

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI[®]

Bell & Howell Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

**BRIDGING THE GAP BETWEEN DANCE AND THEATRE: A PHYSICAL
APPROACH TO TEACHING THEATRE AT A SECONDARY LEVEL**

by

Lorie Elizabeth Heald

Copyright Lorie Elizabeth Heald 1999

A Thesis Submitted to the Faculty of the
DEPARTMENT OF THEATRE ARTS
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF ARTS
In the Graduate College
THE UNIVERSITY OF ARIZONA

1999

UMI Number: 1395265

**Copyright 1999 by
Heald, Lorie Elizabeth**

All rights reserved.

**UMI Microform 1395265
Copyright 1999, by UMI Company. All rights reserved.**

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

UMI
300 North Zeeb Road
Ann Arbor, MI 48103

STATEMENT BY AUTHOR

This thesis has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the copyright holder.

SIGNED: _____

Lori Hall

APPROVAL BY THESIS DIRECTORS

This thesis has been approved on the date shown below:

Donnalee Dox

Donnalee Dox
Assistant Professor of Theatre Arts

May 11 1999

Date

Laura A McCammon

Laura McCammon
Assistant Professor of Theatre Arts

May 11, 1999

Date

TABLE OF CONTENTS

ABSTRACT.....	5
INTRODUCTION.....	6
I. PHYSICAL APPROACH TO THEATRE AT A SECONDARY LEVEL.....	16
II. OVERVIEW OF MOVEMENT, ACTING, AND VIEWPOINTS.....	27
Movement and Physical Cognition.....	28
Acting and Physical Cognition.....	32
Viewpoints and Physical Cognition.....	36
III. APPLICATION OF TEACHING MODEL.....	44
Viewpoints Workshop.....	44
Primary Movement Quality Workshop.....	48
IV. SYNOPSIS BY SECTION.....	53
Overview of Teaching Model.....	53
Outline by Unit.....	56
Teaching Model.....	58
Learner Characteristics.....	58
Warm-up Activities.....	60
Unit 1: Trust and Awareness.....	62
Section A. Experiencing Trust.....	63
Lesson 1: Developing Trust.....	63
Lesson 2: Trust Walks.....	65
Lesson 3: Shared Experience.....	66
Lesson 4: Continuous Cooperative Movement.....	67
Lesson 5: Giving Weight.....	68
Lesson 6: Throwing a Gesture.....	70
Lesson 7: Puppets.....	71
Section B. Sensitivity and Awareness.....	72
Lesson 1: The Senses.....	73
Lesson 2: Leading with the Senses.....	75
Lesson 3: Limiting Communication.....	76
Lesson 4: Points of Balance.....	77
Lesson 5: Body Critique.....	78
Section C. Group Awareness.....	79
Lesson 1: Forming Groups.....	80
Lesson 2: Unison Movement.....	81
Unit 2: Elements of Movement, Acting and Viewpoints.....	82
Section A. Elements of Movement.....	83
Lesson 1: Sustained and Vibratory Movement Qualities.....	83
Lesson 2: Pendular and Abrupt Movement Qualities.....	84
Lesson 3: Making Connections With Movement Qualities.....	86
Lesson 4: Music and Movement Qualities.....	87
Section B. Elements of Acting.....	88
Lesson 1: Character Walks.....	89
Lesson 2: Hats That We Wear.....	90
Lesson 3: Psychological Gesture.....	91

Section C. Elements of Viewpoints.....	93
Preparation for Working With Viewpoints.....	93
Lesson 1: Finding Zero.....	93
Lesson 2: Moving Through Space.....	94
Introduction to the Individual Viewpoints.....	95
Lesson 3: Spatial Relationship.....	96
Lesson 4: Kinesthetic Response.....	99
Lesson 5: Tempo.....	100
Lesson 6: Shape.....	102
Lesson 7: Gesture.....	103
Lesson 8: Repetition.....	104
Lesson 9: Duration.....	105
Lesson 10: Architecture.....	106
Lesson 11: Topography.....	107
Unit 3: Improvisation with Movement, Acting, and Viewpoints.....	108
Lesson 1: Improvisation with Primary Movement Qualities.....	109
Lesson 2: Conversation with Movement.....	110
Lesson 3: Improvisation with Viewpoints.....	112
Unit 4: Composition in Physical Theatre.....	113
Lesson 1: Composition Assignments.....	114
Daily Outline.....	116
CONCLUSION.....	118
WORKS CITED.....	121

ABSTRACT

The body has within it an intelligent force, a cognitive power, which deserves recognition. This cognitive power is defined in this thesis as physical cognition, a way of knowing, learning, and responding that occurs within the body and comes from the body. There is currently an imbalance in the relationship between mental and physical cognition in secondary education. This imbalance has permeated Western thought since Descartes claimed that the thinking being is separate from the bodily being. With requirements for physical education and fine arts at the bare minimum, there is a need for physical engagement in learning in secondary education. Offering a teaching model that includes movement, acting, and Anne Bogart's Viewpoints, this model provides a step by step plan for both teaching theatre from a physical perspective and developing physical cognition. It is through this integration of mind and body that education of the whole person begins.

INTRODUCTION

I believe that there is a knowing, an understanding, and an actual cognition within the body. The body is not a receptacle nor is it a vehicle in which to gain or express information. The body has within it an intelligence, a cognitive power that deserves recognition. Cognition is defined by the Webster dictionary as “the act of knowing including both awareness and judgment” (Webster). I have defined physical cognition as a way of knowing, learning, and responding that occurs within the body and comes from the body. This type of cognition is separate from the type of cognition that is based upon the hierarchy of mind over body that has permeated Western thought since Descartes claimed that the thinking being is independent of the extended or bodily being (Sheets-Johnstone 1). In Descartes’ “Sixth Meditation: Concerning the Existence of Material Things, and the Real Distinction of the Mind from the Body,” he asserts the following:

I rightly conclude that my essence consists of this alone: that I am a thing that thinks. Although perhaps I have a body that is very closely joined to me, nevertheless, because on the one hand I have a clear and distinct idea of myself--insofar as I am a thing that thinks and not an extended thing--and because on the other hand I have a distinct idea of the body--insofar as it is merely an extended thing, and not a thing that thinks--it is therefore certain that I am truly distinct from my body, and that I can exist without it.

(Descartes 49)

It is this conception of the body as separate from and secondary to the mind that I will challenge in this thesis. Sheets-Johnstone supports this challenge in stating that:

The traditional Cartesian view of the body as drone to an all powerful, rational mind has complex as well as deep roots. Their complexity and depth are apparent in the everyday attitudes, interests, values, and behaviors that, in general, define twentieth-century American society and that are daily

reinforced and reflected back in one way or another by western media.

(Sheets-Johnstone 2)

The separation of mind and body may have served humanity for many different reasons over time; however, Samuel Thornton, a senior lecturer for the Laban Art of Movement Studio, suggests that the body and mind deserve equal recognition and attention. He states the following:

The days of regarding the body as a necessary evil to be scourged and mutilated are long since gone, but the idea that an outstanding physical ability is in some way inferior to, and not as significant as, an academic ability still persists. . . . It should not be forgotten that man has a physical dimension which deserves as much consideration and attention as the other aspects of his being. (Thornton 38)

Descartes clearly differentiates between the mind and body and concludes that his “essence consists of this alone: that I am a thing that thinks”(7). I propose that the “essence” that Descartes refers to exists within the body, and ultimately I define the body as an integrated “thing that thinks *and* acts.” Certainly the brain is part of the body. Receiving and processing stimuli is a physical action of the brain. I believe that thinking can be extended to the rest of the body; it is not limited to the brain. It is through this extension that mind and body can be integrated. However, before an integration of mental and physical cognition can be accepted, physical cognition must be acknowledged and developed. Therefore, this thesis intentionally speaks about mental and physical cognition as separate and advocates for the development of physical cognition in education. By developing both mental and physical cognition equally, it is the long-range goal of this thesis that both will be accepted and valued equally. Then, out of this valued acceptance, mind and body will naturally be integrated.

It is apparent that the value system of mind over body has permeated our educational system, providing very few opportunities for the kind of physical development that could lead to physical cognition. There is currently an imbalance in the relationship between mental and physical cognition in education. This imbalance shows up in the requirements that are set for student achievement, which privilege mental processes over physical.

Physical education, fine arts and vocational education are areas of study in secondary education where students might engage themselves physically in creative, expressive and task-oriented ways. However, only one year of a student's high school education is devoted to the above areas of study. Only since 1992 has the state of Arizona required one year of fine arts or vocational education at the high school level. In that same year the one-year requirement for physical education was dropped. Therefore, as of 1992 there are no requirements for physical education at a high school level in the state of Arizona (Arizona State Board of Education). Standards for the fine arts in the state of Arizona were implemented for the first time in 1997 (Arizona Standards for the Arts 1).

In contrast to the above requirements and standards, four years of English and four years of Math and Science combined are required at the high school level. Standards that should be met by students for English, Math and Science have been in place since the beginning of the public school system. Howard Gardner speaks to this imbalance in his book, Multiple Intelligences: "Placing logic and language on a pedestal reflects the values of our Western culture and the great premium placed on the familiar tests of intelligence" (35). My thesis will advocate a non-familiar test of intelligence: a cognition that values bodily and mental intelligence equally.

Howard Gardner has articulated nine intelligences, or different ways of learning and processing information that each person possesses. Kinesthetic intelligence is one of these nine. Gardner defines kinesthetic intelligence: "Characteristic of such an intelligence

is the ability to use one's body in highly differentiated and skilled ways, for expressive as well as goal directed purposes" (Frames of Mind 206). Although he has inspired educators to acknowledge that students have multiple ways of learning, expressing, and processing information, still, his language continues to maintain a hierarchy of mind over body. This definition acknowledges the body as an intelligent force in learning and expressing. However, to say "the ability to use one's body" implies that there is a user, therefore a dominant presence. It is this conception of the body as secondary to the all-powerful mind that this thesis will challenge.

As a creative physical artist, I have studied as a dancer and as a mime. For many years I have said that, "I train my body so that I might be able to express that which I want to express." When I look at that statement more closely, I see that it is not true at all. I studied dance because my body had something to say. It was as if I needed to stretch a very particular muscle so that I might know something about myself that I could not have known otherwise. This stretch took me beyond mere self-knowledge. It encouraged a unique kind of cognitive growth as well. Thus, I have defined physical cognition as a way of knowing, learning, and responding that occurs within the body and comes from the body.

The "unique kind of cognitive growth" that I referred to in the above statement relates to physical cognition. Studying dance includes tuning one's body to be physically articulate, learning challenging steps and combinations, and eventually choreographing movement. This type of training encourages creativity and thinking that is generated from a physical perspective. Thinking and creating from physical perspectives gave me insight into who I am and how I learn. In relation to physical cognition, this was a way of knowing that occurred within the body. Dance and mime technique can be seen as words within a larger vocabulary. Learning the vocabulary of dance and mime gave me the tools with which to express myself creatively. This was a way of learning that occurred within

the body--another aspect of physical cognition. Acting on creative impulses from a physical perspective was a way of responding that occurred within the body. Movement training develops a physical awareness, which includes knowing, learning and responding.

Thus, my argument is that there is physical as well as mental intelligence. This is not simply the idea that physical activity encourages the mind to think more clearly, or even that a physical outlet opens students to higher achievements in learning. In the performing arts we can ask students to go beyond simply performing physical exercises, as students may do in physical education classes, and teach students how *to think and create from physical perspectives*. This difference is what distinguishes kinesthetic intelligence (the ability to use one's body in highly differentiated and skilled ways, for expressive as well as goal-directed purposes) from physical cognition (a way of knowing, learning, and responding that occurs within the body).

Once given the opportunity to take in information and express one's self physically in creative ways, students' mental cognitive abilities improve. Research conducted in a program titled "Learning to Read Through the Arts" in New York city, reveals the importance of creative physical engagement in education: "scores were significantly higher for preschool children with disabilities after participation in a dance program than for those participating in the adopted physical education program" (Office of Educational Research 1). The physical education experience did not produce the same cognitive results as did the dance program. Both experiences are physical; however, dance is more likely to engage bodily and mental intelligences by asking students to go beyond simply performing physical exercises. Dance teaches students how to think and create from physical perspectives. In dance, students often work with a vocabulary of movement and they sequence this movement into combinations. They also have to express ideas and concepts through movement and make meaning out of the choreography. These processes can all be cognitive; however, they also all happen in the body.

I propose the argument that physical cognition is a worthy area of development in education. Based on the earlier stated statistics of the decline of physical education requirements and the minimal requirements in fine arts and vocational education in high schools, I believe that there is a need for a curriculum that encompasses both physical and mental development in students on a cognitive level.

For students, the value we put on our physical bodies is convoluted to say the least. There is a great deal of emphasis put on healthy bodies. Yet, the physical body is used as a commodity, sold and used to sell basically everything from cigarettes to automobiles. Although there is a great deal of emphasis placed on the appearance of physical bodies, this emphasis rarely addresses the body as one aspect of a whole person--a living, growing, learning person. Thus, there is a need to unify our physical selves with our mental selves; this unification can begin in educational programs. Only through this unification can we begin to educate the whole person. Gardner is right to assert that, "the body is more than simply another machine, indistinguishable from the artificial objects of the world. It is also part of the individual's sense of self, his most personal feelings and aspirations, as well as that entity to which others respond in a special way because of their unique human qualities" (Frames of Mind 235). A curriculum that focuses on educating one's sense of self must overcome the limited understanding of the body that is common in our culture. To integrate mind and body we can re-evaluate theatre and dance programs in secondary education.

In most Western theatre practices, movement has been secondary to text in the same way that the body is perceived as secondary to the mind. Also, actor training has relied mainly on psychological techniques with little attention paid to physical development of the character. Ever since the 1920's, actor training in this country has focused mainly on naturalism because of the influences of Constantine Stanislavsky. The most extreme form

of naturalism in acting has been “the Method,” which interprets Stanislavsky’s theories and emphasizes psychological realism in the theatre (Shteir 4).

Expressive movement, physical theatre, and dance embody a universal expression of humanity not always found in the spoken word. However, as mentioned above, the majority of acting approaches are based on a hierarchical system, placing the psychological life of the character at the top of that system. The physical life of a character is rarely fully recognized as having the same communicative power or the ability to convey ideas and information as is the text. This lack of attention to physicality, I propose, prevents complete honesty of expression within the art of theatre. The way we communicate verbally is very logical and usually linear. Physical expression, on the other hand, usually associated with modern dance, is not limited to logical, linear communication. An integration of body and language in the theatre can yield a very honest, fully engaged source for dramatic expression. This expression can come from physical cognition.

Integrating movement and text for students expands their possibilities of expression. Dance develops articulate bodies and brings expressive movement to the theatre. Acting brings truthful expression of character and emotions to dance. When the two mingle on the same palette a new theatrical presence is developed. This new presence can be a form of expression that integrates bodily and mental intelligence.

The Viewpoints are a “philosophy of movement translated into technique for (1) training performers and (2) creating movement on the stage” (Dixon and Smith 20). They integrate movement and spoken theatre in a way that develops physical cognition. Viewpoints will be discussed at length later in this thesis. Wendel Beavers, a faculty member at New York University’s Experimental Theatre Wing, states the following about working with Viewpoints in the acting program: “The work allowed us to mix dance and theatre elements and training in ways that have altered both mediums in the curriculum.

Because of the breadth of vocabulary and cultivated lack of bias about the proprietary limits of dance and theatre, students have access to the tools of both worlds” (2).

My investigation will focus on the primary forms of movement, acting, and Viewpoints as a way to develop physical cognition. I will explore the Primary Movement Qualities and movement improvisation in relation to modern dance. I will examine acting through Michael Chekhov, who has identified a physical approach to psychological acting for theatre, and Etienne Decroux, who has articulated that the physical journey of the actor must be as valued and important as the vocal and psychological journey. My primary goal is to present a method that lies in between both dance and theatre. Viewpoints embrace elements of both dance and theatre. The Viewpoints can provide a method of integrating mind and body toward developing physical cognition in school curricula. From this collaboration comes a fresh outlook in theatre. Drawing from the previously mentioned sources, I will conclude this thesis with a theoretical teaching model that embraces movement, acting, and Viewpoints as sources for developing a physical approach to teaching theatre that encourages physical cognition.

Chapter One of this thesis will examine the current situation in secondary education and what, if any, kinds of kinesthetic learning are offered. This chapter will focus on what is being done in high school theatre programs today, how theatre teachers are trained, and what emphasis is put on physical training. This chapter will conclude with an overview of the different theories of kinesthetic learning that are already in place in secondary education.

The second chapter will begin with an overview of the primary forms that will be addressed in the teaching model. Beginning with movement, I will look at how, through elements of dance, students can develop an understanding of their own bodies and explore qualities, abilities and boundaries in movement. Next I will look at the work of Michael Chekhov and Etienne Decroux, and their actor training methods. Chekhov’s method is based in the psychological world of the actor. He approaches this psychological world

from a physical perspective, especially in what he calls his psychological gesture.

Decroux's approach is centered on the physiology of the character. His training method develops an external physicality in the actor, which reflects the essence of the character. Finally, I will look at the work of Anne Bogart and the Viewpoints--her actor training method. Dissimilar from Chekhov's training, Viewpoints are purely physical in their elements. The Viewpoints consist of a vocabulary that Bogart has taken from her experience in dance and adapted to her work in the theatre. I will identify how it is that these art forms and training methods can foster the development of physical cognition.

In Chapter Three I will present the outcomes of the workshops that were offered in movement, acting, and Viewpoints. I offered workshops that put into practice the lessons that are presented in Chapter Four's Teaching Model. Based on the outcomes and responses of the participants, I will draw conclusions as to how physical cognition can be developed. Physical cognition shows up in the body when we see how it is that emotions show themselves in the body, how thought shows itself in the body, and how reaction to stimuli happens in the body.

Chapter Four presents the unit plans and the proposed teaching model. It is broken up into four units. The first unit will begin with addressing students' resistance to working physically. This unit will also encourage students to take physical risks in order to break down such resistances. Within any group it is important to develop trust. A great deal will be suggested in order to develop trust within the group. The second unit will identify the basic elements of movement, acting and Viewpoints. Following the basic elements, the teaching model will examine the role of improvisation in movement, acting and Viewpoints. Finally, the fourth unit of the teaching model will offer composition assignments that include and integrate movement, acting and Viewpoints. These composition assignments can be performed as a final presentation, or they can simply be a way of integrating and finalizing the experience for the students.

This thesis will identify the following: that the body speaks, that there is a knowing within the body, and that the body has something to say. There is a need for physical cognition to be recognized, fostered and developed. We, as a society, have neglected our bodies, silenced them, and have ceased to listen to the innate wisdom of the body. This thesis will pose an alternative to the disregard of the intelligence that lies as close as our own skin.

I. PHYSICAL APPROACH TO THEATRE AT A SECONDARY LEVEL

In this chapter I will examine what is being done in high school theatre programs by first reviewing the National Standards for Arts Education theatre standards. In order to determine how much movement education the average secondary theatre teacher is likely to receive, I will review undergraduate university theatre education programs. Secondary theatre education programs reflect both the National Standards, as well as the instruction that theatre teachers receive in their own education. Finally, I will examine the different theories of kinesthetic learning that are already in place in secondary education. Based on the National Standards, I will determine if these already accepted theories of kinesthetic learning are sufficiently implemented in secondary education in terms of developing physical means of expression and cognition.

The National Standards were written in 1992 in response to the passage of the *Goals 2000: Educate America Act*. Title II of the act addresses the issue of education standards and it is here that the arts were written into federal law (Consortium of National Arts Education Association 11). Since the United States has no national curriculum, the National Standards serve as “voluntary content standards” which may be “adopted” into the curriculum at the state level. The National Standards offer a sequential program of expectations and goals that should be attained in an arts curriculum. They say “what a good education in arts should provide” (Consortium 16). The National Standards are meant to ensure that quality instruction happens. However, because the National Standards pay more attention to mental processes of cognition than they do physical forms of cognition or expression, I find them incomplete. The language in which the National Standards are written reinforces the already dominant modes of thinking--linear, rational, and logical.

