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Staying in the Moment: Acting Methods Through Video for the Novice and Veteran Actor

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COLUMBUS STATE UNIVERSITY

STAYING IN THE MOMENT: ACTING METHODS THROUGH VIDEO FOR THE NOVICE
AND VETERAN ACTOR

A THESIS SUBMITTED TO THE
HONORS COLLEGE
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR HONORS IN THE DEGREE OF

BACHELOR OF ARTS
DEPARTMENT OF COMMUNICATION
DEPARTMENT OF THEATRE
COLLEGE OF THE ARTS

BY

CORTLAND D. ELLIS

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A Thesis Submitted to the

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ABSTRACT

High school is a great place to start acting and learn about theatre, but it can also be a place where actors develop substandard practices. Nevertheless, there are several acting methods that can be used to combat these habits. By delivering videos that focus on these techniques and are tailored to both young and seasoned actors, actors can obtain a better understanding of acting and can be more well-equipped as they approach their work. In order to create these videos, research into the different acting methods and their respective creators was conducted. The information gained from this inquiry was then utilized to synthesize video scripts. The videos consist of descriptions of the different techniques and demonstrations of various exercises from those methodologies. Once the videos were shot, Final Cut Pro editing software was used to organize and edit the clips. After the videos were completed, they were then uploaded to YouTube so that audiences could access them. Actors can then use these videos to further hone their craft and achieve their highest potential.

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BACKGROUND

I first became interested in theatre when I was in high school, and, during my first two years, I gained a better understanding of this art form. However, while my teachers helped me to grow in some ways, they also, unintentionally, helped foster substandard practices in me, such as over-acting and pushing for a result. To this day, I deal with many of these ineffectual tendencies, and they sometimes get in the way of my work.

I believe that if I had learned the lessons I have been taught during the past several years in college, I would have benefitted greatly as an actor. I also would have had a better acting experience when I first entered the theatre department in college. When I first entered college, I had to unlearn what I had learned in high school. During my first year, I struggled immensely to figure out what acting was all about. I still do not fully understand this mysterious craft, but I do not believe anyone really does. Nevertheless, over the past several years, I have gained more knowledge about this art form, and I want to help others in their pursuit of acting by sharing this information.

Due to my experience, I desire to help others grow as artists. I do not want anyone else to have to go through the process of unlearning what they have learned as I did. I want other students to learn the right lessons from the outset so that they can begin growing from the beginning. As a result, I have a desire to teach students the acting lessons that I have learned in college so that they can apply them to their craft. Through this project, I plan to teach students, both young and old, by creating videos that focus on these acting lessons. The goal of these videos is to have an impact on these students' acting choices and lives. Not only could these videos help students, but they could also benefit teachers and budding actors. One possible avenue for these videos is that they could be used as a supplement to and be integrated into a

theatre teacher's own lessons. Teachers could use the techniques outlined in the videos to help students grow and sharpen their skills. As a result, student actors could obtain a better understanding of acting.

Another reason why I want to undertake this project is that it will benefit me and help me grow as an actor. For years, I have wanted to learn about and study as many of the different acting techniques as I can. As an actor, it is important that one has a variety of "tools" in his or her toolbox that can be utilized whenever they are needed. These "tools" could vary from different vocal techniques to bodily movements to exercises that utilize one's imagination. Actors need to find what works best for them, and one of the most effective ways to do that is to learn as many methods as one can. Then the actor can choose which elements of each technique work best for him or her and synthesize an acting method that is personally effective for him or her. By utilizing the knowledge that I will gain from this project, I will be able to expand my horizons as an actor. Furthermore, I will lay the foundation for my future career as I take more acting classes that focus on the teachings of these other schools of acting.

This project is centered on the creation of content focused on different acting lessons that I have learned over the past several years. Once the content was compiled and scripted, videos covering the information were shot, edited and posted on YouTube so that audiences around the world would have access to them. The target audience for this project is people who are interested in theatre and acting but have never attempted to do it. However, even though the target audience is students with little acting experience, it might also benefit more experienced actors or teachers who may want to use it as an additional resource for their classes. Eight videos were created for this project. The exact runtime of these videos varied between three and six minutes.

The content of these videos varied as each one focused on different techniques. For instance, one video highlights some of the work of Michael Chekhov while another video focused on Arthur Lessac's teachings. Several general rules that typically apply to all forms of acting, such as having a point of view and having an objective, are also presented in the videos.

Moreover, the goal of this project is to create content that promotes active learning. These videos are as concise as possible in order to prevent viewers from experiencing boredom. As researchers Fallis and Optotow (2003) explain, "for students, boring connotes a one-way, top-down, unengaged relationship with a teacher" (p. 108). In order to avoid creating this negative relationship and ensure that the material presented is both interesting and comprehensible, a hands-on approach was adopted. Lessons that are "more hands-on [in] nature" allow learners to more "fully comprehend the complexity of a new subject" (Mann & Robinson, 2009, p. 245). Audiences are able to view the various techniques and then apply them. Likewise, these videos are designed to facilitate collaborative learning between viewers as certain techniques require the use of a partner.

Prior to creating content for these videos, research was conducted into the different acting techniques and methods of several celebrated actors, including Constantin Stanislavski, Michael Chekhov, Sanford Meisner and Arthur Lessac. Background research into the history of these artists was also performed. The videos included a brief history of these actors and provided an overview of the acting methods themselves, focusing on the key points of each one. As these elements were highlighted, they were followed by demonstrations of how they can be implemented into an actor's work. These demonstrations consisted of actors performing exercises that illustrated each concept.

Due to the fact that this project covers a wide spectrum of teachings, these videos did not dive into the deep details of each method. As mentioned earlier, these videos are designed for both student actors and those who are interested in but have not pursued acting. Furthermore, in order to become more well-versed in any given acting method, it is necessary for an individual to pursue training in a studio. Therefore, these videos serve as an introduction, outlining the basic concepts of each method and instilling the core ideas in the novice actor, rather than an all-encompassing training regimen.

The use of scholarly articles and other online articles was employed for this project. Several primary sources that describe these acting techniques were also utilized in this project. For example, Michael Chekhov wrote *On the Technique of Acting* and Arthur Lessac wrote *The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life*. These books, along with others, were examined and informed the content of the videos.

