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Psychophysical actor training as a source for new openings

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DOCTORAL DISSERTATION

Acta Scenica 47
2017

ISBN (print): 978-952-6670-94-2

ISBN (pdf): 978-952-6670-95-9

ISSN (print): 1238-5913

ISSN (pdf): 2242-6485

PUBLISHER:
University of the Arts Helsinki, Theatre Academy,
Performing Arts Research Centre

GRAPHIC DESIGN
BOND Creative Agency
www.bond.fi

COVER PHOTO
Leila Pitkänen, Theatre Academy Archives

LAYOUT
Annika Marjamäki, Atte Tuulenkylä, Edita Prima Ltd

PRINTED BY
Edita Prima Ltd, Helsinki 2017

PAPER
Scandia 2000 Natural 240 g / m^2 & Scandia 2000 Natural 115 g / m^2

FONTS
Benton Modern Two & Monosten

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Contents

Abstract

This qualitative pedagogical research examines the nature and the ethics of *embodied pedagogies of acting* and considers their use in the continuum from youth theatre education to professional actor training. By 'embodied pedagogy of acting' the author refers to an approach to acting and training acting that emphasises the centrality of the actor's sentient body in the theatrical event, the notion of a human being as a comprehensive body-mind entity, and the diversity and complexity of subjective experience. Knowledge presented in this research has emerged through practice, interviews and inquiries, discussions and shared experiences of training with both upper secondary school students, student actors in higher education, and professional actors. In the light of this thesis there are reasons to seek for alternatives to conventional paradigms of acting in youth theatre education. Embodied pedagogies of acting provide such an alternative. This thesis also stresses the importance of delineating workable and applicable terminology for training acting, both in youth theatre education and professional actor training. The traditions of psychophysical actor training provide a basis for the development of embodied pedagogies of acting but there are however aspects in psychophysical training that must be critically and comprehensively considered. The thesis also argues that experiences in the youth theatres and in youth theatre education are important for personal growth. The aim of the commentary at hand is not to address youth theatre education in a wider sense besides the methods of acting used in youth theatre education. A wider scope to youth theatre education is provided in the original publications of this thesis.

Tiivistelmä

Tämä laadullinen, pedagoginen tutkimus tarkastelee kokonaisvaltaisesti ruumiillisten näyttelemisen harjoittelutapojen ominaislaatua ja etiikkaa sekä niiden käyttöä jatkumossa, joka ulottuu nuorten teatteriopetuksesta ammattinäyttelijöiden harjoitteluun. Kokonaisvaltaisesti ruumiillisilla näyttelemisen harjoittelutavoilla tarkoitetaan tässä tutkimuksessa lähestymistapaa, joka painottaa esiintyjän tuntevan ruumiin keskeisyyttä teatterillisessa tapahtumassa, ajatusta ruumiin ja mielen kietoutumisesta yhteen inhimillisessä kokemuksessa ja yksilöllisen kokemuksen loputtoman laajaa monisäikeisyyttä. Tässä tutkimuksessa esitetyt ajatukset ovat syntyneet sekä käytännön työskentelyn että haastattelujen ja kyselyjen kautta. Kyseessä olevien kurssien opiskelijoina, haasteltavina ja kyselyihin vastaajina sekä kirjoittajan harjoittelu- ja keskustelukumppaneina on ollut sekä lukio- ja korkeakouluopiskelijoita että ammattinäyttelijöitä ja tutkijoita. Tämän tutkimuksen valossa nuorten teatteriopetuksessa on tarvetta kokonaisvaltaisen ruumiillisille näyttelemisen harjoittelutavoille vaihtoehtona perinteisille harjoittelutavoille. Tämä tutkimus tähdentää, että jatkossa tutkimuksen tehtävänä on kehittää edelleen näyttelijän harjoittelun terminologiaa ja arvioida harjoittelun etiikkaa, sekä nuorten teatteriopetuksessa että ammattinäyttelijöiden harjoittelussa. Kokonaisvaltaisesti ruumiillisia harjoittelutapoja voidaan kehittää ns. psykofyysisen näyttelijän harjoittelun traditioiden pohjalta, mutta näitä traditioita tulee arvioida kriittisesti ja perinpohjaisesti ennen soveltamista. Tämä tutkimus esittää myös, että henkilökohtaisen kasvun näkökulma on tärkeää ottaa huomioon harjoittelua suunniteltaessa. Tämä käsillä oleva kommentaari keskittyy näyttelijän harjoittelun problematiikkaan, ei nuorten teatteriopetukseen yleisemmällä tasolla. Laajempi näkökulma nuorten teatteriopetukseen on esillä tähän tutkimukseen kuuluvissa alkuperäisjulkaisuissa.

List of original publications

"Diving In: Adolescent's Experiences of Physical Work in the Context of Theatre Education", *International Journal of Education & the Arts* 2010, 10:11.

"The Transitional State and the Ambivalences of Actor Training", *Performing Ethos: An International Journal of Ethics in Theatre & Performance* 2015, 6:1-2, 63-79.

"Exploring Bodily Reactions: Embodied Pedagogy as an Alternative for Conventional Paradigms of Acting in Youth Theatre Education", *Youth Theatre Journal* 2015, 29:1, 15–30.

"The Youth Theatre Movement as Part of Actors' Education: A Finnish Perspective", *Theatre, Dance and Performance Training* 2015, 6:3, 339–352.

Abbreviations

A I	"Diving In: Adolescent's Experiences of Physical Work in the Context of Theatre Education"
A II	"The Transitional State and the Ambivalences of Actor Training"
A III	"Exploring Bodily Reactions: Embodied Pedagogy as an Alternative for Conventional Paradigms of Acting in Youth Theatre Education"
A IV	"The Youth Theatre Movement as Part of Actors' Education: A Finnish Perspective"
AAMT	The research project Actor's Art in Modern Times
WSB	Working with States of Being, an embodied acting pedagogy for youth theatre education, developed in this research

Acknowledgements

First of all, I want to thank Otto A. Malmin lahjoitusrahasto, Eemil Aaltosen Säätiö and Suomen Kulttuurirahasto for funding this this research. Without the help of these foundations this thesis would not have been completed.
I want to thank my supervisors, Professor Esa Kirkkopelto and Professor Eeva Anttila, from the Theatre Academy, University of the Arts Helsinki, for their sustaining and inspiring work for my thesis, and my examiners, Professor Cecilia Lagerström, from University of Gothenburg, and Professor Jonathan Pitches, from University of Leeds, who also evaluated the practical part of my thesis, the June 2015 youth theatre workshop in Helsinki, for their insightful suggestions and encouraging comments on my work.

I also want to thank the research group of "The Actor's Art in Modern Times" research project, its original members, Esa as the initiator and leader of the project, the researchers Pauliina Hulkko, Marja Silde, Janne Tapper and Petri Tervo, and the researching actors Jari Hietanen, Sari Mällinen, Taisto Reimaluoto, Ritva Sorvali and Antti Virmavirta, as well as the theatre artists who have later been or currently are members of the group, Outi Condit, Noora Dadu, Tanja Eloranta, Minna Hokkanen, Leo Honkonen, Jussi Johnsson, Mikko Kanninen, Jarno Kuosa, Janne Lonka, Samuli Nordberg, Tuomas Rinta-Panttila, Jemina Sillanpää and Juhana von Bagh. The years of shared, long-lasting practice in the studio is a wonderful and exceptional way to get to know another person.

For encouragement, inspiration and example I want to thank fellow academics and doctoral students at the Theatre Academy, Leena Rouhiainen, Annette Arlander, Teija Löytönen and Becky Dyer; Mikko Bredenberg, Davide Giovanzana, Heli Kauppila, Anu Koskinen, Riku Korhonen, Jussi Lehtonen, Mirva Mäkinen, Riku Saastamoinen, Ville Sandqvist, Isto Turpeinen, Annemari Untamala, and many more.

For making it right, eventually, I want to thank the magnificent people of TUTKE, Annika Fredriksson, Elina Raitasalo and many others, and the writ-

ing and translation experts, in TUTKE and elsewhere, Hanna Järvinen, Tom Campbell, Ray Langenbach, Anne Makkonen, Tiina Keisanen, Kristiina Hiukka, Kati Venemies and Hanna Saari.

Special thanks go to my unofficial mentors Liora Bresler, Phillip Zarrilli and Herbert Blau (In Memoriam). Also, special thanks go to the jolly good fellows, James Andean, Alejandro Olarte and Marek Pluciennik, for years in the Research Group in Interdisciplinary Improvisation, and for "being there".

I also want to thank the editors and anonymous peer reviewers of the *International Journal of Education & the Arts* (USA), *Youth Theatre Journal* (USA), *Theatre, Dance and Performance Training* (UK), and *Performing Ethos: An International Journal of Ethics in Theatre & Performance* (UK) for publishing my articles. Publishing articles always means contributing to those articles. Especially I want to thank Professor Simon Murray for doing more than one could possibly ask. For sharing ideas and raising fruitful questions, as well as for encouragement, I want to thank the fellow members of the International Platform for Performer Training (IPPT), Theatre and Performance Research Association (TaPRA), International Federation for Theatre Research (IFTR), and Athens Institute of Education and Research (ATINER). Very special thanks go to my students, the interviewees, and participants in the inquiries and workshops, for sharing an ocean of knowledge.

Most of all, I want to thank my dear wife Virpi for everything, for life together, for making this thesis possible, and my daughter Sofia and my son Aaro for encouragement and support during these long years.

1. Introduction

1.1. Developing embodied pedagogies of acting

This qualitative pedagogical research examines the nature and the ethics of *embodied pedagogies of acting* and considers their use in the continuum from youth theatre education to professional actor training. By 'embodied pedagogy of acting' I mean an approach to acting and training acting that, based mainly on the traditions of psychophysical actor training, emphasises the centrality of the actor's sentient body in the theatrical event, the notion of a human being as a comprehensive body-mind entity, and the diversity and complexity of subjective experience that ultimately remain beyond reach of verbal definitions, necessitating consideration of a non-representational aspect in training. Hence, embodied pedagogies of acting stand in opposition to dominant conventional paradigms, central particularly to multiple forms of psycho-realistic acting, such as the predominance of the lines delivered, empathising with the supposed and simply named feelings of the character, and methods that prefer verbal definitions rather than bodily experiences. The actor's work with conventional paradigms is then largely based on representation and analysis of the text, and often presupposes the body-mind split. This thesis explores if and how embodied pedagogies of acting are able to offer alternatives to conventional paradigms.

This research takes place in the continuum from youth theatre education to professional actor training–a continuum that is seldom acknowledged but evident. By 'professional actor training' I mean actor training in higher education and various forms of professional development of actors throughout the career. Embodied acting techniques or strategies have a different status in professional actor training than they have in young people's perceptions of acting. Embodied acting techniques are by no means rare in professional actor training. Only within the Western traditions of psychophysical actor training theatre practitioners have been developing pedagogies that could be called "embodied" for more than a century; in a sense the term 'embodied' could be taken as a new name for

'psychophysical' but without the dichotomy between body and mind apparent in the compound term. I find it obvious that in the artistic work of a professional actor the embodied ways to work and the more conventional, text-based ones co-exist. Instead, in my experience of young people interested in acting, acquired through more than twenty years of working as a theatre teacher at upper secondary school level, the conventional paradigms of acting not only persist but appear dominant. It seems to me that young people seldom prefer embodied acting techniques in their own training, or even acknowledge their existence. This state of affairs seems to call for options. However, I argue that examining the nature, ethics and use of embodied pedagogies of acting contributes both to youth theatre education and professional actor training.

My thesis is based on four peer-reviewed articles on different points of view to embodied pedagogies of acting. The first article, "Diving in: Adolescents' experiences of physical work in the context of theatre education", published in *International Journal of Education & the Arts* in 2010 (10:11) answers the question, is there a need for embodied pedagogies of acting in youth theatre education, even though the terms used in the article are somewhat different than those used in this commentary. The sixteen-year old students of Kallio Upper Secondary School of Performing Arts, Helsinki, were the participants of an embodied narrative inquiry that I conducted in my acting classes. The second article, "The transitional state and the ambivalences of actor training", published in *Performing Ethos: An International Journal of Ethics in Theatre & Performance* 2015 (6:1-2,), is a part of a large research project "The Actor's Art in Modern Times" launched at the Theatre Academy Helsinki in 2008, and still going on in another form. The aim of the project has been to critically investigate the teaching of Jouko Turkka at the Academy in the 1980s as well as the psychophysical traditions that grounded his work, and develop a new, embodied approach to acting on the basis of the findings of the project. The research materials of the project and my second article as well consisted of interviews of long-career professional actors, former students of Turkka, in embodied interviews conducted by the research group, myself as a member. Thus, the second article is about the nature and the ethics of embodied pedagogies of acting and their use in professional actor training.

