongs to them. These territorial characters, depending once again on the situation, use many of the body movements and gestures that signify ownership.

There are three types of situations that cause people to be defensive about their space. Stanford M. Lymon and Marvin B. Scott describe three types of space encroachment: (1) violation, the use of someone's territory without permission, (2) invasion, those without permission take over the property, and (3) contamination, where the territory becomes impure though the use of others. [99] Common reactions to these encroachments include either insulation, erection of boundaries and barriers; turf defense, fighting; or linguistic collusion, verbal or gestic ostracism. [100] The factors for reaction of encroachment depend on the character's gender, intensity of the invasion and desirability of the territory, but all aspects of space cause reactions from the character, if they are encroached. [101]

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[98] Stanford M. Lyman and Marvin B. Scott, "Territoriality: A Neglected Sociological Dimension," <u>Social Problems</u> 104 (1967): 243.

[99] Lyman and Scott, 245-247.

[100] Malandro et al., 184.

[101] Malandro et al., 184-185.

Time

Time refers to psychological orientations that determine a person's approach to time. There are three time orientations: past, present and future.[102] The past-oriented character puts a strong emphasis on the events of the past; they relay old stories and generally "live in the past," so to speak. Those with present-orientation are spontaneous and live for the day; they take pleasure in the circumstances of the present. The future-oriented character emphasizes the upcoming events by discussing what will be happening. They are very goal oriented and rush to get somewhere else. The past oriented character is normally older, the present, middle aged, and the future, a youth; however, people can be old and young at heart or young with old mentalities. Actors use this understanding of time orientation to explore possibilities for their characters. For example, characters may use time as a psychological boost; characters with past orientation may intentionally be late because they want attention, or desire to see if they were missed. Additionally, future oriented characters may arrive early and be enthusiastic to begin the events so that they can get to the "ultimate" events. Understanding a character's orientation may explain some of the dramatic conflict described in some plays and assist the actor in communicating the character's objective.

Summing Up Nonverbal Observations

By showing actors the substantial list of nonverbal qualities to observe, they recognize how to perform different ways using unique choices and how nonverbal communication affects audience interpretation. Actors must un-

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[102] DeVito, 204-205.

derstand that they have their own physical tools which, modified by training, or merely awareness, express specific emotions, and thus, communicate distinctively to the audience. However, the focus should not simply be observation, but also codification and implementation.

CHAPTER 4

Performance Analysis as a Method of Training

Performance Analysis as a methodological approach to acting focuses on the "What" and "How" of observation of nonverbal signifiers. The "What" section evaluates different mediums used for observation, as presented in Figure 2; and the "How" portion describes the process of evaluation. Both of these sections subdivide into two types: (A) observation of other actor's portrayal of characters, and (B) self portrayal of characters. Observation of other actor's portrayal of characters is further divided by media type into recordings and live performances; where live performances includes staged productions and class works. The self portrayal of characters is also divided into two categories: the external observation of self through use of recordings or other's critiques, and the internal evaluation of self through a mental picture created by applying signifiers. Separation of the observation of nonverbal signifiers into each of these categories, allows a clearer distinction of the subtle differences between observational techniques. The "What" and "How" of observation is explored at the end of this chapter through examination of the results of experimental research.

WHAT TO OBSERVE (MEDIUMS) OTHER ACTORS PORTRAYING CHARACTERS Recording(video, movies, television)	TRAIT	TEXT	ACTORS
1. One actor different texts, same trait	same	different	1
Dustin Hoffman, confusion (Kramer vs Kramer, Death of a Salesman, Rainman)			
2. One actor same trait, same text	same	same	1
Ted Danson, flirtation (Cheers!)			
3. One actor same text, different traits	different	same	1
An actor in class, doing a monologue and displaying many different emotions.			
4. Two actors same text, same trait	same	same	2
Laurence Olivier and Mel Gibson, sadness (Hamlet)			
5. Two actors same trait, different text	same	different	2
Gregory Peck (To Kill a Mockingbird), Raymond Burr(Perry Mason), anger			
Live performance			
Productions			
1. One actor different texts, same trait	same	different	1
Observe two different shows with the same performer and same trait			
2. One actor same trait, same text	same	same	1
Observe the same actor and the different ways they do the same trait			
3. One actor same text, different traits	different	same	1
Same actor, same traits, different traits			
4. Two actors same text, same trait	same	same	2
Two performers performing the same show, observing the same trait			
5. Two actors same trait, different text	same	different	2
Two performers in different shows(text) showing the same trait			
6. One actor the same show different times, same trait	same	same	1
Watch the same actor, different nights, same trait			
Class works			
1. One actor different texts, same trait	same	different	1
2. One actor same trait, same text	same	same	1
3. One actor same text, different traits	different	same	1
4. Two actors same text, same trait	same	same	2
5. Two actors same trait, different text	same	different	2
6. One actor the same show, different times, same trait	same	same	1
SELF **External**			
Self to Self - video recording	same relationships used for recording		
Other to Self - Critique by others	same relationships used for in-class		
Internal			
Self awareness(self to self) - through measurements of the traits	all	same	1

(Left vertical label: RELATIONSHIPS)

Figure 2
What to Observe

52

A unique aspect of the Performance Analysis method is that it involves the creation of a system of observation and implementation, according to each acting student's individual manner of processing. There are no rules, defined manner of notation, list of improvisations or exercises that the acting students must apply in order to benefit from this technique. The implementation methodology described in this chapter presents a suggested process, not a constrained, systematic approach. The suggestions allow the students to use their creativity in determining how to observe, record, memorize and apply the Performance Analysis principles.

The first subject discussed examines the types of situations, relationships, and mediums for observation of the signifiers. This is referred to as the "What" of observation and is detailed in Figure 2. The second subject discussed is the method known as the "How" of observation, shown in Figure 3. The "How" section combines both elements of observation into a discussion of implementation methodology.

What to Observe

Different types of relationships exist in the observation process. The matrix in Figure 2 defines those relationships and divides them categorically into: traits, texts, and number of actors. The category of traits refers to the emotions observed; for example, happiness. The student observes either portrayals of the same traits or different traits. Text category describes scripted or unscripted scenes, which may or may not be the same. Last, the matrix defines comparisons between one or two actors. Accuracy in observing the signifiers is influenced by the number of actors in the scene. Therefore, the

53

student should focus on the nonverbal signifiers of only one actor during each scene.