After the research was conducted, a report describing the findings and comparing the different methods to one another was synthesized. Scripts for the videos were then written and a YouTube channel was created. Each video focused on the exercises from one of the aforementioned techniques. Nevertheless, all of the techniques spanned multiple videos due to the nature of the content. Different software programs, such as Final Cut Pro and Photoshop, were then utilized to compile and edit the videos. After they are completed, these videos were uploaded to YouTube. Now that the videos are uploaded, they can serve as a resource for both new and old actors who can then implement them into their craft.

THE TEACHERS

Constantin Stanislavski

Constantin Stanislavski was a Russian actor, director and producer. He was born on January 17, 1863, in Moscow, Russia. From a young age, he began performing in the Alekseyev Circle which was a dramatic group that his family helped to organize. During this time, he dedicated all of his efforts to becoming a better actor by working on his diction, body movement and speech (Moore, 2019, “Early Influences”). As he continued to grow as an actor, he performed in other theatre companies, and, in 1891, he staged his own production of Leo Tolstoy’s *The Fruits of Enlightenment*.

It was during this time that he caught the eye of director and writer Vladimir Nemirovich-Danchenko. Stanislavski and Nemirovich-Danchenko later formed a partnership and co-founded the Moscow Art Theatre where they staged multiple shows. One of the defining characteristics of the Moscow Art Theatre was Stanislavski’s and Nemirovich-Danchenko’s focus on “the ensemble and the subordination of each individual actor to the whole” and the subordination of “the director’s and actors’ interpretations to the dramatist’s intent” (Moore, 2019, “Early Influences,” para. 6). Stanislavski believed it was necessary for actors to identify and internally connect with their characters; however, they still needed to remain separate from their role so that they could subjugate it to the needs of the script.

Throughout the years, Stanislavski and Nemirovich-Danchenko presented countless productions at the Moscow Art Theatre. By staging different productions at this theatre, Stanislavski was able to observe actors and develop a workable technique. After watching the actors perform onstage, Stanislavski grew dissatisfied with “the mere external behaviour [*sic*] of the actors” and, consequently “turned sharply from the purely external approach to the purely psychological” (Moore, 2019, “Early Influences,” para. 4). It was around this time that Stanislavski began developing his own Method—a process that would last for the next 40 years.

Through his Method, he sought to combat the highly stylized and artificial theatrical conventions present during the late 19th century by focusing on the recreation of truthful emotions during each performance (Moore, 2019, “Early Influences”). To this end, he conducted various experiments with different approaches. He eventually concluded that actors could use their own past emotions to create the emotional life called for in a given role—a technique he termed, emotional (or affective) memory. “Affective memory is the reliving of a past experience—with the accompanying positive or negative response—triggered by an analogous experience in the present” (Chaillet, 2017, “Stanislavsky’s Contribution,” para. 5). In other words, by recalling their own past experiences in which they felt emotions similar to those felt by their character, actors could then apply those feelings to their given role. These emotions could stem from both positive and negative experiences.

However, over time, Stanislavski grew dissatisfied with the results produced from this approach and began to search for other means to access the actor’s emotions. As Stanislavski continued to develop his Method, it slowly grew into what many critics would call, his “System.” Critics “generally refer to the more complete tradition of Stanislavski’s thought and work as the “System” which includes “his embrace of the ‘method of physical action’” (Chaillet, 2017, “Stanislavsky’s Contribution,” para. 9). The method of physical action is a technique that “taught emotional creativity” and “encouraged actors to feel physically and psychologically the emotions of the characters that they portrayed at any given moment” (Moore, 2019, “Early Influences,” para. 10). This approach contrasted sharply with his earlier idea of emotional memory and forced actors to use their body rather than their head to access emotions. Stanislavski believed that there was a mental component to action and a physical ingredient to thought; by focusing on the physical aspects of a role, an actor would, inevitably, become more familiar with a character’s

reasoning (Chaillet, 2017, “Stanislavsky’s Contribution”). By performing his action, actors could then find ways to justify their actions.

In his later years, Stanislavski focused on directing and teaching directors and actors. During his career, he taught several famous actors, such as Michael Chekhov and Stella Adler, who both later created their own acting techniques. Stanislavski’s method also heavily influenced American actor and teacher Lee Strasberg. Strasberg and other teachers in the United States, such as Sanford Meisner, used Stanislavski’s teachings as a basis for their own methods. Like Stanislavski, these instructors taught numerous prominent actors, and it is through the film work of these actors, such as Rod Steiger, Geraldine Page and Marlon Brando, that Stanislavski’s method gained notoriety in the United States (Chaillet, 2017, “Stanislavsky’s Contribution”).

Stanislavski died on August 7, 1938, in Moscow. However, before he died, Stanislavski wrote several books on acting, including *An Actor Prepares*, *Building a Character* and *Creating a Role*. In these books, he outlined the training process of his method which, among other things, focuses on expanding an actor’s imagination, developing an actor’s body and voice and creating a character. These books have become some of the most important resources in the theatre world today and have had a lasting impact on acting. They are a defining part of Stanislavski’s legacy. His impact on theatre and acting continues to be seen in other acting techniques and training programs.

Michael Chekhov

Michael Chekhov was a Russian-American actor, director and teacher. He was born on August 29, 1891, in St. Petersburg, Russia. He was the nephew of the renowned playwright

Anton Chekhov whose plays were staged by the Moscow Art Theatre. For years, Michael Chekhov studied under Stanislavski and became his prized student. Chekhov “had a great talent for characterization and was a keen observer of the creative process” (Michael Chekhov History, n.d., para. 1). Chekhov eventually became the head of the second Moscow Art Theatre Studio. However, he was later forced into exile due to the fact that the Communist regime did not approve of his acting methods which had, in some ways, diverged from Stanislavski’s. Consequently, Chekhov worked and travelled throughout Europe during the 1920s and 1930s. He eventually settled in England where he was given a studio and was allowed to further explore his ideas. This studio became known as the Chekhov Theatre Studio, and it is here where he laid the groundwork for his technique (Michael Chekhov History, n.d.). Nevertheless, due to World War II, he was forced to move to the United States in 1939. While in the United States, he taught actors in both Hollywood and New York. In Hollywood, he acted in several films and worked as an acting coach. During his teaching career, he taught a variety of prominent actors, including Clint Eastwood, Ingrid Bergman, Gregory Peck and Marilyn Monroe among many others.