The third article, "Exploring bodily reactions: Embodied pedagogy as an alternative for conventional paradigms of acting in youth theatre education", published in *Youth Theatre Journal* in 2015 (29:1) examines the nature and the ethics of an embodied pedagogy of acting and its use in youth theatre education. The participants of the inquiry of this study were seventeen-year old students of

Kallio Upper Secodary School of Performing Arts, Helsinki, and Ziehenschule, Frankfurt, who took part in two one-week youth theatre workshops organised through co-operation of these two schools. The fourth article, "The youth theatre movement as part of actors' education: A Finnish perspective", published in *Theatre, Dance and Performance Training* in 2015 (6:3) does not specifically focus on embodied pedagogies of acting but on the impact of prior experience of acting in the youth theatres and in youth theatre education on the student actors' studies in higher education. The article then links youth theatre education and actor training in higher education and examines the relationship between them. However, the article also gives insight on how using conventional paradigms of acting in the youth theatres and in youth theatre education may affect the student actors' studies in higher education, and in that way contributes to the examination of the nature of embodied pedagogies of acting and their ability to offer the actor applicable choices.

I shall begin by defining the basic terms I use in this commentary. After that I shall present the context of my thesis and the research project "The Actor's Art in Modern Times" in more detail, and my position as a researcher, theatre teacher and artist. Then I shall present the theoretical and historical framework before I turn to view the methodology and the research materials of the study. Designating the aims of the study will then close the introduction.

1.2. The basic terms of the study

The scholar, educator, and devised theatre practitioner Mia Perry (2011a, 2011b) describes in detail how contemporary theatre methods such as devising inform an alternative approach to dominant constructions of theatre practices in youth theatre education. She presents a set of alternative, unconventional procedures for processes of performance building in youth theatre productions, that she calls "embodied drama pedagogy" (Perry 2011a: 2). However, to maintain the high ethical standards belonging to up-to-date procedures of theatre-making I find it crucial these procedures are complemented with embodied pedagogies of *acting*, as an alternative for conventional paradigms, which is one of the aims of my research. Thus, 'embodied' is an accurate term for alternative pedagogies that specifically address the body.

The term 'embodied' is also common in current international discourse of actor training methodology. For example, Ben Spatz (2014: 272) uses it in the compound phrase 'embodied technique' when he talks about procedures of current actor training; and in the terminology of John Matthews (2011: 56-58) the term

'embodied', replacing the term 'psychophysical', seeks to reflect a shift from the psychophysical discourse of the past decades to "new questions". I shall address this discussion in section 1.5.2. The term 'embodied' is intrinsically based on the term 'body' that sees a human being as a comprehensive whole, comprising the highly intertwined aspects of 'body' and 'mind'. Then, the compound term 'body-mind', common in psychophysical discourse (for example Zarrilli 2009), becomes redundant.

By the term 'acting' I refer to acting in an artistic sense; that is, behaving deliberately as if certain fictitious assumptions were real, and showing them to the spectators who share these assumptions in settings that are understood as artistic. 'Actor', in my terminology, is anyone who acts in an artistic sense. Then, the term 'actor' does not differentiate between professional and non-professional actors. By 'training' I refer both to "pre-expressive" training (Barba 1995: 105) that means actor's preparatory training prior to performance production, and rehearsing a play or an act. The aforementioned definitions are common in the traditions of psychophysical actor training. The phrase 'psychophysical actor training' refers to both an historical period in Western theatre history, addressed in sections 1.5.1 and 2.2, and certain forms of current actor training, addressed in section 1.5.2. and chapters 3 and 4. By 'psycho-realistic' acting and actor training I mean the use of conventional paradigms of acting such as assuming a character as if it were an actual person and not just an agreement, empathising with the character's situation and feelings, and utilizing deliberately one's own experiences and emotions in artistic creation in order to create a sense of a believable psychological portrait. What is believable, however, is dependent on the cultural and social context. Emblematic for psychophysical or embodied pedagogies of acting is that they enhance a non-representational aspect in training; artistic creation prior to verbal definition. By 'non-representational' I mean forms that leave meanings to float, embracing the diversity and complexity of subjective perception, including various affective aspects of bodily existence.

However, the differentiation between conventional and embodied or psychophysical ways of acting that I suggest in my research is problematic because embodiment is an underlying feature of acting *per se*: behaviour that we call acting is something perceivable and thus embodied. This makes conventional methods appear also embodied. The differences are in the principles how a certain method of acting *deals* with embodiment, which operations it suggests and which it rejects. Being unconventional is then to reject the above mentioned characteristics of the conventional. The division of methods of acting into these two groups

may sound artificial. For example, the training of Sanford Meisner (1905-1997), usually regarded as a version of Method Acting, and thus conventional, rejects emotion, psychology and character, and focuses on "the embodiment of impulses via listening as an 'act of doing' in the moment" (Zarrilli 2009: 16-17) which sounds quite psychophysical. However, at the level of results psycho-realistic acting seems to retain its strict criteria concerning what kind of embodiment is acceptable and what is not (Kirkkopelto 2014).

In talking about young people's activities in theatre and acting I often use the combination of two phrases, 'the youth theatres' and 'youth theatre education'. By this distinction I want to make a difference between theatres that concentrate mostly on performances, and education that is often more about training within an institutional context than performances. In referring to theatre activities or studies in free-time art schools, as well as acting classes and drama courses in schools and other educational institutions, the term 'youth theatre education' is preferable in the Finnish and in the American contexts but in the British context the term 'drama education' is more informative. This is why I use the term 'drama education' in the fourth article, published in a British journal. In a wider perspective, youth theatre/drama education is a part of the larger field of Arts Education.

The word 'ethical' is another constant in this commentary. An act is usually judged ethically acceptable or unacceptable according to the consequences it produces. In the philosophy of John Dewey there is also a special emphasis on the responsibility of individuals and institutions. According to the American educationalist and philosopher Nel Noddings (2007: 163–166), the primary criterion of ethical behaviour is, for Dewey, willingness to accept responsibility for the full range of anticipated outcomes. The outcomes of actions must also be acceptable, or at least better than identifiable alternatives, for all involved. In the context of professional actor training, the actor trainer and scholar Frank Camilleri (2013b: 152) distinguishes between "ethical" and "ideological" approaches to training: an ethical approach is empirical and seeks the unknown, while an ideological one is prescriptive and privileges the known. He does not define his use of the term 'empirical' but I take it to mean the exploration of subjective experience felt in the body. Ethical or ethically sustainable training entails a critical stance to power relations and explicated aims of training, and celebrates dialogical encounter, democracy, and respect for individual choices (Perry 2011a). An up-to-date pedagogy of acting should indeed strive towards the ethical, both in Camilleri's sense, and the general sense of the word.

1.3. The context of the study and my position as a researcher

My research takes place in the continuum from the youth theatres and youth theatre education to professional actor training. My experience of the former comes from more than twenty years of working as a theatre teacher in youth theatre education, mostly at Kallio Upper Secondary School of Performing Arts, Helsinki, and as a director in youth theatres. The Kallio School is a regular upper secondary school with an emphasis on performing arts, and with special state funding for this task. There are only three upper secondary schools in Finland with special funding for teaching theatre; theatre is nevertheless taught in many schools as an optional subject, as well as in some private art schools. I shall address the school context and its pedagogical challenges in detail in section 2.1. I have been developing pedagogies of acting for young people in dialogue with the teachers and students of the Theatre Teacher MA Program, Theatre Academy, University of the Arts Helsinki, by working as a mentoring teacher for theatre teacher students, and with colleagues from other upper secondary schools with theatre programs. Before 2007, my experience of professional actor training was more occasional and less practical, comprising of working as a director and teacher of theatre and drama at the University of Tampere, courses in acting techniques, and temporary co-operation with professional theatres.

After beginning doctoral studies in the Performing Arts Research Centre (TUTKE), at the Theatre Academy, University of the Arts Helsinki in 2007, I have become a member of a large community of artists, researchers, and teachers contributing to the developmental work of pedagogies of acting, both in Finland and internationally, and both for youth theatre education and professional actor training. This community includes the teachers and doctoral students of the Performing Arts Research Centre, the teachers and students of other departments of the Theatre Academy Helsinki, as well as of the School of Communication, Media and Theatre, University of Tampere; independent theatre artists; the scholars participating in conferences by organisations such as the International Platform for Performer Training (IPPT), Theatre and Performance Research Association (TaPRA) and International Federation for Theatre Research (IFTR); as well as the contributors and readers of international journals taking part in international discussion. Through membership in the organisations, contributions to international journals, and especially the membership in the research project "The Actor's Art in Modern Times" since 2008, I have become closely connected to current practice of professional actor training. The research project has taken place in the Finnish context of professional actor

training, both in the institutional setting, including actor training programs at the Theatre Academy and in the School of Communication, Media and Theatre, and in professional theatres in Finland, via workshops organised by the research group. I shall present the research project in detail in the next section.

Many people of the aforementioned field have contributed to my thesis. I have made re-interpretations of my experiences and re-considered my perceptions, inspired by dialogue with a large number of colleagues. I have learned a lot from my students. I have had an opportunity to test and re-test my theoretical assumptions in practice with both young people and professional actors. In this way, my research is formed profoundly in and through the context in which it takes place, as practice as research. The context is, as mentioned, a continuum of theatre pedagogy that reaches from training in the youth theatres and in youth theatre education, via actor training in higher education, to the training of professional actors. As I see it, these fields of practice are not as distant from each other as it may seem. On the contrary, they have a lot to offer to each other. On the one hand, the ways and the means of acting and training acting in the youth theatres and in youth theatre education are often drawn from those developed for actor training in higher education and the further training of professional actors. This is intelligible regarding the substance of teaching. However, pedagogical vehicles should always be carefully considered before applying them–if they are applicable in the first place. On the other hand, there are things that professional actor training could more determinately apply from youth theatre education, such as the importance of the transitional aspect of training that I shall address in section 1.5.3.

As it has become obvious above, my position as a researcher is twofold: as a practitioner I am a part of the field I am researching. This research setting becomes a practical issue especially in the first and the third part of my thesis where I am, as a researcher, asking the upper secondary students questions about their experiences and perceptions of training acting in classes where I am the teacher. This kind of research setting inevitably affects the research. However, careful distinction between the positions of the researcher and the object of research–a distinction that usually becomes possible temporally–may reduce the effects of the setting. There are also advantages. The position of the practitioner gives the researcher insight on how the world studied unfolds from the inside. The educational phenomenologist Max van Manen (1990: 5) argues that the act of researching is an intentional act of attaching oneself to the world, in order to become a part of it: “to know the world is to be in the world in a

certain way". Being an artistic researcher is undoubtedly a very specific way to "be in the world".

1.4. The research project "the actor's art in modern times"

The research project "The Actor's Art in Modern Times" (AAMT) at the Theatre Academy Helsinki was originated by Professor of Artistic Research Esa Kirkkopelto. In 2008 he gathered a group of six researchers, myself as a member, and five professional actors who were former students of Jouko Turkka at the Academy in the 1980s, as Kirkkopelto himself had been. The project aimed at critical examination of Turkka's teaching at the Theatre Academy in 1982–1988, and developing a new, ethically sustainable approach to actor training based on the findings of the project. The research group interviewed twenty-two long-career professional actors, former students of Turkka, in specific embodied interviews. The interviewees were encouraged to show things, such as specific exercises or certain expressions, and not only talk about them. There were occasional moments of some kind of mutual understanding without a word spoken when an interviewee showed a movement taught by Turkka, and said nothing. The interview sessions lasted for 3,5 hours each and there were two interviewees present during the whole session. The sessions were hosted by two research group members but the whole group witnessed the sessions and took part in the closing discussions. There was also video footage taken on each interview.

After the interview period in early 2009 the interviews were transcribed. Then began a long-lasting practical developmental work where elements of Turkka's teaching and those of the psychophysical tradition in general were critically analysed, negotiated and re-negotiated. The first phase was to list all the exercises mentioned or shown in the interview sessions or in the developmental sessions of the research group. The group members personally tested all the exercises. From the selected elements of the features articulated in the study the research group began to outline an up-to-date, embodied approach to actor training. This approach, recently named Corporeal Dramaturgy, was then tested in more than twenty workshops with professional actors, students, directors and teachers at the Theatre Academy, and in several professional theatres, as well as in some theatre productions. The research group also consulted international experts in actor training in several colloquiums. The developmental work is still in progress. There are several new members in the research group for the moment, actors and directors, mostly of younger generations, while some of the original members have withdrawn.