There are numerous situations that provide unique opportunities for observation. For instance, the trait of anger can be observed by the following conditions: (1) a specific scene viewed repetitively (as in a class) (2) a specific scene at different performances, (3) different scenes of the same script, (4) different scripts with specific scenes of anger, (5) another actor's portrayal of the same character in the same text, or (6) different actors portraying the same trait in a different texts. All of these observations are subjective due to the context, the people, and the actor's interpretations. The observation itself, however, is performed objectively. The signifiers are notated, but are not judged until after the observation. After the acting students codify their observations they take a subjective approach in determining which signs work for their applications. Some students may wish to observe only those actors whom they believe are successful. This must be discouraged since it limits observations. The signifiers carry no qualitative value; they represent codes of communication to the audience and must be considered individually for their value to particular characters in their communication process.

Applying the Observational Signifiers

The observational signifiers in Figure 3 supply the student with a list of all the nonverbal traits discussed in Chapter 3. Each of the signifiers are listed in this chart as a guide for the student to use when observing the relationships described in Figure 2, and defined later in this chapter. The student begins with the body, defining the body type of the character and the relative

personalities. After noting the context of the scene and the character's social economic situation, the actor begins observation of the character's body movements. Within this section, the observer notes the character's posture while standing and sitting, and determines the character's dimension of higher or lower status cues through posture.

Facial signifiers are observed through facial management techniques and the basic signs: happiness, sadness, surprise, fear, anger, disgust/contempt, and interest. At the beginning of this box, and the box for eyes, the student is reminded to evaluate, once again the context and situation of the scene while analyzing these signifiers. Observation of the eyes involves the establishment and definition of relationships through eye contact, control of the channels of communication, display of emotions, and the focus on reduction of distractions.

The largest box defines the signifiers that relate to touch. This lists the body-contact tie-signs, types of touch, interpretations of touch and all of the relative information regarding those signifiers. Space describes body zones, stop distance, seating, crowding, and an awareness of territories. The next box lists body gestures: emblems, illustrators, regulators, affects display, and adaptors. Then, the student observes smell and taste, and the awareness and responsiveness to those senses. The last box, the environment, relates the total picture.

The student uses this chart to help in remembering the signifiers both during observation of actors and application of the observations through improvisations, exercises, or character work on monologues or scenes.

Figure 3

Observational Signifiers

11. Environment
A. total picture

9. Smell and Taste
A. Awareness
B. Response

8. Body Gestures - context of scene
A. Emblems
B. Illustrators
C. Regulators
D. Affects Display
  1. Tension
  2. Posture
  3. Movement
E. Adaptors - habits

10. Space - age, gender, culture, relationships, situation
A. Body zones
  1. Intimate - (full contact - 1 1/2 feet)
  2. Casual - (1 1/2 feet -3 or 4 feet)
  3. Public - (anything beyond 12 feet)
  4. Personal zone - (2 feet sides, 4 feet back)
B. Stop distance
C. Seating Arrangements
D. Crowding responsiveness
E. Territories - reactions
  1. Primary - personally owned
  2. Second - associated with
  3. Public - open to all
  4. Temporary - temporarily occupied
  5. Colonization - groups
  6. Interactional - conversation
F. Encroachment
  1. Violation
  2. Invasion
  3. Contamination
  4. Reaction to Encroachment
    a. Withdrawal
    b. Bill boundaries
    c. Turf defense, repell invaders

6. Eyes - context and situation
A. Establish and define relationships
  1. Eye contact
    a. Interest
    b. Personality
B. Control channels of communication
  1. Elicit a response
  2. Turntaking
  3. Power
C. Display emotion
D. Reduce distractions
  1. Pause
  2. Avoidance of eye contact
  3. Blinking

7. Touch
A. Body-contact tie-signs
  1. Handshake
  2. Body guide
  3. Pat
  4. Arm link
  5. Shoulder embrace
  6. Full embrace
  7. Hand-in-hand
  8. Waist embrace
  9. Kiss
  10. Hand-to-head
  11. Head-to-head
  12. Caress
  13. Body support
  14. Mock attack
B. Types
  1. Functional-professional
  2. Social-polite
  3. Friendship-warmth
  4. Love-intimacy
  5. Sexual arousal
C. Touch Starvation
  1. Self touch
  2. Seek body quotient
D. Interpretation of touch
  1. Part of body touched
  2. Part of body that touches the other person
  3. Duration of the touch
  4. Amount of pressure applied
  5. Amount of movement after contact is made
  6. Presence of another person
  7. Importance of other person's presence
  8. Situation
  9. Mood created by situation
  10. relationship between the two people touching

5. Face - context and situation
A. Management Techniques
  1. Intensified
  2. De-intensified
  3. Neutral
  4. Masking
B. Basic signs
  1. Happy
  2. Sad
  3. Surprise
  4. Fear
  5. Anger
  6. Disgust/contempt
  7. Interest

4. Time
A. Past oriented
B. Present oriented
C. Future oriented

3. Clothing and Artifacts
A. Intentional/unintentional
B. Personality correlations
C. Other's perceptions
D. Dress codes
E. Social impressions
F. Stereotypes
G. Dress status
H. Authoritive dress
I. Character's age
J. Personal artifacts

1. Body
A. Endomorph/Viscerotonic
B. Mesomorph/Somatotonic
C. Ectomorph/Cerebrotonic

2. Body Movements
A. Content of scene -
  1. Socially
  2. Politically
  3. Economically
B. Characters
  1. Education
  2. Social class
  3. Geographical background
  4. Habits
C. Posture and stance, and seating
  1. Angle of head
  2. Angle of legs
  3. Center of weight
  4. How arms are positioned
  5. Dimensions
    a. Immediacy - lower status
     i. Forward leans
     ii. Touching
     iii. Gaze
     iv. Proximity to others
     v. Direct body orientation
    b. Relaxation- higher status
     i. Asymmetrical leg positions
H. Hand relaxation

The following is a somewhat exhaustive, but necessary discussion of all the permutations of the observational mediums and techniques shown in Figure 2.

Other Actor's Portrayal of Characters

Through Recordings.

Observation of recordings represent the first technique used to observe other actor's characters. This technique includes: videos, movies, television, and photographs. Five relationships are viewed in observing recordings and applying the observational signifiers chart in Figure 3. The first relationship observes an actor performing in different texts and using the same trait. For example, the student can observe Dustin Hoffman's different portrayals of confusion as shown in movie clips from Rainman, Death of a Salesman, and Kramer Vs. Kramer. In each of these movies Hoffman portrays different characters: Raymond, a middle aged autistic savant; Willy, an old exhausted salesman; and Ted, a young businessman left by his wife to fend for himself and his child, respectively.