The introduction in the National Standards discusses the cognitive benefits that an arts education provides in traditional terms. Because of the way the actual standards are

written, there is a conflict between the creative benefits that they claim and the cognitive process that they encourage. The National Standards are correct in their rationale for arts education:

Because so much of a child's education in the early years is devoted to acquiring the skills of language and mathematics, children gradually learn, unconsciously, that the 'normal' way to think is linear and sequential. . . . Students soon learn to trust mainly those symbol systems that separate the experiencing person from what that person experiences. The arts cultivate the direct experience of the senses; they trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal, between the strictly logical and the emotional. (Consortium 6)

Although they advocate that the arts encourage a variety of ways of perceiving and thinking, the National Standards themselves reinforce exactly what they intend to compensate for. Because of the way they are written, the National Standards privilege logical, rational thought processes, over the "immediate flash of insight" for which they advocate.

The eight Content Standards for theatre say that high school students should be able to (1) write scripts based on personal experience, imagination, literature, and history, (2) act by developing, communicating, and sustaining characters, (3) design and produce formal and informal theatre productions, (4) direct and conduct rehearsals, (5) use research to support artistic choices, (6) compare art forms through analysis, (7) analyze, critique and construct meaning from performance productions, and (8) understand and analyze the role of theatre in the past and the present (Consortium 64-68). If high school students achieved all these standards they would be sure to get a broad education in theatre.

Some of the Achievement Standards say students should be able to (1) construct imaginative scripts and collaborate with actors to refine scripts, (2) analyze the physical, emotional, and social dimensions of characters found in dramatic texts, (3) analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements, (4) effectively communicate directorial choices to a small ensemble, (5) identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information, (6) describe and compare the basic nature, materials, elements, and means of communicating in theatre, (7) articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement (Consortium 64-68).

The language in which the National Standards are written reinforces the already dominant modes of thinking--logical, rational, and linear modes. Words like *analyze*, *justify*, *explain*, *compare*, *identify*, and *evaluate* outweigh words like *demonstrate* and *create* and *construct*. This language, weighted in the logical realm, creates an imbalance between logical, rational thought processes and nonlinear ways of thinking.

The National Standards claim that “both [logical and emotional, verbal and nonverbal] approaches are powerful and both are necessary. To deny students either is to disable them” (Consortium 6). The way the National Standards are written, and the expectations communicated within them, they continue to reinforce logical ways of thinking by not suggesting that students engage their bodies with their analytical minds. Can understanding and language be informed by the body? Integrating verbal with nonverbal, logical with emotional is what a physical approach to teaching theatre offers. An education in the arts would truly provide nonlinear, nonverbal, emotional, and even physical ways of thinking, perceiving, and expressing if the concept of cognition were extended to physicality and the practice of teaching theatre extended to movement.

If the National Standards were to privilege the body, they would provide an alternative form of analysis that can come from the body. Awareness with judgment is analysis. Awareness is developed in the body when students discover and explore how it is that their bodies can move and express. This awareness is strengthened when students discover that thought and emotion can not only be expressed through the body, but originate in the body. Judgment happens in the body when students respond physically, rather than mentally, to stimuli. When both physical awareness and judgment are developed in the body, then an alternative form of analysis is available. Through this type of analysis physical cognition is developed.

There is one particular dance standard in the National Standards that speaks to the development of physical cognition. It is, “understanding dance as a way to create and communicate meaning” (Consortium 56). If it were to be adapted to include theatre it might read as follows: “Understanding movement in dance and theatre as a way to create and communicate meaning.” This change is minor; however, it engages the body in alternative ways of making meaning. Extending this standard to awareness and judgment it would read as follows: “Understanding movement in dance and theatre as a means for developing physical awareness of the self and of others,” and “Understanding movement in dance and theatre as a means for making judgments that inspire physical responses to stimuli.” Responding physically to stimuli allows for decision making to occur in the body. Approaching movement as a means for developing awareness, judgment, and constructing meaning is a powerful way of engaging the body in the active process of cognition. In this way movement can be seen as a bridge between dance and theatre, as these suggested adaptations of the National Standards privilege the body in developing awareness, judgment, and creating meaning.

There is also one particular theatre standard that requires physical engagement on a creative level by the students. This is the second standard--“acting by developing,

communicating, and sustaining characters in improvisations and informal or formal productions” (Consortium 64). The expected achievements for this standard suggest that students “compare and demonstrate various classical and contemporary acting techniques and methods” (Consortium 64). In support of this standard, the teaching model of this thesis offers a means for developing contemporary acting techniques, methods, and avenues for improvisation that put primary emphasis on engaging the body in the acting process.

In conclusion to this critical look at the National Standards, I wish to emphasize that I am not asserting that physical cognition is more important than mental cognition. I am offering an avenue for physical cognition to be developed with the understanding that mental processes have already been developed and have a solid, dominant place in education. As stated in the introduction, the long-range goal of this effort is for both physical and mental cognitive processes to be integrated as equally important modes of cognition in education (see p. 7).

In addition to examining the National Standards for Arts Education, another way of determining what kind of physical instruction is taking place in high school theatre programs is to examine the education that teachers of theatre obtain. It is logical to assume that the secondary theatre education programs reflect the education that their teachers receive. The National Association of Schools of Theatre (NAST) and the American Alliance for Theatre and Education (AATE) are two organizations to which university theatre programs belong. Within NAST and AATE I was able to locate fifteen theatre programs that offer theatre education or theatre for youth in their undergraduate program of study. I reviewed ten of these programs. Out of these ten, seven offer undergraduate teacher certification in theatre education, three offer programs titled Theatre for Youth. Theatre for Youth serves students interested in theatre education as well as students interested in performing for youth or directing youth theatre. Theatre for Youth programs

are often smaller and do not offer teacher certification. I reviewed these programs in order to determine how much movement education a secondary theatre teacher is likely to receive. I looked at the requirements and electives within the theatre education degrees in these ten programs. First, I did web site searches for the university programs and found information concerning the requirements of specific degree programs (National Association of Schools of Theatre 1-4). I then contacted the theatre education specialists at the given universities to confirm the requirements for their theatre education programs.

It is rare to find strictly movement classes in university theatre programs. It is much more common to find voice and movement offered in the same class or to find dance offered as an elective. Out of ten programs, one university, Gallaudet University in Washington DC, requires theatre education students to take one semester of Creative Movement. Gallaudet also offers an elective through the theatre department titled Body Movement, which many of their theatre education majors take. Gallaudet University is unique in that its student population is drawn mainly from the deaf community. The needs of this particular student population are being addressed through these classes. Brigham Young University offers Voice and Movement and a class titled Movement for the Stage, which includes training in theatre movement, mask and stage combat. These classes are not required. The theatre education students are, however, invited to take these classes and, according to Harold Oaks at Brigham Young University, many take advantage of this opportunity. Two universities, Arizona State University and Baylor University, require that their theatre education students take one semester of Voice and Movement. Seven of the schools do not require movement education in their program of study. These seven include University of Texas at Austin, Eastern Michigan University, Washington State University, Brigham Young University, University of Arizona, University of Kansas, and Utah State University. However, out of these seven, four--Brigham Young, University of Kansas, University of Texas at Austin, and Utah State University--invite theatre education

students to take Voice and Movement or Movement for the Stage, offered through the theatre department, as an elective. Washington State and Eastern Michigan University do not offer any movement classes in their programs but have electives that can be filled with dance, music or art classes. The University of Arizona's theatre program offers a Voice and Movement class in their department; however, the class is open only to acting majors. The theatre education majors can, however, take dance as an elective if they choose.

Most of these programs offer exposure to movement in their requirements and electives; however, none of them move very far beyond mere exposure. This minimal amount of education in movement at the university level would be reflected in the curriculum of secondary theatre programs.

There are many possible advantages to bringing movement education to a secondary theatre curriculum. In the following section I will examine some of the different types of kinesthetic learning that are already in place in education in general. I will determine if these already accepted means of kinesthetic learning in education foster the development of physical cognition.

Bodily-kinesthetic intelligence is an already accepted learning style in education. Physical approaches to theatre will engage students' bodily-kinesthetic intelligence and will allow for a wider range of expression in theatre. As noted in the introduction, Howard Gardner claims that bodily-kinesthetic intelligence "is the ability to use one's body in highly differentiated and skilled ways, for expressive as well as goal directed purposes" (see p. 9). Gardner also defines bodily-kinesthetic intelligence as "the ability to solve problems or to fashion products using one's whole body, or parts of the body" (Multiple Intelligences 9). Based on this definition, kinesthetic learning is learning that happens in and through the physical body. Because kinesthetic learning is an already accepted learning style, a physical approach to theatre will reinforce that which is already in place and accepted by many educators.

Similar to Howard Gardner, Benjamin S. Bloom, a widely accepted education theorist, has articulated three different domains of learning. These domains include cognitive, affective, and psychomotor. Cognitive domain involves mental abilities and operations; affective domain is the domain of learning that includes feelings, attitudes, and values; psychomotor domain engages physical skills that range from simple manipulation of materials to creative performance and physical expression (Callahan, Clark and Kellough 108).

The psychomotor domain involves methods for teaching and learning that involve the body. At its lowest level, psychomotor deals with physical manipulation that involves gross and fine muscle control. This could include simple movements such as grasping, building, skipping, or rolling. More complex psychomotor domain activities could include playing an instrument with precision, or communicating ideas and feelings through painting or writing, or improvisational movement. The most complex stage of this domain includes creating, designing, performing and inventing. Bloom claims that “this is the highest level of [the psychomotor] domain--and of all domains--and represents the student’s coordination of thinking, learning, and behaving” (qtd. in Callahan, Clark and Kellough 114). Since this is the highest level of all the domains, one might think that it would be thoroughly developed and implemented in educational practice. However, although the psychomotor domain is well developed in primary education, it is underutilized in secondary education.

The cognitive domain of learning is fully developed and is a traditional model in education. The National Standards pay more attention to the cognitive domain than they pay to the psychomotor domain because of the way that they are written. Words like *understand, analyze, critique, identify, describe, compare, articulate, justify, explain,* and *evaluate* are all words that refer to learning that involves mental operations; therefore, these are words that can be found under the cognitive domain. The psychomotor domain is, as

Bloom claims, harder to classify (Callahan, Clark and Kellough 114) and can be identified in the National Standards with the use of words like *construct*, *act*, *design*, and *direct*.

Even in the National Standards for theatre, a subject where the use of the body is absolutely essential, the psychomotor domain is underutilized. Perhaps this is because moving beyond mere manipulation of objects it becomes harder to measure achievement.

Demonstrating the accuracy of jumping rope is easier to identify than measuring the accuracy of a new choreographic work or the proficiency at which a character is developed from a physical and expressive point of view. It is also more likely that a teacher will be able to teach a student how to jump rope and less likely that a teacher will have the tools to teach principles of choreography.

It is an integration of the cognitive, affective and psychomotor domains that is needed in education today. Choreographing and performing a new dance piece, developing a character using tools of gesture and physicality, and designing a set for a theatrical performance would all fall under the psychomotor domain. These are all *hands-on* activities, but they are not limited to hands-on experiences. They are also *brains-on* activities and require an integration of mental and physical cognitive abilities. By supplying the means for developing the physical side of learning and expressing, this thesis advocates for physical cognition, which integrates Bloom's three domains. The long-range goal of this thesis is that integration of mind and body will happen when mental and bodily intelligences are valued equally. Drama works powerfully because the bodies of the participants are stimulated as well as the minds.

Jerome Bruner and Lev Vygotsky are also widely accepted educational theorists. They have developed theories about learning that see cognitive growth as dependent upon interaction. They have also identified gesture as the beginning of communication (Wagner 17-19). Both learning through interaction and using gesture for communication involve physical ways of learning and expressing. Betty Jane Wagner, a professor at Roosevelt

University and an authority on educational uses of drama, writes the following, “as students participate in educational drama, they are stimulated in imagined situations to respond with their whole beings. . . . Their bodies as well as their minds need to give shape to their experience” (17).

If knowledge is gained through experience and meaning is constructed by the learner as a result of experience, then the belief that teachers are dispensers of information and students open vessels ready to be filled is directly challenged. If one would apply this belief about learning to secondary education, then the result would require that students actively engage in the learning process. Implementing a teaching model that developed physical cognition would actively engage students in the learning process.

Considerable research has been put into developing models for active learning in primary education. Bruner’s 1983 study illustrates the early use of gesture to communicate and Vygotsky’s studies show that role playing in creative drama prepares children for future social roles (Wagner 19). Acknowledging gesture as a means of communication and role playing as valuable social education are ways that learning and expressing can include physical cognition. However, these studies have been conducted in primary grades when student’s fine and gross motor skills are still developing. This kind of attention to educating the whole person seems to diminish in secondary education. One possible reason is that, in primary education, teachers teach all subjects and concern themselves with educating the whole student. Secondary education teachers are subject oriented. It could be that at a secondary level, educators are not as concerned with the overall education of the student as they are concerned with education within their particular area of study. In this compartmentalization of subjects it may be that the education of the whole person is overlooked. The students themselves must then make the connections from subject to subject, and also construct meaning based upon these connections on their own.

Bloom, Bruner, Vygotsky, and Gardner are well respected in the field of education theory. They all, in one way or another, advocate for a physical intelligence or physical means of learning and communication. Proposing a curriculum that encourages and develops physical cognition will reinforce already accepted educational theories by integrating bodily and mental intelligences proportionately. Even though kinesthetic learning and psychomotor domain are already accepted modes of learning in primary grades, opportunities for physical engagement and expression in secondary education are limited. Thus, this thesis reinforces the importance of kinesthetic learning and working within the psychomotor domain in secondary education, and goes further to offer avenues for developing physical cognition.

In conclusion, I have determined that there is an imbalance between physical and mental opportunities for learning in education. I believe there is a need for more attention to be paid to physical development in creative areas. As requirements for physical education in secondary education disappear, the need for physical development and expression grows. Integrating bodily and mental intelligence, through physical cognition, is the means by which this thesis answers the need for more attention to be paid to physical development in education. In the following chapter, avenues for developing physical cognition are articulated.

II. OVERVIEW OF MOVEMENT, ACTING, AND VIEWPOINTS

The art forms of dance and acting have within them elements that lead to physical cognition. By integrating movement with a physical approach to teaching acting, an educational curriculum can contribute to the development of physical cognition. Because dance is based in the body and in physical expression, it is essentially nonlinear in nature. Acting, because it is tied to the spoken word, is essentially linear in nature. In spoken theatre, the text often dictates what the body does. In dance, the body precedes language and is not bound to language. Both movement and acting can be avenues for self expression and expression of ideas. Because this thesis is not only emphasizing expression, but going a step beyond into developing an actual cognition within the body, both linear and non-linear elements are necessary.

There is one method of actor training that incorporates elements of both dance and acting. This method is titled Viewpoints and was identified by Mary Overlie. Anne Bogart's first contact with Viewpoints was in a class taught by Overlie at New York University's Experimental Theatre Wing in the early 1980's. Since this first contact, Bogart has developed the Viewpoints into a clear vocabulary and training method for the theatre. Although movement and acting both contribute to the development of physical cognition and are necessary for setting the foundation for physical cognition to flourish, Viewpoints offer a method and vocabulary that bring together the mind and body into one theatrical arena. Because of this combination of mind and body, Viewpoints are the most accurate and thorough vehicle for developing physical cognition. Physical cognition shows up in the body when we see how it is that: (1) emotions show themselves in the body, (2) how thought shows itself in the body and (3) how reactions to stimuli happen in the body.

In this chapter I will first identify the necessary elements of movement exploration that lead to the development of physical cognition. I will draw upon the basic elements of the Primary Movement Qualities and movement improvisation. Continuing this identifying

process, I will look at actor training practices of Michael Chekhov and Etienne Decroux, both of which approach acting from a physical perspective. Chekhov's approach is centered on the psychology of the character and Decroux's approach is centered on the physiology of the character. Concluding this investigation will be a section on the creative work and vocabulary developed by Anne Bogart.

Movement and Physical Cognition

Movement is expressive in nature; it is the body itself, which is the instrument of expression. Kinesthetic intelligence--the ability to use one's body in task-oriented ways--is fostered and developed in dance, because dance comes from the body and does not rely on language to communicate ideas. Louis Horst, a pioneer in modern dance in America, said this about the dancer: "He grasps something that has nothing in common with language, certain rhythms of life and breath that are closer to man than his inmost feelings." He continues by saying, "It is built of symbols abstracted from daily living and intimately associated in the memory of experience with action and emotion" (14).

That which is communicated through movement does not need to be linear; therefore, movement is the perfect vehicle for expressing that which is abstract, nonlinear and intangible. Emotions, because they are intangible, can be articulately expressed through movement. Horst found this type of expression important when he wrote, "We all have an instinct to use movements as a release for deep feelings of gratification and frustration" (13). Children are most intimately connected to this instinct. We see children literally "leap for joy," and it is hard to miss a child who is "stomping mad."

Through dance one creates an intimate relationship between one's physicality and emotions and, through moving, creates an open channel of expression. Rudolph Laban's theories on movement inspired the growth of "movement education" in Britain and his

method for dance notation has become the international language for articulation of dance.

Laban agrees with Horst about the relationship of movement and emotions when he says:

Man is not always inhibited about his use of movement. He can and does use movement as a very obvious and positive way of expressing his emotions. Indeed some maintain that true expression begins where language ends and a profound emotional experience is often beyond words. Without movement there would be no outlet for any of the experiences which man undergoes. (Laban 40-41)

Because of this relationship between movement and emotion, movement can be very important in the development of physical cognition. If through movement one can express what cannot be expressed verbally, then movement can be one way of responding to internal as well as external impulses. Responding from a physical perspective is an essential part of physical cognition.

Not only is movement intrinsically connected to emotions, but it is also connected to thought. The search for physical proficiency will “give [the dancer] insight into the fact that there is more to man’s movement than the exercising of his muscles” and “few would deny that the workings of the mind and the functioning of the body have very positive interactions and interconnections” (Thornton 39). The dancer knows that the mind quickens the body and movement enlivens the mind.

If physical cognition happens in and through the body, then one must understand one’s own body and explore its abilities and boundaries. Understanding can be encouraged through the use of tools and techniques of the art of dance. Modern dance at its basic level is centered around the elements of time and space. Dance is taught by exploring movement in time and space and teaching specific concepts such as rhythm, shape, gesture, force, improvisation and composition through movement. Also a basic awareness of what

some practitioners call “Primary Movement Qualities” can cultivate physical cognition. Movement improvisation is another area of dance that can encourage physical cognition.

It is necessary to define the terms and concepts and to elaborate on how they will be used in this thesis to articulate physical cognition. The first term that I will discuss is *space*. The element of space, in reference to dance, refers to how one moves through space. The floor patterns that the dancer makes while moving are a good way of tracking how that dancer is moving through space. Another way of thinking about space is how the dancer’s body, standing in place, is taking up space in relation to the shape of the dancer’s body and the shape of his/her gestures. A dancer might stand with his/her legs wide apart, spine extended and arms spread wide. This way of taking up space is very different from a small, contracted body position. Not only do these two positions look very different, but they communicate very different things to the viewer (if there is a viewer) and can even communicate distinctly different things to the dancer doing the movement. The same is true for how one moves through space. The element of *time* refers to the speed or tempo at which one moves in place or through space.

Consider these basic elements of time and space as tools for working within movement or as the stepping stones to balance upon while exploring movement at a more complex level. Working with Primary Movement Qualities and movement improvisation will be more complex. This awareness of the basic elements and tools for working within movement, no matter how basic it is, is important to have as a base for deepening awareness of self and physical abilities.

The Primary Movement Qualities were identified by a group of dance researchers at University of Wisconsin-Madison in 1965 (Wilson 179). They include *sustained*, *abrupt*, *pendular*, and *vibratory* movements. Sustained quality is movement that moves at a constant speed. Abrupt is sharp, quick and forceful movements made with the limbs and body. There are clear beginnings and endings in abrupt movements. Pendular movements

are similar to those of a pendulum--a series of fall and recovery movements. Before the fall can reach its end, the movement changes direction. At the peak of the pendulum there is a moment of suspension before the fall begins again. Vibratory movement is a result of muscular tension. Again, these are means with which to further one's exploration in movement; they are stepping off points. They will aid in one's understanding of what one's body can do. Horst encourages a deep understanding of what one's body can do when he writes "the flexibility and shift of movement to various parts of the body give it a range of expression as wide as life experience" (18). The awareness of these primary movement qualities, which occur naturally in our bodies and in the world around us, contributes to physical cognition.