Chekhov’s approach to acting is psychophysical, meaning it incorporates and affects both the body and the mind. His exercises concentrate on moving and speaking with a heightened awareness of the inner life which helps to bridge the gap between the body and the soul. As a whole, the Chekhov technique focuses on enlivening one’s inner life (Caracciolo, 2008). Chekhov established “an approach to acting that affords the actor access to resources within himself—feelings, will impulses, character choices—that are based not merely in personal experience as they are in ‘Method’ training, but on the actor's imagination and physical life” (Michael Chekhov History, n.d., para. 3). While he agreed with Stanislavski in some respects, he fundamentally disagreed with his use of affective memory. His mentor “saw truth as wed to raw

emotional realism grounded in the personal,” but Chekhov “believed the actor’s body and voice served as doorways leading into the realm of pure imagination and the coming into being of new creations” (Caracciolo, 2008, p. 9). Chekhov believed that the key to emotional life was through the actor’s imagination as it was beyond both their idle fantasies and their personal memories. Chekhov believed that by practicing exercises in creative movement, concentration and imagination, the actor would be able to more easily access his or her imagination.

One of the key components of Chekhov’s technique is the Archetypal Gestures. An Archetypal Gesture is “the largest possible gesture of a primal intention” (Herrera, 2014, para. 2). Archetypal Gestures are universally known but have not necessarily been taught. There are 11 Archetypal Gestures in the Chekhov work. The Gestures are as follows: open, close, push, pull, lift, embrace, penetrate, ring, tear, smash and throw. One of the basic precepts of the Chekhov technique is that there is “no physical movement without inner movement” (Caracciolo, 2008, p. 12). When actors perform these gestures, they not only execute the movement physically, but they also carry it out in their imaginations. These Archetypal Gestures become Psychological Gestures when a quality or emotion is added to them. For example, if an actor is performing the Archetypal Gesture of embrace, he or she could choose to embrace carefully, embrace aggressively or any other quality that he or she selects. Once the Gesture has been given a quality, it can then be used to assist an actor in exploring a role.

Chekhov died on September 30, 1955. Today, he is “widely recognized as one of the greatest actors of the 20th century” (Michael Chekhov History, n.d., para. 3). Before he died, he published several books, including *On the Technique of Acting*. This book describes his method and provides readers with various exercises which focus on different components of his training.

Since Chekhov's death, his technique has gained popularity and continues to be taught around the world.

Sanford Meisner

Sanford Meisner was American actor, teacher and director. He was born on August 31, 1905 in Brooklyn, New York. Before he became an actor, he sought to become a concert pianist and attended the Damrosch Institute of Music, which is now known as Julliard, to further hone his musical talents. However, after viewing a performance of a Theatre Guild production of *They Knew What They Wanted*, Meisner decided to pursue acting. In 1931, he joined a group of young artists in creating the Group Theatre; this group included Lee Strasberg, Stella Adler, Harold Clurman and several other actors. The Group Theatre "was the first permanent theater company that brought 'method' acting, rooted in methods of Konstantin Stanislavsky, to practice and prominence in America" (Our History..., n.d., para. 3). During the Group Theatre's inaugural season, Meisner acted in multiple productions, including *The House of Connelly*, and, in 1935, he codirected *Waiting for Lefty* with resident playwright Clifford Odets.

However, Meisner grew dissatisfied with the "Method" acting that was being taught at the Group Theatre. In fact, he strongly disagreed with the Group Theatre's emphasis on affective memory and word play. He believed that this process had become too intellectualized for actors to effectively work. As a result, he sought to create his own approach that moved away from this intellectuality and instead focused on developing spontaneous responses in the actor.

Meisner was later hired as a teacher at the Neighborhood Playhouse School of Theatre in Manhattan. He became the head of its Drama Department in 1936. It was here where he was given the opportunity to develop his own technique. Nevertheless, he continued to act in and

direct the Group Theatre's productions until it dissolved in 1941 (Meisner, Sanford, 2019). He also acted in a few Broadway productions, including *Embezzled* and *Crime and Punishment* and even directed the revival of *The Time of Your Life*. In 1958, Meisner left the Neighborhood Playhouse for several years and moved to Los Angeles. While he lived in California, he acted as the director of the New Talent Division of Twentieth Century Fox and worked on his film career (Our History..., n.d.). By 1964, he rejoined the faculty at the Neighborhood Playhouse as the head of the Drama Department; he continued to teach there until 1990.

Meisner believed that the foundation of acting was the reality of doing. The whole premise of the reality of doing is when an actor does something, he or she does not pretend to do it but really does it. For example, if an actor is supposed to listen for a bird chirping, he or she should really listen for this sound, not pretend to listen to it. All of Meisner's work is based on this fundamental idea.

As he taught at the Neighborhood Playhouse, Meisner worked on creating and refining his technique and developing a working definition of acting. Meisner delineated acting as "living truthfully under imaginary circumstances" (Meisner & Longwell, 1987, p. 63). He built upon Stanislavski's System and created a technique unlike any other. In order to break away from the intellectualized practices employed by the Group Theatre, he "developed a series of exercises aimed at fostering increased powers of observation, communication, responsiveness and spontaneity" (Shirley, 2010, p. 201). These exercises act as the central pillars of his technique. Rather than teach the actor to focus on himself or herself, these exercises teach actors to focus on their partner and what he or she is doing. Due to the structure of these exercises, actors are forced to pay attention to both the content of what is being said by their partner and the subtle shifts in nuance and tone that occur (Gray, 2015). Actors then respond to what they are given from their

partner. These exercises are beneficial as they force actors to get “out of their heads and in touch with their *real* responses” (Orenstein, 2008, p. 125). As actors progress through the training, other elements are introduced into the exercise; however, the exercise remains grounded in the reality of doing.

Meisner’s technique also focuses heavily on the actor’s imagination. Unlike Strasberg, who was an advocate of affective memory, Meisner believed that “imagination was entirely capable of filling the gaps between the interpretative demands presented by the text and the reality of the performer’s own life” (Shirley, 2010, p. 203). Similar to Stanislavski’s magic if exercise, which involves actors placing themselves in their character’s shoes, Meisner taught his students to imagine circumstances in their own lives in which they would experience emotions similar to those felt by their character. Moreover, similar to Stanislavski’s Method, Meisner wanted his students to study their emotions. However, he also “insisted that actors need to react to other actors on stage in order for performances to be fresh and real” (Meisner, Sanford, 2019, para, 5). Meisner believed that an actor’s behavior depends not on himself or herself but on his or her partner. It is about what the other person makes the actor do, not what the actor himself does.