Here is a brief example of an application of Performance Analysis. This shows a potential methodology, but not necessarily the only process, since the implementation depends on the student's method of analysis. The scene observed in Rainman develops in the character's room.[103] Raymond's brother looks through his belongings while Raymond nervously walks around the room stating that it is an announced visit and reciting "Who's on First" from the Abbott and Costello radio skit.

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[103] Barry Levinson, dir., Rainman, with Dustin Hoffman, MGM, 1988.
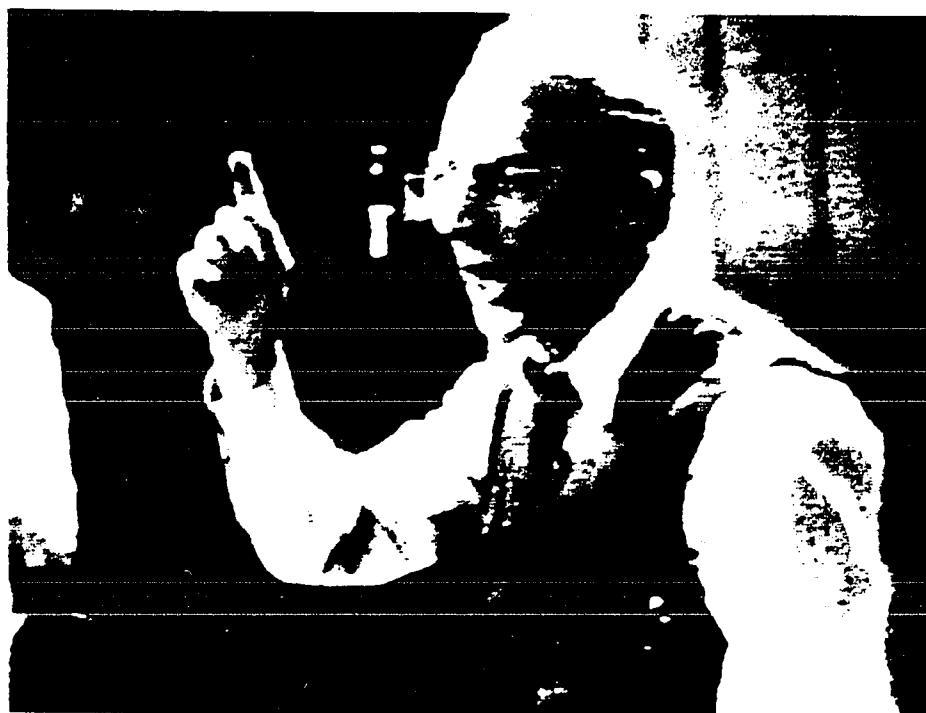
57

Figure 4

Dustin Hoffman in <u>Rainman</u>

Figure 5

Dustin Hoffman in Death of a Salesman

59

Dustin Hoffman in <u>Kramer Vs. Kramer</u>

60

The <u>Death of a Salesman</u> scene begins while Willy is playing cards, late at night with his neighbor.[104] His brother's presence is looming in the background, asking him questions at the same time as Willy talks to his neighbor. As he answers his brother's questions his neighbor is confused. Eventually, they are both talking to him when he realizes that his brother's voice is in his mind. Willy gets upset at the neighbor to cover up his confusion.

The <u>Kramer Vs. Kramer</u> scene captures the moments when Ted's wife shocks him with the news that she is leaving him.[105] He attempts to keep her by physically taking her things, but she gets into the elevator and leaves.

<u>Hoffman's use of the Body</u>. The character in <u>Rainman</u> is the heaviest, thicker in his midsection, especially in comparison to the character in <u>Kramer Vs. Kramer</u>, who has the most youthful body. Hoffman's own body is mesomorphic and he does not change it by any drastic proportions for any of these characters. Both of the characters in <u>Death of a Salesman</u> and <u>Kramer Vs. Kramer</u> are Somatotonic personalities, and the <u>Rainman</u> is a cerebrotonic personality.

<u>Hoffman's Body Movement</u>. Hoffman carries himself differently as each character. Raymond constantly wrings his hands, holding them in front and against his chest as he stands still. As he walks his arms arch from his sides and hang stiffly. They do not sway with his movement. His head tilts obviously to the left, and he steps with left foot then joins it with the right foot in a step-together motion. His upper body remains straight and stiff.

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[104] Volker Schlendorff, dir., <u>Death of a Salesman</u>, with Dustin Hoffman, Roxbury and Punch, 1985.

[105] Robert Benton, dir., <u>Kramer Vs. Kramer</u>, with Dustin Hoffman, Columbia, 1979.

As Willy, Hoffman's stance arches backwards from his waist, his pelvis pushed forward, and he constantly places his hands in his pockets. Although he tilts backwards, his head still bends forward slightly, as if he cannot see. His movements are sharp and he constantly points with his whole arm, ending with his index finger straight. His upper body is stiff, with his shoulders slightly bent forward along with his head. His walk is slow and he tilts from side to side as he takes little steps.

Ted, has a very youthful stance, straight shoulders, quick steps and movements. He uses his hands and arms constantly to express his confusion and anger. His pelvis tilts forward, as does Willy's which is probably characteristic of Hoffman's own body. He, too, puts his hands in his pockets, but unlike Willy, who put his entire hands in, Ted only puts his fingers in his jeans. All of his movements are agile and controlled. He stands with his weight on one hip and shifts back and forth in his nervousness.

Hoffman's Clothing and Artifacts. In Rainman, Hoffman's character wears casual clothing, which has been chosen for him for its functionality. Willy, wears the shirt and slacks of a businessman, and a reflection of his age. Ted's attire consists of a dark jacket, jeans, a causal shirt, and a small gold chain.

Hoffman's Time Orientation. Each of these characters have a different time orientation. Willy is past-oriented, always remembering and relaying stories of the past. Throughout the play, Willy constantly tilts his head listening or looks around the room searching with his eyes for the characters of his past. Raymond is a present-oriented character who lives by the clock in

scheduling his day, and takes in everything during the moment. He carries a
television with him, when his brother takes him away from his environ-
ment because he cannot survive without his scheduled programs. Physically,
Raymond appears in awe of his surroundings by tilting at the waist to observe
the height of the buildings, he shakes his head up and down in excitement
and repeats words. Ted, is a future-oriented character whose wife has left him
partially because he is striving to set the future, and is unaware of the present.
His body demonstrates this by his spontaneous, jerky and quick movements
which all appear to have a focused impetus.