Improvisation with a theme or with music helps one to open up to movement possibilities within one's own body. Freedom of movement is essential for creating a sensitive body that can learn and respond physically. Through movement improvisation, the body becomes responsible for making all creative and responsive choices. For example, in an improvisational exercise based on abrupt movement qualities, a dancer might use music that suggests abrupt, sharp, quick and forceful qualities. In improvisation it is important to allow movement to flow freely from the body without judgment and without forcing a physical image. How the dancer responds to the music is the result of creative and responsive choice making. The possible choices are limitless. In free flowing improvisation it is the mover's body, not mind, which chooses to either move in unison with the music or move against the rhythm and sound quality.

Samuel Thornton, a teacher at the Laban Institute in London, said the following about the relationship between the body and decision making:

In terms of studying movement, the parts of our skeleton are layered by muscles in a way not dissimilar from the function of a mobile crane with which we lift and transport merchandise. But, in the crane sits a master-

mind, the crane driver, who organizes the motions of the crane, enabling this contraption to serve a definite job. We can know all about every single screw and pulley of the crane without being able to drive it by our thinking only. For the driver we need movement. (39)

One might assume that the driver Thornton refers to is the mental ability and desire of the person moving. However, Thornton supports my thesis by placing cognitive abilities in the physical body. His analogy continues, “the body is the crane and crane-driver in one well-assembled unit, and this unit follows--knowingly or unknowingly--the invariable rules of bodily and mental motion” (39). Conceiving the body as both “the crane and the crane-driver” is precisely the goal of this thesis. The teaching model will provide means for achieving this goal.

Through movement, students will begin to discover their physical potential and their ability to express ideas and thoughts through their bodies. Also, through improvisation students begin to respond physically to stimuli. The stimuli and response can be either internal or external. Internal stimuli could be a feeling, thought, desire or idea. External stimuli could be the assignment given for the improvisation, music, other movers improvising at the same time, the audience or the environment where the improvisation is taking place.

Acting and Physical Cognition

This section will begin by looking at actor training practices of Michael Chekhov and conclude with looking at the theories behind the work of Etienne Decroux. As stated earlier, Chekhov’s approach is centered on the psychology of the character and Decroux’s approach is centered on the physiology of the character. Both approach acting from a physical perspective. Also, both approaches have much to offer to the process of developing physical cognition.

Chekhov worked at the Moscow Art Theatre for 16 years, first as an actor, then director, teacher, and finally head of the second Moscow Art Theatre. It was there that he developed his own methods in acting and directing and formulated these methods into a technique. He worked for many years in the theaters of eastern and western Europe until the onset of World War II when he came to America. It was not until 1952, just three years before his death, that Chekhov committed his ideas and experiments to paper and wrote To the Actor. The Technique of Acting. In this book Chekhov outlines steps for actor training by identifying the physiology and psychology of the actor as intimately connected. He says that the actor must develop a sensitive body that is responsive to inner impulses, develop a rich psychology, and attain complete obedience of both body and psychology (Chekhov 20).

One of the areas where Chekhov's theories do not coincide with the idea that the body has cognitive capabilities is that there is a hierarchy of mind over body. Chekhov believes that an actor must train in specific physical exercises that develop a sensitive body, character exercises to develop a rich psychology, and then master the two for the actor's use. However, although Chekhov's exercises are designed to develop a sensitive body, the body is not free to discover: it is disciplined to obey. If one develops a sensitive body and a rich psychology, then it is my belief that Chekhov's third requirement--"complete obedience of both body and psychology to the actor"--is unnecessary. Although the discipline laid out in this method is essential, dominance, even over one's self, is unnecessary. In the unity of mind and body there is also shared leadership. The intelligence within the body may very well have more appropriate responses to stimuli than the overused intellect. Our bodies must become resilient and activated in order to be responsive. The body simply has to be awake, responsive, and attuned in order to act on physically creative impulses. This ability to act physically is one way of accessing physical cognition.

Although I disagree with Chekhov's hierarchical point of view, his methods can support, in part, the development of physical cognition. In the same way that I am advocating for a unity of mind and body in secondary education, Chekhov's training method is striving for unity of body and psychology in theatrical practice. He states, "the human body and the psychology influence each other and are in constant interplay" (Chekhov 1). One of the areas where Chekhov allows the physiology of the character to lead the psychology of the character is in his Psychological Gesture. Psychological Gestures are strong, clear, and simple gestures that awakens the actor's will power: "the strength of the movement stirs our will power in general; the kind of movement awakens in us a definite corresponding desire, and the quality of the same movement conjures up our feelings" (Chekhov 65).

For example, if one is playing a character who is very dominating and controlling, one searches for one gesture which can express all of this in the character. Chekhov suggests that simply by performing this gesture it will actually penetrate the performer's psychology: "The qualities which fill and permeate each muscle of the entire body, will provoke within you feelings of [that gesture]" (65). Psychological gesture is a very productive method for character development and study. It engages the body, imagination and creative abilities in character development. The dialogue that happens because of the relationship between body and psychology is nonhierarchical and, thus, allows for physical cognition.

Etienne Decroux, considered the father of modern mime, strives to idealize the human form through movement. His technique condenses movement into a series of isolations. These isolations are a kind of particular abstraction that enables the representation of universal themes within his movement plays.

In 1923, Decroux entered The Ecole du Vieux-Colombier, a renowned school of theatre in Paris. It was there, under the direction of Jacques Copeau and Charles Dullin

that he received his first introduction to mime. In one lesson entitled “The Music of the Body,” Decroux immediately and forcefully envisioned a self-sufficient art. He saw at once a potentially new artistic genre and threw himself into its creation. His efforts gave birth to what is called *corporeal mime*--the codification of movement and the breaking down of body movements into intricate isolations. This precise study of movement is particularly important to **physical cognition** in that it paves the way for actors to develop an intimate relationship with their bodies, discovering how it is that they move.

Decroux inspired many actors through his teachings. His goal was to develop physical articulation of character that is equal to the text. This goal includes making the physical journey of the actor as valued and important as the vocal and psychological journey. One of Decroux’s students, Anne Dennis, expressed the following in her book The Articulate Body: “we are looking for the physically responsive actor. . . . However, methods to achieve this goal are not always included in the process of an actor’s physical training. Integrating physicality into theatre expression requires a process” (28). It is Dennis’ attention to physical responsiveness that I am identifying as necessary and then taking to a cognitive level. Decroux’s teachings are useful in that they point to the need for the physically responsive and physically developed actor. His theories also advocate for a unity between physicality and psychology. In order to attain this unity, one must have an instrument (a body) that is in touch with psychological as well as physical impulses of the character.

Decroux’s techniques open up the actor to the ability to use his or her entire body for expression. Dennis articulates that, “we always expect the eyes to reflect what is inside a person. But the arm, the knee, the back--these, too, can be a reflection of the inner person” (39). The lessons included in the teaching model will address how to reflect what is inside a person through the use of the entire body. Decroux’s actor training develops the

external physicality of the actor, dictated to by an internal source, reflecting the very essence of a character--his thoughts and his feelings.

Both Decroux's and Chekhov's theories and techniques of actor training aim at bringing to the surface that which is usually under the surface. To put it in Decroux's words--"to make the invisible visible" (40). Decroux believes that the external physicality is dictated to by an internal source. Chekhov's psychological gesture takes the same journey in revealing the psychological state of the character in the core and the limbs of the body. The process of making the invisible visible is important to physical cognition in that the psychological and emotional sides of one's self can exist in unity with one's physicality. Revealing that which is usually limited to internal feelings, in a physical way, is essential to physical cognition.

Decroux's and Chekhov's training methods offer a direct window to the physical manifestation of internal feelings and states of being. They both work from the inside out. Bogart's vocabulary, which will be discussed in the next section, works from the outside in. Her vocabulary is dependent on external as well as internal responses to outside stimulation.

Viewpoints and Physical Cognition

Viewpoints are the most complete avenue for developing physical cognition. The Viewpoints draw vocabulary from basic elements of dance; however, because those who have developed Viewpoints have applied them to the theatre, Viewpoints have become the perfect marriage of mind and body, linear and non-linear thought, logical and unpredictable patterns of thought. Viewpoints are improvisational and, like dance, they deal with elements of time and space.

Anne Bogart is a director whose process integrates movement and spoken theatre. This integration is a combination that fosters the development of physical cognition. In this

section I will discuss Bogart's philosophy as a theatrical director, her vocabulary of Viewpoints, and how this vocabulary and training could be used as a vehicle for developing physical cognition.

The directing and creative work of Anne Bogart is on the cutting edge of theatre today. Bogart is a contemporary director who has articulated a vocabulary that incorporates movement, usually associated with modern dance, into theatrical work. Her vocabulary has enabled theatre artists to integrate uncompromised physicality into theatrical character work. It has also done the reverse and brought highly stylized characterization into the realm of movement and dance. Modern dance, Eastern martial arts and experimental theater have influenced Bogart's work and fueled her quest for challenging psychological realism.

Bogart's productions are not traditional, nor are they one-dimensional. The material is very densely layered to create an event that is much more than simply a consumable product. Bogart uses structured improvisation to generate movement and then layers the text on top of the movement. The result is not linear in form. Rather, it is through the relationship of the sometimes harmonious, sometimes conflicting, elements of movement and text that the audience gathers meaning. The artists, including the director, actors, and designers all collaborate to create a production so complete that the audience cannot completely exhaust its potential meanings. Individual input into this process from actors is vital to the production's success. There is very little hierarchy of director over actors in Bogart's creative process. The actors have as much creative responsibility as does the director. This opportunity for individual input is also vital for developing and fostering the creative process in an educational setting.

Martha Graham, an American modern dance pioneer, once wrote the following about inexhaustible meanings in art and the artist's personal role in the creative process:

There is vitality, a life-force, a quickening that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and be lost. The world will not have it. It is not your business to determine how good it is; nor how valuable it is; nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open. You do not have to believe in yourself or your work. You have to keep open and aware directly to the urges that motivate you. (qtd. in Dixon and Smith 10-11)

In working with Bogart's Viewpoints, one must refrain from censoring oneself and stay open to the moment of possibilities. Barney O'Hanlon, one of Anne Bogart's master teachers, articulated this while directing a group of students in fall of 1998: "bypass the frontal lobe and let your body do the responding" (O'Hanlon 27 Oct. 1998). For this reason I believe that Bogart's Viewpoints are the perfect vehicle for improvisation in the theatre and for engaging physical intelligence. This vocabulary allows intelligence to come from the body and honors the body's ability to take in information and respond to stimuli. This process might allow the physical intelligence to become dominant; however, it is an exchange between the two--the physical and the mental capacities--that is the ultimate result.

In realistic theater, the interpretation of the text is very literal. In Bogart's work, there are open spaces for the actors', as well as the audience's, investment. The experimental elements of Bogart's work take theatre beyond the mere transfer of information from the text to the audience. The process of the experience in each collaborator becomes more important than a literal product.

Using techniques to collaboratively generate movement for the theatre, Bogart has created a unique voice in the theater. Because Bogart's work brings together movement

and spoken theatre, non-verbal and verbal expression, it also can bring together mind and body in the creative process. Bogart's vocabulary is directly related to modern dance. Her directing techniques are closely related to dance improvisation and choreography. Because of the highly physical approach to acting, Viewpoints suggest a way of knowing, learning, and responding that is based on a nonhierarchical system, one that values bodily and mental intelligence equally and yields an integrated kind of cognition.

Although Bogart's process of creating and rehearsing new plays may be experimental and use elements of improvisation, her process is far from arbitrary or haphazard. By interweaving the collaborative process throughout specific working methods, Bogart has created a working vocabulary. The Viewpoints are one of three working methods that enable Bogart to bring seemingly arbitrary and random theatrical elements into an organized form.

According to Bogart, "Viewpoints are a philosophy of movement translated into a technique for training performers and creating movement on stage" (qtd. in Dixon and Smith 20). Bogart has developed two categories for the Viewpoints. These include Viewpoints of *Time* and Viewpoints of *Space*. Viewpoints of Time have been broken down into: *Tempo*, *Duration*, *Kinesthetic Response*, and *Repetition*. I was able to work with Anne Bogart and her company on three different occasions. The definitions that follow come from my experience of working with the vocabulary, as well as the book Anne Bogart: Viewpoints, in which Tina Landau clearly defines Bogart's vocabulary.

Here are some examples of how an actor might work with the Viewpoint of Time. In working with Tempo, the actor would become acutely aware of the speed at which his or her movements occur. Kinesthetic Response has to do with moving in relationship to the people and elements around you. Duration is the time that one takes to execute a movement, or how long one extends a movement or gesture. Repetition gives the actor the license to repeat movements (a concept common in dance, but not theatre). Even though

the Viewpoints are primarily movement based, one can also manipulate the text in terms of Tempo, Duration, Kinesthetic Response and Repetition. These choices are not at all arbitrary. They are in response to a primary awareness of the events happening on stage. The elements of time exist everywhere--in dance, theatre, the written word and visual arts. They are elementary and are a vocabulary that can unify a company of actors very quickly. Naming them as a vocabulary simply gives actors tools with which to work. The awareness of these simple tools can unify a company of actors through their movements and responses to one another. This physical awareness is essential to physical cognition.

The Viewpoints of Space include *Shape, Gesture, Architecture, Spatial Relationship, and Topography*. Working with the Viewpoint of Gesture one would be aware of movements involving a part or parts of their body (e.g., movements of their hands, arms, legs, head, mouth, eyes, feet, etc.). Under Gesture there are two sub-categories--Behavioral and Expressive Gestures. Behavioral Gestures come from our everyday life. They give information about character, period, physical health, circumstance, weather, etc. Expressive Gestures express an inner state or emotion. They are abstract and symbolic rather than representational. An expressive gesture could be a physical movement or shape that expresses an inner state of confusion, despair, greed or angst.

Spatial Relationship is the awareness of you in relationship to the others on stage. Spatial Relationship can communicate a lot about relationships between people. For example, if two characters are in conflict with one another and, as they move about the stage area they maintain an equal amount of distance from one another, the distance will communicate their conflict or perhaps distrust of one another. The Viewpoint of Topography is the awareness of patterns that one makes on the floor and the Viewpoint of Architecture is the actor's relationship to the set or the architecture in the working space.

One can use the Viewpoints as a purely improvisational tool to create a strong sense of group awareness and movement for the stage. Or, if a group is working on a play, they can use the themes, ideas, and dialogue from the play as a base for Viewpoints improvisation. That is, Viewpoints can be an extension of the play or theme or ideas with which a group is working. In this way the ideas become integrated with the body's movement to the extent that the movement and idea are inseparable. Bogart says, "the text is simply the outline, the form. The form which does not become something truly until it is filled in with the necessity of emotion, thought, or meaning" (qtd. in Dixon and Smith 17). This emotion, thought and meaning can be discovered through working with Viewpoints.

Through the use of these Viewpoints, Anne Bogart experiments and creates new possibilities in theater. By using Viewpoints in the rehearsal process, the performers find possibilities larger than what they first imagined. They use Viewpoints to create specific improvisations based on themes. The theme is intended to inspire, rather than direct, the movement improvisation. Even the director's role is to inspire and not dictate the results of the Viewpoints session. Tina Landau has this to say about the role of the director: "The director, like the actors, has worked with an awareness of the Viewpoints so as to create a conscious and extreme range of choice" (qtd. in Dixon and Smith 25). This range goes far beyond a literal interpretation of the play.

Working with Viewpoints, the director begins a layering process, a process similar to arranging multiple tracks in a musical recording. For example, the movement created from working with Shape Viewpoint might include small, round, or twisted shapes depending on the topic or inspiration. The text, in Bogart's work, is then layered on top of the body's movements. In this process, the director sets the form of the theatrical work, but the emotional life of the character remains in the hands of the actor and the audience's ability to comprehend that character. The form remains open; a theatrical piece is not

completely exhaustible in its possible meanings. The performance begins to stir with collaborative energy until it ultimately takes on a life of its own.

In addition to the Viewpoints, Anne Bogart has also developed two other methods that inform and structure the work of Viewpoints--"Source-work" and "Composition." Source-work is like research. It is through Source-work that everyone, collaboratively and individually, begins to explore a play and connect to it in a personal way. Bogart says, "it's not about setting the final piece. It is about making time at the beginning of the process...to wake up the question inside the piece in a true, personal way for everyone involved" (qtd. in Dixon and Smith 18). Bogart believes that all great theater carries inside of it a question. Source-work is the process of waking up that question to everyone involved.

Composition is another unique aspect of Bogart's work. In creating new work, what may seem an obvious method of organizing a play's various elements becomes, for Bogart, yet another opportunity to openly collaborate and invite further discoveries with her cast. She gives her company assignments to create short pieces. These assignments can be based on what was discovered about the play during Source-work. Through Composition assignments, Bogart delegates the process of creating phrases to the performers. Tina Landau states that she and Bogart used "Composition during the Source-work period of a rehearsal to engage the collaborators in the process of their own work around a source" (qtd. in Dixon and Smith 27).

Composition gives the performers an additional opportunity to become part of the creative process. Performers may also be given a list of ingredients, which must be included in a composition assignment. The list is usually quite long. It could include: all the Viewpoints, a specific setting, a role for the audience, a surprise entrance, music from an unexpected source, broken expectations, a staged accident, fifteen seconds of repetitious movement, use of extremes (loud/quiet, fast/slow...), and a list of text, objects, sounds,

and actions they must use. Landau says the following about the elements of Composition: "These ingredients are to a composition what single words are to a paragraph or essay" (qtd. in Dixon and Smith 28). The actors are usually given a relatively short time (fifteen minutes perhaps) to complete the assignment. The piece would address a particular aspect of the performance work. Then traditional composing returns. Bogart, as director, stylizes or subtracts what the performers offer. This is just one example of the intensity and personal demands involved in working with Anne Bogart and her exploratory process.

Bogart has brought a new, experimental voice into the theater. My investigation of her process has shown that by using specific, collaborative methods of directing, she is able to reinvigorate theatre's potential for developing students' physical cognition as it combines movement and text together. It is Bogart's belief that there is much more to the human psyche that can be expressed in the theater than what is commonly portrayed on the stage in realistic styles of performance. By re-opening the process of creating theatrical work that embraces each collaborator's potential contributions, Bogart facilitates the creation of a new kind of exploratory theater, filled with discoveries for all involved: the performers, the technicians, the audience, and even Bogart herself.

In conclusion, physical cognition shows up in the body when we see how it is that emotion shows in the body, how thoughts show themselves in the body and how reactions to stimuli happen in the body. Through dance, acting methods and Viewpoints I have explored how to create the arena where physical cognition occurs. They are all methods that can contribute to the development of physical cognition and where one might see emotion, thought, and reactions happening in the body. Physical cognition is best developed when there is both awareness and judgment in any given situation and when the body is fully engaged in active awareness and the process of making judgments.

III. APPLICATION OF TEACHING MODEL

Integrating movement and theatre allows actors, dancers and students of theatre to create an arena where physical cognition can be fostered. It encourages a form of expression that integrates bodily and mental intelligences. Integrating mind and body through physical theatre yields physical cognition, and the doing of physical theatre expresses a form of physical cognition. Physical cognition shows up in the body when we see (1) how it is that emotions show themselves in the body, (2) how thought shows itself in the body and (3) how reaction to stimuli happens in the body. Physical cognition also shows up in the body when awareness and judgments come from physical perspectives.

As a practical application of my research in movement, acting, and the Viewpoints, I offered workshops that tested my theory of physical cognition. The workshops provided the opportunity for me to observe students dealing with a physical means of expression. Working with some of the lessons from the teaching model presented in this thesis (see p. 57), the students were asked to create and express ideas from physical perspectives. I wanted to see if the lessons in the teaching model encouraged a different kind of cognitive process--one that comes from the body. I also wanted to see if teaching physical theatre really integrated body and mind. After describing the workshops, I will offer the participants' responses and my conclusions based on the experimentation. I offered two workshops, one on the Viewpoints and the other on the Primary Movement Qualities.