Although he initially opposed the idea of writing a book about acting, he eventually published his book entitled, *Sanford Meisner on Acting*, in 1987. It chronicles the conversation between Meisner and his students as he teaches them his technique over the course of several months. During his career as an acting instructor, Meisner taught a plethora of students, including David Mamet, Gregory Peck, Diane Keaton and Jeff Goldblum. On February 2, 1997, Meisner died in Sherman Oaks, California. Today, Meisner is known as “one of the most

influential teachers of acting in the United States” (Meisner, Sanford, 2019, para, 1). His method continues to be taught in both schools and studios across the nation.

Arthur Lessac

Arthur Lessac was an American actor, speech therapist and voice teacher. He was born in Israel on September 9, 1909, and later moved to the United States when he was two. During the 1930s, he attended Rochester’s Eastman School of Music at New York University (NYU) where he studied singing. While studying at this university, he saw various actors perform in theatres and “began to wonder why it was that they had strong voices but [he] couldn’t understand them and couldn’t hear the intelligibility of the language” (Wren, 1999, p. 41). These experiences caused him to become “interested in bridging the gap between acting and singing” (Wren, 1999, p. 41). It was around this time when he began teaching voice and forming his own approaches to this topic. He experimented with and explored new methods and then incorporated them into his vocal coach work (Who is Arthur Lessac?, n.d.). He also performed in several Broadway productions including *Pins and Needles* and *From Vienna*. During both of these productions, Lessac was charged with the task of training a group of actors from the show. In *Pins and Needles*, he provided guidance and gave tips to the least-talented performers. Throughout *From Vienna*, he acted as the diction coach and taught the European actors how to speak proper English. Lessac benefitted greatly from his experience with this latter production as he learned more about teaching and his own work. (Wren, 1999). The knowledge he gained from this show was invaluable and impacted his later work as a voice teacher.

In 1945, after performing on Broadway, he established the National Academy of Vocal Arts (NAVA) where he taught for five years. NAVA supplied Lessac with “a valuable laboratory

for the further development of the ideas that would become Lessac Kinesensic Training” (Who is Arthur Lessac?, n.d., para. 2). In 1950, he left this school and focused his time and energy on becoming a full-time vocal coach. For the next several years, he acted as a speech and voice teacher at a plethora of venues, including the Stella Adler Theater Studio and the Jewish Theological Seminary. He continued to develop his ideas and went on to earn his Masters of Science degree in voice-speech clinical therapy at NYU. As he obtained a better understanding of the use of the voice and the body, he “found that his ideas were beginning to form a unified and systematic method of training...a philosophy of total communication that grew naturally out of his concept of speech and voice as an inner physical action” (Who is Arthur Lessac?, n.d., para. 2). In 1965, he created the Lessac Institute for Voice and Speech in order to further examine the ramifications and possibilities of his work.

Lessac’s method focuses on posture, movement, voice and breathing among other things. As the name Lessac Kinesensic Training suggests, this technique is centered around heuristic learning. “Instead of imitating an external standard, the student sheds bad habits and learns how it feels when the body operates optimally, as it is naturally designed to do” (Wren, 1999, p. 40). It is about the feeling process, as Lessac would describe it, meaning actors use their inner sensing process to understand how it feels when they perform a particular exercise optimally.

One of the defining elements of the Lessac work is the different body energies he established. Lessac developed three body energies: buoyancy, potency and radiancy. Body energies are inner “definable energy qualities that can be felt neuro-physically” (Lessac, 2010, p. 133). He defines each of these energies as follows: “[Buoyancy] is an inner energy quality that makes our bodies feel lighter, weightless, floating...[Potency] is an inner energy that gives us a newfound strength, power and resilience...[Radiancy] is an energy that helps us experience the

various sensations of cheer/glee/exhilaration” (Lessac, 2010, p. 133). Lessac also established three vocal energies: consonant energy, tonal energy and structural energy. These “vocal energies are creative tools that allow the actor to produce innumerable fresh, spontaneous, truthful and emotionally charged interpretations of a role” (Wren, 1999, p. 40). Instead of concentrating on affective memory or imitation, actors can use vocal sensation as a means to access new inner emotional life. Consonant energy concentrates on the music of the consonants, tonal energy focuses on the music of tone and structural energy centers on the music of speech. By utilizing these different body and vocal energies, actors can explore and develop both their characters and their inner life.

Throughout his career, Lessac taught numerous singers, dancers and actors, including Frank Langella, Michael Douglas, Martin Sheen, Beatrice Straight and countless others. Lessac also wrote several books, including *Body Wisdom: The Use and Training of the Human Body* and *The Use and Training of the Human Voice: A Bio-Dynamic Approach to Vocal Life* in which he describes and presents various exercises from his training involving the body and the voice. On April 7, 2011, Lessac died in Los Angeles, California. Today, he is “one of the three or four most significant figures in modern American voice training” (Wren, 1999, p. 40). Over the years, his technique has gained popularity throughout the world as it has been taught in South Africa, Japan, Germany, China, and countless other countries. As Lessac’s work continues to be taught across the country and the world, it continues to inspire the next generation of actors.

THE PROCESS

Each of the videos I created focuses on exercises of one of the four acting methods (Stanislavski, Chekhov, Meisner and Lessac) that I selected for this project. These methods are

each broken down into two videos in order to increase the chances of the learner watching the entire video and the learning the techniques effectively. I created these scripts by researching the different methods from both online sources and from the books written by the founders of these techniques. I also utilized the knowledge I have gained from my acting training to synthesize these scripts. I structured most of the videos so that the consumer can easily understand the content of the technique. I first described the purpose of the exercise and how it was to be performed. I then demonstrated it on screen by performing the exercise myself or by utilizing another actor.

There are several factors that went into which exercises I selected to include in the videos. I chose the exercises with which I was most familiar. I, inevitably, felt more comfortable teaching these exercises as I had had experience with them. Another factor that influenced my decisions on which exercises to use is that I wanted to share some of the exercises that have been the most beneficial to me, personally. By sharing what has helped me in my journey, my goal is to help others discover which exercises work best for them. In addition, I selected exercises that would be appropriate to communicate via short videos. There are other concepts and elements of each of the techniques that I wanted to include in the videos; however, I was unable to due to the time constraints and the fact that some of the exercises require the presence of a qualified instructor who is more well-versed in the technique than I am. Finally, I selected exercises that are simple so that audiences can easily learn and perform them by themselves or with a partner.