The results of the study theretofore were published in Finnish in 2011 in *Nykynäyttelijän taide* ("The Art of the Contemporary Actor", Silde 2011). The final results of the research project are published in English in *Performing Ethos: An International Journal of Ethics in Theatre & Performance* in 2015 (6:1-2). The group members have also written other articles on the subject. The group also invited visiting experts who contributed to the project. One of them was Phillip Zarrilli. I shall delineate embodied pedagogy of acting in general and the findings of both AAMT and my research through close reading of his seminal book *Psychophysical Acting: An intercultural approach after Stanislavski* (2009) in chapter 3. In the next section I shall present an overview of the teaching of Jouko Turkka, and the characteristics of Western traditions of psychophysical actor training that grounded his work. These traditions and their recent formulations also lay the basis for the considerations of embodied pedagogies of acting today.

1.5. The theoretical and historical framework of the study

1.5.1. The traditions of psychophysical actor training

The traditions of psychophysical actor training in the twentieth and the twenty-first century, and their critique lay the basis for the considerations of embodied pedagogies of acting today (e.g. Roach 1993; Pitches 2006; Murray & Keefe 2007; Carnicke 2009; Zarrilli 2009; Evans 2009; Spatz 2015). The Russian director, actor, actor trainer, and theorist Konstantin Stanislavski (1863-1938) was the first to use the term 'psychophysical' (**psikhofizicheskii**) to describe an approach to Western acting focused equally on the actor's psychology and physicality applied to textually based character acting (Zarrilli 2009: 13). The compound term 'psychophysical' had already been commonly used in the scientific writing of the latter half of the nineteenth century, for example in the psychology of Théodule Armand Ribot (1839-1916) that became an important source for Stanislavski, especially in its claim that emotions cannot be experienced without physical sensation (Carnicke 2009: 178). Also Ribot's theory of affective memory was important for Stanislavski (Pitches 2006: 100-101). Even though today's practitioners and actor trainers may criticise Stanislavski's training as such–which is understandable given that actor training always reflects its own time, and that the time of the birth of Stanislavski's ideas was totally different from ours–they appreciate Stanislavski as the father of psychophysical training. As Alison Hodge (2010: xvii) remarks, European and North American theatre has a "long history of actor apprenticeship, but not the systematic training traditions of Eastern performance cultures".

According to the Polish theatre director and actor trainer Jerzy Grotowski (1933-1999), Stanislavski's most important legacy for the twentieth century actor training was to stress the need for the actor to commit to daily training–a fact that is self-evident in certain Eastern theatre traditions (in Wolford 2010: 205). Spatz (2015: 122-132) points out that Stanislavski introduced training prior to performance production in the West, and training that intentionally *cut* the connection between training and performance. At the end of the nineteenth century, Stanislavski appears in the historical moment when the rhetorical acting typical to the contemporary theatre proved inadequate for the needs of new realist and naturalist playwrights such as Anton Chekhov, whose plays, later also called "psychological realism" required expressing psychological states and affects (Carnicke 2009).

Stanislavski's aim to make the mind meet the body in the actor's artistic creation, by awakening the unconscious through the conscious was not very distant from the ideas according to which we conceive and depict actor's work today. Even though Stanislavski, at first, advocated strongly the use of affective memory and other suggestive psycho-techniques and, as a consequence, set forth an invasion of pedagogies of acting that exploit the actor's personal mental life, his contributions on searching alternatives for "the actor-martyr plumbing their emotional depths for the good of the play" (Pitches 2006: 94), certainly pay their dues. However, the work of Stanislavski also comprises the primary source for conventional methods of acting–in opposition to psychophysical or embodied pedagogies–based on preferring cognitive processes rather than bodily experiences, assuming a character, aiming at emotional truth, and using affective memory in these tasks. These features are predominant in many versions of Stanislavskian training, for example in the United States, where they are usually referred to as versions of Method Acting (Carnicke 2009).

Stanislavski saw the actor's performance score as a series of actions but accomplished with a "deeper" level of experience, which is still an applicable view in actor training, and the way in which Stanislavski describes the actor's state of awareness is also very much aligned to developments in later psychophysical training regimes (Zarrilli 2009: 14). The recognition of a *feel* in the actor's body crucial for acting–probably something that Stanislavski found by his experiences of yoga–is pivotal for the considerations of acting today. In practice, this means focusing on somatic knowledge and its relation to consciousness; on what actually happens in the actor's perceivable body. Stanislavski (1980: 144), too, recognised the aspect of embodied knowledge in a human being, addressed in section 1.5.3.

The Italian psychophysical actor trainer Eugenio Barba (1982: 6) called for an "organic repertory of advice" that can support the actor and with which he can orient himself, since he lacks "the rules of action" having as a point of departure just the text or director's instructions. This is exactly what Stanislavski tried to accomplish, having declared his wish to create the actor's "grammar" as early as in 1899 (Carnicke 2009: 77). Today, Stanislavski's grammar appears a peculiar mixture of conventional ways of training, and principles applicable indeed in the current development of embodied pedagogies of acting.

The traditions of psychophysical actor training also owe a lot to esoteric traditions, sharing a number of features adopted from ancient or more recent trance techniques, accomplished in ritualistic settings. These include codified use of space and time, long duration of sessions, often with music with monotonous quality, and the use of destabilising factors that function as shifters, in order to create a transition from daily to extra-daily, to use Barba's (1995) distinction; from the common to the unknown or undefined. The atmosphere in the room where the ritual takes place becomes very intensive, because of not only the hazardous actions that may be executed but a special kind of watching and listening that emerges, and the lack of oxygen that may appear because of a large number of people in the room. All this may result a "heightened spiritual experience" for the people present. (Dowling 2011: 251) Similarly, aiming at some kind of heightened experience has become emblematic for the traditions of psychophysical actor training.

In the Western theatre, these kind of tendencies have been specifically highlighted by the prophet of the twentieth century theatre radicalism, the French poet, actor, director and theorist Antonin Artaud (1896-1948) who searched for the ritualistic roots of theatre polluted by the hegemony of spoken language. Artaud insisted on ultimate enthusiasm and passion for life in the theatre; features that he felt were lacking not only in the contemporary theatre but in the Western culture and civilization as a whole (Roach 1993: 222). His unruly and revolutionary attitude to theatre-making called for an actor who was ready to set all of her human capacity in play. This manoeuvre was possible only by overruling the tyranny of language and the dichotomy between body and mind. Artaud demanded the European, verbally oriented actor to become "an athlete of the heart" and actor training to come near to that of dancers', mimics' and athletes', and insisted on an emphasis on an actor as a psychophysical entity (Murray & Keefe 2007: 18; Sontag 1976: xxiv, xxxii). Artaud spoke boldly about the new metaphysics of acting. However, according to Stanton B. Garner Jr. (2006: 11) Artaud's term ´metaphysics´ means simply a dream of a psychosomatic way of being.

One of the most important actor trainers who took Artaud's challenge to regenerate Western theatre by regenerating the actor's art was Jerzy Grotowski. He spoke of actor's psychophysical training as a process of eliminating one's personal obstacles, and called this *via negativa* (Grotowski 1969: 16-17, 101). In his work in developing training prior to performance production he formulated a physically demanding discipline that was articulated in detail even though he stressed that the exercises *per se* were not pivotal but the passion and commitment by which the exercises were carried out. In Grotowski's view, passion and commitment are prerequisites for fruitful training, and hence, for personal growth. In his "poor theatre" theatre, relieved from everything excessive, Grotowski (1969) searched for instant and genuine reactions to impulses in the actor's work, and a state of readiness by concentrating on breathing. This view is clearly indebted to Eastern traditions; it combines acting closely to disciplines of somatic techniques and martial arts. At the core of the technique there is a specific state of body-mind awareness, manifested in subtle inner sensations, which can be enlivened by somatic work. Concentrating on the moment also changes the quality of self-consciousness: one acknowledges oneself as *looking out*, rather than as *seen from the outside*. These two aspects of consciousness can be experienced simultaneously (Grotowski 1988).

The Artaudian revolutionary attitude has been a signpost for avant-garde theatre artists throughout the second half of the twentieth century, as well as Grotowski's emphasis on discipline. Artaud's revolt seems to have been an ideal for the Finnish theatre director Jouko Turkka (1942-2016), too, both in his renowned, strongly emotional theatre, and during the time as the head of actor training at the Theatre Academy Helsinki in 1982-1988. During this period he had about one hundred student actors and several students studying directing or dramaturgy. In an interview conducted by the AAMT research group in May 2009 Turkka maintained that Artaud was an important source for him, perhaps the most important. Strikingly in the manner of Artaudian ethos, the teaching of Jouko Turkka at the Theatre Academy was an original and unruly mixture of ideas familiar from various psychophysical training regimes and his highly evocative imagination that flourished especially when he was directing acts for the stage. Even though Turkka seldom referred to his sources directly, he applied training ideas especially by Vsevolod Meyerhold, Jevgeni Vakhtangov, and Grotowski, in addition to those by Artaud. Some of these training ideas can be found in the Study Guides of the Theatre Academy Helsinki of 1982-1985, quite explicitly put. This makes it hard to understand how many of the students could

be totally unaware of the aims of the training, as became evident in the AAMT interviews. Petri Tervo (2011) has called exercises the aims of which remain unknown to the students "blind". It seems that much of the training in the Turkka School was blind in the student's perspective.

Turkka insisted training should involve elements of danger and safety, which sounds similar to the ideas of the leader of the Gardzienice collective, Wlodzimierz Staniewski (in Hodge 2010: 279), for example. But in contrast to Staniewski, Turkka rejected the idea of an integrated group and sought to educate strong individuals instead. It also seems that Turkka contested some of Grotowski's ideas and applied others. Even though Turkka did not share Grotowski's drive for revealing the actor's true inner self he agreed on Grotowski's notion of "the total act" and thought, like early Grotowski, that training various disciplines, applied to the actor could not develop this totality (Wolford 2010: 204–206). Turkka also seems to have known writings of Wilhelm Reich. Especially the idea of "liberating" the actor's body from "the tensions and distortions that bind it" (Roach 1993: 219) fascinated Turkka. He called these tensions and distortions "cultural injuries".

The idea of discipline was fundamental for Turkka; he was the sole authority in his teaching. Illogically, Turkka advocated the autonomous actor who can survive alone in the pressures of professional theatre but remained exclusively authoritarian in his own teaching. The time for autonomy was supposedly to come later, when the actors entered the theatres and the pressures of performance production. The Japanese theatre director and actor trainer Tadashi Suzuki (1995) whose training is based strictly in discipline has stated that the purpose of training is to uncover, to change the un-concentrated body of everyday life. Turkka took the idea of change quite literally in his teaching. He found numerous ways to destabilise his students and, by over-emphasising the physical, behaving abruptly, and advocating a strong sense of importance and uniqueness managed to create an overwhelming atmosphere of enthusiasm, effort, and efficiency that benefited the students' personal and artistic development. Turkka created a phenomenon that I call *transitional turmoil* (A II: 1), a once-in-a-lifetime place and moment for individual change, underrating all other aspects of life. His students were almost literally on the edge. Regrettably, Turkka's unruly and capricious behaviour also made possible a wide range of violations of the students' integrity, forming a state of disorder on both a personal level and upon the level of the programme.

Even though at the time, the teaching of Jouko Turkka seems to have appeared for both the students of the Theatre Academy and the public, as powerful but unorganised, almost inexplicable, and closely associated with Turkka as a person, its effect on the institutional actor training and the training in Finnish amateur theatres was enormous. He had not only disciples–some of them quite uncritical–but a large number of opponents. Strangely, though, a comprehensive study of what actually was the logic behind Turkka's teaching did not appear until the beginning of the twenty-first century, by the research project "The Actor's Art in Modern Times", presented in section 1.4

The traditions of psychophysical actor training form the basis for the considerations of embodied pedagogies of acting today, especially in their emphasis on the body and bodily experiences; an emphasis that marks the way towards expressing the endless diversity and complexity of subjective experience. However, as it has become clear above, there are problematic concepts or suggestions within the tradition, concerning the ethics of training up-to-date, embodied pedagogies of acting must critically consider. In the next section I shall address certain aspects in current actor training, especially ethical ones, such as the absence of empathic conditions, in order to clarify the differences between the traditions of psychophysical actor training and embodied pedagogies of acting today.