Viewpoints Workshop

The Viewpoints workshop took place at the University of Arizona on November 7, 1998. There were 11 participants and one observer. The room was a very large dance studio with light wood floors and a low ceiling. The participants ranged in age from approximately eighteen to forty years of age. There were six theatre majors, one studio art student, an English major, a theatre arts professor, and two modern dancers from outside

of the university. Some of the participants were friends who went to school together and some did not know anyone else in the room. None of the participants had had any experience working with the Viewpoints before this workshop. The feeling in the room was one of anticipation. Nerves were appropriately higher than normal with a noticeable level of curiosity and interest in the experience that was about to begin.

As I observed the workshops I asked the following questions: “were they expressing themselves differently as the workshop progressed?” And, “did their actions reveal that emotions, thoughts, and reactions to stimuli were happening in the body?” As I reviewed their responses to the questions at the end of the workshop I wondered if their reflections on the activities revealed an integration of mind and body. Did their responses show that another cognitive level was reached?

My goal was to get the group focused and working as one unit by beginning with unison movements. One of the activities that I used to attain this goal was to challenge the participants to achieve absolute unison movement, which requires intense concentration and focus. The directions that I gave them were to gently jog in place. Then, when I clapped, they were to run in place at high speed. When I clapped a second time they were to return to the gentle jog. This was an extremely simple movement exercise that engaged and invigorated the whole body. Most importantly, they had to be *aware* of others’ movements as well as their own response to stimuli.

The second stage of this exercise got a bit more challenging. The participants were to change from a gentle jog to the high speed run, then, back to the jog without the direction of the clap. They were to do this in absolute unison. The challenge was to *agree*, as a group, to change and to make this change in unison. They were not allowed to talk about this agreement, nor were they able to use any signals that might lead the changes. They simply had to listen closely to one another and most importantly, they had to agree. At first they struggled. As they began to tire, the stakes got higher: they knew that if they

succeeded they could stop. A few moments after I began to think that they might not achieve the goal of unison movement, they all changed speed at the same instant. It was like a flash and everyone sensed the slight and fleeting moment of unity. Group focus had been attained. Their awareness of others had expanded so that their physical responses could happen in unison. I did a number of similar exercises that broadened their awareness of the group and unified them as a whole. Many of these same exercises are expounded upon in Chapter IV of this thesis.

After unison movement had been developed and there was a sense of unity within the group, the Viewpoints were introduced. I began with the Viewpoint of Kinesthetic Response and then proceeded with exploration of Tempo, Repetition, Spatial Relationship, and ended with the Viewpoint of Architecture. I did not go through all of Bogart's Viewpoints in this introductory workshop, but chose those that would immediately and directly develop awareness in the body.

The Viewpoint of Kinesthetic Response enabled the participants to respond to any and every situation from a physical perspective. For example, if someone in a Viewpoints session comes storming across the stage stomping and gesturing furiously, everyone participating in the session responds within the boundaries of the vocabulary. The vocabulary of the Viewpoints gives participants boundaries within which to work. These boundaries are not necessarily limitations. They insist that participants respond to one another. In this response, the participants might surprise themselves with how they respond. For example, the whole group could retreat to the edges of the stage, leaving the person who just stomped and gestures furiously alone and center stage. Because everyone changed their spatial relationships, this would be an example of the group working with the Viewpoint of Spatial Relationship. Working with the Viewpoints of Repetition and Gesture the group could, one by one, repeat the stomps and furious gestures. Working with Tempo the participants could all change tempo as a result of the stomping.

Participants make decisions that are rooted in the body. Decisions and actions happen simultaneously when improvising with the Viewpoints. As decisions are made in the body, judgments also happen in the body.

After the workshop, the participants were asked questions to see if the experience aided in the development of physical cognition. The questions asked were: (1) "How did you find yourself listening differently in this work?" (2) "Can you identify which parts of your body were listening and thinking besides your ears and minds?" (3) "In doing Viewpoints, what was the relationship between your mental participation and your physical participation?" Through these questions, I was hoping to discover if the activities encouraged an integration of mind and body. I also wanted to know how it is that thought shows itself in the body and how reaction to stimuli happens in the body.

Their responses showed that another cognitive level was reached. Not only did the participants begin to engage an intelligence from their body, an integration between mind and body was also encouraged. Participant B's responses revealed a close relationship between mind and body. B wrote, "the mental and physical talk to each other and tell each other what to do. It can become a battle at times and then a merger in to one at others" (Students' Responses Nov. 1998). B also wrote, "the body informed the thought instead of the other way around" (Students' Responses Nov. 1998). This tells me that in doing Viewpoints there is a conversation between mind and body and, that through this conversation, mind and body come closer together in a cognitive way. The mind did not dominate the decision making process and there was cooperation between the mind and the body.

Participant C's response revealed a similar relationship between mental and physical thinking and responding. C wrote: "My mind asked the questions, but my body did all the answering. I had to be careful that my mind didn't edit my body's responses" (Students' Responses Nov. 1998). The goal of physical cognition is that the mental and physical

work as one. When thinking begins to happen in the body, this kind of thinking reveals itself in the bodies ability to respond to stimuli. By working with the vocabulary of the Viewpoints, students were able to bring together their mental and physical abilities to make decisions and respond to stimuli. Throughout the workshop it was my observation that mental thoughts and physical responses happened so close together that it became difficult to distinguish between the two.

Primary Movement Qualities Workshop

Another way of testing physical cognition is to note how it is that emotions show themselves in the body. The workshop on Primary Movement Qualities was used to test this area of physical cognition. This workshop was offered on February 21, 1999. There were five participants ranging in age from about nineteen to forty five. It took place in a small intimate studio with wood floors, low lighting, and a high ceiling. For this study I followed the experience of one of the participants very closely. I will refer to this participant as Jay.

Jay started class in what I observed to be an “ornery” mood. He was noticeably tired and feeling distant. He was lying down on the chairs, his answers to questions were abrupt, and there was a slight critical air to him. He was not talking to anyone and I sensed that he was disturbed about something.

Before leading them through any movement exercises, I began the workshop with a question: “How is it that emotions show up in the body?” The participants wrote their responses with paper and pens. Jay’s answers were brief and concise. They were typical textbook answers that one might expect from an average acting student who had been up late the night before: “By stances and poses the body can suggest the mood or attitude that one is feeling” (Students’ Responses Feb. 1999). This was a very logical answer to a question that had many possible responses.

As we moved through the Primary Movement Qualities, one at a time, he slowly began to relax. He appeared to open up physically. He wrote for longer periods of time and he smiled more often. His thoughts seemed to move inward and he started paying closer attention to his own experience. He became less self-conscious, less concerned with others. This internal focus in the Primary Movement Qualities is in contrast to the outward focus that is necessary in the Viewpoints. This difference makes working with the Primary Movement Qualities a more personal experience. Whereas, in the Viewpoints, everyone is dependent upon everyone else. Jay's internal focus showed itself in his movements. He began to move more freely and take more risks. These risks allowed him to move with much more focus and variety.

As I led the participants through the Primary Movement Qualities, I made a conscious effort to not ask for anything emotional. In my directions, I used purely physical suggestions with a few visual images. I explained the four qualities: sustained, vibratory, pendular, and abrupt, and I described them in physical terms. For example, my directions were as follows: "sustained movements involve your whole body moving at the same rate and speed, never stopping or starting or changing the tempo. It is important to try to involve your whole body in the movement." I then added visual references in order to change the quality of the sustained movements. I said, "Now imagine that you are moving through big thick clouds. Do not simply push through them with your hands. Move through this thick place with your backs, legs, head, and torso, so that you involve your whole body." I then changed the visualization to thick molasses, then to a slippery smooth surface covered in oil. I encouraged them to let this oily feeling inform all the joints of their bodies. Then, I added the image of wind. This changed the tempo drastically. I led the participants through all four Primary Movement Qualities in this same manner.

Between exploring each of the four Primary Movement Qualities, I asked the students the same question that I asked at the beginning of the workshop: “how is it that emotions show up in the body?” They wrote down their answers in silence. Each time a quality was explored, the students wrote for a noticeably longer period of time. Instead of exhausting the possible answers to the same question, all of their answers expanded as a result of the movement experiences.

After they had written their responses, I asked if anyone wanted to share anything about their experience. Jay said, in an energetic voice, “How did you know that I needed that?” I will paraphrase his response:

I came in really critical and angry. With every movement section it was like I was shedding all the things that did not need to be on me. Moving was like letting go of layers. As I moved the blocked up emotions released themselves. The sustained movements were hard to get into. Then, vibratory was like shaking things off of me. Abrupt movements allowed me to release even more, until all that was left was just me--me moving. I blocked out everyone else and just moved. It felt free. (Students' Responses Feb 1999)

Jay's written response to the final question was drastically different from his first response. His first answer was very logical and rational, and even curt. His final response came out as a stream of consciousness and did not make logical sense. However, it revealed a different type of expression and, perhaps, a deeper or more broad understanding of the question and of himself. His final response to the question, “how is it that emotion shows itself in the body,” was:

A release. The body took out what was pain. Decision that can only be made with a clear mind, to show true feelings of what's going on inside without expressing in words the true problem, without the crying yelling

and screaming. Hand beating up the mental and physical. True expression hitting wells the pain and confusion, taking a chance to drop to the floor. A decision that was risky but after doing it, correct. Speeding up letting anger go as my breathing grew stronger intense rage as I fought my mind with my body letting every movement be free, instinctive, not planned. (Students' Responses Feb. 1999)

His expression was not limited to linear, logical answers; his movements seemed to be unrestrained. He took physical risks which altered his understanding of himself.

I observed that the vocabulary of the Primary Movement Qualities allowed emotions to show themselves in Jay's body in the form of action. There was a connection between movement and emotion. Jay's actions were sometimes soft and reserved. Other times he moved without restraint, moving fearlessly through he room. Another participant articulated, more logically, the relationship between emotion and the body. This participant responded to the final question by writing: "The only thing that has changed for me is the awareness of the relationship between movement and emotion. The body's ability to churn up emotion through movement and the emotion's ability to move the body through or with feeling" (Students' Responses Feb. 1999).

With decision making, responses to stimuli, as well as emotions centered in the physical body, it may appear as if the body became the dominant cognitive force in these workshop sessions. However, in the introduction of this thesis, the ultimate goal of this research was articulated as the *integration* of mind and body. The first step towards this integration is to develop a strong physical cognitive ability, which is precisely what this thesis aims to do. The participants' written responses reveal that physical cognition can be developed through working with the Viewpoints and the Primary Movement Qualities. Their responses also reveal that integration between mind and body can begin by developing a strong physical cognitive ability. Students still operate in and value "the

symbol systems that separate the experiencing person from what that person experiences” (Consortium 6, see my p. 17). However, the experiential dimension and the symbol system are brought closer together by conscious development of physical cognition. The participants' responses answered the question posed in chapter two of this thesis, “can understanding and language be informed by the body?” (see p. 18). Understanding of themselves and the way they expressed themselves, physically and verbally, changed as they experienced the workshops. Therefore, yes, understanding and language can be informed by the body.

IV. SYNOPSIS BY SECTION

Overview of Teaching Model

The following unit plans comprise a model for teaching theatre from a physical perspective that develops physical cognition. Although the activities are intended for advanced high school students to beginning college level theatre students, the lessons may be adjusted for more advanced levels of theatre training. The lessons may also be adjusted for younger students; however, great care needs to be taken when doing so. Although understanding of one's own body needs to start at a young age, the sophistication and sometimes abstract nature of these activities may be too difficult for the beginning theatre student. The structure of the lessons and the units as a whole work to stimulate a greater awareness of the students' self expression, dramatic skills, and physical capabilities. The lessons also create the arena where awareness and judgment can emerge from physical perspectives.

The combination of the three primary forms included in this teaching model: movement, acting, and Viewpoints, introduces young actors to a breadth of physical approaches to theatre. Through movement, students will find freedom of movement and emotional expression; through physical approaches to acting, students will develop a connection between the psychology of character development and physiology of character development; and Viewpoints give students a vocabulary for movement, improvisation, and an acute awareness of the ensemble. Expanding the possibility of theatrical expression with movement does not exclude more traditional approaches to spoken theatre. With a more expansive breadth of possible expression, students have access to both a logical approach to understanding, as well as a physical form of expression. As stated earlier, physical forms of expression have been given little attention in theatre education. This teaching model will provide a step by step guide to waking up students' bodies so that they

may not only take in information, but also express themselves and think, from physical perspectives.

This teaching model is divided up into four different units that are organized according to theme. The titles of the four units are: (1) Developing Trust and Awareness, (2) Basic Elements of Movement, Acting and Viewpoints, (3) Improvisation with movement, acting, and Viewpoints, and (4) Composition of New Works. The lesson plans come from my experience, research, and a combination of the two. For the lessons that have come from experience, I would like to acknowledge The Goldston and Johnson School for Mimes, Anne Bogart and The Saratoga International Theatre Institute, and Dr. John M. Wilson and his articulation of The Primary Movement Qualities. For this research I have drawn inspiration from two books as well. They are The Articulate Body, by Anne Dennis, and To the Actor on the Technique of Acting, by Michael Chekhov.

I see this teaching model being used in two different ways. One might imagine it like a graph that proceeds in both a horizontal and vertical fashion. Proceeding in a linear fashion, one could first do a unit on trust and awareness, followed by the basic elements of the different forms of physical theatre, then the elements of improvisation, and finally a unit on composition of new work. Following the teaching model in a linear fashion is one choice. Another way of following this teaching model would be to take all of the lessons on movement and combine them to make one unit. This unit would then, be followed by a unit on acting, and end with a unit on Viewpoints. This would take a little more preparation and organization on the instructor's part.

It is important that the leader pace the progression from one unit to the next according to the needs of the group. Adjustments appropriate to age, abilities, group dynamics and particular goals will be different in every situation. Although this program is designed to cover twelve weeks of instruction, the time frame will be different depending

on the needs and goals of each particular group. These units may culminate in a public performance of creative work generated in the units, or it may be purely process oriented.

Outline by Unit

Unit 1: Trust and Awareness

A. Experiencing Trust

Lesson 1: Developing Trust

Lesson 2: Trust Walks

Lesson 3: Shared Experience

Lesson 4: Continuous Cooperative Movement

Lesson 5: Giving Weight

Lesson 6: Throwing a Gesture

Lesson 7: Puppets

B. Sensitivity and Awareness

Lesson 1: The Senses

Lesson 2: Leading with the Senses

Lesson 3: Limiting Communication

Lesson 4: Points of Balance

Lesson 5: Body Critique

C. Group Awareness

Lesson 1: Forming Groups

Lesson 2: Unison Movement

Unit 2: Elements of Movement, Acting and Viewpoints

A. Elements of Movement

Lesson 1: Sustained and Vibratory Movement Qualities

Lesson 2: Pendular and Abrupt Movement Qualities

Lesson 3: Making Connections with Movement Qualities

Lesson 4: Music and Movement Qualities

B. Elements of Acting

Lesson 1: Character Walks

Lesson 2: Hats That We Wear

Lesson 3: Psychological Gesture

C. Elements of Viewpoints

Lesson 1: Finding Zero

Lesson 2: Moving through Space

Lesson 3: Spatial Relationship

Lesson 4: Kinesthetic Response

Lesson 5: Tempo

Lesson 6: Shape

Lesson 7: Gesture

Lesson 8: Repetition

Lesson 9: Duration

Lesson 10: Architecture

Lesson 11: Topography

Unit 3: Improvisation with Movement, Acting and Viewpoints

Lesson 1: Improvisation with Primary Movement Qualities

Lesson 2: Conversation with Movement

Lesson 1: Improvisation with Viewpoints

Unit 4: Composition in physical theatre.

Lesson 1: Assignments in Composition

Daily Outline

Teaching Model

The goal of this Teaching Model is to create the educational arena where physical cognition can be developed. The lessons included will provide the tools and experiences that inspire students to engage physically in the process of learning and expressing. First, an overview of the learner characteristics will be provided. Knowing where students are in terms of physical, social, emotional, and cognitive development is important. Secondly, there are a few suggested warm-up activities that can be used to prepare the students for working physically. Finally, the Unit Plans are offered with individual lesson plans included.

Teaching three lessons a week, the entire Unit Plan will take approximately twelve weeks to complete. However, one may choose to expand or shorten some of the lessons according to the needs of the particular class. Unless noted otherwise, the “playing area” or “space” where the lessons will take place needs to be an open room, cleared stage area, or a dance studio without mirrors or with the mirrors covered.

Suggestions for reflection are included in each of the lessons. Many of these reflections call for written responses. I suggest providing each student with a bound journal (a notebook will do) where their reflections can be entered and collected. In this way progress, development, and continuity can be tracked by both the student and the teacher. The teacher may also use the journals as a means of assessing the students' growth and understanding.

Learner Characteristics

Adolescents are going through massive physical, emotional, hormonal, and cognitive changes. They are trying to identify themselves in the process of such dramatic changes. Often times this identification takes place in the body. Resistance to a physical approach to theatre can happen because of these many changes.

Because it is important to know as much as possible about the learner before implementing a new teaching model in the classroom, the following paragraphs will outline the physical, emotional, social, and cognitive characteristics of the average adolescent. David Elkind is a specialist in teenage psychology. His book, All Grown Up and No Place to Go, and Howard Gardner's book, Developmental Psychology, are the resources that have informed the following paragraphs.

Physically, adolescents are going through rapid bone and muscle growth. Elkind believes that the physical awkwardness teens tend to have is a result of this rapid growth (39). The onset of puberty, hormonal development and sexual development begins at this period as well. All of these physical changes will affect the experience, especially when students are engaged physically in the process of learning.

Emotionally, adolescents are ready to take on more responsibility and have more intimate relationships and close friends. Their peer group is very important and peer pressure can become an issue. Cognitively, teens develop the ability to think abstractly and to think about possibilities. They become actively engaged in the world of ideas rather than just the world of objects. Their thought represents a new level of reasoning which is far more complex. They have the capacity to do science--to be a competent experimenter and to theorize. They become able to reason not only about elements present to sight or to touch but also about words, groups of words, mathematical equations, and other symbols they cannot physically explore. They have the ability to consider moral and ethical questions and can construct entire systems of belief in the sciences, in religion, in politics, in the arts.

Because of the radical changes going on in adolescents' bodies, there may be a tendency to stay away from physical engagement. Elkind has written this about the process of change that adolescents are going through: "(Teens) are undergoing enormous changes in their bodies, their intelligence, and their emotions. They need a period of relaxed,

unpressured time to deal with these changes and to put them together in some meaningful way” (Elkind 9). I believe that it is especially important to engage in kinesthetic learning at this period of adolescent development. Addressing the body as an intelligent force in cognition and expression will provide students with the opportunity to deal with physical, emotional, hormonal and cognitive changes in constructive ways.

Warm-up Activities

It will be important to do a physical warm-up prior to all of the lessons. I have outlined one preparatory exercise and two warm-up activities prior to the unit plans. Some of the activities in unit one to work well as physical warm-ups as well. I encourage finding more warm-up activities from the many sources that are available. Sources that I suggest are: The Articulate Body by Anne Dennis, Creating a Character by Moni Yakim, To the Actor: On the Technique of Acting by Michael Chekhov, and The Six Questions by Daniel Nagrin. These are all excellent sources for warm-up exercises for physical theatre. They all, in one way or another, address movement for the actor or, in the case of Nagrin’s book, acting for the dancer.

The warm-ups that I am suggesting are physical warm-ups for the body. They are designed to prepare the body to do physical activities safely. There is another type of warm-up that will focus the students’ minds on the concepts being taught in a particular lesson; however, the warm-ups that I am suggestion focus simply on preparing the body.

Preparation

Begin in a neutral position. Neutral position is a relaxed, yet ready and alert state of being. Begin by standing straight with arms relaxed, hanging from the shoulders. Legs are straight without locking the knees. Tuck the pelvis forward slightly. This will engage the abdominal muscles slightly. Engaging the abdominal muscles slightly keeps the body in an

ready and alert state. The back of the neck should be lifted. Imagine that you are being lifted by a balloon that is attached to the very top of the spine--at the base of the skull in the back of the head. This visualization should cause an upward sensation throughout the entire spine and a release of the skull, causing the chin to lower slightly. The eye's gaze should be forward and horizontal.