In terms of the process of producing these videos, I created the scripts using the knowledge from my previous acting classes and from what I gleaned from my research (these scripts can be found in the Appendices). I then watched a few acting instructional videos to see how they were set up. Many of the videos began with an instructor outlining the purposes and

steps of a certain method. The videos continued with actors demonstrating the techniques. I, subsequently, modeled my scripts in a similar fashion by starting each video with an explanation of an acting tool. Following this explanation, the actors performed the technique.

After the scripts were synthesized, the shooting period began which lasted for a week. During this time, I employed the use of two 4K cameras in order to capture multiple angles of various shots and make the videos more dynamic. I also used a lavalier wireless microphone and a boom microphone to capture audio. Each time I went to shoot, I would set the cameras up on their respective tripods and then white balanced, focused and adjusted the exposure of the cameras. After performing all of these preliminary tasks, I then began shooting the videos. For certain portions of the videos, I had to synchronize the two cameras. When I shot these videos, I had one camera facing the individual on screen and another off to the left side. In order to synchronize clips, it is necessary to create a sound with a clapperboard so that the microphone will register it. Since I did not own a clapperboard, I was forced to create the sound by clapping once with my hands at the beginning of the takes. To carry out this process more efficiently, another student assisted me by manning the second camera. We pressed the record button on each camera at the same time, and either my partner or I clapped loudly so that the microphone recorded the sound. After a few seconds passed, we began shooting the content of the video.

Once the shooting period was over, I sorted through several hundred clips to find the ones that I wanted to use. After having selected the clips, I imported them into the Final Cut editor and then began to edit the clips. During this time, I manually synchronized the clips for which I had multiple shots. To perform this action, I placed the two video clips on top of each other. Utilizing the audio from the clips, I searched for the clap which produced a spike in the track. This spike is the element that provided me with the means to synchronize the clips. After finding this spike in

the audio, I used it to align the two video clips. I then edited these two clips so that they flowed seamlessly from one to the other. I performed this process several times throughout the post-production process.

Throughout this process, I made countless edits to the videos, including lighting and audio adjustments. It was during this time that I also added transitions and graphics. These graphics consisted of pictures that I searched for on the Internet and images that I created using Photoshop software. The images I developed included the various slides and text that appeared throughout the videos. Once these graphics were synthesized, I imported them into the Final Cut editor and aligned them with the video clips so that both the clips and images were synchronized.

Finally, I recorded various voice-overs of myself with a studio condenser microphone. These voice-overs underscored many of the demonstration clips I had. For this task, I recorded myself using Cool Edit Pro software. Similar to the process of editing the video clips, I then selected which audio clips I wanted. I used Cool Edit Pro and Audacity software to put the clips together and then edited them accordingly. I exported these files as MP3s in order to make them compatible for the Final Cut Pro software and imported each of these recordings into their respective videos. I then synchronized the audio files with the video clips so that they corresponded with each other. After adding this final element to the videos, I uploaded them to YouTube.

REFLECTION

This project was beneficial as it allowed me to explore Stanislavski's acting approach and further solidified methods in me with which I am already familiar. By conducting research into these four acting methods, I learned more about the history of each of the four acting teachers

and their namesake methods. One of the most rewarding benefits of this experience was learning more about Constantin Stanislavski. Prior to this project, my knowledge of Constantin Stanislavski and his System was limited. However, due to the research I conducted into his Method, I now have a better understanding of his ideas and some of the acting tools he created. This project also allowed me to gain further insight into the acting methods with which I was already familiar. The research I conducted helped to reinforce the lessons I have already been taught.

Likewise, through this experience, I grew in my abilities as a videographer and an editor. I became more proficient at setting up, focusing and operating a camera, and I learned how to shoot using multiple cameras at once. This project also provided me with more experience both in front of and behind the camera. In addition, it supplied me with an avenue to exercise many of the skills I have learned in my video production courses, including utilizing different software. As a result of this process, I have become more proficient at navigating various programs, including Cool Edit Pro, Audacity, Photoshop and Final Cut Pro. Furthermore, one of the most valuable lessons that I gleaned was how to manually synchronize video clips using the audio tracks. Like all of the other knowledge I gained from this project, it is a skill that I can utilize as I embark on future projects.

In conclusion, the purpose of these videos is to help actors grow. In order to achieve this objective, these videos are available to view on YouTube so that students, teachers and anyone interested in them can access them (Video Link: <https://www.youtube.com/playlist?list=PLFLvuA2Ai3Hmja3RARfG8O2iQjHReLyUw>). The goal of this project is that the target audience will take each of these techniques and experiment with them. By gaining a basic understanding of each of these methods and exercises, actors can determine which techniques work best for them.

They can then pursue training focused on a specific technique(s). My hope is that these videos will widen actors' horizons and help them as they develop their own personal acting processes. Similarly, if actors are learning about some of the exercises I described in their own classes, they can use these videos to aid them and help reinforce the methods.

Once these videos are released to the public, I will use the analytics that YouTube will generate to determine the varying degree of success or failure of each video. I will then use what I learn from these analytics and apply it to future projects. As I learn more acting methods in the upcoming years, I plan to create more videos about other acting teachers and their philosophies. These videos will provide audiences with a more comprehensive understanding of acting and will supply them with an even greater variety of acting tools. Overall, the goal of this project is to help audiences progress in their craft and reach their full potential.

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APPENDICES

Appendix A

Stanislavski Video 1:

(<https://www.youtube.com/watch?v=Q1wxlKdl3L8&list=PLFLvuA2Ai3Hmja3RARfG8O2iQjHReLyUw&index=2&t=0s>)

Hello. In this video, I am going to teach you some of the basic principles of the Stanislavski technique and provide you with one of the acting tools from this method. But first, I am going to give you a brief history of Constantin Stanislavski.

I. History

VO: Constantin Stanislavski was a Russian actor and director from the late eighteenth and early nineteenth century. He began acting at a very young age and eventually co-founded the Moscow Art Theatre, where he staged multiple productions. He later helped to revolutionize theatre by developing his “system.” Among other things, this system focused on creating and embodying truthful emotions.

II. Core Precepts

The first elements of the Stanislavski technique that I want to focus on are objectives, super-objectives, obstacles and actions.