Hoffman's Facial Expressions. Once again, each of these characters dis-
play differences. Willy intensifies his emotions in his face; he does not hide
his emotions. Raymond has a completely neutral face. He never smiles and
his facial muscles only intensify when he is in pain, and they respond natu-
rally. Ted uses the deintensifying facial technique. He constantly tries to
show through his face, that the situation is not as bad as it seems. Hoffman
does use the same look for all of the characters with the use of his mouth.
His natural tendency is a straight-lipped neutral look. With Willy, he opens
his mouth the widest.

Hoffman's use of Eyes. Raymond avoids eye contact. His eyes con-
stantly search to see whether he is spoken to or he stands alone. Additionally,
the character constantly looks upwards, but does not bend his head, giving the
appearance that he is looking inside his own brain. His eyes portray a deviant
quality.

Willy squints his eyes to look through his glasses and he constantly

63

moves very close to other's faces to confirm eye contact with them and attempt to exude authority and power.

The character of Ted uses blinking with direct eye contact. He tries a softness then forcefully looks through his wife in attempts to make her stay.

Hoffman's use of Touch. The character of Raymond would not allow any body contact. In this scene his brother's girlfriend hands him his baseball cards and lightly touches his hand. He immediately pulls away, not in disgust, but fear. Willy gets close to people, but he does not touch them in a friendship-warmth manner. His behavior results more from a desire of power and respect, than sentiment. Ted is extremely physical and touchy. He constantly grabs his wife's arm in a friendship-warmth manner and then pulls away as she responds negatively. His grip appears alternately strong then soft in attempts to convince her to stay.

Hoffman's use of Space. Ted uses intimate space with his wife and responds defensively to her withdrawal from him as he violates her personal body zone. Willy uses intimate space to get close to people, and Raymond, as mentioned before, will not allow anyone to be closer to him than a causal distance.

Hoffman's Body Gestures. In these scenes none of the characters use emblems and rarely use illustrative gestures. Ted and Willy both express regulatory gestures as they listen. Ted nods his head occasionally while Willy shakes his head in a more constant fashion. Willy and Ted show their intensity in their affects display gestures. In their respective scenes Hoffman equally displays anger with taunt facial muscles, the thin lipped straight mouth,

and arms flying expressively. However, as Willy he continually uses the arm point, previously described, and keeps his mouth open more. Ted's movements are not as large as Willy's. He uses precise and controlled, yet quick, movements, arms bent close to his body and occasionally gestures uncontrollably. Unlike the other character's Raymond only uses the adaptors in his gestures. His movements of head tilt, wringing of his hands, and shifting his weight side to side are reactions to negative emotions.

Hoffman's use of the Environment. Raymond constantly leaves the room and looks around the corner while those in the room look through his belongings. He does not adapt well to their presence. His brother is bully-like, but the girlfriend is compassionate. To his brother, Raymond responds fearfully and skeptically, watching his movements closely. With the girl, he is less fearful, but still skeptical. Also in the room is his friend, one of the institutions orderlies. Even with him, he reacts cold and detached.

Although Willy plays cards with his neighbor, he hears the voice of his brother. Hoffman reacts more lovingly to his brother's questions and angrily to the neighbor's. He uses the space and builds to a climax of anger as both people question him.

Ted originally responds calmly and controlled, but as the reality of her leaving becomes clearer, he becomes more desperate and physical in his attempts to keep her.

At the end of these observations the student compares the different signifiers to determine if any will apply to his portrayal of confusion. The remaining relationships in this chapter do not detail the signifiers as described

65

in the previous manner, but suggest observations.

The second relationship observes one actor's presentation of the same trait during the same text. Ted Danson's use of confident flirtation in the situation comedy, Cheers! provides an interesting situation for observation. This relationship would show different episodes of Cheers! and notate Danson's nonverbal signifiers as he flirts with Kristie Alley. The student can use the chart to examine Danson's use of space, touch and eye contact, among the other signifiers to see the differences or similarities in his approaches. The next relationship is similar to the second; it details observation of the same actor in the same text with different traits. This describes the use of a recording, for instance, another actor's work on a monologue in a class, and observes each physical manifestation of emotion signified by the actor.

The fourth relationship, shows different actors in the same text, with the same trait. Photographs of Laurence Olivier and Mel Gibson in their performances of fear in Hamlet can be observed in this relationship. For example, the picture of Olivier standing behind his step-father preparing to stab him and a freeze frame of the same scene with Mel Gibson will show the student comparative qualities such as the display of emotions in the eyes, signifiers of fear in their facial muscles, and affects display in their body gestures.

The last relationship shows different actors in different performances exhibiting the same trait. This relationship could observe the signifiers in Gregory Peck's emotion of anger during the court scene of To Kill a Mockingbird, and a similar scene in any of Raymond Burr's television series Perry Mason. It would be particularly interesting to note the regulators and

adaptors, if any, used by these actors during their deliberations. All of these relationships examine specific signifiers as portrayed by different actors and provide choices for acting students in their presentation of a similar trait.

Other Actor's Portrayal of Characters

Through Live Performances.

The Live performances category divide into productions and class works. Productions include any theatrical presentation other than recordings that is staged for an audience. Class works include any theatrical presentation other than recordings and including any exercises or rehearsals performed during a course for acting students. Similar to the recording section, productions and class works are defined by observational relationships.

Productions. Productions are observed through six relationships. The first five are the same as those used to observe recordings. In addition, there is the relationship of observing the same actor portraying the same character in the same text, but with the option of watching that actor several different times. This relationship points out to acting students whether the actors are consistent in their nonverbal messages to the audience, or if the meaning changes, when and if they alter their nonverbal signifiers.

Class works. The class work section contains collectively all the afore-mentioned relationships of the recordings and the productions. Each of these environments: recordings, productions, and class works, provide situations for the acting student to note other actor's use of nonverbal signifiers in their portrayal of particular emotions. This observation aids the acting students in their development of characters and communication to the audience. Their

67

characters may be different or similar to the actors they observe, but the combination of signifiers will create unique qualities and nonverbal messages.

Acting Student's Portrayal of Characters

Students observe their own signifiers through the use of recordings, critiques by other classmates, and an awareness of their own work. The observation involves the external, which includes any recordings or critiques by other students or teachers, and the internal, defined by the actors' awareness.