Warm-up Number One: Body Isolations

Beginning with movements of the head and working down, through the body, all the way to the toes, move isolated body parts in three directions--forward and back, side to side, and in a circular motion. Working through all areas and joints of the body--head, neck, shoulders, elbows, wrists, fingers, spine, pelvis, hip sockets, knees (bending and circling only), ankles, and toes. Spend some extra time on the spine. You can explore the upper, middle, and lower spine independently. After moving the spine forward and back, side to side, and in circular motions, explore undulations with the spine. Start at the top or the base of the spine and work the undulation through the spine like the movement of a caterpillar or a snake. Try the undulations side to side and forward and back. Be gentle with all joints of the body, especially the neck and the knees. These isolations should be done in a slow and relaxing manner. The muscular force behind these isolation movements should be very light.

After working through the whole body with isolations end this warm-up with a slow and deliberate roll down the spine. Begin in a neutral position (as described above), but this time with knees bent. Roll down the spine beginning with the top of the head falling forward. Let the weight of the head draw you closer to the floor, rolling through the spine one vertebrae at a time. Keep the arms relaxed, letting them rest on or near the floor. Reverse this action, rolling up the spine. Remember to keep the knees bent and the head completely relaxed. Rolling down the spine should release any excess tension in the body.

Rolling back up will unify the body after so much attention has been paid to separate parts of the body.

Warm-up Number Two: Large Stretches

Try to stretch between one point of the body and another point in the body. For example, stretch between the right finger tip to the left toe, making the space between the two points the longest distance possible. Try this from finger to finger, toe to toe, shoulder to hip, hip to toe, ribs to pelvis, etc.

The second step to these large stretches is as follows: At the limit of the stretch, release the tension of the stretch into a swinging motion. As the swinging motion is moving up find another large stretch in the body. Then, at the limit of that stretch, release into a swinging motion that ends in another large stretch. Repeat this stretching to swinging many times. Include the breath in the stretch--inhale deeply on the stretch and exhale on the release. Then allow the momentum of the swing to move you through space. With each release you can take a few steps. The stretches will continue to happen in place, while the releasing will take you through space.

Unit One: Trust and Awareness

It will be important to address issues of resistance to working physically and engaging the body in expressive and creative ways at the very beginning of these units. Not every student will prefer working physically. However, if resistances are addressed in a safe environment, then trust can be developed and students can then feel safe enough to take risks. The second step of this unit is to develop a strong sense of ensemble and group focus.

This unit is broken down into three sections titled Experiencing Trust, Sensitivity and Awareness, and Group Awareness. The lessons in each section offer the opportunity

for the students to experience trust on an individual basis, to develop sensitivity and awareness of others in the group, and the final section offers opportunities for the students to work as a group and to develop a sense of ensemble.

Section A: Experiencing Trust

Goals

1. For the students to develop a sense of trust in others and in the group as a whole.
2. For the students to feel safe in the group.
3. For the students to learn about themselves through trusting others.

Objectives

1. The students will engage in activities that deepen their feeling of trust for one another.
2. The students will be able to identify their own level of trust within the group.

Lesson 1: Developing Trust

Introduction

Begin with a discussion about trust. Start with general, abstract questions such as: What is trust? What is it to be trustworthy? How do you know you can trust someone? These general questions encourage a very broad range of responses.

Then, move into more specific, direct, and detailed questions such as: What does someone do to show trust? Can anyone demonstrate a movement or gesture that you might see in your every day lives that communicates trust? Can anyone demonstrate an abstract movement or gesture that might communicate the feeling of trust or trustworthiness?

These lessons demand that the students make physical contact in safe and caring ways. Trust circles and trust walks are quite common activities for very good reason.

Students can address trust through touch and a willingness to put, quite literally, their lives in the hands of others.

Summary

Begin in groups of six to ten, standing in a close circle with one person in the middle. The people in the circle should stand with a wide, stable stance with their knees bent slightly. Then, the person in the middle, keeping his/her arms crossed in front of his/her chest and body stiff at all times, “falls” forward or back letting the students in the circle catch them and then gently pass them across and around the circle. As the passing of the middle person develops, widen the circle in very small increments. This way, the distance that the middle person falls becomes slightly greater. The students in the circle must help one another in passing the middle person. Never should just one person take the entire weight of the middle person.

Closure

Have the students discuss their experience using the following questions as prompts for discussion: What was it like to allow others to touch you? Was there any physical response to this type of contact? Were you nervous, was it fearful, did your stomach get tight, did you easily relax into the experience? Why do you think we laughed so much? (They will most likely laugh during this exercise.) Take a moment to take note of what is going on in your body and emotions. How is it that this trust exercise has changed you? Were you altered physically, emotionally, or is there no change? Have the students either discuss these last questions or, for more personal responses, have them write down their responses in their journals.

Lesson 2: Trust Walks

Introduction

Bring in a copy of the painting by Peter Brueghel the elder, The Blind Leading the Blind. Have a few color copies of this painting (with the title covered) that can be circulated in the group so that the students can get a close look at the elements in the painting. Discuss all the elements and details of the painting. Ask the students what they think the painting is about. When they connect the people in the painting to blindness, ask them about the people in the painting. What is it about their bodies that tell us that they are blind? Why do you think the artist painted them in this exaggerated manner?

As an exercise, have the students get something (anything will do) out of their backpacks with their eyes closed. Have them use their object in some simple way, even if it is simply passing it from one hand to the other, with their eyes closed.

Summary

In this exercise the students work in pairs, one blindfolded and the other leading the blindfolded one around. The first time this is done it should happen in a familiar place so that the blindfolded person can recognize the environment. The second time this exercise is done, take the blindfolded person to an unfamiliar environment in order to raise the stakes.

Closure

In their pairs have them review and discuss the experience. Where did you go on your walks? Were there any surprises or discoveries along the way? At what point did you not trust the leading partner? How was trust gained or regained? What happened in your body while you were blindfolded and being led? How did hesitation happen in your physical body? What happened in your body when you were trusting? What were the physical sensations?

Materials Needed

Blindfolds, a copy of Brueghel's painting, The Blind Leading the Blind

Introduction for Lessons 3, 4 and 5:

The next three lessons flow together, therefore, this introduction will be sufficient for all three lessons. The trust exercises were very social in nature. The next three lessons will engage the students in a deeper, more intimate, physical experience. Cooperating in movement, moving in unison and giving and taking weight in pairs will foster a sense of intimacy between the participants.

Lesson 3: Shared Experience

Summary

- a. Begin with an old fashion sack race. This is done with partners standing next to one another. The legs that are closest to one another go inside of a pillowcase. While both partners hold up the pillowcase, have them first explore simply walking around as a three legged being. Then have four to six (depending on the size of the working area) pairs line up for a race. It is absolutely essential that this be done in an open area for safety reasons. If you are working on a stage then take appropriate precautions regarding the edge of the stage and any possible stairs leading to and from the stage. This will be a fun and energetic exercise that will get the students in touch with working together and relying on one another.
- b. The second activity is similar to the first in that it will require the students to work together in pairs. For this exercise, set out some simple furniture--chairs, blocks, etc. Also set out a few simple props--books, bags, a bottle of water with cups that they can drink from things to eat (maybe cookies or M & M's). Let them know clearly that the goal of this particular activity is to cooperate in as many ways as possible. Using the pillowcase or longer strips of cloth, have the pairs tie one area of their bodies together. For example, tie their arms together, their legs, their waists, their shoulders, their feet, etc. Then,

working with a few pairs at a time, have them explore the space. Ask them to use the props and furniture. Ask them to find as many ways that they can cooperate and share these props. Ask them to first communicate only through movement, then encourage the students to add dialogue.

Closure

Ask the students who were observers to share about how they saw the pairs cooperating? What did they see that surprised them in the ways that they cooperated?

Materials Needed

Pillow cases, a variety of objects, props, and set pieces.

Lesson 4: Continuous Cooperative Movement

Summary

Working in partners of approximately the same size and weight, the students try to move continuously while staying in contact with one another. Begin by standing side by side with fingertips touching. Then, let the points of contact move, in a flowing manner, to other parts of the body. Maintain continual contact as movement flows to different areas of the body--e.g., elbows, shoulders, hips, backs, heads, legs, knees, toes. This flow of movement can happen naturally or with an outside director calling out points of contact. Calling out points of contact is a good step at first if the students are timid or if you, as director/teacher, you think there is a need to maintain more control in the exercise. Eventually the students should be able to work in absolute silence, on their own, enjoying a new level of physical cooperation, communication, and understanding.

Once the students are comfortable with the assignment, use music with this exercise. Have two contrasting styles, like hip hop music and classical, or music with contrasting tempos.

Closure

Have the students observe each other. Ask the observers to watch the moving pairs and try to see a story or relationship in their movement. The observers can then share their observations with the students presenting. Even without the students intending to communicate a story or relationship, one is likely to emerge simply out of their movement.

Materials Needed

A variety of music--Digable Planets is a Funk/Hip Hop group whose rhythm is great and lyrics are clean. They are perfect for the classroom. Any Classical or New Age music will work.

Lesson 5: Giving Weight**Introduction**

Giving weight is a way that students can demonstrate supporting one another and relying upon one another. It can be explored in three different ways working with a partner: (1) one person leans into the other while the other supports the one leaning, (2) both persons leaning into one another, creating balance between the two of them, and (3) holding hands or connecting parts of the body, then leaning away from one another. It is the tension between the two where balance is found.

Summary

a. Begin simply and methodically by trying out the three different ways of giving weight. Start with one person leaning into the other. Explore as many different ways that weight can be given and supported. Have the students support his/her partner with their torsos, backs, arms, thighs, feet, sides, etc. It will be necessary for the students to talk to one another when first exploring this way of giving weight. Explore the second way of giving weight in the same process as suggested for the first.

In the third way of giving weight, have the students begin facing one another holding hands. Have both students lean away from one another and find a point of balance. One student might have to bend his/her knees to find this balance. Have them change levels, maintaining balance. They might need some coaching in order to really release their weight and trust their partner to support them. The tendency is to not give in fully. Then, once they are comfortable with way of supporting each other, have the students connect different parts of their bodies. This could be: elbow to elbow, knee to knee, hand to leg, arms and waist, etc. You can also suggest that they change their direction--facing one another, back to back,, side to side, etc.

b. The second step to this exercise would be to ask the students to flow from one point of connection to a different point without breaking contact or focus. The third step is to have the students explore all three ways of giving weight. They can move from one person supporting the other to the two leaning into one another, and then to leaning away from one another. Offer side coaching that encourages them to flow from one point of balance to the other by simply following the source of support that has been established between the two partners. Introduce music at this stage.

Closure

Have each pair demonstrate the three different ways that weight can be given and received. Ask the students to share with their partners their experience. What is it like to trust each other? Did you find new ways of moving that might not be possible if you were not working together?

* The progression of Lessons 3, 4 and 5 will take time. You may want to repeat a lesson a few times, letting the students change partners, or, working with the same partner. Repeat the exercise until the students are comfortable taking the necessary risks to actually trust enough to give weight to another person.

Lesson 6: Throwing a Gesture

Introduction

Throwing a gesture or throwing energy with body parts can be an extension to giving and taking weight, except now no contact is made between the partners. Instead of introducing this lesson with a discussion, introduce it with an activity:

Begin with students standing in a circle and pass an invisible ball around the circle. Ask the students to use a sufficient amount of muscular tension to show the definition of the ball and its weight. Also, allow for individual creativity in terms of how the students deal with the ball. Some may show how heavy or light the ball is, some may change its size, and some may do a few things with it before they pass it. Doing this as a group will pave the way for the main activity.

Summary

- a.** This activity is done in pairs. Begin with a few feet between partners. Start by playing catch with an imaginary ball. Remind the students that it is still important to use a sufficient amount to muscular tension to show the definition of the ball and its weight. Then, begin to catch and throw the ball with different body parts, e.g. catch and throw with the shoulder. Then, catch with one body part and throw with another, letting the “ball” flow through the body until it finds a natural way out through movement--e.g., catch the ball with the shoulder, then show the ball flowing through the body, and finally throw it with the foot back to your partner, who then catches the ball with one foot then throws it with the other foot. Continue this way until the students show confidence in their working together.
- b.** Instead of passing a ball between the partners, ask the students to throw gestures--a wave, a kiss, a push, a point, a sneeze, a laugh. Still, there is no actual contact being made. Have them begin with about four feet between them. Then ask them to move closer

to one another and further apart. Notice what happens to the gestures when the distance between the partners changes.

c. Now suggest that the gestures be motivated by an emotion. At first, it will work best if a leader calls out emotions for the students to respond to such as: anger, fear, joy, sadness, jealousy, indifference, pride, despair, etc. Then, let the students invent and discover for themselves. The gestures can be common, every day gestures as suggested in section b, only this time they should be motivated by an emotion. Or, they can be more abstract gestures that are motivated purely by the emotion. Have the students maintain a safe distance. Remember, when emotions are engaged, the physical experience becomes less predictable. Maintaining a safe working environment is always important.

Closure

Ask the students to write about the relationship between the emotions and the action of “throwing” the emotions to their partner. How did the force of their throw influence the emotion and how did the emotion influence the throwing? Ask them to write about the physical changes in their bodies in response to the different gestures and emotions.

Lesson 7: Puppets

Introduction

This is a good exercise for developing responsiveness and connection between two people. Ask the students to identify relationships where one person or thing has power over another person or thing. Is this always a negative relationship or is there a positive side of this type of power dynamic? How can the person or thing who is less dominant, exert power in their situation?

Summary

a. One person act as puppet while the other is the puppeteer. Without making physical contact the puppeteer manipulates the puppet by lifting imaginary strings. Try to make the

puppet do a number of movements, e.g., lifting isolated body parts, standing, sitting, walking, turning, moving on different levels. The puppet must be committed to doing exactly the actions that the puppeteer directs it to do.

b. Now ask them to find ways that the puppet can have desire or needs. How can these needs be communicated or attained? Their desire may be that they want something across the room like a bag, or a drink of water. However, it may be more of a psychological need, like wanting to have control over the situation. Have the students demonstrate their ideas for the others.

c. Review the relationships that were discussed at the beginning of the lesson. Have the students choose a relationship. Working with the characters of puppet and puppeteer, ask them to find ways to communicate their relationships. The characters of puppet and puppeteer can become a metaphor for an actual relationship.

Closure

Have the students perform their improvisations. The observers can give feedback about the relationship that they observed in the performance. How does it feel to be controlled by another? Can this relationship be positive for both the controller and controlled? If not, what would need to change about the relationship in order for it to be positive? What kinds of theatre pieces can we create out of this lesson?

Section B: Sensitivity and Awareness

Goals

1. For the students to use their senses to motivate movement.
2. For the students to work cooperatively in small groups.
3. For the students to consider how they judge their own physical bodies.

Objectives

1. The students will be able to demonstrate sensory awareness in a character.
2. The students will demonstrate group cooperation.
3. The students will be able to demonstrate acceptance of their physical uniqueness.

Lesson 1: The Senses

Changing the expected ways we operate in the world opens up our awareness. Taking away one of our senses lets us know how dependent we are on any given sense: it heightens the other senses. In this exercise the students will experience leading from their senses and being limited by their senses.

Summary

a. Bring in four or five sensory objects or samples. These could be: a cup full of chopped onions and rubbing alcohol for smelling; a balloon being blown up, then popped for sound; rabbit's fur or a prickly plant for touching; something for them to taste like a lemon slice or a piece of chocolate; and a picture, a silent video clip, or, if your school offers dance, have dancers come and perform a short dance piece in silence. Introduce the sound, touch, smell, and taste experiences with their eyes closed or with the lights off. Do not let them know what it is. Have the students plug their ears when they look at the picture or watch the video clip or dance performance.

Have the students journal directly after each sensory object. Do not allow them to talk about their responses. Have them write down every thing they associate with that smell, sight, touch, or sound. Ask them what it smells, tastes, sounds, feels, and looks like, what it reminds them of, what they imagine as they experience the sensory object, and what it makes them think of. After journaling, they can discuss some of their responses.

This introduction can take a whole class period if necessary. The experience will open the students up to how much information they gain from each individual sense.

b. As a result of the previous lesson, the students should be acutely aware of their senses and how they are influenced by them. This next step in the lesson will limit sight, so as to accentuate the other senses.

Begin with the trust walk as described in the first part of this unit, however, in this lesson the leader of the blindfolded person does not lead them physically. Rather let the blindfolded person explore the room through touch. Their partner will be near by to keep them safe or lead them with vocal directions.

Next, the leading partner can introduce a number of objects that the blindfolded person must explore and figure out. The objects must engage one of the senses and it is best if the objects are something that the blindfolded person can figure out or use in some way. Use things like: tanning oil, makeup, a piece of clothing that they must put on, a flower, a cookie, a percussion instrument that the blindfolded person figures out how to play, a folding chair that they must sit in, etc.

The leading partner should attend to the safety of the blindfolded person at all times. They can help their partner by telling them things and answering questions. Try to limit the assistance to vocal cues unless it is to keep them safe.

Closure

Have the students journal, as suggested in section a, at various points throughout the lesson. After the last activity, have the partners discuss and share the experience with the whole group. Questions like, “What did you find most difficult about being the blindfolded person as well as being the leader?” and “What surprised you?” will help to instigate a discussion.

Materials Needed

Sensory objects such as--chopped onions, tanning oil, rubbing alcohol, rabbit's fur, lemon slices, chocolate bar, a balloon, recorded music, a silent video clip, pictures of paintings or environments, a folding chair, musical instruments, a shirt, a hat, makeup, etc.

Lesson 2: Leading with the Senses**Summary**

a. Beginning in an "off stage" area, one student at a time will enter and cross the stage led by one of his/her senses. Seeing, hearing, smelling or the desire to taste will motivate the eyes, ears, nose, or mouth to lead the action of crossing the stage. It might help to place an imaginary or real object on the stage somewhere. Ask the students to *see* an object, then, respond to the sight by being pulled or pushed away by their eyes. Try hearing a sound and searching for that sound by listening. Or, hearing a sound that gets closer, then further away or gets louder, then disappears. Ask the students to let this hearing show up in their body. Try smelling and let the nose lead you directly to what you smell. Put what you smell on different levels so that the way of getting to the scent changes. Then, let the smell of something push you away from that scent.

Put these real or imaginary objects in different places and different levels on the stage. This will change the student's movements and ways of responding to the objects.

Closure

As the students observe each other, ask them to identify character types as a result of the performer's ways of moving on the stage. Are these character types unified by the senses that they are being led by, or are the character types different for each situation?

Lesson 3: Limiting Communication

Introduction

Instead of a discussion, introduce this lesson with an activity:

Have the students order themselves according to height with the shortest person at one end and the tallest person at the other end. The first time they must identify their order only through talking. With their eyes closed, they can ask each other questions like--how tall they are, or simply by knowing who they are talking with, they can determine if they are taller or shorter than that person. They cannot measure themselves with the other students. After this is done, check out the line and see how accurate they are.

Then, have the students mix themselves up again. This time, have the students arrange themselves by height with their eyes closed and without talking. They can, however, use touch and check their height with the other students. Determine which method was more accurate.

Summary

Keep the students in their order of tallest to smallest and begin with the whole group standing in a circle holding hands. The group "tangles" itself by walking, over, under and through the connected hands until the group is in a tight knot. It is important that hands stay connected at all times. Once thoroughly tangled, then make the group as small as possible or as wide and spread out as possible. Then, have the group slowly untangle itself by reversing the journey the group took to tangle itself. At the end everyone must end in the exact same place that they were when they began. Do this twice--once with talking, and once without talking. Determine which method was easiest.

Closure

Discuss why it was easier with or without language in both activities.

Lesson 4: Points of Balance

Introduction

Changing the way we normally stand in our every day lives will bring an awareness to an action that we often take for granted. In this exercise, students will explore all the possible parts of the body as foundations. Starting with just one base and adding more, first individually then in groups, the emphasis should be on finding points of balance and equal distribution of weight.

Summary

- a.** The leader of the activity will call out numbers in order, beginning with one, up to five. Call out each number two or three times. The students will explore using different parts of their bodies as bases or foundations. Each number called out is the number of bases that the student must create. One base could be standing on one foot, or balancing on one hip. Five bases might include two feet, a knee, a hand, and head.
- b.** Now, in groups of twos, threes, fours or fives, (the higher the number, the more difficult the activity will be) hold hands or stay in physical contact with one another in some way. The activity begins with the outside leader calling out a number of bases for the group just as before. The group then has to work as a unit and support itself on the number of bases that the leader has asked for. In a group of three where the leader has asked for three bases, the individuals in the group could all simply stand on one leg, or one could lie on his/her back with feet and arms in the air, one could stand on two feet while holding the third person. Or, a group of three might be asked to stand on eight bases. Bases can include feet, hands, knees, shoulders, bottoms, backs, stomachs or any combination thereof. The groups will discover that they will need to use each other for balance and support, therefore it is essential that the groups stay physically connected at all times in some way. At first let them use language, then ask that they figure it out without the use of language.

c. Now, working in the same groups, ask the students to make the transition between changing from two to three bases as smooth as possible. Play music that encourages a flow quality of movement. Continue calling out numbers. The students will continue flowing from one arrangement of bases to another.