VO:

1. An objective is what a character wants in a scene. As Stanislavski states in his book *An Actor Prepares*, an “objective must carry in itself the germ of action,” meaning it should be actable in order to promote contact between characters onstage.
2. Super-objectives are the ultimate goals that characters want to accomplish in the script.

3. Obstacles are challenges that prevent characters from achieving their objectives. Stanislavski believed that in each scene, actors had objectives and obstacles to overcome to obtain those objectives.
4. Finally, actions are how characters accomplish their objectives.

III. The Seven Questions

The next element that I want to focus on is one of Stanislavski's acting tools—the Seven Questions. Stanislavski's method requires actors to analyze their scripts. During this analysis, actors must ask themselves the seven questions in order to obtain a better understanding of both their characters and their underlying motivations. By spending time with these questions, actors inevitably develop a stronger connection with their characters.

VO: Here are the Seven Questions:

1. Who am I? (Your character)
2. Where am I? (Your location)
3. What time is it? (The time period and the time of day/year)
4. What do I want? (Your objective)
5. Why do I want it? (Your reason for wanting the objective)
6. How will I get what I want? (Your actions)
7. What do I need to overcome to get what I want? (Your obstacles)

By answering these questions for themselves, actors are able to build their characters.

Appendix B

Stanislavski Video 2:

(<https://www.youtube.com/watch?v=-Xt5jJPcEII&list=PLFLvuA2Ai3Hmja3RARfG8O2iQjHReLyUw&index=3&t=0s>)

Welcome back. In this video, I am going to teach you several acting tools from the Stanislavski technique. The first tool that I want to focus on is the Magic If.

I. The Magic If

One of the most important questions that Stanislavski-trained actors ask themselves is “What would I do if I were in my character’s situation?” This is known as the Magic If. In this exercise, actors place themselves in their character’s situation in order to obtain a better understanding of their character’s given circumstances. After the actor has determined how he or she will respond if placed in the character’s shoes, he or she can then respond more truthfully when playing the character onstage. Here’s an example, let’s say you’re playing Hamlet, a Danish Prince whose father was murdered by his uncle. Now that’s a lot to unpack so how do you connect with a character whose life is so different from your own? One way you could go about it is by using the Magic If.

By using the Magic If, you can place yourself in Hamlet’s shoes to see how you would react in his situation. You can replace characters from the script with people from your own life. Given the circumstances, you may feel upset, enraged or any other number of emotions. Then ask yourself: what do you want to do with all of these emotions? Do you want to make your uncle pay for what he did? Or do you want to take a different course of action? You can then use what you discover in your rehearsal.

II. Emotional Memory

The next acting tool that I want to focus on is emotional memory.

With this tool, actors recall a time in their own lives in which they experienced feelings similar to those felt by their character. They then use these feelings from these experiences for their given role. By drawing from their own experiences, actors are able to more naturally feel the emotions called for in the script. As a result, their performances become both more personal and truthful. For example, let's say you're playing a character who has just had a miscarriage, and the script calls for you to wail. In the real world, you may not have had any experience with taking care of a child. If this is the case, then you can use emotional memory. You can recall a time in your life in which you wailed and then apply the emotions from that experience to the character.

Nevertheless, it is strongly advised that actors who use emotional memory should be cautious because it can be harmful if they recall traumatic memories or experiences. It is best to avoid recalling traumatic experiences so that you do not relive those painful memories.

Stanislavski was also a proponent of "Sense Memory," or "Creative Fantasy" as he dubbed it, to assist actors in expanding their imagination. When performing this exercise, the actor thinks of a memory and focuses on the sensory details of it, such as the sights, sounds, smells, tastes and feelings associated with it. By performing this exercise, the actor is able to paint a clearer picture of both the memory and the emotions associated with it.

For example, let's say you're playing a character who is supposed to enter the scene with bundles of joy. You could then use sense memory to recall the best day of your life. Maybe it was the day that you got your dream job or the day that the love of your life accepted your proposal. You then focus on the sensory details of this memory. Maybe the sensory detail that really triggers you is the sound of someone saying, "you got the job" or the smell of the flowers that you gave to your significant other when you proposed. Now recall that sensory detail the next time you rehearse the scene.

Appendix C

Chekhov Video 1:

(<https://www.youtube.com/watch?v=CpAsJu0ot6U&list=PLFLvuA2Ai3Hmja3RARfG8O2iQjHReLyUw&index=4&t=0s>)

Hello. In this video, I'm going to teach you some of the basics of the Chekhov technique, but first I'm going to provide you with a brief history of the founder of this method, Michael Chekhov.

I. History

VO: Michael Chekhov was a Russian actor, director and teacher from the twentieth century. He was the nephew of renowned playwright Anton Chekhov and the prized pupil of theatre revolutionary Constantin Stanislavski. He later moved to England and, eventually, the United States where he acted in several films and coached many famous actors. Over the years, he developed his own method which examined the link between physical and bodily expressions and psychological and emotional states.

II. Archetypal Gestures

The first element of the Chekhov training that I want to focus on is the 11 Archetypal Gestures:

Open

Close

Push

Pull

Embrace

Lift

Penetrate

Wring

Tear

Smash
Throw

(On screen: Actor performing the 11 Archetypal Gestures — front view and side 45-degree view)

When performing these gestures, make sure you connect your breath to the gesture. It is also important that you maintain a sense of polarity. Polarity is one of the most important tools in this work. Here's an example: when you are moving to open, go into a closed polarity first in order to reach the full polar expansion of open.

(On screen: Actor performs the Archetypal Gesture)

Finally, ensure that you radiate when performing these archetypal gestures. In his book, *On the Technique of Acting*, Chekhov defines radiating as “the ability to send out the invisible essence of whatever quality, emotion, or thought you wish. It should be sent with great strength” (Chekhov & Gordon, 1991, p. xli).

III. Psychological Gestures

The next element of the training that I want to focus on is the psychological gestures: When performing Psychological gestures, actors physicalize an internal emotional need or want by creating an external gesture. They then internalize this gesture along with its concurrent feelings. It is from the Archetypal Gestures that you can develop psychological gestures. Archetypal Gestures become psychological gestures when you add a quality. However, any gesture is a psychological gesture as long as it is simple, strong and full-bodied as Chekhov states. Here's an example: if you are performing a gesture in which you are opening, you could add a quality to that, such as coldly or energetically.