1.5.2. Current trends in the discussion of actor training

During the last decades psychophysical training has become a generally acknowledged form of actor training. According to Camilleri (2013a: 30) "[p]sycho-physicality [--] is an important battle that has been won". This view is endorsed by "the inclusion of psychophysical disciplines in actor training as well as the proliferation of scholarly material on their use" (Kapsali 2014: 157). Thus, in actor training, there is no more need to justify the use of concepts such as 'psycho-physicality' and 'body-mind'. Especially the work of Phillip Zarrilli (born in 1947) has charted comprehensively the origins and dynamics of psychophysical actor training. Camilleri (2013a: 30) acknowledges Zarrilli's work as crucial particularly in articulating a terminology for modern psychophysical training. Considering the training vocabulary is evidently one of the challenges of the developments in current actor training.

However, there are also critical voices against psychophysical traditions in the international discussion of professional actor training. According to John Matthews (2011: 7), there is a need to move beyond the dominant psychophysical discourse to "new questions". Matthews asserts that in this particular moment

it is time to move forward from the inside/outside and mind/body discourse prevalent in the traditions of psychophysical actor training, including the work of Zarrilli (op. cit. 58). Instead, Matthews proposes a "metabolic" body that is the site for processes of active change between bodily states, without a distinction between inner and outer sensations; for Matthews, the skin is "permeable". The metaphorical notion of metabolism entails a particularly sensitised understanding of embodiment; of a body that is inherently linked to its environment via continually changing relations. (op.cit. 58-59) In the development of embodied pedagogies of acting the term 'metabolic' might be applicable, considered as a trope. It is common in the discourse of actor training to use terms as tropes; they give an impression of a thing or a phenomenon in question but are not meant to describe it in a specific, scientific manner. As a trope, 'metabolic' might help the trainee see the body as a functioning entity with no objectified outside. In general, changing terms does make sense; they often carry presuppositions that nevertheless remain unnoticed.

The subjective body-mind experience, defined as "somatic knowledge" (Merleau-Ponty 1964) or "state of awareness" (Zarrilli 2009: 24) lies at the heart of an embodied approach to acting. There are the subtle movements or changes in the body, perceived and experienced by the actor. Stanislavski (1981: 150) thought that these movements or changes are crucial for the actor's artistic creation; a touch of "organic physical truth". It is worth noticing that Stanislavski uses the word 'physical', pointing strongly at embodiment in his definition of 'truth' in acting. In my research, I call the perceived bodily movements or changes the *feel* in the body. This feel is located at the crossroads of physicality, and consciousness that is profoundly embodied, as I shall show in my review on certain recent contributions in cognitive science, in the next section. The idea of somatic knowledge or bodily awareness as fundamental for acting is important in that it highlights acting as something that is intentionally *done*, or enhanced, or at least allowed to happen, in spite of the fact that the subtle movements in the body are difficult to verbally define. In other words, in acting based *primarily* on bodily awareness the importance of some kind of mystical "inspiration" that either occurs or not, and proves impossible to regulate, diminishes. Seen in this way, acting becomes basically deliberate activity that the actor is able to regulate. The increase of the actor's agency, in turn, means at the same time diminished effect of the teacher/director's subjective opinion. This is crucial regarding the ethics of training.

The notion of reflexivity, and the emphasis on self-agency have been brought to fore in international discussion of current actor training. They have been ev-

ident already in the traditions of psychophysical actor training: both Grotowski and Stanislavski urged their actors to find their own ways of training. Because somatic knowledge is individual the tutor/teacher becomes a coach who can only make questions and suggestions and the trainee/student retains the authorship to what is happening in the body. The notion of reflexivity in training implies that the trainee is able to actively reflect upon the functions of her body and make conscious choices concerning them, developing an individual "expert system" (Kapsali 2014: 162). Utilizing these ideas, one of the challenges of the development of embodied pedagogies of acting is to think how the actor can train autonomously *and* following coaching, in a relation that I call an *auto-didactic apprenticeship*, and become a "technician of experience" (Hulton 2015); namely, her own. Spatz (2015: 2) proposes a new kind of embodied research on charting "what a body can do"; on embodied knowledge that is "substantive and diverse". This kind of research could ground the expertise of subjective techniques, and navigate the world of shifting metabolisms. Apart from the development of training as an individual exploration of artistic creation, training is significantly a matter of collaboration. How this collaboration unfolds is crucial for the ethics of training.

In his doctoral thesis *Discarding the impossible premise: creating an empathic approach to actor training: criteria leading to optimal skill development in a safe learning environment* (2003), the Canadian actor, theatre director and theorist Clayton Jevne criticizes the Stanislavskian tradition of acting for equating the "reality" of what is being represented, with that which it represents. According to Jevne, this has led to an acceptance of the notion that the performance situation somehow functions in an identical manner to "real-life"; and that "the preparatory training period must be geared toward an enhancement of those qualities that contribute to participation in the very act of living" (op.cit. 7). This widespread idea of acting has made actors get worried about how personal, truthful, genuine, or believable their acting is. Jevne goes on to claim that the "almost universal acceptance [--] of this circumstantial equation between 'real-life' and 'scripted' reality has effectively censored any attempt to seriously examine the actual circumstances inherent in the performance situation" (ibid.). It is worth noticing that Jevne does not mention in his account, for example, the Brechtian tradition of alienation, based on the critical claim on the difference between the performance and the performed (Brecht 1964).

According to Jevne (2003: 8-9), in the Asian performance traditions the circumstance of performance is not regarded as consisting of everyday behaviour rather than as something that has been trained. This is why, to follow Jevne,

these traditions maintain a consistency of circumstance common to both the training and performance situations. This in turn, according to Jevne, makes possible the empathic conditions in training and performance where the student and the teacher are in equal positions regarding the aims of training. I must add that the student and the teacher are still not in equal positions regarding the mastery of the skills being trained, and regarding the setting of the pedagogical situation where one is the student and the other is the teacher. I take Jevne to mean that the Asian performance traditions are primarily about training special, acknowledgeable skills, perceivable for both trainee and tutor. This is why both of them can observe the progression of learning the skills. In Jevne's view, this matter of fact makes training ethical and the trainee and the tutor equals. Jevne admits that psychophysical traditions of actor training and their leading innovators whom he calls "non-realistic theorists", including Jerzy Grotowski, Eugenio Barba, Phillip Zarrilli, and Anne Bogart, among others, "do not advocate a spontaneous response to script during performance" as the teachers of Method Acting do. However, the preparatory activities proposed by these non-realistic theorists "appear to pose a similar threat to the establishment of empathic student/teacher relations through an inconstancy of meeting necessary conditions" (op.cit. 8). In other words, in psychophysical training, too, there is an "absence of mutually accessible criteria" (op.cit. 122).

Even though it is highly questionable to claim that psychophysical actor training were tied to the aesthetics of "non-realistic" communicative behaviour–which it is not–Jevne makes an important point when he suspects that the preparatory training in the psychophysical traditions does not really prepare the actor for the actual moment of performance. Also, to suspect that in psychophysical training the criteria of training are not mutually accessible to both the trainee and the tutor is indeed justifiable. In the history of psychophysical actor training this matter of fact seems more like a rule than an exception, and something that the teachers have used to reassert their authority. Further, Jevne thinks that psychophysical training is too eager to neglect the value of day-to-day communication patterns. Still, these patterns that "remain consistent across culture, gender, and age" are "perhaps less conditioned and more functional than the [psychophysical] theorists have concluded" (op.cit. 123). In the considerations of actor training of today the habitual is certainly of great value. The everyday expression can also be very expressive.

Then, what Jevne suggests in training is to adhere strictly to criteria and circumstance, applicable to both training and performance situations, by which

an empathic relationship between student and teacher can be established and maintained. The shared perspective ensures shared responsibility in a training process that best contributes to practical skill development. (op.cit. 132) According to Jevne, under current training programs, "the conscious association of personal emotion, and experience" manipulate the student into an "egocentric perspective" to training (op.cit. 133; see also Varela 1999: 69). This view takes us back to the question of training as collaboration. Even though training following embodied pedagogies of acting is based on subjective experience and appears individual it primarily takes place in collaboration with others. It seeks to resists the egocentric view on acting by respecting individual choices but at the same time embracing the endless variety of choices. The non-egocentric view illuminates the nature of empathy: in empathy one stays outside the other person's emotional reaction in order to be able to help. According to this view the actor stays outside the performed in order to be able to perform it with empathy.

As it has become obvious above, the task for current developments of actor training is to consider the basic elements of a given approach to acting, their sources in the tradition, their relation to current theories of the human body and consciousness, and their ethical sustainability. In the following I shall present theories that most accurately inform the considerations of embodied pedagogies of acting. Most of these theories appear in the original articles of my research but there are also others that I have not used earlier, deserving attention in this commentary.

1.5.3. On the psychological, philosophical, and ethical framework of the study

In the theoretical framework of my research, the psychological, philosophical, and ethical aspects and theories seem to appear largely intertwined. Together they form the basis for the *pedagogical*. All pedagogical approaches are formed by the underlying perceptions on, for example, the conception of human being, the world view, and in art pedagogies especially, aesthetics. These perceptions constitute the relations that form pedagogical practice: the relation between the student and the teacher, the relation between the student and the substance of learning, and the relation between the students. The effects of these relations are bidirectional and complex. The constituent elements of the framework of my research are phenomenology; critical pedagogy; the educational philosophy of John Dewey; certain recent developments in cognitive science and their ethical implications by Fransisco Varela and Antonio Damasio; and the psychoanalytic

theory regarding the concept of transitional space in the developmental process in youth by Donald Woods Winnicott. At first glance, some of these elements may seem contradictory to each other. However, they do have something in common on the level of embodied practice and perception.

In this section I shall focus on theories by Dewey, Winnicott, Varela, and Damasio. Phenomenology is addressed in section 1.6 on the methodology of my research. However, at this point I want to remark that most of the recent developments in the psychophysical or embodied pedagogies of acting, some of which addressed above, are based on a phenomenological view on the human body, and a processual account of our relationship to the world, most notably by Maurice Merleau-Ponty (1964). For example, Zarrilli's approach to psychophysical acting is based on Merleau-Ponty's phenomenology, emphasising "the centrality of the lived body and embodied experience as the very means and medium through which the world comes into being and is experienced" (Zarrilli 2009: 45). This view of the body as an experienced phenomenon embraces the diversity and complexity of subjective experience that embodied ways of acting seek to express. Critical pedagogy is addressed in section 2.1 on the use of embodied pedagogies of acting in youth theatre education. To close this section, I shall consider the possibility of widening the space for freedom in or through training acting; a question crucial for pedagogies in the field.

John Dewey (1859-1952) searched in his philosophy the qualitative aspect of life, the immediacy of a meaningful experience. Dewey believed that reality and knowledge of reality are not perceived solely through rational thought and linguistic constructions but they have are more profound basis consisted in the course of evolution (Westerlund and Väkevä 2011: 37). Thus, the idea of embodied knowledge is already implicitly present in Dewey's thinking. To follow Dewey, individual and singular experiences, important to our social and educational life, are basically products of continuous and cumulative interaction of an organic self with the world, ideally achieved through art (Seibt 2013). In *Art as Experience* Dewey (1934: 30) saw art as crucial for human experience: it is precisely aesthetic qualities that make an experience valuable. He thought art is capable of articulating experience fully and in an aesthetically pleasurable way. Dewey called this kind of consummate experience *an experience* (op. cit. 49-50). Artistic creation is, following Dewey, a way to experience richly different aspects of life; the aesthetic experience is then extremely important for the developmental process in youth (Westerlund and Väkevä 2011: 46–51). The Deweyan program of cultivating experience is evidently applicable to the

pedagogical processes in general, and it has also been widely used in the Finnish educational context.

Interestingly for pedagogies of acting specifically, Dewey also theorised the moment of perception elaborating his idea of the immediacy of meaningful experience. According to Dewey, perception should not be restricted in conventional ways but somehow highlighted, as a way of being in a moment where perception is not arrested by recognition, labelling or naming "before it has the chance to develop freely" (Higgins 2007: 390). Recognition, giving a name to something, collapses the possibilities of how that something could have been perceived; in Chris Higgins' words "in seeing as we fail to see more" (ibid.). As Dewey (1934) argues, the range of our subjective experience is much wider and more multifaceted than the everyday use of language suggests. This idea has remarkable implications when applied to actor training: things that happen in the studio are no longer question marks that call for hasty explanations but openings of inscrutable paths that tempt us to step in, paths with unknown routes. A definite application of this idea will be presented within the pedagogy of Corporeal Dramaturgy and Working with States of Being in chapter 3.