External. The external observation through recordings include a taped series of monologues, scenes, exercises, or improvisations by the acting students, and include recordings of the same day, a series of days, or any range of different sessions. Additionally, the actors solicit feedback from other actors or teachers who observe them during class or in performance. External observations by the students are categorized under the same relationships found in Figure 2.

Internal. The internal observation of the students appear similar to the psychological approach to acting addressed in Chapter 2, however, it is different. The acting students, in developing a spectator's view of themselves observe their physical nonverbal signifiers through mental calculations of the traits shown in Figure 3. As the actors become aware of their nonverbal signs, they experiment with them to find the physical manifestations that best express nonverbal messages to the audience. This technique begins with an objective evaluation of their signifying traits, and develops into their subjective decisions. For example, if an actor is portraying the character of Eugene in Look Homeward, Angel, and acting out the scene where his brother dies, he

mentally pictures each of the signifiers listed in Figure 3, and considers his

signs in relation to his character and the other characters in the scene.[106] In

this situation, he notes if his posture, is bent forward, or straight, and if he

walks quick or slow. He questions if he was relaxed and numb or tense and

taunt from the shock, and if he kept a distance from the other characters.

Continuing through the chart he notates his signifiers and then mentally put

them together to see himself as the character and determine if he believes the

combination of signifiers worked for his expression of sadness, or if there is

still something missing, or that needs adjusting,

Summing Up the "What" of Observation

There are limitless performances and works-in-progress that acting

students can use as mediums to observe other actor's nonverbal messages in

their portrayals of various characters. In dividing the observation into vari-

ous relationships the actors observe specific traits and are not overwhelmed

by the entire performance or the countless details that clutter their mind dur-

ing the process. Once the actors define what they want to observe, they are

ready to learn how to observe and implement their observations.

How to Observe

Due to the unique nature of the mediums observed, the process of ap-

plying the observations must also be unique. Thus, the methods of imple-

mentation described in this section are suggestions; there are many ideas that

will not be listed here, as they are potentially limitless and subject to the cre-

ativity of the teachers. However, in applying Performance Analysis, students

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[106] Ketti Frings, Look Homeward, Angel, (New York: Samuel French, 1958), 74.

69

must keep a journal to notate their findings, which include any pictures, drawings, or descriptions that help them recall the physical signifiers. Unless students have a photographic memory, the endless number of signifiers will be lost if they are not recorded.

How to Observe Recordings

The observation of recordings provides the most accurate means of detailing nonverbal traits. Recorded material can be detailed to each minute part of the physical character. It is not suggested that the acting students attempt to record each and every detail, but they should endeavor to create an overall picture of the physical signs. The nonverbal signifiers can be applied singularly, but should not be applied in a step-by-step manner without risk of conveying an unnatural character. Doing so results in a severely limiting technique reminiscent of the "Signs" technique in the template method. The actors appy their observed traits to their characters in an effort to utilize signs that communicate through their entire body a message to the audience. They should not limit themselves to the replication of another's qualities.

The use of recordings is best utilized when the material is available in a format that allows the observer to manipulate the picture such as freezing or replaying a video tape. Then, the students or teachers can use the effects available in many of the modern viewing formats. Still photography (if permitted during live productions) is an additional tool for recording traits. It produces a freeze frame that captures the character's signifiers for detailed viewing. The scene presented by taped recordings is observed: frame by frame (freeze frame), slowing down the action, zooming in on a character,

playing the scene backwards, or turning the sound off and defining the emotions by the nonverbal cues. Additionally, when observing two characters in the same scene, both recordings can be played simultaneously on two separate screens. Multiple viewing strengthens the observation process for all the relationships.

Observation through recordings provide the acting students with a close up look at the character's signifiers and creates a means for them to incorporate those signifiers into their characters. The acting students should not use this method as merely, an imitation process. They must consider the variables of their characters and use this technique as an additional analysis for their performance. Through experimentation, they apply the signifiers used in other's performances to enhance their character.

How to Observe Live Production

Live productions are the hardest medium to observe because they are continuous and cannot be replayed for details. The only method that applies to live productions involves memory and note taking. That simply means writing down any observations as they occur, or afterwards, as they are remembered, discussing the signifiers with a group of Performance Analysis students. Awareness through training will increase the actor's sensitivity to the nonverbal communication aspects of a performance in all situations.

How to Observe Live Class Works

Each of the six relationships observed during live class works utilize monologues, scene work, or improvisation and exercises. Monologues and scene work refer to the rehearsal, either in a solo scene or with another char-

71

acter, which permits the action to be stopped. This type of interaction allows for interruptions as a means of providing immediate corrections or experimentations with variations, such as freezing, speeding up or repeating, or repetitions. Improvisations and exercises are the unrehearsed experimental situations uniquely designed within an unscripted environment. They can be treated like the monologue or scene, however, there are a number of additional variables that rearrange the work and its outcome.

One actor different texts, same trait. The first relationship listed for class works in Figure 2, is one actor with different texts and the same trait. In a monologue or scene work this is shown by an actor using different scripts that display the same emotional trait. This exercise helps an actor see what signifiers s/he uses instinctively for all of his or her characters. Observational techniques for monologues and scenes vary. A classmate or teacher watches the actor and points out when s/he is using certain idiosyncratic signifiers, or a signifier s/he wants to delete. Also, the observers suggest different signifiers that provide more accurate messages and give indicators of their interpretation of the communication.

Improvisations and exercises differ in their simulation of different characters in different situations. Also, because of their unique development of the scene, the observed trait can change. Since the situation is unscripted the action develops in any number of ways which may not continue in the path of the trait under observation. However, if the assignment includes an objective for each of the actors, their initial response to a particular situation exhibits their instinctual choices of communicating to the audience with their

72

objective and character in mind and should create a unified scene for observation.

An improvisation that shows one actor exhibiting the same trait in different texts involves creating the improvisational situation, then interrupting the action, changing the scene, but keeping the same trait. For example, the trait may be sadness and the circumstance is a man whose wife has just told him that she is leaving him for another man. The teacher yells "freeze, you are now an investor on wall street who has just lost a huge investment." The actor has to change his signifying practices to communicate the same trait with a new situation. These types of exercises show the actor's versatility in portraying several different characters and emphasizing to the student the variety of circumstances and characters.