Closure

Have the groups demonstrate for one another.

Lesson 5: Body Critique

Introduction

I was introduced to this lesson by Associate Professor, John Giffin, who teaches dance at Ohio State University. This lesson was, most likely, originally developed by Pina Bausch, a German dance theatre choreographer. In this exercise students get to look directly at what they do not like about their own bodies. Throughout the exercise it becomes apparent how ridiculous it might be to change these things about one's self.

Summary

Ask the students to choose five things that they wish were different about themselves physically. The students then line up on the side of the room. They walk into the center of the room, one at a time, and make one of the physical changes so that everyone can see their change. This might look like sucking in their stomachs if they want to be skinnier, or standing on tiptoe if they want to be taller. Once the physical change is made, they maintain the physicality of the change throughout the entire exercise. Each student goes to the center of the room a total of five times, adding another physical change to their bodies each time. Maintaining all five alterations at once is quite difficult and usually causes the students to look rather ridiculous. The difficulty is, however, part of the experience. At this point, they walk in from of the mirror to observe their "makeovers". The teacher then directs the students to let go of the physical changes one at a time. Beginning with the last

change and ending with the first change, guide the students to relax into their own bodies. Then ask them to walk through the room as themselves again. It is the goal of this activity to encourage self-acceptance and to see the absurdity in wanting to change one's physical appearance.

Closure

Adolescents are critiquing their physical bodies all the time. An activity like this might be very charged with thoughts and feelings. The students may need to discuss their thoughts afterwards, however, they may not want to. You could ask them to write about their experience, or even draw in their journals. Or, ask them to reflect, throughout the week, on the different ways that they are critical of themselves.

Materials Needed

A room, like a dance studio, with at least one wall of full length mirrors. Or, if that is not available, a large full-length mirror will do.

Extension Assignments:

Ask the students to notice the messages that different forms of media gives us about our bodies. Notice advertisements, television commercials, billboards, and ask yourself-- "What is this telling me about my body?" and "What social expectations are communicated through the media?"

Section C: Group Awareness

So far in this unit, trust has been addressed and strengthened within the group. Awareness of one's self has also been encouraged through the lessons on sensitivity and awareness. Now our attention will switch to the group. The focus will be to build a strong group awareness.

Goals

1. The students will learn about themselves while working with the group.
2. The students will support one another by watching, listening and responding to one another.

Objectives

1. The students will be able to show that they can respond to a group focus.
2. The students will be able to solve the challenge of attaining absolute unity in movement.
3. The students will be able to demonstrate that they can listen and respond to each other and to the group as a whole.

Lesson 1: Forming Groups**Introduction**

Ask the students about different types of groups. What does it mean to belong to a group? What are some of the groups that we belong to? What qualifies something as a group? Do the members have to have something in common with one another? How can groups serve us? How can groups be destructive? How many different ways can we organize this class into groups? Try their suggestions and reflect on the ways that they choose to divide the class.

Summary

a. Begin by standing close to one another and simply breathe together as a group. Try to all touch shoulders. Does this help the group to find unity of breath? All touch heads, hands, lock elbows. Then, move together as a group. Assign a leader who dictates the rhythm of breath and some simple movements. Make it the goal to move exactly at the same time without the time between caused by following.

b. Try flocking like a flock of birds. Begin standing in a tight formation. Whoever is in the front naturally becomes the leader and as the group turns the leader changes naturally. The movement will be a simple walk, slow to medium in tempo. Once the group is comfortable with simply walking, allow the students to add gestures and variations in movement while continuing the flocking. Advise the students to keep their movements rather simple and slow.

c. Again, assign a leader who will lead the group through space in unison movements. Change leaders by calling a new name. Wherever that person is, they become the new leader instantly. The followers must sense the new leader and create instant unity.

d. Divide the group in half and have two groups, with leaders, moving through space at the same time. Encourage interaction between the two leaders. This will cause the groups to interact as well.

Closure

Ask the students to share their experiences and reactions to the exercise. What types of groups did we become? Who was comfortable in the position of leading? Was it a struggle to follow?

Lesson 2: Unison Movement

Introduction

This lesson will develop acute awareness of group unity. As an introductory activity, have the students do a simple mirroring exercise. Have them work with partners with one leading and the other the following. The two try to move as one, without revealing who is leading.

Summary

This is an extension of the mirroring activity. Working in partners, ask the students to walk freely through the room together, in absolute unison. Then, give the partners simple

movement goals to accomplish, like sitting, standing, and gesturing. After they have attained a sense of unity, arrange the students into small groups. Ask the groups to move throughout the room in absolute unity and to accomplish simple movement goals as before. Encourage the groups to pick up a little speed. Again, there is no leader assigned and the group has to agree to accomplish these goals nonverbally. Keep the goals simple and limit them to two or three to begin with. It is important to feel success in difficult exercises.

Closure

How did you solve the problem of attaining absolute unison movement? How did you listen differently to one another in this exercise?

Unit Two: Elements of Movement, Acting, and Viewpoints

In this unit we will learn the basic stepping stones of three different means of physical expression--movement, acting and Viewpoints. Section A will introduce the student to the basic elements of the Primary Movement Qualities of *abrupt*, *sustained*, *pendular*, and *vibratory*. There are four identified Primary Movement Qualities. Working within the vocabulary of the movement qualities gives students boundaries within which to explore. Sometimes it is necessary to have boundaries in order to feel free to explore. It is a paradox of freedom through limitations. Section B will offer physical approaches to acting, and the final section will introduce the vocabulary of Viewpoints. All three of these--movement, acting, and Viewpoints--can be new ways of taking in information and expressing one's self in a physical manner.

Section A: Elements of Movement

Goals

1. The students will become familiar with a new vocabulary of movement.
2. The students will explore a wide range of movement possibilities through the primary movement qualities

Objectives

1. The students will learn a new vocabulary of movement.
2. The students will be able to demonstrate primary movement qualities.
3. The students will demonstrate freedom of movement.

Lesson 1: Sustained and Vibratory Movement Qualities

Introduction

When students first explore Movement Qualities it is done on their own, in their own space, through improvisation. There are no set steps for the Primary Movement Qualities that one can teach. It is a process of discovery.

Summary

a. Begin with the students spread out throughout the space with enough room to move freely. Describe sustained movement as moving the body at a steady rate, never speeding up or slowing down. The onlookers should never be able to see any movement begin or end. It is like one sustained note of music. Sustained movement can occur in one area of the body like in the arm, or it can be movement that engages the whole body at once. Ask the students to move isolated body parts in slow sustained movements. Start with one arm, then the other, a leg, the pelvis, the spine, shoulders, fingers, etc. Then, have them move two body parts in a slow sustained quality. Then move three body parts. At this point, tell them which parts to move. It will allow the students to explore without the interference of having to make choices. Finally, have the students explore sustained movements using the

entire body at once. Every part of the body moving at a sustained rate of speed at once. This is rather difficult. The students will have to be reminded to engage their feet, pelvis, heads and spines. As the leader, watch the students and when you see a body part not engaged in the movement, give a gentle reminder to engage that area of the body.

b. After the students are comfortable with sustained quality, explore sustained movements standing in place and moving through space. Explore sustained movement on high, medium, and low levels while moving through space. Also, ask the students to move in many different directions, such as forward, backwards, up, down, and sideways.

c. When the muscular force behind sustained movement is increased then tension builds up in the body. Vibratory movements come from this tension. Have the students tense up one arm so much that they begin to shake. This is vibratory movement. First explore vibratory movement quality in isolated body parts. Then try it in the whole body.

Vibratory movement is very difficult to sustain. Only do this for a few seconds at a time. Try moving from sustained into vibratory simply by increasing muscular force gradually. This increase will cause the sustained movements to slow down until all that is left is vibration.

Closure

Ask the students to discuss the difference between sustained and vibratory movement qualities. How do they feel doing the two different movements? Which is more comfortable to do? Can they identify characters that might relate to each of the qualities?

Lesson 2: Pendular and Abrupt Movement Qualities

Introduction

Pendular movements involve a series of fall and recovery motions. Abrupt movements are forceful, high energy, explosive movements. As an introduction, ask the students to identify a few things that are pendular in nature and a few things that are innately abrupt.

Summary

- a. Begin with pendular, swinging movements in parts of the body. The arms are the easiest to start with. Then, try this movement in the legs and head, and finally, in the whole body. At first, have the students keep their movements small, then gradually build into moving through the space with pendular movements.
- b. Find ways of going down to the floor and back up again with a continuous pendular like flow. Never stop moving through the pendulum, even when the movement takes you to the floor and back up again. If you have mats, use them for this exercise.
- c. By increasing the tempo and the force behind pendular movement quality, it naturally becomes abrupt. Explore this transition from pendular to abrupt Movement Qualities. Try abrupt movement in both isolated areas of the body and with the whole body.
- d. Using only the movements that the students generate in this activity, the students can choreograph a small movement phrase. Have them work in groups of four to five people. First, the students should choose four or five different pendular and abrupt movements. Then, ask the students to sequence these movements together into a short movement phrase. They can repeat movements, move in unison, have one person moving at a time, move in pairs, do unison movements while standing in different areas of the stage, etc. The possibilities of *how* they sequence their choreography is endless. However, they must limit their vocabulary to the four or five pendular and abrupt movements that they choose at the beginning.

Closure

Perform the movement phrases for each other.

Lesson 3: Making Connections with the Movement Qualities

Introduction

Now that the students are familiar with the Primary Movements Qualities they can use them in many different ways. The following lesson will connect the Movement Qualities to every day gestures, feelings, and to different character types.

Summary

- a. Connect sustained, pendular, abrupt and vibratory qualities to every day gestures--a sustained caress, an abrupt kick, a pendular shrug of the shoulders, gestures with the arms or a shy glance away with the head, and a vibration that is caused by holding something heavy. Focusing on one movement quality at a time, brainstorm ideas with the students. After brainstorming, try out the suggestions. This can be done in a circle. If gestures require walking, then allow the students to walk throughout the space, trying out the gesture, then return to the circle to continue the exercise.
- b. Connect the Movement Qualities to feelings. One can be abrupt in their anger, or they can change abruptly from one emotion to another. There can be sustained sadness or joy, vibratory fear or excitement, pendular doubt or shyness. Focusing on one Movement Quality at a time, brainstorm the connection between the movement qualities and feelings. Then, have the whole group try out the ideas. Make sure the quality of the movement is still in their body as they connect them to feelings. This should be a very physical experience. The leader of this exercise should try the ideas with the students. Also, as the leader, point out particularly interesting things that the students do and have them demonstrate for one another.
- d. Connect the movement qualities to animals--pendular monkeys, abrupt glance of a frightened rabbit, sustained slithering snake, and vibratory hummingbird or insect. Again, working improvisationally, have the students explore the movement possibilities of the different animals.

Closure

Have the students demonstrate one of their animals, feelings, or gestures for the rest of the class.

Lesson 4: Music and Movement Qualities

Introduction

In this lesson the students will work improvisationally with music and the primary movement qualities.

Summary

Find music that relates to the movement qualities. Philip Glass or New Age music works well with sustained, abrupt could be hard rock, pendular qualities can be found in Big Band and Swing music from the 30's, 40's and 50's, and vibratory qualities can be located in the vibration of strings in classical or in really heavy rock music with a quick tempo. This can be a way of introducing the students to very different types of music. Do not, however, begin your exploration of the qualities with the music. The rhythm of the music will tend to dictate, and thus, limit the initial exploration. Play the music before moving to generate a mood. Then explore this mood through movement without the music. Then play the music while the students explore the Movement Quality. Try asking the student to move in opposition to the music.

I also suggest gathering music ideas from the students. Their response to the exercise can be much more energetic when they like the music or find it intriguing. Connect the Movement Qualities to a particular piece of music. Talk about the music, then allow the students to improvise with the music and movement.

As an extension of this lesson, have the students draw in response to the different music and movement qualities. First move in one of the qualities then immediately sit, without any interaction, and have the students draw in response to how they feel. Keep the

music playing while the students draw. Encourage them to draw freely, without censoring or judging themselves. Allow the drawing to be an extension of the movement and music.

Closure

Allow the students share their drawings and to talk about them with the class.

Materials Needed

Various music that could support the different Primary Movement Qualities, crayons, colored pencils, or pastels for drawing.

Section B: Elements of Acting

Goals

1. The students will explore physical characteristics of many different character types.
2. The students will explore character development from a physical perspective.
3. The students will experiment with the physical manifestation of psychological states of mind.

Objectives

1. The students will analyze characters from physical perspectives.
2. The students will be able to demonstrate physical ways of communicating and expressing characters.
3. The students will be able to recognize gestures that represent psychological states of mind.
4. The students will be able to demonstrate a psychological gesture.

Lesson 1: Character Walks

Introduction

In this exercise it is the physicality of the character that defines the character. There is no need, at first, to define the character. Let the characters' definition come from a physical perspective.

Summary

- a.** Have the students line up off stage. One at a time they will enter the stage area and cross the stage on a diagonal. As they take their first step onto the stage they will take on physical characteristic that define their character in some way. This physical definition may come in the form of a specific rhythm of the student's walk, in how the student carries his or her their upper body, in the shape of the student's torso, or the swing of the student's arms while he/she walks. The choices are endless. It is important, at this stage, to allow the choices to be primarily physical. Demand that their entrance onto the stage comes quickly, limiting hesitation. Thinking actually gets in the way of this stage of the exercise. By responding quickly the students may learn something about possible character development that might have been edited out by thought if given the time to think.
- b.** In the second stage of this exercise begin by brainstorming possible character types, e.g., a carpenter, a maid, a professional, a child, a homeless person, a social worker, a politician, a sergeant, a rock star, an intellectual, a dancer, a grandmother, etc. Have the students enter the stage in the same way as before, but this time they should have a character type in mind. Their physicality should embody that character type. Have the students cross the stage at least four times, encouraging them to choose contrasting character types.
- c.** In the third stage of this exercise have the students work with the same character types they worked with in **b** of this lesson. Still walking across the stage on the diagonal, have the students add a need or a desire to their character types. Have them ask themselves what

it could be that this particular character might need. Be aware of how need changes the physical state of a character. Give them a moment to think this time before beginning.

Closure

Discuss how need changed the physicality of their characters.

Lesson 2: Hats That We Wear

Introduction:

In this lesson the students will explore transformation of character by using a prop. This can prove to be very useful in productions that call for actors to play more than one character. As a discussion, ask the students if, what they wear changes their attitude.

Summary

- a. Each student chooses a hat and then defines, in detail, the physicality of the character that goes with the hat. The student must decide who this character is, where he/she is, why he/she is there, what he/she is doing, etc. Let the hat dictate the answers to the questions. If it helps, consider the shape of the hat, its color, its age, the way it smells, and most importantly, who you imagine wearing this hat. Give the students time to think about these questions. Then, one at a time, the students present their characters for the class by simply wearing the hat and walking, as their character, onto the stage, then exiting the stage. The observers should see them as a very different character walking on the stage. Have these characters interact within an imaginary environment or situation.
- b. Another way of doing this same exercise is to put different hats in the middle of the room. The student walks to the hat in a completely neutral manner. Once he/she chooses a hat and places the hat on his/her head, they take on the physical characteristics of the character to which this hat belongs. In this way they do not have time to think. They must make immediate decisions about the character in front of observers. Ask them to do some simple actions with their chosen character, like walking, checking the time, scratching an

itch, adjusting an article of clothing. Then, remove the hat and return to neutral. Seeing the physical transformation of the character is an interesting thing for the other students to watch. This way of doing the exercise puts an emphasis on the importance of the transformation of the character.

c. Have the students interact in this exercise by placing four hats in the stage area. Four students enter the stage and go through the same transformation as described in b. After they have completely transformed into their characters and reinforced these character choices with simple actions and gestures, then they may interact with one another. Have the interaction first begin on a physical level, like a wave or a smile. Then the interaction should involve dialogue between the characters. Remind them to maintain their characters as they interact.

Closure

Discuss how to transform into different characters. How did you define your characters? What changes did you experience in your physical bodies as you took on characteristics?

Materials Needed

Many hats

Lesson 3: Psychological Gesture

Introduction

Michael Chekhov writes the following about the Psychological Gesture: “Strength of movement stirs our will power in general; the kind of movement awakens in us a definite corresponding desire, and the quality of the same movement conjures up our feelings” (65). In this lesson we will find clear and strong gestures that express feelings and psychology.

Summary

a. Begin with a brainstorming session about different character types such as--willful, jealous, optimistic, carefree, etc. Write these down where the students can see them.

Based on these character types, make strong, well-shaped, but simple gestures that corresponds with the character types. These gestures should involve the whole body and should communicate the internal state of the corresponding characters. The directions are simple; however, the process of condensing an entire character type into one gesture is quite difficult and will take time.

Have the students perform these gestures for one another, teach them to others, and repeat them over many times.

Then, have the students take note of how the given gestures have affected their desires and feelings. Chekhov says that the psychological gesture will strengthen the feelings inside of you that the gesture coincides with. Test this theory. When you take on the psychological gesture of a willful character, does the gesture inspire willfulness in you? Does it work for everyone in the class? Does it work for some gestures and not others?

b. As a fun exercise, have the students create psychological gestures for others in the class. In one gesture, they should try to capture their classmate's personality, out look on life, and general characteristics. Remember, these are internal qualities that we are putting into an external gesture.

c. Now, take a character from a play or a monologue that the students have worked on. Have the students create psychological gestures for these characters. Have them integrate their gesture into their performance of the role in some way. If their gestures are appropriately strong and big, they might have to tone down their gesture for it to be appropriate in their role.

Closure

Have the students discuss their experience in working with the gestures. Was it difficult to make the connection of internal characteristics and an external expression of that internal state? Did the gestures inspire an internal feeling? Also, have the students perform their psychological gestures for one another.

Section C: Elements of Viewpoints:Goals

1. The students will become familiar with the vocabulary of Viewpoints.
2. The students will understand the concept of neutral position.
3. The student will move freely within the two prescribed possibilities for movement through space.

Objectives

1. The students will be able to demonstrate neutral position.
2. The students will be able to demonstrate the two ways of moving through space: “working on the grid” and “the flow”.
3. The students will be able to demonstrate a basic understanding of the nine different Viewpoints.

Preparation for Working with Viewpoints**Lesson 1: Finding Zero**Introduction:

Zero or Neutral position is a common position used in Viewpoints, as well as other forms of physical work. In this case, neutral position is not relaxed. It is a fully ready state.

Summary

- a. Have the students imagine themselves as a fully expanded balloon. Do not take on the physical characteristic of the full balloon, just the tension of fullness, expanding in every direction while standing. Now, in your imagination, place a needle close to the balloon. The balloon itself is not nervous or frightened; however, the awareness of the needle brings you to a very alert state of mind and body. This is what neutral position is like.
- b. Have the students walk, one at a time, across the stage, stopping in the middle to sit in a chair. Then get up and walk off the stage in an absolutely neutral state. The point is to be neutral, not overly tense or relaxed. This might seem simple; however, it is probably the most difficult exercise in this teaching model.

Closure

Ask the students the following question: What happens to your own physical, emotional, social characteristics and habits when you take on a neutral stance?

Lesson 2: Moving through Space

Introduction

The Viewpoints are explored while moving through the space. There are two particular ways of moving through space in the Viewpoints. In this lesson we will explore these particular ways.

Summary

- a. The first way of moving through space is “moving on a grid.” Imagine that there is a grid on the floor with lines that go from up stage to down stage and with lines that go from stage right to stage left. The actors can only move on the lines of this grid. All lines of movement in the playing area are straight. There are no curves. Have the entire class move on the grid. They can stop and start to let others pass.

b. The second way of moving through the space in Viewpoints was developed by Barney O'Hanlon and it is titled "The Flow." Working with an image of a river flowing down stream, the students move freely around one another and through the group. Always moving, finding open spaces to move into, the students pass one another with ease and fluidity, curving around the space.