Next I shall address a special feature of the developmental process in youth, the idea of transitional space. The psychoanalyst and psychoanalytical theorist Donald Woods Winnicott (1896-1971) is especially known for his object relations theory. In the centre of his theory there is the transitional object, a "defence against anxiety" (Baraitser and Bayly 2001: 64), that is neither dream nor object-relating, something belonging in between dream-work and object-usage. Winnicott calls this intermediate area of experiencing, to which inner reality and external life both contribute, the 'transitional space' (Phillips 2000: 47; Bowie 2000: 14-15). For Winnicott, it is an "unchallenged space" where self and object remain crucially unresolved; where everyday life is held in abeyance, identity is deferred; where identities and meanings can remain fluid (Baraitser and Bayly 2001: 62; Campbell 2001: 13). This unchallenged area of experience is also the birth-place of self and other (Baraitser and Bayly 2001: 64, 71). In an analytical setting the transitional space is a space for collaborative change; in training, I would add, it is also a space for artistic creation.

Indeed, the connection between the transitional space and artistic experience is evident in Winnicodian thought. Winnicott identifies illusion and spontaneity as aspects of subjective experience found both by art and in different aspects of life (Caldwell 2000: 2). He maintains that the substance of illusion is inherent in adult life in art and religion (Bowie 2000: 14). Through artistic expression we

can hope to keep in touch with our primitive selves whence the most intense feelings and even fearfully acute sensations derive. In an "ecstatic moment of self-surrender the mind has stopped patrolling its borders" which makes artistic creation possible. (op.cit. 16-19) In this sense, Winnicott identifies the aspect of unruliness in creativity. He also emphasises the value of knowing and experiencing something at first hand: how knowing depends upon knowing the field; and to know the field is to make use of it (Caldwell 2000: 6). This view brings Winnicott close to pragmatism in its basic premise that meaning is use. Winnicott also takes a stance to the nature of human knowledge as–in part, at least–embodied.

Following Winnicott, the hypothetical subjectivities of transitional space, created through and experienced comprehensively in the body-mind, as it is the case in actor training, have the potential to become crucial for a certain phase in one's developmental process. The way how the processes between dream-work and object-usage take place in the transitional space, in Winnicott's description, is similar how the corporeality of bodily encounters and the context of fiction meet in the studio. This is what playing is about. As Winnicott states in *Playing and reality* (1971: 48) "it is play that is the universal; [---] the natural thing is playing". Regarding acting, the play is primarily about change, either fictitious or real. In "Diving in: Adolescents' experiences of physical work in the context of theatre education" (A I: 26) I have argued that the transitional space is actualized in the square meters of the studio where one can take the first steps as a slightly changed self. Similarly, Lisa Baraitser and Simon Bayly (2001: 65) have noted that in training, the group member's relation to the "material" is a relation which seems to function much like transitional phenomena. Baraitser and Bayly also hold that basically rehearsal always remains private but contains the aspect of embarrassment (op.cit. 62); both features that link training to the most intimate experiences. Drawing on Winnicodian theory I thus argue that learning to act–or learning about oneself through acting–coincides strongly with the developmental process. This is evident when considering the maturational process of an adolescent but remarkable also with adult student actors in higher education and even experienced professional actors in their later careers.

Drawing on Winnicodian thought, the psychoanalytic theorist and clinical practitioner Joyce McDougall proposes in *Theatres of the Mind* (1985) a division of body-mind states into two: to static and *ec-static* ones. In her account, she refers to the psychiatric concept of *stasis*, a symptomatic state, versus moving away from it. In psychiatry stasis is a prevented state of mind that consists of unpleasant feeling and mental pain and holds the root for neurotic or psychotic

symptoms. In stasis, the chance to develop or move on has been denied and the process that an individual was on is interrupted. (op. cit. 51-53) The idea of moving away from stasis reflects the etymology of the word 'ecstasy'. In Ancient Greek *ek* means 'out' and *stasis* 'a stand or standoff of forces'. In training, the notion of the 'ec-static' is then important in the sense of moving away from the 'standoff of forces', from a situation in which the aim to initiate something is turned down by another, defensive drive. The step from stasis to ec-stasis is decisive: this is where transition takes place. The transitional is the domain of the ec-static. Here, an individual is seen as a "learning self in motion" (Ellsworth 2005). In training, then, to *move* is to set oneself in motion, in opposition to the petrifying forces of stasis. To put it more precisely, extensive movement and psychic transition are interrelated. Even though they are at first different in terms of time and rhythm they begin to coincide through repetition, and ability to *move* oneself out of stasis emerges. It is worth noting that the word 'ecstasy' carries in itself the connotation of an overwhelming mental state, not applicable for acting in an artistic sense: the one in ecstasy is no longer there and thus, not able to communicate. 'Ec-static', in turn, accentuates that already a timid departure from immobility is ecstatic.

Now I shall turn to examine the idea of embodied knowledge, often referred to above. The concept of 'embodied knowledge' or 'embodied cognition' suggests that human cognition is strongly influenced by various sensorimotor aspects of the body, not merely the brain. This view is called an "enactive" approach to cognition (Varela et al 1991; Varela 1999). According to this view cognition is dependent on experiences that come from having a body; that is, on individual sensorimotor capacities, and on the fact that these individual sensorimotor capacities are themselves "embedded in a more encompassing biological and cultural context" (Varela 1999: 12). Thus, our bodies are filters through which the world comes to our knowledge. As Fransisco Varela puts it, "the manner in which the perceiver is embodied [--] determines how the perceiver can act and be modulated by environmental events"; what the perceiver thinks as a relevant world is "inseparable from the structure of the perceiver" (op. cit. 13). Varela further accentuates that "the proper units of knowledge are primarily concrete, embodied, incorporated, lived; [--] knowledge is about situatedness" (op.cit. 7). Varela draws on the notion by Jean Piaget, that cognition is "grounded in the concrete activity of the whole organism", and the work of George Lakoff and Mark Johnson who state that "meaningful conceptual structures arise from the structured nature of bodily experience" (quoted in Varela 1999: 8, 15). Since, to

follow Varela's account on cognition as enaction, cognition consists of embodied action; "the world is not pre-given but enacted" (op.cit. 17).

Both phenomenology and pragmatism on one hand, and new trends in cognitive science, on the other hand, have brought to the fore the question how cognition unfolds in space and time. According to Varela, we always operate in some kind of immediacy of a given situation and we are "constantly moving from one readiness-for-action to another". Varela calls this readiness-for-action a 'micro-identity', and its corresponding lived situation a 'micro-world'. Thus, inhabiting a given situation, "being there", as Varela calls it, is seen in the theory of cognition as enaction as "immediate coping". (op.cit. 9-10) In his description of the operation of immediate coping, Varela makes many interesting points that coincide with the considerations of embodied actor training. Varela explains that "we can only inhabit a micro-identity when it is already present" (op.cit. 18). This notion coincides with the idea of embodied acting, sustained by the research group of "The Actor's Art in Modern Times" project, according to which the actor enters a state of being or doing without predetermination of the nature of that state of being or doing. Moreover, in the chain of micro-identities, in moving from one readiness-for-action to another, it is "during breakdowns" [--] "when we are not experts of our micro-world anymore", that "the concrete is born" (op.cit. 11, 18). Here Varela's description seems to fit our idea of the actor's performance score as a chain of states of being or doing and transitions between them, as well as the centrality of "breakdowns" in the birth of the concrete. In dramaturgical terms, these moments of breakdowns mean the turning-points in the stream of events.

Further, according to Varela, cognition "consists in a punctuated succession of behavioural patterns with no centralized quality", and a micro-world emerges as a "bifurcation in a chaotic dynamic" (op.cit. 44). These notions in turn seem to fit the considerations of the element of destabilisation in the actor's dramaturgy. Varela also holds that there is a state of in-between-ness following a moment of chaotic dynamic (op.cit. 49-50), similarly to the way how a corresponding chain of events unfolds in the actor's dramaturgy in the AAMT approach. These examples show how an enacted approach to cognition coincides with the nature of embodied or psychophysical pedagogies of acting. Indeed, in his description of psychophysical acting Zarrilli (2009: 46; 2008) calls his account an "enactive view" to acting, emphasising the processual aspect of being in the world. I shall address Zarrilli's view in detail in chapter 3.

Varela also addresses the ethical implications of the enacted approach to cognition. He borrows the distinction between 'know-how' and 'know-what' from Dewey, postulating that individual knowledge is largely based on embodied experiences as discussed above, forming "the knowledge gained by doing things, the know-how, along with conceptual knowledge *of* and *about* things, the know-what" (Varela 1999: 19, original emphasis). Within human behaviour, Varela finds this embodied know-how largely ethical; thus in everyday life we exercise ethical expertise a lot without noticing it, through embodied cognition (op.cit. 30). In the context of training acting, this status quo of ethical behaviour is especially apparent: any forms of hostility, dislike and rejection are immediately evident in the corporeality of encounters between individuals in the studio. By the same token, the tutor's behaviour is at all times apparent, open to ethical judgment, and a manual to his or her approach to training.

As a special case of theorising embodied knowledge, I shall now briefly view the neuroscientist Antonio Damasio's (1999) approach to consciousness and emotion. What is specifically interesting in Damasio's view regarding actor training is the basic premise that consciousness is embodied. Therefore it is possible to train. The focus on here and now that is fundamental in the theatre is central in Damasio's (1999: 156) concept of 'core consciousness'. This level of consciousness, typical also to most animals, creates an activated body-mind state that engages the body strongly, and allows the organisms to be aware of and react to their environment. With humans, the result is greater alertness, sharper focus and higher quality of image-processing (op.cit. 170). The idea of an organism concentrating on what happens, both in the environment and in the organism itself, the heightened awareness of the processes that take place right now, is a proper starting point for actor training–typical in the psychophysical training regimes. Thus, consciousness is not something vague one should try to grasp in some mystical way, in spite of its interminable tendency to flee but something one could actually feel.

Damasio (1999: 42) also makes the distinction between emotion and feeling. Emotions are neural patterns located in subcortical areas of the brain, impossible for the organism to perceive. They cause physical reactions by which the organism is able to become aware of the changes which are affecting it. This realization appears for the organism as a feeling. Damasio's distinction between emotion and feeling places the actor clearly to a position where the task is to master the latter but not the former: the actor should concentrate on the embodied reflections of emotions and not the emotions itself. Emotions cannot be

commanded, as Stanislavski (1981: 150) already noticed. Embodied actor training is able to focus on the feel in the body, often ambivalent or enigmatic, instead of conventionally categorised feelings. In embodied training, the fundamental question is: How does it feel?

Lastly, I shall briefly consider the possibility of widening the space for freedom in or through acting and training acting, both in youth theatre education and professional actor training. Each in their own way, the theories presented above contribute to the possibility for widening the space for freedom–freedom that can be seen as a "way of orienting the self to the possible" (Greene 1988: 5), and freedom that is nevertheless always partial. The notion of subjective experience as such grounds understanding of the world of possibilities; the world of floating meanings with no one truth; the expanded space for freedom. The idea of subjective truth and the subjective sensory experience of individuals constitute one's own experience as an object for description, and thus one to be respected *per se.* The theatre is a favourable place for the world of possibilities to appear. The American theatre director, actor trainer and theoretician of performance Herbert Blau (1926-2013) illuminated the idea of floating meanings in his notion that "there is a certain kind of thinking that I associate with the thought of theater, not only when we think *about* the theater but when we think *as the theater thinks*". Blau (2001: 30, original emphasis) put it eloquently as follows:

I mean [--] the kind of thought which is deliberately, even relentlessly, subjunctive and provisional, putting out interrogative feelers, often thinking out loud what it doesn't quite–yet, if ever–understand, self-reflexive, yes, parenthetical, no doubt elusive, or allusive, trying out an idea, taking it back again, saying it another way, not saying it at all, but finding a gesture for it, putting it up for grabs in the exhaustive play of perception that, at some limit approaching meaning, always seems to escape, thus keeping meaning alive.

Blau draws a picture of thought that is about testing ideas, spreading out a variety of choices or possibilities without preconception, and creating unexpected connections between them; in other words, Blau draws a picture of theatre at best.

According to the pre-eminent philosopher of freedom, Isaiah Berlin (quoted in Matthews 2011:180), the concept of freedom is especially liable for manipulation in its definitions: "Enough manipulation with the definition of man and freedom can be made to mean whatever the manipulator wishes". This notion is to remind us how fragile the discourse of the concept can be. In his own definition, Berlin distinguishes between "negative" and "positive" freedom. Negative freedom

is constituted by limitations placed on one human being by another or others: an individual is free only as much as she is unaffected by the actions of others. Positive freedom is about being, or being able to become, that which one would "desire" or "need" to be. (op.cit. 181-183) Overall in actor training the challenge is to create space for the latter. However, a very interesting question is to think to what extent actor training is, in the end, about negative freedom. Are the traditions of actor training eventually–in spite of all reassurance–made of restrictions? I have chosen the theories presented above because they are, in my view, those that best inform the problematic field of embodied experience. I am well aware that these theories do not agree on everything. However, together they form an understanding of human being as profoundly embodied (cognitive science), leaning on subjective experience (phenomenology), and shaped by experiences gained through engagement with the world (Deweyan pragmatism). The Winnicodian theory of transitional space, the notion of the ec-static, and the theories of freedom are in turn useful in considering the space between the imagined and the real, the two domains characterising both personal development and theatre.