VO: Here are some other examples:
To push lovingly
To push forcefully
To lift adoringly

To lift aggressively

(On screen: Actors perform the Psychological Gestures— front view and side 45-degree view)

One of the practical applications of these gestures is that you can use it to explore both monologues and scenes. As you define the beats (which are changes in action) in your monologues and scenes, you can then create a gesture that you can use to explore the doings of those beats.

Appendix D

Chekhov Video 2:

(https://www.youtube.com/watch?v=bYN_MNae_jM)

I. Your Ideal Center

Welcome back. In this video, I'm going to teach you more Chekhov exercises. The first exercise I want to focus on is warming up your ideal center. This exercise is designed to help you center yourself before you begin creating art.

VO: In order to perform this warmup:

1. Begin by standing in a state of readiness.
2. Then take a step back and take note of everything in your life that is affecting you at the moment.
3. After several moments have passed, in your own time, make the decision to let go of everything that is affecting you.
4. Then rub the palms of your hands together quickly to create friction.
5. Then lift them up above you to the "sun," and bring them to your center (your heart).
 - You can even jump up if you want to when you reach for the sun.
6. Then place your hands onto the center of your chest, and feel the warmth from them.
7. In your own time, take a step forward. You are now ready to work as an artist as your ideal center (as Chekhov calls it) is warmed up. Ideally, this center (your feeling center) is where you want to work from as an actor.

(On screen: Actor performs the warm-up)

II. Staccato-Legato

The next exercise I want to show you is staccato-legato. This exercise is designed to help you focus, give you a feeling of energy and ease and provide you with a feeling of the whole.

To perform staccato-legato, begin by standing in a state of readiness with your feet shoulder-width apart. In this exercise, you are going to move in all six directions: right, left, up, down, forward and backward and in that order. As you move in each direction, make sure that you inhale as you execute each form and exhale as you radiate. To help with radiating, imagine that your hands are holding tennis balls, and that you are slowly releasing them with your fingertips.

VO:

1. Begin with moving your right foot to your right. Let your elbows, forearms and fingertips come up. Make sure you radiate all of that energy through your fingertips and the rest of your body. Then return to a state of readiness.
2. Then perform the same movement to your left. Make sure that your gaze follows your fingertips.
3. To go up, begin by bending your knees slightly and then come up with your arms and fingertips extending to the sky. You bend your knees first to get a sense of the polarity.
4. To go down, plant one of your legs in front of you. Then move your hands in front of you with your fingertips pointing downward.
5. To go forward, take a step in front of you and ensure that your torso is both open and heading forward. Reach with your fingertips.
6. To go backward, place one of your legs behind you. Then open your hands behind you and really feel that backspace.

(On screen: Actor demonstrates Staccato-Legato)

VO: As far as the pattern for Staccato-Legato goes, you are going to move in all six directions for a total of six times. To begin with, you are going to do staccato twice, moving in all six directions. When I say staccato, I mean quick, choppy movements. Then you are going to do legato twice, moving in all six directions. When I say legato, I mean smooth, flowing movements. Then, you will do one round of staccato and one round of legato. You can use this warmup to create a feeling of ease, to center yourself and to raise your awareness of how to move in the space.

Staccato-Legato can also be performed with a group.

(On screen: Actors perform Staccato-Legato together as a group)

Appendix E

Meisner Video 1:

(<https://www.youtube.com/watch?v=XjS30JJj2K0&list=PLFLvuA2Ai3Hmja3RARfG8O2iQjHReLyUw&index=7>)

Hello. In this video, I'm going to teach you some of the basics of the Meisner technique, but first, let's dive into the history of Sanford Meisner.

I. History

VO: Sanford Meisner, among other things, was an American actor, teacher and director during the twentieth century. Along with fellow actors Stella Adler and Lee Strasberg, Meisner was a founding member of the Group Theatre, which was a theatre company formed in 1931 that sought to revolutionize American theatre. He later left the Group Theatre because he grew angry with Strasberg's approach to acting. He then joined the faculty of the Neighborhood Playhouse School of the Theatre where he developed his method.

Meisner defined acting as living truthfully under imaginary circumstances. He believed that the foundation of acting is the reality of doing. So, what is the reality doing? In his book, *On Acting*, Meisner uses the following example,

“Are you listening to me? Are you really listening to me?...You're not pretending that you're listening; you're listening. You're really listening. Would you say so?” (Meisner & Longwell, 1987, pp. 16-17)

If your answer is yes, then you have just experienced the reality of doing. “If you do something, you really do it!” as Meisner would say (Meisner & Longwell, 1987, p. 17).

The focus of the Meisner technique is on reacting. Rather than focus on themselves, actors place all of their attention on their partner and what he or she is doing. Actors work off of each other rather than themselves.

II. Exercise 1—The Word Repetition Game

The first stage of the Meisner exercise that I am want to focus on is the mechanical repetition exercise. In this exercise, two people engage in an improvisation where each actor repeats what the other actor says. Two actors sit or stand across from each other and take each other in. Then one of the actors comments on something about his or her partner that interests him or her. Actors start with basic, concrete observations about their partner, such as “blue shirt” or “you have curly hair.” The partner then repeats exactly what he or she hears. The actors go back and forth repeating this word or phrase until either of them has a new observation about the other. They then repeat this new word or phrase.

This stage of the Meisner exercise, like all of the others, forces actors to *really* listen to their partner and stay in adjustment with them. When I say stay in adjustment, I mean match the emotional intensity of your partner wherever you’re at.

(On screen: Actors perform the Mechanical Repetition Exercise)

Appendix F

Meisner Video 2:

(<https://www.youtube.com/watch?v=QJq8ltkK7xA&list=PLFLvuA2Ai3Hmja3RARfG8O2iQjHReLyUw&index=8>)

Hello. In this video, I'm going to build upon the Meisner exercise from my last video. The first element that I want to focus on is maintaining a point of view in the repetition exercise.

I. Exercise 2—The Word Repetition Exercise with a Point of View

In this stage of the exercise, actors go back and forth repeating each other just as they would in the mechanical repetition exercise. However, they also communicate their own point of view. In other words, if Actor A makes an observation about Actor B, Actor B then repeats what Actor A said, except Actor B changes it to his or her own point of view. For example, if my partner said, "You have a funny-looking nose," I would say, "I have a funny-looking nose." And then my partner would say, "You have a funny-looking nose," and we would go back and forth repeating this sentence.