Explore these two ways of moving through the space in groups of five, seven or nine, depending on the size of the space.

Closure

Ask the students what the difference was between the two different ways of moving. What did you see in the movement patterns when you were observing? Did the two different movement patterns remind you of anything?

Introduction to the Individual Viewpoints

Introduction

When first learning about the individual Viewpoints it will be important for the students to be able to work freely in an open space. This could be a dance studio, an empty room, or a cleared stage. For the following lessons, simply begin the exploration of the individual Viewpoint with the students spread out with enough room around them to move freely.

For clarity sake I have defined two different focuses: *individual focus* and *group focus*. These may be self explanatory, but, for clarity sake, I define these focuses as follows: *Individual focus*--working on your own, by yourself, being directed by your own internal impulses, and *Group focus*--when your focus is outside yourself, on others, and the group as a whole. Unlike *individual focus*, what you do in *group focus* rarely has to do with your own internal impulses. Rather, what you do is a reaction to others and outside stimulation. I will refer to these two focuses throughout the next nine lessons.

I suggest exploring each Viewpoint with an *individual focus* first, and secondly with a *group focus*. This will give the students the opportunity to understand the concepts on their own first, then to demonstrate their understanding when working with the group. The Viewpoints of Time include Tempo, Duration, Repetition, and Kinesthetic Response. The Viewpoints of Space include Shape, Gesture, Spatial Relationship, Architecture, and Topography. Below, the Viewpoints are in an order that I think would be best to follow when introducing them to a new group of students. The Viewpoints will make the most sense to you once you try them. Remember that they are a vocabulary for exploration and improvisation. They have to be experienced in order to be understood.

“Movement” in the Viewpoints is considered to be very simple pedestrian movements, such as walking and running. As the director, do not allow your students to get too expressive or emotional with their movements in Viewpoints. Rather, coach them to keep their movements in the realm of common human movement. The Viewpoints of Shape and Gesture will sometimes cause the students to move in a more dance like manner and that is perfectly fine.

Also, as you work with the Viewpoints ask yourself: “what other ways can we explore these ‘points of view’ in theatre? In dance? In life? Do not limit yourself to the suggestions in this model or to your own preconceived notions or understandings of what theatre is. You may find that your definition of theatre can be expanded.

Lesson 3: Spatial Relationship

Introduction

Spatial Relationship is “ the distance between things on stage, especially one body to another, one body to a group of bodies or the body to the playing space” (Dixon and Smith 23). We use Spatial Relationship all the time in blocking for theatre. When the director “blocks” a scene he/she places the actors on stage, in a conscious way, to help tell

the story. Where the actors are in relationship to one another can reveal a great deal about them. If two people are so close that they can actually touch, then the audience will draw many conclusions about their relationship. This Viewpoint takes the job of “blocking” out of the hands of the director and puts it into the hands of the actors.

Summary

a. Have the students work in groups of 3 to 5. Give each group a few “situations” and have them communicate these “situations” through their Spatial Relationships. Situations could include: A parent leaving the family, children viewing death, your team won the game, confession of a crime, alone in a crowd.

Make the Spatial Relationships the most important means of communication. How they arrange themselves should communicate their situation. Have the groups show their studies one group at a time. Ask the observers guess what the situation is in order to see if their Spatial Relationship actually communicated what they intended it to. What the audience perceives is just as valid as what the performers were trying to communicate.

b. Stage Positions:

Begin with a short lecture about the areas of the stage: up-stage, down-stage, stage-right, and stage-left. Ask them to try to define which of the areas is the strongest area on stage and which is the weakest. Have them demonstrate their conclusions. Then talk about high and low levels. A low level would be lying down on the floor, a high level would be an actor simply standing or standing at the top of the stairway, on a table, or on top of any set piece. With two or more actors explore different levels on the stage area. Have the students demonstrate what they think is the weakest level and strongest level. Ask them what kinds of relationships can they communicate with levels. Try to communicate relationships with two people, then three, then with seven to ten people. Make all of these positions static. Explore what kinds of pictures you can make by using many people in

one area of the stage and one person in a different area. Ask the students to define what a *dynamic stage position* is. You will use this definition later in the lesson.

c. Now, working in neutral, without any facial expression or gestures in the body, have them explore random Spatial Relationships. Have them work in groups of five to seven. A good way of beginning this is to work in one of the two identified ways of moving through space--*moving on the grid or the flow*. While they are walking in one of these ways of moving through space, give them a signal (a clap or sound) that causes them to freeze. Have the observers simply survey the Spatial Relationships. Then, with the signal they begin moving again. Repeat this a number of times. If they happen to stop in a Spatial Relationship that is particularly interesting, involving “dynamic stage positions” and levels, then point it out. Do not, as the director or teacher, dictate the Spatial Relationships. The process of discovery is important. At this point of working with the Viewpoints they are the actor’s tools, not the director’s tools.

Then, have a group of five to nine students put themselves in what they consider to be “Dynamic” Spatial Relationship which involves dynamic stage positions. Moving in *the flow*, direct them to change their Spatial Relationships. Now instead of just moving and stopping on the leader’s signal, the students have to be aware of everyone and choose their Spatial Relationships. The observers should ask themselves the following questions while they watch: “What is the most interesting to look at? What Spatial Relationships revealed the most conflict? What told a story?”

Closure

Discuss the responses to the above questions or respond to the above questions in their journals.

Lesson 4: Kinesthetic Response

Introduction

Kinesthetic Response is “a spontaneous reaction to motion which occurs outside you” (Dixon and Smith 21). Working with Kinesthetic Response will heighten students' awareness of sounds and actions that happen in the group.

Summary

a. Introduce this concept by using sounds that startle--a balloon being popped, books slamming on the floor, etc. Tell the students that you are going to do a sound experiment and that you want them to pay attention to how their body reacts to the sounds. Do not let the students know what sounds you will be using. Have them close their eyes and pop a balloon, slam some books, startle them with sound in some way. Ask them to describe their physical reactions to the sound.

This next section will take some out of class preparation. Before class, record a wide variety of music selections onto one tape. Record ten different selections of music onto one tape. Each selection of music should last about thirty seconds. In-between each selection, have a few moments of silence. Choose music selections that contrast one another in terms of tempo, mood, and style.

To continue using sounds to inspire reactions, use the recorded music. Have five to ten students working at a time in the space with the rest of the class observing. Play the tape and ask the students to move in response to the music and in response to the moments of silence between the music. The types of responses that the students give are endless. Their movements can be pedestrian like movements around the room, or they can be dance like movements that interpret the music or move in contrast to the music. They can take on different characters in response to the different music, or the music can inspire different emotions that are inspired by the music. *How* they respond is not necessarily the main focus of this activity. Rather, *when* they respond is the main focus. Everything they do

needs to be in response to the music and to the moments of silence. Advise them to not think too much; rather, encourage them to simply respond. They might be surprised by what they discover. You may want to do this activity a second time and let the students make the tape.

b. Have five to seven students begin with *walking on the grid* and have them stop and start, freeze and move, in response to each other's movement. Now, instead of responding to the music they are responding to each other. If someone passes by in front of you, then you will be affected by it. If you are stopped, then someone stopping next to you might cause you to begin moving again. After working in the grid then, try this concept with the flow. Allow each group to work for about five minutes at a time. Then change groups.

This may sound extremely simple. However, if there are five students engaged in the activity at a time, then, each student has to be aware of the other four at all times. It might be something all the way across the room that you respond to. This is an excellent exercise for developing group awareness. The goal of this exercise is to get the whole group working as one unit, not simply as individuals responding to each other. This will be a difficult goal to achieve; however, well worth the effort.

Closure

Ask the students if they noticed any moments of unity between a few people, small groups of people, or with the whole group. What was it like responding to everyone else and not to your own internal impulses?

Lesson 5: Tempo

Introduction

Tempo is "the rate of speed at which movement occurs" (Dixon and Smith 20).

Ask the students what different tempos or speeds can communicate? If someone is moving as slow as a turtle what can we imagine about that person? What about someone moving

very, very quickly? What about someone who is changing their tempo all the time? What if you have one person on stage moving slowly and a group that moves quickly? What can that say about their relationship?

Summary

a. Working *on the grid* or with *the flow*, and with an internal focus, have the students move with the awareness of Tempo through the space. Have them choose drastic tempo changes as they move freely through the space. Then, ask them to change their focus to a *group focus*. Now, adding kinesthetic response to their awareness, they must change their tempo in response to others. Work in groups of five to nine for only a few minutes at a time.

b. Working in groups of seven, have them find a dynamic Spatial Relationship (see lesson 3 of this section). For this session there must be three, and only three, people moving at all times. One person must move at a slow tempo and two must move at a fast tempo. Whenever a person stops, another must start. Also, whenever a new person begins moving, someone who has been moving must stop. After a minute or so, add another person to the movers--now there must be four people moving at all times, two fast and two slow. Add another if you think they can keep it together. What is more important than getting the right number of people moving, is how the students deal with the problem presented to them. They will really have to take care of one another, think, and open up their awareness to include all seven participants at all times.

Closure

Return to the beginning questions to see if their answers have changed as a result of the experience.

Lesson 6: Shape

Introduction

Shape is “the contour of outline the body makes in space” (Dixon and Smith 21).

Summary

- a. Standing in place, working with an individual focus, have the students first explore shape with isolated body parts. Have them make shapes with their arms, legs, spine, pelvis and shoulders. Then, have them find a shape with their whole body and hold it. With a signal, like a clap, have the students change their shape to one that is completely opposite to the shape they were in before. Repeat this a number of times. Make sure that they are using their whole bodies to make these shapes. When their shape changes every part of their bodies should change.
- b. Building onto shapes: Have one person begin with a shape. Then, one at a time, add to this shape. The students can connect to another person’s shape, they can repeat someone’s shape or they can make a shape separate from the others. If they choose to be separate, then make sure that they are relating to, and aware of, the group in some way. Remind the class about the inherent power that using the different body positions and levels has. High, medium, and low levels were explored when working with the Viewpoint of Spatial Relationship. Keep adding to the shape until everyone is part of the giant connected shape. You might want to take some pictures of these shapes.

Closure

Ask yourself and your students--“what other ways can we explore shape in theatre? In dance? In life? Where do we see people using shapes to communicate in our every day lives?”

Lesson 7: Gesture

Introduction

Gesture is “a movement involving a part or parts of the body” (Dixon and Smith 21).

There are two different types: behavioral gestures and expressive gesture. Behavioral gesture is a gesture that you might see on any given day. It is natural, something like a scratch or a wave. Expressive Gesture “expresses an inner state or emotion” (Dixon and Smith 22). This is not something you would see on any given day.

Summary

- a. Start in a circle. Brainstorm behavioral gestures and have every one try all the ideas offered. Then, without a leader, make behavioral gestures in unison. Do them slower than normal. This will require a strong group focus. If one person starts to raise his/ her hand to scratch, then everyone should join in the gesture they are one entity making the same movement. The exciting moment happens when two people begin making a gesture at the same time. What is most interesting about this experience is how the students *deal* with this moment of conflict. As the leader, *do not* tell them how to deal with such a situation. These exercises are designed to create this kind of conflict. Dealing with the conflict forces them to work together, take care of each other, and think creatively.
- b. Now, working with expressive gestures, have each student create two or three gestures based on feelings and states of mind, such as: anger, fear, confusion, success, revenge, etc. These gestures do not need to illustrate the feeling, just let the gesture be informed by the feeling or state of mind. Have the students perform their gestures for one another. Put them in groups of three or four and have them teach each other one gesture. Then, have them sequence the gestures together in a way that they can be performed for the rest of the class.

Closure

Discuss how the expressive gestures are similar to psychological gestures? And, have the students perform their sequenced gestures for the rest of the class. Discuss the performances.

Lesson 8: Repetition

Introduction

Repetition is repeating, either a movement that you have done or repeating something that something someone else has done (Dixon and Smith 21).

Summary

- a. Assign a leader and begin with a slow and sustained (see sustained movement in section “A” of this unit) game of follow the leader standing in a circle. The movement happens in place, in the circle, and not moving through space just yet. Change leaders often throughout this lesson.
- b. Then, spread out, working in your own space, continue this game but change the tempo to something more natural and pedestrian. Instead of “following” the leader, “echo” the leader--do the actions, movements or gestures after the leader.
- c. After this has been successful, continue working with one leader and many followers; however, this time as the followers repeat the movement of the leader they must change the tempo of the movement, either slowing or speeding up the movement. And, the followers can repeat the leader’s movement as many times as they want. So, in this stage we will have one leader and many followers with the followers repeating and manipulating the leader’s movement in terms of Tempo and Repetition. This can get confusing; it is supposed to. At this stage, the leader should work slowly, making clear movements and gestures. The followers do not have to do everything that the leader does; however they do

need to stay connected to the leader and to one another. This will open up the many possibilities that there are in the Viewpoint of Repetition.

Then, once this has been successful, add movement through space (the Flow) to following the leader. Keep changing the tempo and repeating the leader's movements many times

Closure

Discuss how they dealt with the manipulating the leader's gestures and movements. How might this Viewpoint serve you in performance or choreography?

Lesson 9: Duration

Introduction

Duration is "how long a sequence continues" (Dixon and Smith 21). In Duration, you might hold a shape or gesture for a certain period of time. Or, you might continue moving with a certain movement quality, or repeat a movement for a long or short duration of time.

Summary

"Who Started the Motion" is a common theatre game and it is perfect for exploring the Viewpoint of Duration. It comes from Viola Spolin's book Theatre Games for the Classroom (63). One person goes outside. The rest of the group stands in a circle and a leader is assigned. The leader does simple actions like waving their hands, scratching their heads, swinging their arms or legs and the group follows. However, the leader does not want to get caught as the one who is changing the movement by the person outside the circle. The person who was outside comes in and as the group is changing movement he/she tries to guess who is changing the movement. The amount of time that the group maintains one action before changing to a different movement is duration.

b. Now, without an outside person, still in a circle, work with only about seven people at a time. Have the students work with movements and stillness. How long can they continue a movement pattern? How long can the group hold a shape or gesture? Instead of having an assigned leader, now the leader will change. Yet again, the group will have to stay acutely aware of others and deal with moments of conflict. There might be two leaders who begin a new movement at the same time. Encourage the group to deal with the conflict while maintaining their awareness of the Viewpoint of Duration.

Closure

Have the observers share their observations with the group moving. What did their movements and moments of stillness make the observers think of?

Lesson 10: Architecture

Introduction

Architecture is “the physical environment in which you are working and how awareness of it affects movement” (Dixon and Smith 22). The Viewpoint of Architecture is your relationship to the environment; it is also how you interact with that environment. The environment can be a set, or simply a room.

Summary

a. Ask the students to reflect on the architecture in the room. First, simply look at the room in which you are working. Have the students call out loud everything they see. If they stop at the obvious, encourage them to look for more details, look for lines that are created by two walls coming together, look for what is unique about the particular room where you are working.

Then, have five to seven students get up and reflect the architecture in the room. If there is a large post in the middle of the room, how can you make the presence of this post important? How can you shape your body to reflect or resemble it? Find a very tiny part

of the architecture, like an outlet, and point it out somehow by the way you move to it, around it, or place yourself near it. It might be that someone sits near an outlet and points to it. Or, they might choose to smell it, or simply look at it. Encourage the students to hold their positions for a few moments. This exploration can be very comical and the gestures that derive from exploration of Architecture are usually very focused and clear. Doing this wakes up the space in a unique way.

b. Working with a set or any arrangement of furniture and blocks, have the students find unique ways to sit or stand on, under, or around set pieces. A few students at a time can explore a set in this way. Have them find at least five different ways to deal with the set.

Closure

Ask the students what they notice about the room that they have never noticed before. Did their awareness of the room expand? Do they see the room any differently after this experience?

Lesson 11: Topography

Introduction

Topography is the floor patterns that “we create through movement through space” (Dixon and Smith 23). These occur naturally and without effort when moving through space.

Summary

a. Have one student introduce a simple floor pattern. Their floor pattern might be in the shape of a circle or a triangle, or a question mark. They show this floor pattern by simply walking in the shape of their pattern. Then, have three others repeat this pattern somewhere in the room. Then, everyone moves only in this floor pattern throughout the room, only now they can make it larger or smaller; they can change directions; and they can change the tempo in which they move through this floor pattern. Change groups until everyone has had a chance to work with this Viewpoint.

b. Now have three or four people working at the same time. Each person makes a different floor pattern. Working with only your own floor pattern, manipulate it as described above. Change the floor pattern's size, change direction, change tempo, etc. However, there are now three or four people working at once, moving in all different directions. The students have to be aware of others and respond to others, as well as their own mission of dealing with their own floor pattern.

Closure

Have the students draw the different floor patterns that they did and observed. After drawing all the patterns that they remembered, ask the students to combine some of the patterns to create an interesting design. They can use different color crayons or pastels for the different designs. Have them share their drawings only if they want to. Keep these drawings in their journals.

Unit Three: Improvisation with Movement, Acting and Viewpoints

In this unit the students will discover an expressive force through improvisation. Through improvisation our bodies are given the opportunity to think and to respond to both internal and external stimuli. In improvisation one utilizes what they know, the tools or elements of the art form, in both expression of ideas and feelings. Improvisation can be used as a means of expression or an avenue of generating creative material for use in composition, character development and choreography.

Emotions are a natural result of motion. Expressing emotions, thoughts, and ideas physically, either literally or in abstract forms, is one way that physical cognition is expressed.

Goals

1. The students will explore the relationship between movement and emotions.
2. The student will explore movement and emotion through improvisation.
3. The students will feel confident improvising with the Viewpoints.

Objectives

1. The students will be able to improvise with the primary movement qualities.
2. The students will articulate, through writing and discussion, the relationship between movement and emotion.
3. The students will be able to demonstrate working with more than one Viewpoint at a time.

Lesson 1: Improvisation and Primary Movement Qualities

Introduction

Movement and emotion can be very connected. Sometimes a certain movement or physical stance can trigger an emotional reaction. It can also happen the other way around with emotion inspiring a certain rhythm or quality of movement.

Summary

a. This lesson is a continuation from lesson A3 in Unit Two. Continuing work with the Primary Movement Qualities, explore the relationship between emotions and the Primary Movement Qualities. First explore the Movement Qualities one at a time through improvisation as described in Unit Two. After exploring each Movement Quality, have the students take a moment to write or draw in their journals about how they are feeling. Begin with physical feelings. Have the students simply take note of their bodies' physical state as a result of the Movement Quality. Then, after exploring again the same Primary Movement Quality, stop and have them write about their emotional state. Do this with each Movement

Quality--sustained, abrupt, pendular, and vibratory. After this is complete make a list of everyone's emotional responses to the qualities. Look for connections and similarities.

b. Working from the list generated in "a" of this lesson, lead the class through improvisations based on the emotions. Instead of working from the Primary Movement Qualities, now the students are moving from emotional direction. Before beginning, review neutral position from Unit two of this teaching model. In working from emotional states you take the risk of someone getting carried away or lost in that emotion. Neutral or zero position is a "safe place" to return to in this work. The leader should bring the students back to neutral often. This affirms that the student is in control of the situation, which is what we want to maintain for a classroom situation.

Saying "Move from a happy place" or "Move from a fearful place" is a good place to begin leading this improvisation, however, try to paint pictures with your words: "You are in a dark place and you don't know what is in front or behind you. . ." This will engage the student's imagination and it will keep you, as director, from dictating the event.

Materials Needed

Students' Journals

Closure

Were there connections between moving in the Primary Movement Qualities and moving from emotional impulses? What were the students' experiences and observations?

Lesson 2: Conversation with Movement

Introduction

Discuss and explore the following questions: "How do we communicate through movement? Can anyone give an example?" In the following lesson the students will use body movements to communicate with one another.

Summary

a. Start with a group of five students spread out on the stage. These five are to have a conversation through movement. However, they are very polite, so only one person may speak (move) at a time. To start, each student will get a number. The leader/teacher will call out a number and that person will move in a way that communicates something to the others. Each time a number is called out, it is that person's turn to talk.