An alternative exercise is demonstrated by two people with different objectives and different traits. This exercise uses an aspect of anger in one actor and excitement in the other. Actors begin their interaction with a certain trait, but the emotion may vary even through short scenes. Different classmates should observe the signifiers of each actor. The setting may be a hospital maternity waiting room. One man anxiously awaits the announcement of the birth of his first child, while the other awaits the birth of his thirteenth child. The latter's situation is amplified by the fact that the situation resulted from what he considers his wife's mistake, and one they cannot afford. As the scene progresses either man can initiate a conversation, or neither may talk. Different characters can be introduced to stimulate action such as the doctor stating complications for either of the deliveries, or the nurse

showing the baby to one of the fathers. Although the fathers may begin somewhat excited or angry, their traits may enhance, decrease, or may even completely transform by the end of the scene. However, the observers would notate how the observed trait manifested itself through signification and its development. Obviously, many of the improvisations can also be used interchangeably to demonstrate various relationships.

One actor same text, same trait. An interesting exercise to use when actors are familiar with each other person's lines, is to have the actors switch roles during their scene. One actor may imitate the signifying practices of the other closely enough to give a perspective of his or her own signifiers or, s/he may show different signifiers that the classmates and teacher can notate and share with the other actor.

Pictomores, cartoon illustrations of emotions shown in Figure 7, provide signifiers for use in improvisations. Actors either "put on" a face and define the emotion by their signifiers, deciding in advance to use the descriptive word under the pictomore, or determine what the emotion is prior to "putting on" their face through discussion. In either case, the actors then portray the emotion during a specified scene. The "putting on" of a face must start the development of a whole body picture.

One actor same text, different traits. Similar to the exercise that changes the situation, a mood change is another possibility. In this exercise the actors perform the improvisation until the teacher says, "change mood, happy." This indicates to the actors, in this case, that although they were discussing the death of their father with great sorrow, they should change the

emotion to joy. Another way of observing this relationship is to stop the action and request the actor signify it differently.

Two actors same text, same trait. The observation of two actors with the same trait is demonstrated by assigning the same monologue or scene to different actors. Many exercises can be explored with this situation. For examples: the class can compare their signifiers and notate the difference, the actors can perform at the same time for the class, the actors can switch partners in scene work, or they can try to perform the character with the same signifiers as the other actor. There is no right choice which portrays the correct signifier. There are a myriad of choices.

Two actors different text, same trait. Some of the same exercises which are used for different texts are applicable for the same text. Additionally, an improvisation can be arranged that sets up a different scene, but with the same objective and trait. For, example, an argumentative situation, which utilizes two men fighting over a girl, can be placed in the old west, medieval England, in a teenage hang-out during the 50's, and so on. The actor's choices for each new setting provide various signifying codes.

One actor the same show, different times, same trait. The last relationship utilizes the same scene, monologue or improvisation, observed repetitively, after a period of hours, days, or any length of time. The nature of this relationship allows only for notation, discussion, and repetition.
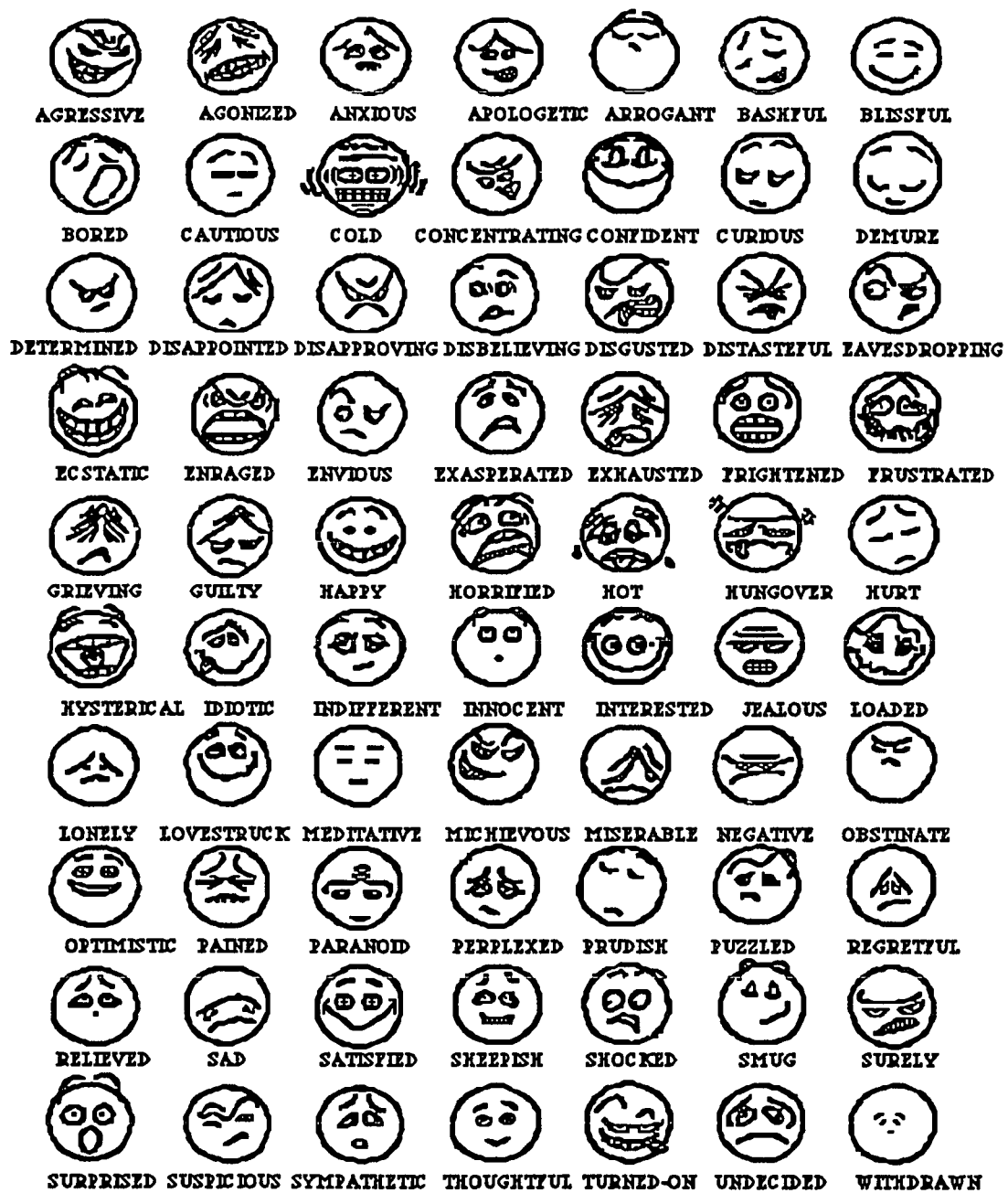
Figure 7
Pictomores Used in Application Exercises

76

How to Observe Self

As mentioned before, self observation is divided externally, which includes recordings of the actor (self to self) and critiques of the actor by others (other to self), and internally, which is the awareness of self through the application of the nonverbal traits (self to self). The external observation of self to self utilizes any of the processes suggested in the section "How to Observe Recordings." The external observation of other to self draws upon the suggestions in the last section discussed, "How to Observe Live Class Works." The internal observation of self to self actually involves looking at the whole picture of the character and his or her messages. This process is observed by an awareness of the character's signifiers, as learned from the external sources. Just as actors decide whether they look appropriate for the character by considering costume and appearance, they should be able to determine if they communicate the desired messages by considering signifiers. Thus, the internal observation is the mental accumulation of the actor's signifiers compared to the desired messages.