You may have noticed that in my last video, the actors were already beginning to communicate their point of view in the exercise. That is completely natural. If that happens when you are performing the exercise, let it happen. In this stage of the Meisner exercises, as in all of the stages, it is important that actors remain truthful. They must say what they observe. If an actor thinks that his or her partner looks like a clown, he or she must put it into the repetition. It is also important that actors stay in adjustment with their partners during this stage of the exercise.

(On screen: Actors perform The Word Repetition Exercise with a Point of View)

II. Exercise 3-Independent Activity

After having progressed through the other stages of the exercise, actors are eventually introduced to the independent activity. At this point in the training, the independent activity is supposed to be extremely physically difficult, but it should not be impossible to complete. It should require 100% of the actor's concentration and should require precision. Building a house of cards or balancing a plate on a stick are good examples of independent activities. An actor should perform this activity like his or her life depends on it. An actor should also have a reason for why he or she must complete the activity. This reason should be simple, specific and imaginary.

1. Simple-meaning it needs to be based on an element of truth from your own life
2. Specific-meaning it is singular and has concrete repercussions if you do not get it done
3. Imaginary-meaning it is not real

Let's say that your independent activity is repairing a broken cup. A reason for this activity could be that it was your mom's favorite cup because her dad gave it to her before he died. You want to get it fixed before she comes home. If you don't get it fixed in time, she'll never forgive you.

During this exercise, the other actor remains in the room and acts as a feather in the wind, responding to what exists in his or her partner. The person performing the activity replies to his or her partner but remains focused on the task at hand. Like all of the other stages of the exercise, actors go back and forth repeating each other.

(On screen: Actors perform the Independent Activity Exercise)

Appendix G

Lessac Video 1:

(<https://www.youtube.com/watch?v=2ZkIEs5zA5c&list=PLFLvuA2Ai3Hmja3RARfG8O2iQjHReLyUw&index=5>)

Hello. In this video, I'm going to teach you some of the fundamentals of the Lessac Kinesensic Training, but first I'm going to give you a brief history of the founder of this technique, Arthur Lessac.

I. History

VO: Arthur Lessac was an actor, voice teacher and speech therapist from the twentieth and early twenty-first century. From early on in his life, he began to explore how the human voice and body function instinctively and naturally. After years of careful study and research, he developed his own voice techniques and eventually created the Lessac Kinesensic Training for the voice and body. As the name suggests, this method focuses on both the voice and the body, as they are connected to each other.

II. Body NRGs

One of the defining precepts of this technique is the different NRGs that Lessac developed. In terms of movement, there are 3 Body NRGs (Buoyancy, Potency and Radiancy), and each of these NRGs have dialects.

VO: The first of these Body NRGs, Buoyancy, is the idea of rising through the crown of your head and allowing the rest of your body to settle down. One simple way to find buoyancy is to act like your head is a balloon and your torso, arms and legs are the string attached to the ground. You can also try placing your hand on the top of your head and then placing it a little higher. Now try to reach your hand with your head and let the rest of your body settle down. You should now be in a buoyant state.

Buoyancy is fed by breath and has 3 dialects:

Rising up (you experience this sensation when you inhale)

Floating (you experience this sensation in that state between inhaling and exhaling)

And Settling down (you experience this sensation when you exhale)

(On screen: Actor demonstrates Buoyancy)

The second Body NRG, potency, is the unapologetic taking up of space. To achieve this state, begin by yawning through your arms and legs like you would when you wake up from a deep sleep. Ensure that this sense of potency extends from the innermost parts (your torso) beyond the outermost parts of your body (your fingertips and toes). Your whole body should be engaged but not stiff. You should not feel any tension when you are potent. You should feel a yawning sensation throughout your entire body. Yawning feeds this body NRG. Potency has 1 dialect: it is either on or off.

(On screen: Actor demonstrates Potency)

The third Body NRG is Radiancy. To create Radiancy, start by shaking one part of your body (such as your fingertips) and then let it spread to your hands, arms, torso, head, legs, feet and toes.

Radiancy is fed by shaking. It has four dialects:

1. Vibratory:

 Small Muscle Shaking

 Large Muscle Shaking

2. Signal Alert

 Predator/Prey

3. Body Humor:

 Flirt/Clown

4. Anticipatory:

 Childlike Anticipation

(On screen: Actor demonstrates Radiancy)

The purpose of these Body NRGs is to help you discover new choices as you explore both monologues and scenes. For example, here is an actor performing a monologue with a leading NRG of buoyancy.

(On screen: Actor performs the monologue with buoyancy)

You could do the same monologue but this time with a leading NRG of potency.

(On screen: Actor performs the monologue with potency)

You could do the same monologue again but this time with a leading NRG of radiancy.

(On screen: Actor performs the monologue with radiancy)

Appendix H

Lessac Video 2:

(<https://www.youtube.com/watch?v=lz2Nb454aKM&list=PLFLvuA2Ai3Hmja3RARfG8O2iQjHReLyUw&index=6>)

Welcome back. In my last video on Arthur Lessac, I went over the different Body NRGs that he developed. In this video, I'm going to focus on the voice. Voice is created when breath is converted into sound at the larynx. The vocal folds phonate air into voice. However, voice is amplified through direct or indirect contact with hard surfaces. Resonance is created when your vocal folds create a sound that then bounces off the bones in both your head and body. Like an acoustic guitar, the strings create the sound, but it is amplified and gains tonality through vibration within the sound box of the guitar.

Vocal warm-up

Lessac developed several vocal warm-up exercises. Here is one of them: the Woo-woe-war-wah-wow exercise.

VO: The purpose of this exercise is to encourage a fuller voice-box, or oral cavity, to increase vocal quality. Before you perform this exercise, yawn several times to relax your body and get an idea of the space you need to create for the exercise. The goal is to replicate the structure of a yawn and the openness and freedom that it brings.

Create a two-finger space using your middle and ring fingers and place it in between your canines on one side of your mouth. However, make sure that you do not push your fingers into your mouth. They are there simply to act as a guide so that you maintain the appropriate amount of space needed in your mouth.

Seek to feel the resonance at the front of your mouth. Make sure you are encouraging, not pushing, the vibration at the front of your mouth and lips. If you find that you are pushing, relax. Find the body NRG of Buoyancy for yourself that I discussed in my previous Lessac video. Float through the crown of your head, and when you feel relaxed and in a buoyant state, do this warm-up again.

(On screen: Actor performs the Woo-woe-war-wah-wow exercise)