Once the students have the hang of this, then stop calling out numbers. This will require that the students be very aware of others. They are not simply taking turns moving. They are sending information and responding to one another through movement. Explain to the students that their movements should remain somewhat abstract. Do not allow them to use pantomime gestures that depict imaginary objects or literal gestures of pointing or mouthing words. The goal is to engage the whole body in a type of communication. If someone has very little to say, then their movements may be very small and minimal. On the other hand, someone else may have a lot to say, so their movement phrases will be longer, more expressive and they will involve more of their body.

b. Give these conversations a focus like an argument, a planning session for a takeover, flirtation, etc. Encourage the students to agree, disagree, interrupt, and ignore one another, as well as any other tactics we use in communication.

Closure

Ask the students to be aware of people's bodily gestures and actions when they are communicating. Have them make observations over lunch and write these observations down in their journals.

Lesson 3: Improvisation with Viewpoints

Introduction

Using the Viewpoints as a vocabulary for movement with a group is like having a group discussion. Now that everyone is generally familiar with the vocabulary of the Viewpoints, they are ready to combine the Viewpoints and work with many at once. There are no assigned leaders. The individuals must listen to each other and the group for direction and inspiration. They also must use the vocabulary of Viewpoints to communicate through movement.

Summary

a. Begin with three students standing on stage in neutral position. On their own time, they enter into “the flow.” At first, the vocabulary should be limited to Kinesthetic Response, Spatial Relationship, Tempo and Repetition. As the group of three moves through the space they can “flow” past the others or stop in response to others. They are to always keep in mind the four Viewpoints with which they are working. Another thing to always keep in mind is that everything you do is in *response* to someone or something else. Their minds have to be fully open and aware of what is going on with the group as a whole. No one is ever taking the focus, rather they are looking for ways to support the group’s focus. Let these improvisations continue for about three to five minutes. Then change groups. As you feel comfortable, add more Viewpoints to the vocabulary and add more people (up to seven) to the improvisations. As the leader, ask a specific person to introduce a gesture. This gesture then becomes part of the vocabulary and everyone can use this gesture. Encourage the group to deal with only this one gesture. Architecture, topography, and shape can be introduced in the same way. Simply direct a specific person to introduce a floor pattern, a shape, or to deal with a piece of architecture. Encourage the others to address what has been introduced. They can repeat what has been introduced with the awareness of Kinesthetic Response, Tempo, Duration, etc. This will be a process

of discovery for both director and participants. Although these concepts may seem abstract, they will become tools that a group or a company can work with to: (1) get in touch with a strong group focus, (2) develop movement for theatrical needs, and (3) puts the actors in charge of making creative choices.

Closure

Ask the students what they have learned in this Viewpoints session.

Unit 4: Composition in Physical Theatre

If one can communicate a story from a physical perspective, then it is a way of demonstrating a certain level of knowledge within one's own physical body. It can also be a way of learning, or taking in information, by watching and understanding a story which is performed through movement.

In the following section, I am offering assignments that can inspire the creation of new and original work by the students. The first four composition assignments will take one to two class periods each to develop. Begin with these assignments first. The fifth assignment is based on Anne Bogart's practice of Composition and it will take at least seven class periods to develop thoroughly. At the end of the fifth assignment, I will offer a brief, daily focus for working on the composition assignments. However, because the development of new material in physical theatre is dependent upon the students' creative work, it will be up to each class to develop these assignments according to their own needs and on their own time line.

Goal

The students will apply physical ways of thinking and decision making to a creative project.

Objectives

1. The students will create physical theatre pieces.
2. The students will compose performance studies with the tools learned in units one, two and three.

Lesson 1: Composition Assignments

Assignment One

In small groups, create a dance study of one to three minutes using the Primary Movement Qualities. This dance should have a clear beginning, middle, and end. Develop these dance studies and include the elements that you explored in Unit 2. These elements might include emotions, music, drawings as sources for inspiration, emotional connections to the movement qualities. You might write a story based on your experience of working with and observing others working with the movement qualities. In this assignment the vocabulary is limited to the Primary Movement Qualities; however, the possibilities of how the group works with the vocabulary is unlimited.

Add music to your work after it has been composed. Do not, however, choreograph your work to the music. The music should be another layer of the creative piece. It should not dictate the creative product in any way.

Assignment Two

Based on monologues that have been worked on in other units, create psychological gestures for the characters. Perform these monologues with the psychological gesture integrated into the action of the character.

Assignment Three

Create a movement piece that illustrates extreme emotional expression.

Assignment Four

Create a piece that compresses twenty-four hours into three minutes. Identify the essential moments in a twenty-four hour period. Then identify the essential movements that will communicate these moments. Be aware that you are *compressing* time, not just moving casually through the different moments of a day.

Assignment Five

Creating performance studies based in the Viewpoints, I suggest using Anne Bogart's practice of Composition, "the practice of selecting and arranging separate components of theatrical language into a cohesive work of art for the stage" (Dixon and Smith 26). Refer to Chapter II, page 42 of this thesis for a more detailed description of Composition.

Divide the class into groups of three to five students. Even though there are two different composition assignments, I suggest giving each group the same assignment. Part of the discovery process is seeing how several groups might deal with the same assignment, differently. In these assignments the students must compose a performance piece using all of the ingredients and only the ingredients. How they arrange and present the ingredients is up to the individual groups.

Once your class has tried one of these assignments, I suggest developing your own list of ingredients. Or, better yet, let the students develop the lists. You can base your lists on a specific theme or play that you might be working on.

Composition #1 must include the following:

- Viewpoints of Tempo, Repetition, and Gesture
- Sustained movement quality
- A short period of unison movement (10 seconds)
- A psychological gesture
- Everyone must repeat the psychological gesture at the same time once in the piece
- One minute of continuous abrupt movement quality
- Include dialogue from a specific source (Use something that the students have worked on in the past.)

Composition #2 must include the following:

- A children's song either sung or spoken
- Use water in some way
- The sound of off-stage violence
- A short period of continuous high speed movement (10 seconds)
- The Viewpoints of Shape, Repetition, and Spatial Relationship
- Sustained movement quality
- Ten seconds of unison vibratory movement

Daily Outline

Day 1: Give the assignment and each group brainstorm the possibilities.

Day 2: Design a beginning, middle, and end and decide what elements will be in each

section. Decide if the group will have a director or if the group will work collaboratively.

If you are working collaboratively, decide how you will make decisions. Will you vote on suggestions? Will different people direct different sections?

Day 3: Begin rehearsing the sections.

Day 4: Rehearse and have a preliminary showing of the ideas and structure of the work.

Day 5: Rehearse and add props if called for.

Day 6: Rehearse and add sound and costume if called for.

Day 7: Present the work for the rest of the class.

This will be a new way of creating work for the students. The nature of the assignments suggests that the work created will be somewhat abstract. The ingredients do not lend itself to linear expression. It will be a process of discovery for both the teacher and the students. No one knows what will come out of composition assignments until they are created.

Throughout this teaching model, students' ability to think and create from physical perspectives will be developed. Students will rely on physical, as well as mental means of cognition while developing trust and awareness, learning a new vocabulary, and applying this vocabulary to creative projects.

CONCLUSION

In conclusion to this thesis I will review the process of beginning this research. My thesis began as a *hunch* about mental and bodily means of cognition. In response to this hunch, I asked myself, “what is it that you believe to be true about knowing and learning and your physical body?” Responding to this question, I went into a still and contemplative place of knowing. I wrote freely, without judgment, and without mental interruption. It was through this way of responding to an internal impulse that I came up with the heart of my thesis--that there is a knowing, an understanding, and an actual cognition within the body. By refining this hunch, physical cognition was defined as a way of knowing, learning, and responding that occurs within the body and comes from the body. Sheets-Johnstone writes this about beginning with an internal impulse: “our bodies provide us with the most fundamental starting point. Precisely because they provide us a common denominator, *bodily understanding*” (Sheets-Johnstone 5).

This thesis has articulated that physical cognition is a measurable and important component of learning, and thus deserves to be developed fully in educational settings. Descartes’ writings claim that there is a clear separation between mind and body; however, I believe that thinking can be extended to the entire body. By engaging both, mental and physical cognitive abilities, and developing them equally, integration of mind and body can occur. Since mental cognitive processes are dominant in our educational system, it was also my goal to offer the means by which physical cognition could be developed in secondary education.

After defining a cognition that occurs within the body, it was a challenge to find educational support for physical cognition. There are very few opportunities for physical engagement, let alone physical cognition, in mainstream secondary school curricula. Most of the research on physical ways of knowing and learning that has been conducted revolves around the primary grades because at this age, children are still developing physical motor

skills. Howard Gardner, for example, defined kinesthetic intelligence and Benjamin Bloom identified the psychomotor domain of learning. However, neither of these approaches to learning have been fully applied in secondary education curricula. Education of the mind and education of the body are still treated as separate processes. The body is engaged in the limited requirements for physical education, fine arts and vocational education. Even in The National Standards for Arts Education theatre standards, Bloom's cognitive domain is encouraged more often than the psychomotor domain.

In response to a lack of physical opportunities in learning, this thesis offers three means by which to further physical cognition in secondary education: movement, physical approaches to acting and the Viewpoints. Because these three areas of learning bridge the disciplinary distinction between dance and theatre, the teaching model proposed in this thesis can be used as a guide for integrating a physical approach to teaching theatre at a secondary level. Because the lessons engage bodily and mental intelligence and require an integration of mental and physical cognitive processes, they also develop physical cognition--a way of knowing, learning, and responding that occurs within the body and comes from the body.

The experiences of the students in the workshops encouraged me to believe that physical cognition is more than a simple hunch. The students' experiences and verbal responses confirmed that thinking and responding can happen in the body. Their responses included, "My mind asked all the questions, but my body did all the answering", "I really appreciate allowing my physicalities to be the origin of thoughts and feelings," and "The body informed the thought instead of the other way around" (see p. 48). Implementing movement, physical approaches to acting, and the Viewpoints into theatre curricula is one way of developing physical cognition, by developing both mental and bodily intelligence.

When we begin to engage bodily and mental intelligence together we can, as educators, begin to engage the whole person in learning. Betty Jane Wagner writes, “cognitive development means not only learning information about the world, but also learning how to think, how to communicate, and how to get things done in the world” (Wagner 16). Howard Gardner says the following about this kind of relationship, “from the very first, an individual’s existence as a human being affects the way that others will treat him; and very soon, the individual comes to think of his own body as special” (Frames of Mind 236). Discovering movement possibilities within one’s own body and expressing one’s self physically demands that an intimate relationship be developed with one’s self. Education in the arts, in general, cultivates the whole person and gradually develops intuition, reasoning, imagination, and manual dexterity into unique forms of expression and communication. Developing students’ physical cognition, through a physical approach to teaching theatre, gives students powerful tools for communicating their thoughts, feelings and ideas in a variety of different modes.

WORKS CITED

- Abbe, Jessica. "Anne Bogart's Journeys." The Drama Review 24 (1980): 86-93.
- Arizona Department of Education. Arizona Standards for the Arts 28 April 1997. Online. Netscape. 28 Jan. 1999.
- Arizona State Board of Education. Arizona Revised Statutes, Title 15 R7303. 1998.
- Beavers, Wendel. "Entering the Viewpoints: Viewpoint Theory and American Performance." Unknown Source.
- Callahan, Joseph F., Leonard H. Clark, Richard D. Kellough. Teaching in the Middle and Secondary Schools. Englewood Cliffs: Prentice-Hall. 1995.
- Chekhov, Michael. To the Actor on the Technique of Acting. New York: Harper and Brothers, 1953.
- Coen, Stephanie. "The Body is the Source." American Theatre. Jan. 1995: 30+.
- Consortium of National Arts Education Associations. National Standards for the Arts Education: What Every Young American Should Know and Be Able to Do in the Arts. Reston, VA: 1994.
- Decroux, Etienne. Words on Mime. Claremont: Pomona College, 1985.
- Dennis, Anne. The Articulate Body. New York: Drama Book Publishers, 1995.
- Descartes, Rene. Meditations on First Philosophy In Which the Existence of God and the Distinction of the Soul from the Body are Demonstrated. Trans. Donald A. Cress. Indianapolis: Hackett, 1979.
- Dixon, Michael Bigelow and Joel A. Smith, ed. Anne Bogart: Viewpoints. Lyme: Smith and Kraus, 1995.
- Dorcy, Jean. The Mime. Trans. Robert Speller, Jr., and Pierre de Fontnouvelle. New York: Robert Speller and Sons, 1961.
- Durkman, Steven. "Entering the Studio: Viewpoint Theory." American Theatre. Jan. 1998: 30-4.

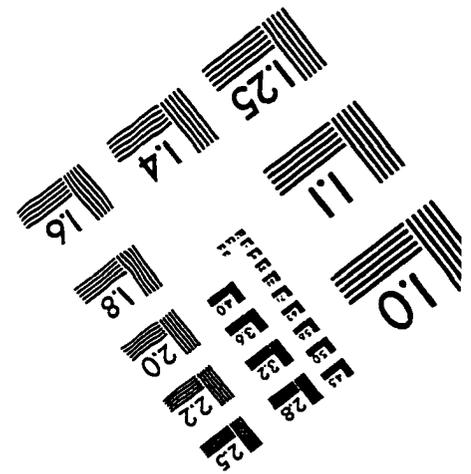
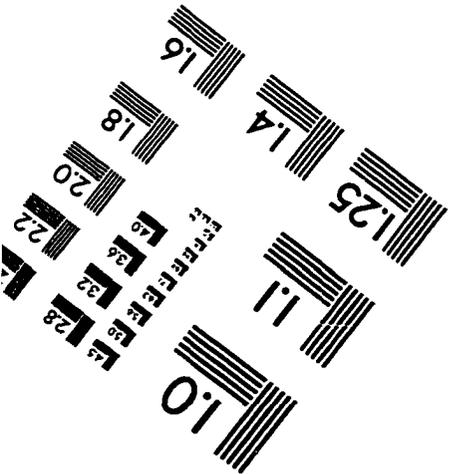
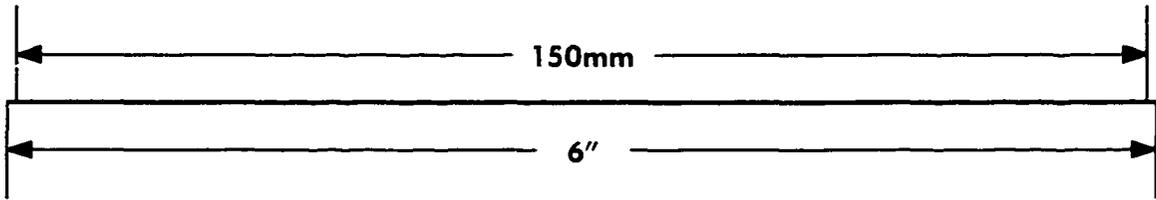
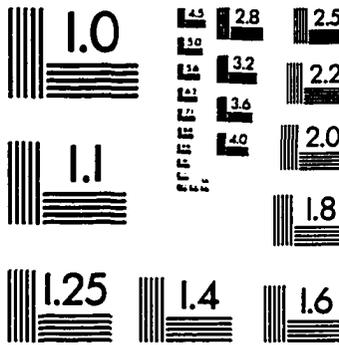
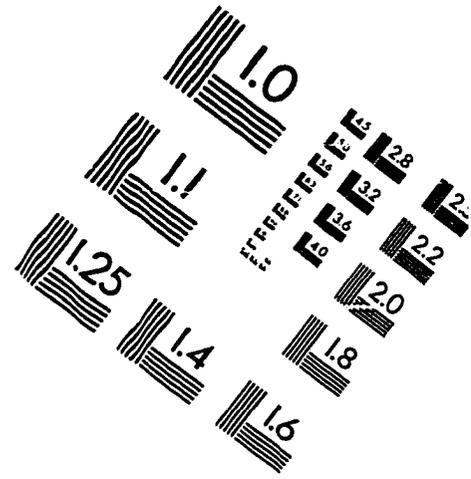
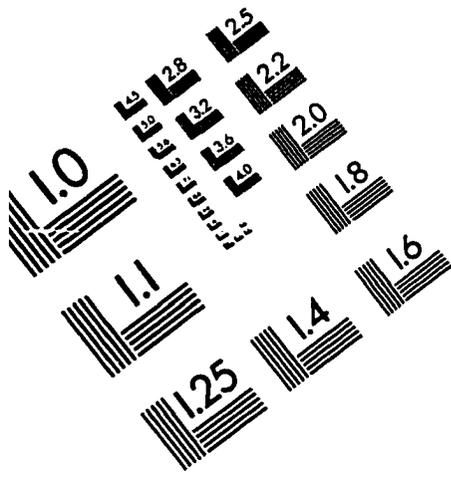
- Elkind, David. All Grown Up and No Place to Go: Teenagers in Crisis. Reading: Addison-Wesley, 1997.
- Fernandez-Balboa, Juan-Miquel, ed. Critical Postmodernism in Human Movement. Physical Education, and Sport. Albany: U of New York P, 1997.
- Gardner, Howard. Developmental Psychology. Toronto: Brown and Company, 1978.
- , Frames of Mind. The Theory of Multiple Intelligences. New York: Basic, 1983.
- , Multiple Intelligences. New York: Basic Books, Harper Collins, 1993.
- Goldberg, Roselee. Performance: Live Art. 1909 to the Present. New York: Harry N. Abrams, 1979.
- Horst, Louis and Carroll Russell. Modern Dance Forms. Princeton: Princeton Book Company, 1987.
- Laban, Rudolf. The Mastery of Movement. London: MacDonal and Evans Ltd., 1971.
- Lampe, Eelka. "Collaboration and Cultural Clashing." The Drama Review 37 (1993): 147-56.
- . "From Battle to the Gift: The Directing of Anne Bogart." The Drama Review 36 (1992): 14-47.
- Leabhart, Thomas, ed. Words on Decroux. Claremont: Pamona College, 1997.
- Nagrin, Daniel. The Six Questions: Acting Technique for Dance Performance. Pittsburgh: Pittsburgh UP, 1997.
- National Association of Schools of Theater Accredited Institutional Members. 21 Jan. 1999. Online. 2 Feb. 1999.
- Office of Educational Research. "Developer/Demonstration Program: Learning to read Through the Arts." New York City Board of Education, 1978.
- O'Hanlon, Barney. "SITI@OSU." Ohio State University. Columbus. October 1998.

- Ostenfeld, Erik. Ancient Greek Psychology and the Modern Mind-Body Debate. Aarhus: Aarhus UP, 1987.
- Oxman, Steven. "A Place to Create and Contemplate." American Theatre. Nov. 1992: 34-35.
- Rijnbout, Frans. "Between Drama and Dance: The Use of Movement in Theatre Education." Stage of the Art 10 (1999): 8-11.
- Sheehy, Catherine. "Paradise's Back Door: An Interview with Anne Bogart." Theater (1990-1991): 6-13.
- Sheets-Johnstone, Maxine, ed. Giving the Body Its Due. New York: U of New York P, 1992.
- Shteir, Rachel. "Dispensing With Dogma in the Education of Actors." New York Times 2 Aug. 1998, late ed.: 4+.
- Spicker, Stuart F. The Philosophy of the Body. Chicago: Quadrangle Books, 1970.
- Spolin, Viola. Theater Games for the Classroom. Evanston: Northwestern UP, 1986.
- Students' Responses. "Physical Theatre Workshop." University of Arizona. Tucson. 7 Nov. 1998.
- Students' Responses. "Primary Movement Qualities Workshop." Pima Community College, Tucson. 21 Feb. 1999.
- Suzuki, Tadashi. "Culture is the Body." Performing Arts Journal 23 (1984): 28-35.
- Thornton, Samuel. Laban's Theory of Movement. A New Perspective. London: MacDonald and Evans Ltd., 1971.
- Wagner, Betty Jane. Educational Drama and Language Arts. Portsmouth: Heinemann, 1998.
- Weales, Gerald. "All the World's a Run." Rev. of Another Person is a Foreign Country, by Charles L. Mee. Commonweal 11 Oct. 1991: 582-83.

Wilson, John M. "Dancing in the Raw." Congress on Research in Dance. Nov. 1998:
179-85.

Yakim, Moni. Creating a Character. New York: Applause Theatre Book Publishers,
1990.

IMAGE EVALUATION TEST TARGET (QA-3)



APPLIED IMAGE, Inc
1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989

© 1993, Applied Image, Inc., All Rights Reserved