Results

During the winter quarter of 1991, I co-taught a beginning acting class with Janis Bergmann, at Foothill Community College in Los Altos Hills, California. The course utilized Performance Analysis techniques in conjunction with traditional actor training methods. The class consisted of approximently twenty students, all of whom had taken at least one acting class or had performed in a production. The students were encouraged to participate with constructive criticism, comment on improvisations or exercises, and

generally become a functioning part of the class. The nonverbal traits in Chapter 3 were not yet documented for theatrical use, however, the concept of communicating to the audience and observation of other actors and self were taught to the students through exercises, improvisations, and monologues.

In addition to exercises previously detailed, others included flash card improvisation. This exercise involved showing two students an emotion described on a card, such as, sadness and anger. The teacher told both students the nature of the scene, for example the cheering stands of a football game, and one student stayed on stage while the other entered from offstage. The students were asked to begin the exercise using only nonsense words, or gibberish, so they could physically establish the emotion throughout their bodies. Soon after the scene began, the teacher would say, "words" which allowed them to use words for their conversation. In general, students had difficulty using gibberish at the beginning, but eventually, some were able to use it as a tool to express their emotion physically. One student commented that it was easier to use gibberish at the beginning because it forced him to use greater eye contact and made him watch the other actor closer trying to understand what they were attempting to say.

The monologues were carefully chosen by the teachers and assigned to each student in pairs. For example, two men were assigned the part of Alan from Equus, and two women were assigned the role of the mother, Dora, from the same play. The students were told not to discuss their assignments with each other, so they could discover more about the roles later. They were also encouraged to learn their lines quickly, without applying any emotion to

them. The first part of the work involved performing the monologue for the class in gibberish. The class was asked to suggest the situation, emotion, age, background, or any other aspects of the character which were communicated to them through the monologue. Often the students guessed not only the emotions, but could tell the age and the situation, like an older man talking to his boss, which was a scene from Death of a Salesman. The actors were allowed to reveal some of the details of the situation, but were still not supposed to tell which play or character they were portraying.

Next, the students performed their monologues with the words and the class, once again, evaluated the situation and commented on the physical cues which were received in helping them to understand the context. For example, the two women who played Nurse Ratchet in One Flew Over the Cookoo's Nest used similar signifiers in the first presentation of their monologues. They both looked around as if they were addressing a group of people and their facial muscles were tight; they did not smile. Additionally, both women paced back and forth across the stage carrying themselves straight except when they bent over and pointed in a methodical manner.

At this point the students realized that they had all been assigned duplicate monologues so the structure of the observations became more comparative. For instance, the women who played Dora, in Equus, each performed their monologues and the class commented on their unique approaches. One woman approached the scene with anger while the other appeared embarrassed. After each actress discussed her reasons for the choices and the class discussed the communication of the choices, the students per-

formed the monologues again, only this time performing the signifiers of the other actress. The actress who originated embarrassed signifiers discovered some interesting physical characteristics from portraying anger as the other actress. Eventually she incorporated those qualities, which involved a nervous hitting of one hand to her other hand and some pacing, to create a unique performance.

Next, the students were shown movie clips and video recordings of professional actors performing their monologues. At first, the students commented that it would be discouraging to watch the "greats" perform, knowing they, the students, were not as good. The instructors stated that the purpose of the recordings was not to present the way that it should be done, but rather to give ideas of other approaches. In fact, several of the student's monologues had two performers to watch, such as Lee J. Cobb and Dustin Hoffman in Death of a Salesman. After they saw the recordings one woman commented that she finally understood she was not to copy these performers, but learn from them and utilize any of their nonverbal messages. This same woman's monologue improved dramatically when she gave her final performance. She was one of the women who played Nurse Ratchet in One Flew Over the Cookoo's Nest. Originally she behaved angrily, paced, and pointed at the inmates, her final performance was done while she sat still in a chair. She was calm, but serious, not angry, but controlled, and she sat with both her legs and arms crossed in front of her. It was a powerful statement for the character.

Others in the class integrated some of the qualities they viewed in the recordings. A man who played Puck from A Midsummer's Night Dream,

changed his evil portrayal of the character into a mischievous and enthusiastic Puck. One of the actors who played Alan in <u>Equus</u> contrasted his original messages of a quiet, focused man, physically drawn into himself and almost afraid to move, into an alive, very physical, yet still focused character who filled the stage with his charisma.

Many of the students commented at the end of the course that Performance Analysis had been a unique experience, and they learned some applicable concepts. As a teaching method, Performance Analysis offers a unique approach; it provides students with a whole new field of study, that of watching other actors and learning and applying their observations to the creation of a character and assists them in their communication to the audience with regard to nonverbal messages.

CHAPTER 5

Conclusions

Performance Analysis provides a theory which allows students to approach character creation through observation of nonverbal signifiers in other actor's portrayals of characters and through close examination of one's own use of nonverbal signifiers. It appears to be a unique and new theory that was not found in any of the textbooks researched. The Template categories of Signs, Systems, and Alienation all include observation in their methods, but are posed or unnatural in their presentation. Conversely, the Temperament categories in their psychological or mystical approaches tend to create a more believable character, but lack a method for applying their observations of people in real life situations. They also, do not relate any tangible physical traits that can help in the creation of a character.