1.6. Methods and research materials of the study

1.6.1. Artistic research

The Performing Arts Research Centre encourages research that is artistic, artist-based and rooted in art pedagogy (http://www.uniarts.fi/en/tutkimus/tutke). My thesis is primarily pedagogical. It represents qualitative inquiry and approaches its subjects from a phenomenological point of view. Phenomenology's primary concern is with the engagement in lived experience between the individual consciousness and the real which manifests itself as sensory and mental phenomena: the emphasis is on the presence or un-concealing of the world for consciousness (Fortier 1997: 29). Within a qualitative inquiry on embodied experience it soon becomes clear that putting subjective, especially embodied experience into words is problematic. The constructed nature of language does not reach the diversity and complexity of the phenomenon. Thus, sharing one's experiences becomes difficult, and the names one gives to one's own experiences should always be thought of as propositional.

Elisabeth Adams St. Pierre (2015: 75) criticises current qualitative inquiry for following somewhat blindly the dominant models of methodology of the branch of research. Instead, "new empirical qualitative inquiry" should acknowledge that method cannot guarantee "validity" of research, and that any "finding" is only an "interpretation which rests on other interpretations". Actually, St. Pierre

claims that method cannot be thought or done in new empirical inquiry at all. For example, the face-to-face interview should not be thought as "privileging the authentic voice of the unique individual" simply because what people say in ordinary conversation "mostly echoes, repeats, dominant discourse" and the same goes with interview, no matter how scientific it is regarded as (op.cit. 79). Instead, in new empirical inquiry one should "begin anew with little methodological help" (op.cit. 80). According to St. Pierre, "the new empiricist researcher" is on her own "inventing inquiry in the doing" (op.cit. 81). This may mean, following Elliot Eisner (quoted in St. Pierre 2015: 81), working "at the edge of incompetence".

In the following I shall present the methodology of my thesis, bearing in mind St. Pierre's critical questions. My thesis consists of four theoretical, empirical parts and their corresponding articles; a practical part; and this commentary. Each of the four parts, reported in the corresponding articles (I-IV) has its own research materials. Parts I and III are based on written inquiries, and Parts II and IV on interviews. The written inquiries of Parts I and III were made with upper secondary school students, in Part I with Finnish students, and in Part III, Finnish and German. The specific embodied interviews of professional actors in Part II are described above in section 1.4. Part IV is based on conventional face-to-face interviews of students in higher education and their teachers, with the author. Then, the diversity of the sources of knowledge and the range of interpretations, carefully contested, gained partly through persistent developmental work by the research group and tested in numerous workshops characterises my research. Surely, the interpretations of the research materials are *mostly* mine, and they are, as St. Pierre suggests, interpretations of interpretations. Also, when there have appeared many different interpretations I have naturally made the choices. However, in the interpretative process I have used procedures common in qualitative research (Richardson 2000).

The written inquiries in Parts I and III loosely follow the formula of embodied narrative inquiry, outlined by Liora Bresler (2006). Her presence in the beginning of my research was also remarkable. She made me convinced that qualitative research can actually work in practice. The embodied interviews in Part II were the result of planning the AAMT research group undertook once the project had been started in 2008. The interviews did not follow any certain formula. How the AAMT research project unfolded did in fact resemble quite a lot the basic principles of collaborative inquiry, as outlined by Becky Dyer and Teija Löytönen (2011), especially in their definition of collaborative inquiry as a "mode of research, learning, discovery and change" (op.cit. 295). However, this

was coincidental. St. Pierre's (2015: 80-81, 92) statements that "the new empiricist researcher" should begin with little methodological help, not be driven by methodology, and "invent inquiry in the doing" did actually come true with my research. There were several reasons that made it necessary for me to improvise and plan the whole course of the research anew. The structure of this study really *emerged*, it was not planned beforehand. For example, the research project AAMT became an option only after I had already conducted the first embodied narrative inquiries in Kallio Upper Secondary School of Performing Arts, in 2007-2008. The unexpected turns in the course of the research meant more than once working "at the edge of incompetence", to follow Eisner's comment above. The methods of inquiry were not that much planned but became resolved through the research project itself. This does not mean making compromises and sacrificing the rigour of research.

In my thesis, I have tried to bridge theory and practice. The scholar and practitioner specialised in youth theatre, Manon van de Water (2013: 119) states that "it is exactly at the crossroads of theory and practice where the most exciting developments in our field happen". Van de Water is talking about one of her research interests, theatre for young audiences but I believe the argument is valid in the larger context of pedagogies of acting, too. In fact, embodiment joins these two aspects, theoretical and practical. Developing ways of embodied research regarding acting is undoubtedly one of the most important tasks in planning current pedagogies of acting.

1.6.2. The progression and research material of the study

In this section I shall present the progression of my research, and the research materials used in each part. The progression of the research was as follows:

1. The Kallio Upper Secondary School of Performing Arts students' inquiries in 2007-2008 on the use of an embodied pedagogy of acting in youth theatre education; corresponding article "Diving In: Adolescent's Experiences of Physical Work in the Context of Theatre Education" (A I), *International Journal of Education and the Arts* 2010 (10:11).
2. The research project "The Actor's Art in Modern Times" on the nature and the ethics of a psychophysical pedagogy of acting and its use in actor training in higher education; corresponding article "The Transitional State and the

Ambivalences of Actor Training" (A II), *Performing Ethos: An International Journal of Ethics in Theatre & Performance* 2015 (6: 1-2).

3. The Finnish-German youth theatre workshops in 2010 and 2012 on the use of a specific embodied pedagogy of acting, Working with States of Being, in youth theatre education; corresponding article "Exploring Bodily Reactions: Embodied Pedagogy as an Alternative for Conventional Paradigms of Acting in Youth Theatre Education" (A III), *Youth Theatre Journal* 2015 (29:1).
4. The higher education student actors' inquiry in 2014-2015 on the impact of prior experience in the youth theatres and youth theatre education on the student actors' studies in higher education; corresponding article "The Youth Theatre Movement as Part of Actors' Education: A Finnish Perspective" (A IV), *Theatre, Dance and Performance Training* 2015 (6:3).
5. The evaluated practical part of the dissertation: The June 2015 youth theatre workshop on the use of an embodied acting pedagogy, Working with States of Being.

The first part of my research, the Kallio School students' inquiry in 2007-2008 was primarily meant to answer the question, is there a need for embodied pedagogies of acting in youth theatre education. My former practice as theatre teacher had shown that this might be the case; that is, I had a hypothesis. As any researcher with a hypothesis I tried to conduct the study without conscious or unconscious choices directing the study to prove the hypothesis right. The participants of the study consisted of two groups of sixteen-year old students of the Kallio School, each formed of 18 students, the majority of them female, and all of them Finnish, except for one exchange student from New York, US. These students participated in my acting classes from December 2007 to March 2008, taking training that can be described as embodied–even though I used at that time the rather incongruous term 'physical work'. The questions in the written inquiry, presented orally to the students, were simple and open, following the idea of open-endedness and semi-structured construction. The students were asked, on a voluntary basis, to answer the questions at the end of each session, on a piece of paper. The students wrote under pseudonyms which made it possible for me to combine different texts by the same writer together but leaving the identity of each writer unknown to me. Translations of the students' comments

from Finnish into English are mine. I shall discuss the conclusions of this part of my research in section 2.1.

The second part of my research is closely connected to the research project "The Actor's Art in Modern Times", on the nature, ethics, and use of psychophysical actor training in higher education, based on critical examination of the teaching of Jouko Turkka in the 1980s. The project is described in detail above (section 1.4). In the thorough interview sessions of the 22 interviewees and long-lasting developmental work of the research group, there were apparent advantages in working as a researcher in a group. There were constantly a lot of ideas and interpretations on the air, often controversial to each other. The continual argumentation between the group members drew accurately a picture of the complex and miscellaneous phenomenon of embodied training in a heterogeneous group of Turkka's students–or the students of any acting master. Ideas were embodied in two senses: they were tested in the form of actual exercises, and they were often personified by a certain group member. As a result of this multifaceted and specifically embodied developmental work and the organisation of a series of workshops a new, embodied approach to acting was formulated during the project. I shall address the second part of my research in section 2.2.

The third part of my research is on the use of an embodied pedagogy of acting in youth theatre education. It presents my application of Corporeal Dramaturgy, Working with States of Being (WSB), and reflects upper secondary school students' experiences of this kind of training. As the research materials of this part of the study there are the written inquiries conducted in two one-week youth theatre workshops actualizing a form of embodied pedagogy of acting. The workshops were organized in Helsinki in November 2010 and October 2012, in collaboration with two upper secondary schools with theatre programs, Kallio Upper Secondary School for Performing Arts, Helsinki, and Ziehenschule, Frankfurt. I was one of the two teachers of the workshops, together with the Finnish actor Taisto Reimaluoto, both working for the Kallio School. The workshops were co-facilitated by drama teacher Petra Rolke from Ziehenschule. Each workshop group consisted of ten seventeen-year-old students from both schools. The inquiries were conducted the same way as the previous ones, written, anonymous and instantly at the end of each training session. The students wrote on their mother tongue, so it was possible to tell the difference between Finnish and German students. The answer sheets were translated from German into Finnish by Hanna Saari. The translations into English were mine. I shall address this part of my research in section 2.3.

The fourth part of my research is not as closely bound to the course of my research as the other parts are. Since it is about student actors' and their teachers' perceptions and experiences on the impact of *any* kind of actor training to acting studies in higher education, it is not focused on considering embodied pedagogies of acting specifically as my research generally is. However, dealing largely with the impact of prior experiences in the youth theatres and in youth theatre education, and through this, the pedagogies used, it deserves its presence. The aim of this part of the study is to find out what kind of effects prior experience on acting in the youth theatres and in youth theatre education has on student actors' studies in higher education and on their personal growth, and what aspects the student actors find important for planning actor training programs and drama education of today.

For this part of the study, I interviewed five student actors from the Theatre Academy, University of the Arts Helsinki, and five from the School of Communication, Media and Theatre, University of Tampere. In order to give a reference point for the students' perceptions I also interviewed four acting teachers from these institutions, two from each academy. The interviews took place in 2014-2015. Four of the interviewees were first year students, three third year students and three fifth year students; there were four women and six men. All of the interviewed student actors had a lot of experience in acting and theatre studies before beginning their actor training programs in higher education. In conducting this study, I asked the students whether they had experience on acting and theatre before entering the academy, and if they did, has this former experience–or the lack of it–had some kind of effect on their studies. I asked the teachers whether this former experience seemed to have an effect on the students' studies. In addition, I asked both students and teachers their opinion on developing actor training in the future. I shall address this part of my research in section 2.4.

Last came the practical part of the dissertation. The June 2015 youth theatre workshop was an application and demonstration of Working with States of Being (WSB) in practice. The participants of the workshop were eight young non-professional actors, from 19 to 22 years of age, six women and two men. They had all been training with me at some point of their life, in some context, either currently or previously, but they did not know each other; they knew only some of the others. The examiners of my thesis, professors Cecilia Lagerström and Jonathan Pitches were present, as well as my supervisors, professors Eeva Anttila and Esa Kirkkopelto, and a small number of other quests from the Theatre Academy

Helsinki. The explicated aims of the workshop were to embody important questions around the methods of acting in youth theatre education and introduce the work within WSB. I shall describe the work in the workshop and comments on it in section 2.5. In Appendix 1 there is also a short transcription of the closing discussion of the workshop.

1.6.3. Limitations of the study

For this study, there are certain limitations that I shall list in this section. There may also be some other limitations that nevertheless remain unacknowledged for me and for the reader to detect. A limitation that concerns all parts of the research and their corresponding articles is the fact that the articles are written for American and British journals; that is, primarily for the American and British readership, even though all of these journals are regarded as international. For this reason, and for this reason only, there are not many Finnish sources referred to in the articles. My intention has not been to underrate Finnish literature on the topics in question.

In Part I the students wrote on their experiences and perceptions of embodied actor training in the context of youth theatre education. Overall the students' replies were positive, as will be discussed in detail in section 2.1. There was only one student of 38 who felt the embodied training caused anxiety and emotional stress. Then, the research materials do not give much information on the ethical aspect of training, for example on the possibility that an individual trainee may feel obliged to take part in a certain exercise against her will. Also, the aspects of gender and sex were absent in the students' replies in this part, remaining subjects for further study. The wide research materials of the AAMT interviews still have a number of aspects left unstudied so far. Especially the aspect of trauma, emblematic for secondary literature on the topic is not thoroughly examined in Part II. Leaving out the aspect of trauma was also a deliberate restriction of the AAMT research project. The third part in turn does not investigate in detail the differences between the perceptions of the Finnish students and the German. The differences mentioned in the third part are cursory.

1.7. The aims of the study

The aim of my research is to answer the following questions:

1. In which ways might embodied pedagogies of acting be able to offer alternatives to conventional paradigms in youth theatres and in youth theatre education? (A I)

2. In which ways do psychophysical actor training methods ground the development of embodied pedagogies of acting; what elements in a particular psychophysical tradition could be maintained and developed and what elements rejected? (A II)
3. How can embodied pedagogies of acting, developed for professional actor training, be applied in youth theatre education? (A III)
4. What is the impact of prior experiences of acting in the youth theatres and in youth theatre education on student actors' studies in higher education, especially experiences of training acting according to conventional paradigms? (A IV)
5. Can an embodied pedagogy of acting be developed today? (addressed in chapter 3)

Then, my research deals with the nature and the ethics of embodied pedagogies of acting and their use in the continuum from youth theatre education to professional actor training, and moves towards presenting a particular, embodied approach to acting and training acting. Based on Corporeal Dramaturgy, outlined in the AAMT research project, I shall present an example of an embodied pedagogy of acting for the needs of training in the youth theatres and in youth theatre education, under the title Working with States of Being (WSB). Hopefully, this commentary will close with useful and applicable perspectives for actor training, for both professional actors and young people, and even a transient glance to the elusive phenomenon of the subjective experience of acting.

2. Considering embodied pedagogies of acting on the basis of the original publications

2.1. The need for embodied pedagogies of acting in youth theatre education (Article I)

The first part of my research answered the questions, is there a need for embodied pedagogies of acting in youth theatre education, as alternatives for conventional paradigms, and what kinds of experiences and perceptions upper secondary level students attain from or through embodied training. To answer the questions I combined certain procedures from the traditions of psychophysical actor training, and the practice of youth theatre education on upper secondary school level; a combination rarely found in international literature. A further aim of the research was to find out whether creating a constructive, *embodied* learning environment in the context of theatre education can support adolescents' personal growth. (A I: 4) Whether theatre activities can or cannot support adolescents' personal growth is a question widely argued in the international discussion. (e.g. Burton 2002; Hughes and Wilson 2004; Wright 2005; Ellsworth 2005; Taylor 2006). Nevertheless, as the teacher of the acting classes in Kallio Upper Secondary School of Performing Arts where the inquiries took place, or as a researcher, I never mentioned the term 'personal growth' to the students; and the students did not use it or any other corresponding phrase in their answers. Yet, it is possible to detect a sense of personal development in some of the answers that I shall address later.

Then, the questions of the inquiries and the students' answers focus on the impact of embodied training on the students' *acting*, especially their ability to "dive in"; a phrase the students constantly use in the meaning of throwing oneself into fictitious situations, extempore and without preconception (in Finnish, 'heittäytyä'). Overall the students found it easier to dive in when there was an

emphasis on "the physical" in the course work (A I: 1); 'physical' appearing in the meaning 'embodied'. In general, the students' reactions to embodied training were enthusiastic. For example, a student writes: "I really don't know where all this energy comes from! It's wonderful to listen to one's body" (A I: 2). According to the students "boundaries broaden"; "there is a flow of energy and sound"; and embodied training "eases stage fright" and "breaks down walls" (A I: 18-19). Also the fact that the training was collective was considered helpful: "Diving in is easy in a group" (A I: 4). Embodied training can in turn enhance the feeling of being part of a group. As the scholar and dance pedagogue Eeva Anttila (2003: 305) has noticed, bringing the students into physical encounters with each other in empathic conditions often strengthens their dialogical network. A student put it this way: "It is easier to be relaxed in exercises that we do together, when it´s physical" (A I: 19).

In the light of my research, embodied actor training seems to provide possibilities for an adolescent to take steps in personal growth. Some of the students notice a change in themselves during the training period that lasted for six weeks. One of the students writes: "I would never have believed to be this brave, already at the third session!", and another: "Self-confidence is growing all the time" (ibid.). Embodied actor training can function as the site for personal growth because it offers a fascinating play of embodied transformations as the stand-ins for possible subjectivities; embodied action and encounters between people, that is, the social aspect; a fictitious situation, with an ability to present other situations; and language capable of referring to real-life objects. In other words, an adolescent can treat the transition with the fictional situation; it is a fiction of growth (A I: 3). I think this kind of play is very important, especially because contemporary society "fails to identify or celebrate crucial developmental stages in the growth to maturity" (Burton 2002: 63). This kind of play is then a practical application of Winnicott's play in the transitional space.

However, when we talk about acting and training acting, especially embodied or psychophysical training, we must consider the possibility of traumatic experiences; unnecessary emotional distress caused by training. True, the growth of an adolescent is usually a pains-taking process that includes some amount of emotional distress and anxiety in itself. A teacher's task is to help the student to deal with these emotions. (A I: 2) Still the question of dangers in training acting with adolescents is of utmost importance. There are accounts on emotional distress among student actors (Burgoyne & Poulin 1999) and emotional dangers of physical training methodologies (Whitworth 2003). In general, ethical or ethically

sustainable training entails critical and explicated stance to power relations, emancipation from oppression, assertion of democracy, claims on empowerment, respect for individual choices, and dialogical encounter between people, following the ethos of critical pedagogy (Freire 1970) and later developments (Anttila 2003, 2007; Perry 2011a, 2011b), as well as explicated aims of training. The problems within power relations may be difficult to solve conclusively, but they may be made transparent in a way that makes it possible to affect them by conscious choices. In my teaching I have tried to create space for the students' assessment of the pedagogical procedures of a given training period by sparing enough time for reflective discussion. However, young people are inclined to dependency; a matter of fact that makes it difficult to challenge the dominant perceptions of power relations in a classroom.

One of the students taking part in the acting classes and inquiries of Part I, writing under the pseudonym "Icy or something..." gives us important information of the ethical aspect of embodied training. He/she tells that for him/her embodied training was a source of "anxiety and distress". He/she had to start with a forceful stage fright. After the first few sessions he/she was relieved and delighted; the work began to feel good. However, in the course of time anxiety grew larger and by the end of the training period he/she was ready to leave the course but he/she kept on going, because he/she did not want to drop the course half-way. "Icy or something..." seemed to be disappointed mostly with his/her own work and not with the course work as such. He/she must have had doubts on his/her own potential at the first place since he/she chose that pseudonym. (A I: 22) Training should be capable to set aside this kind of doubts and not to confirm them. The teacher should have means to find out whether there are doubts or anxiety during the course of training, not only afterwards. As it must have been the case with "Icy or something...", an individual student may feel obliged to take part in a given exercise against her free will even though the principle of voluntary participation was announced during the training sessions. We may ask how voluntary "voluntary participation" actually is. This is an aspect to be taken seriously into account in considering pedagogies of acting.

In the inquiries of Part I, the students were not asked to compare embodied training with conventional or any other training, simply because the use of such terms would have been indefinite and obscure. However, there is an interesting comment by a student on this issue: "Physical work has got it. Traditional amateur acting simply runs lines. It's a long way to true performing from there." (A I: 2) The student does not explicate what it is that the physical work "has got"

but it is something else than "running lines". My impression, after two decades of working with young people interested in acting is that conventional paradigms of acting, as defined above in section 1.2, are those that young people know, and the embodied ways of training are simply unknown to them. The ways of acting and training acting the students have become familiar with before they enter upper secondary school are acting along conventional paradigms, and improvisation games focusing mostly on verbal invention, in the manner of some improvisation games by Keith Johnstone (1992). Aesthetics of television shows that consists mostly of repeating everyday behavioural patterns have a strong impact on young people's perceptions on acting (A IV: 347). In this sense, offering choices of training becomes natural.

Varela's (1999: 73) claim on "authentic care" that is an "all-encompassing, de-centred, responsive, and compassionate concern" is a proper goal for youth theatre education. Varela's idea on how authentic care can be engendered; that it "must be developed and *embodied* through *disciplines* that facilitate the letting-go of ego-centred habits" (my emphasis), speaks in favour of embodied pedagogies rather than suggestive ones. Perhaps in the aim to engender authentic care the embodied pedagogies of acting can best widen the space for freedom, addressed in section 1.5.3. According to an upper secondary level student the aim of training is indeed "to free oneself [--], to lose oneself, to be relaxed. I think it's basically about freedom." (A I: 17)

Conclusions: In the light of the first part of my thesis there is a need for alternatives to dominant ways of acting and training acting in youth theatre education. Embodied pedagogies of acting provide such an alternative. Maybe instead of using the word 'need' I could say that in youth theatre education, there is a *chance* to make acting and training acting more personal, free and closer to the body via embodied pedagogies of acting. In embodied pedagogies of acting extensive movement is in focus as it is in dance. In dance, however, this feature is generally acknowledged but in acting extensive movement is often seen as excess or just a way to emphasise the spoken. The centrality of extensive movement is not generally acknowledged. Extensive movement also has a link to the phenomenon of the transitional aspect of acting and training acting, discussed in section 1.5.3. (page 34). Indeed, embodied pedagogies of acting seem to enhance the developmental process in adolescence.

2.2. Psychophysical actor training as the source for embodied pedagogies of acting (Article II)

The second part of my thesis answers the questions, in what ways psychophysical actor training methods ground the development of embodied pedagogies of acting; which elements of a particular psychophysical tradition could be maintained and developed, and which rejected; and how to ensure ethical sustainability of a given pedagogy of acting. This part is closely connected to the research project "The Actor's Art in Modern Times", dealing with the nature, ethics, and use of psychophysical actor training, based on critical examination of the teaching of Jouko Turkka at the Theatre Academy Helsinki in the 1980s. The project is described in detail in section 1.4 and the methodology of the research in section 1.6. My focus in examining Turkka's teaching is on the transitional aspect of actor training, especially on the role of *transitional turmoil* (A II: 1) as a part of an actor's training process, and the ambivalences that turn up in training situations that seek to create transitions. By 'ambivalence' I mean a certain factor of training appearing both fruitful and devastating. On one hand a factor can promote development and on the other, cause anxiety and emotional distress. The first case may be true for some students and the second for others. (ibid.)

According to the interviewees of AAMT research project, the most apparent ambivalence in the Turkka School was that concerning imbalance. As I have described above in section 1.5.1 Turkka destabilised his students in various ways in order to create an overwhelming, once-in-a-lifetime experience for the students, to foster their personal and artistic development. An interviewee tells about the beginning of the training process in the opening of the first year of studies:

> I had to learn to know myself anew, from the beginning, to re-form my personality. [...] There was a terrible chaos and a process going on in me but without [disintegration] there is no room for anything new. (A II: 1)

This "terrible chaos" apparently benefited the students' personal and artistic development but also formed a state that can justly be called disorder on both a personal level of some of the students, and upon the level of the whole programme. (A II: 1-2) The question of imbalance is closely linked to the ethics of training. There is reason to ask, can there be any justification for deliberate destabilising of the student by the teacher. Is it possible to create something that could be called transitional turmoil without violating the students' integrity? Or, should acting instead be considered as an activity that is *per se* transitional? (A II: 2)

In developing ethically sustainable, embodied pedagogies of acting on the basis of the traditions of psychophysical actor training it is easy to see that the case of a bullying master is something to be abandoned. However, finding means how a group of people in their everyday social mode turns to a training-group with a heightened bodily awareness and curiosity to test one's expressive limits remains a challenge. Surely, the initiative for this kind of action should come from the student, and not from the teacher. Creating rules for training together is one option (Climenhaga 2010). Turkka's teaching, in the manner of the traditions of psychophysical actor training in general did not only aim at a change in the student but an enhancement of a creative state; the term is one of the key concepts of Stanislavski (Carnicke 2009: 129-130). The interviewees describe the phenomenon as follows:

> You don't have to do anything yourself, you just do things and wonder how does it go like this. It's a trance-like, heightened state, the mind and the body are one, the character lives instead of you. (A II: 10)

> A big thing: forget about yourself so that you don't observe yourself but open your mind and leave empty. [There are] no more thresholds, no embarrassment. [The actor] reaches an uninhibited state where she gets drunk through her own [embodied] chemistry. (A II: 11)

The first quotation resembles a regular description of an 'optimal experience' (Csikszentmihalyi 1996); the second one carries a sense of Artaudian excess, typical to Turkka's approach. Turkka's enthusiastic and engrossing behaviour in the classes was inevitably a factor that contributed to enhancement of a creative state in his students. The traditions of psychophysical actor training offer a number of means how to enhance the creative state. I find considering these means crucial in the development of embodied pedagogies of acting, as long as the requirements of ethical sustainability remain primary.