Numerous nonverbal signifiers that communicate consciously and unconsciously to the audience were introduced. When actors understand nonverbal communication, they are better equipped to communicate to the audience the specific messages they want their character to convey. The nonverbal categories discussed in this paper include: the body, body movements, body gestures, clothing and artifacts, the eyes, face, touch, smell and taste, environment, space, and time. Additionally, Performance Analysis as a teaching method, suggests observation of these categories in other actor's portrayals of character and the actor's own portrayal of a character through recordings and live performances. The actors can apply the nonverbal signifiers by observing

82

a single trait or several within any of the six relationships under the recordings and live performances. Then, they can apply and experiment with any combination of the signifiers to create their unique characterization. Additionally, there are numerous exercises that teachers can use to explore each of the signifiers individually, in order to make the students more aware of their physical tools.

In conclusion, Performance Analysis can be used as an important tool in teaching acting. It incorporates a method that provides a realistic approach to acting and an objective approach to nonverbal communication. This thesis has defined a method of implementing nonverbal communication and Janis Bergmann's M.A. Thesis incorporates the nonverbal aspects of vocal communication. The combination of these theses begin to explore the potential of Performance Analysis as a comprehensive teaching method. Further investigation and experimentation of these techniques are suggested and will hopefully substantiate the conclusion that Performance Analysis is a powerful addition to an actor's training.

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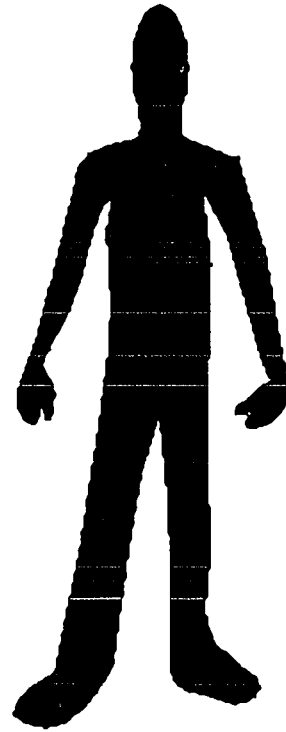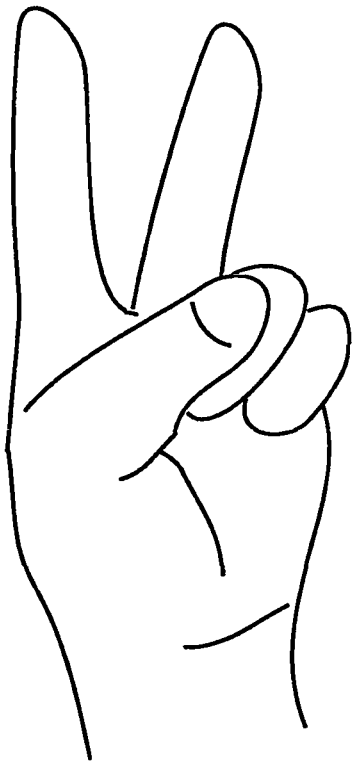
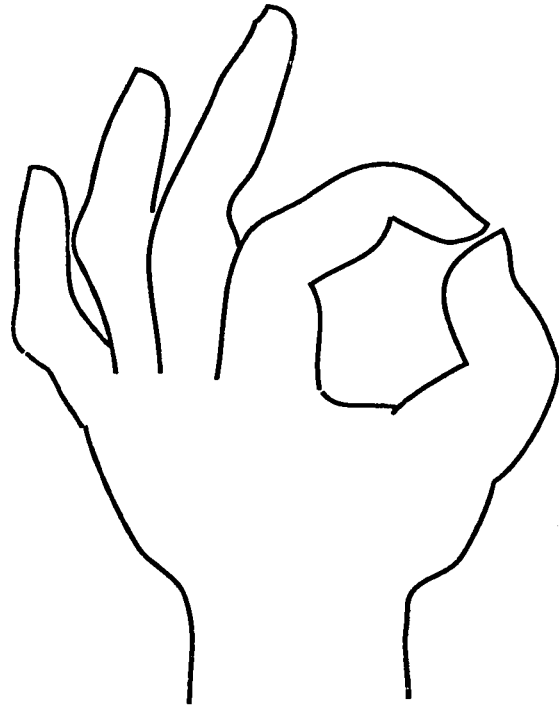APPENDIX A: SOMOTYPES
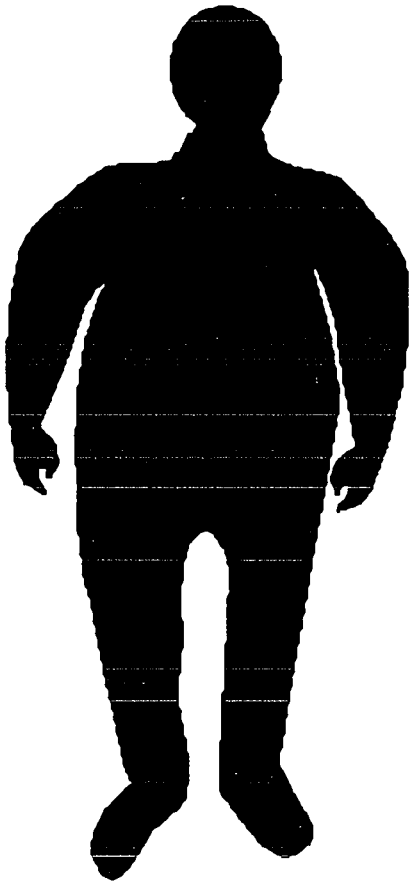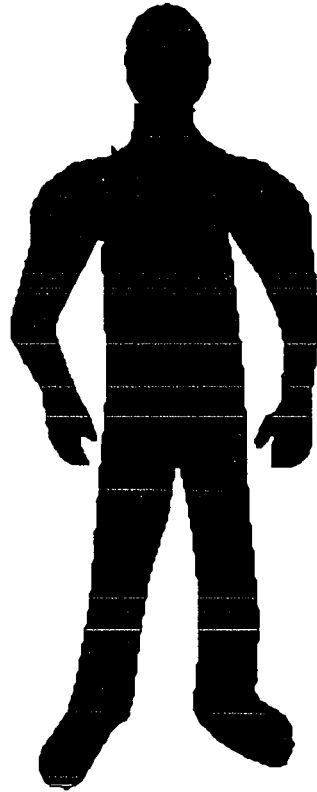
ENDOMORPH   MESOMORPH   ECTOMORPH

Body Gesture/Emblem, "O.K. Sign"

Body Gesture/Emblem, "V Sign"

APPENDIX C: PROXEMIC AREA SHAPE
Overhead view, 1 square=1 foot

█████ **Deviants**

───── **Normals**