In this part of my thesis the question of the ethics of training became central, due to the precarious features of the Turkka School. In closer look, it was surprising that the question of the actor's vulnerability had been an issue only for a decade or so in the international discussion (Seton 2010). Perhaps there remains an assumption that if you are an actor you *must* take everything that comes with it, and the teachers, directors, and theatre managers are in the position to decide whatever this everything includes. There should be careful consideration on

what are the possible factors threatening the actor's vulnerability. On the other hand, according to Blau (2009: 33) there is no performance "without the always vulnerable, material body, or in its absence, [--] the expectation of it". I claim that we should not confuse the former with the latter. Vulnerability that Blau talks about is something that the actor *may* offer to the spectator–and no-one else.

Conclusions: The second part of my thesis indicates that the traditions of psychophysical actor training provide a basis for the development of embodied pedagogies of acting, particularly in their apparent engagement of the body. There are however aspects in psychophysical training that must be critically considered in developing ethically sustainable pedagogies of acting. Especially, if we want to use training ideas or exercises adopted from the traditions of psychophysical actor training in youth theatre education this consideration is of utmost importance. We should hand these ideas or exercises over to the young people, as tools to be tested with curiosity, and not keep the tools in our own hands in order to handle the young.

2.3. Applying an embodied pedagogy of acting in youth theatre education (Article III)

The third part of my thesis answers the questions, how to apply an embodied pedagogy of acting, developed for professional actor training, in youth theatre education; and what specific requirements there are for training acting with young people. As described in detail above, in section 1.6.2, the research was carried out in the form of written inquiries, in one-week youth theatre workshops organised in Helsinki by two upper secondary schools with theatre programs, Kallio Upper Secondary School of Performing Arts, Helsinki, and Ziehenschule, Frankfurt, in 2010 and 2012. The workshops were primarily organised for international exchange program that combines these two schools. The workshops were planned by the two teachers of the workshops, Taisto Reimaluoto, a member of AAMT research group, and me, both working for the Kallio School, and co-facilitated by Petra Rolke from Ziehenschule. For me the workshops were an opportunity to test certain elements of Corporeal Dramaturgy in the school context, for developing a specific application of the approach for the needs of youth theatre education. A special advantage was to have students from two schools and two different countries, as participants in the workshops.

The exercises and training ideas used in the workshops were partly drawn from the findings of the AAMT research project, and partly developed individually by Reimaluoto or me. However, all the exercises and training ideas of the

workshop represented embodied or psychophysical actor training. The work was primarily non-representational; the instructions given to the students dealt with human anatomy or functions of the body. The teachers avoided giving instructions that defined the substance to be performed. Another characteristic of the exercises used was that they all engaged the body; for example, imagining something meant letting the body imagine. Some of the exercises are described in detail in the corresponding article, "Exploring bodily reactions" (A III: 30). I have later developed my application of Corporeal Dramaturgy and given it the name Working with States of Being (WSB). In "Exploring bodily reactions" I also give a description of WSB. In this commentary I shall present Corporeal Dramaturgy and WSB in detail and compare them with certain forms of psychophysical actor training in chapter 3.

The students' comments on the training they had were surprisingly accurate and insightful. A student found interesting that exploring bodily reactions in the form of exercises can "evoke" or give birth to "all kinds of ideas" (A III: 15). This statement expresses something quite fundamental. "Ideas" are not intellectual, but they are "evoked" during a comprehensive process that entails the whole body-mind. Simultaneously, the actor's focus turns to the here-and-now, which emphasizes the nature of theatre as an art of the moment. (A III: 16-17) The students also found gently embodied, somatic work specifically subtle:

> Often only a little [somatic] movement is enough and you know immediately which situation is on.

> At times differences [in somatic work] were difficult to notice or to make clear. But exactly because of this difficulty the work gave me so much and I learned a lot. (A III: 24)

The latter comment seems to point at a moment when meanings begin to float, when they become "fluid, leaky, slippery and playful", as they do, according to Mark Evans (2009: 144) in movement training for the modern actor at best. Overall the training seems to have had a powerful impact on the students. According to a student it is "rather amazing" to notice how the work "affects the body and how you feel afterwards" (A III: 24).

Overall, the students thought the concepts used were practical and the expansion of the range of methods useful.

> [An approach to] artistic expression that derives exclusively from changes in the body was new to me. It was interesting to widen my understanding of acting. (ibid.)

Especially the *frames*, addressed in detail in "Exploring bodily reactions" (pages 22-23) and in chapter 3 in this commentary, were found advantageous. A student thinks that "you can apply [the frames] to everything". Some of the students tell there was actually something very familiar in the frames:

> I have used [these qualities] before but now my awareness of using them has totally changed. (ibid.)

However, the physical strain caused by an exercise cannot be overlooked. This fact became evident with exercises on the frame called *the carrying/being carried frame* where the students carry each other either mentally or literally. Also, the fact that an exercise deals a lot with physical touch is important to consider:

> Carrying was interesting but I'd rather done it with people I know. (A III: 25)

The optionality of each exercise must be absolutely clear for everybody. The general opinion of a certain exercise seldom concerns each and every person involved, the fact that is crucial in qualitative inquiry. This was the case with the carrying exercises mentioned above:

> I didn't feel I was supported at all [mentally]. (ibid.)

In general, to look at the limitations of an approach or a method is to engage the ethics of training. A student writes how he/she was unaware of the aims of training:

> I don't exactly understand what these exercises are for and that's why I don't know am I doing them right. When you're unsure you're not relaxed and you get pretty icy. (ibid.)

This kind of confusion may be due to poor instructions during training but also due to terms used: they may be difficult to understand or apply in one's training.

In this case the trainee may begin to focus on accomplishing a task and not on training itself, not to mention on exploring something, or even begin to blame him/herself for failing. Terminology of training is indeed crucial in the developments of embodied pedagogies of acting. Actually, the words and concepts that are *not* used may form the key characteristics of an approach to acting.

Conclusions: The third part of my research suggests that applying embodied pedagogies of acting developed for professional actor training in youth theatre education provides training that young people find as an interesting alternative to the training they have had before. Applying embodied pedagogies in youth theatre education seems then possible, in a way that corresponds to the aims defined above. At the same time there are challenges that further developments must meet. A specific task for further developments is to delineate workable and applicable terminology for training acting in the context of youth theatre education. In chapter 3 in this book I shall propose such a terminology.

2.4. Youth theatre education as part of actor's educational process (Article IV)

The fourth part of my thesis answers the questions, what is the impact of prior experiences of acting in the youth theatres and in youth theatre education on student actors' studies in higher education; and how do these experiences affect the students' personal development. Then, this part specifically addresses the transitional aspect in the actor's developmental process. Interestingly, as a special case of the impact, the interviewed teachers analyse the effect of prior experience of using conventional paradigms of acting in one's training and performance. The interviewed student actors and teachers also share comments on further planning of actor training in higher education. As described in detail above in section 1.6.2, the interviewees were student actors and their teachers from the Theatre Academy Helsinki and the School of Communication, Media and Theatre, University of Tampere.

Overall, the students think they have gained much from their time in the youth theatres and in youth theatre education. They think this background contributed positively to their current studies, by giving an idea of what it means to work in a group, with sustainability, and taking responsibility on others. The students see the actor's education as a process with phases that construct layers of learning. They think these layers were established during their prior experience in the youth theatres and in youth theatre education. (A IV: 344) A student put it as follows: "Amateur theatres and youth theatres are important. [--] Definitely

they have an effect on personal development." Another student thinks that prior experience in an ambitious student theatre where he was acting was "good for self-esteem, I felt I was accepted". In this way, the importance of the transitional aspect of training becomes evident in the students' response. Moreover, it seems obvious that it is usually very difficult to notice one's own personal development. Perhaps in education in general there should be more activities or occasions that have nothing to do with the subject that is studied. Something irrelevant or even lunatic may be "educational" as well.

Judged from the responses of these student actors, there is a continuum between prior experiences and studies in higher education; between personal and artistic development. Sometimes it seems that institutions would rather deny this continuum and consider a disconnected relationship instead. Perhaps the higher education teachers' view that prefers potentials over skills is a sign of favouring disconnection. We may ask what it would mean to accept the continuum and work for it, both on the institutional and personal level. In practice, this is a complex question because of the vast diversity of prior experience.

Some of the students think there are also disadvantages in having some kind of prior experience in acting. They say that prior experience can make one "too tense". A student thinks prior experience may be a hindrance if it holds on to certain aesthetics of acting: "[Y]our prior experience may become a hindrance or a disadvantage if you keep saying I'm not used to this kind of theatre." (A IV: 345) The systems or regimes of training used in the institutions where the students have previously studied are reflected in their acting and the ways of training. The teachers specifically mention the impact of "method acting", addressed above in section 1.5.1, on the first year students' perceptions on acting and on their ways to rehearse and act. By 'method acting' they primarily mean empathising with the character and aiming at genuine feelings.

The interviewed teachers Jukka Ruotsalainen and Hanno Eskola address this question with insight. They think conventional paradigms of acting have a strong impact on the students, especially in the search for "real feelings". They think there is an implication, "when something feels like something, it looks like something". (A IV: 347) Eskola further maintains that the aesthetics of television shows are strictly limited to "diluted psycho-realism and everyday behaviour", and these have, in turn, a widespread impact on young people's perceptions on what acting is (ibid.), as discussed above (page 53). According to the teachers, it is sometimes a pains-taking process to try to deconstruct the behavioural patterns the students have adopted by using conventional paradigms in acting

before they begin their studies in higher education. By the same token, the task of the teachers in higher education is sometimes to amend the damages caused by earlier teachers. This is a view missing in the original publication "The Youth theatre movement as part of actors' education" (A IV).

The interviewed students and teachers have practical solutions to certain problems in the organisation of acting studies in higher education. The students share a wish that the organisers/teachers in higher education should introduce a wide range of approaches and disciplines to the student, and the student should have the opportunity to make one's own choices. The teachers in turn think that it is nearly impossible for an individual student to make sense of the various approaches and disciplines that the student encounters. A wide range of choices may appear as chaotic. Both teachers and students prefer longer periods of working with each other, and deeper and more insightful relationships between the trainee and the tutor. These points of view are noteworthy in the further planning of studies, perhaps by taking the best of both worlds.

Both the students and the teachers think what really counts is how people involved are and work together. According to one of the interviewed teachers, Samuli Nordberg, a member of the AAMT research group, "emphasising discipline does not have to run the risk of wasting informal relationships between students and teachers". In training the process is always unique for the individual student and for the specific group, as another teacher, Malla Kuuranne, points out. (A IV: 351). The students wish to encourage teachers in the youth theatres and in youth theatre education to create favourable conditions for safe, joyful and challenging work that takes into consideration one's personal growth. (A IV: 348) The students also insist on clarity in pedagogy: the teachers should make choices, knowingly, being aware of the consequences of the choices made, both in youth theatre education and in acting studies in higher education. Thus, articulating pedagogies becomes ever more important.

Conclusions: The fourth part of my thesis argues that prior experience in the youth theatres and in youth theatre education is important for both the student actors' studies in higher education and their personal growth. However, prior experience can also be a minor hindrance for the student actors' artistic development, especially regarding behavioural patterns adopted in training acting through conventional paradigms. This speaks in favour of applying embodied pedagogies of acting in the youth theatres and in youth theatre education. Rather than just adding one more method, embodied pedagogies are able to make the

student conscious of choices she could make. Then, the student can choose to use any kind of mixture of embodied and conventional techniques.

2.5. Experiences of an embodied pedagogy of acting in the practical part of the thesis

The June 2015 youth theatre workshop, comprising the practical part of my thesis is an example of applying an embodied pedagogy of acting in practice. The arrangements of the workshop have been described in detail above in section 1.6.2. There was no inquiry conducted within the workshop but at the end of the public demonstration there was an interesting discussion between the actors and the guests that is in part transcribed in Appendix 5. In the workshop demonstration I was hoping to be able to show how even a comparably short period of training can shift the actors' focus into the body, specifically into experiencing and exploring bodily reactions, and how the actors' focus turns to the here-and-now, as addressed in "Exploring bodily reactions" (A III: 15). This shift was enhanced by resisting the dominance of verbal definitions. One of my aims was also to stress training as collaboration between all participants. Occasionally the actors became each other's teachers: they made up new exercises and taught them to the whole group. I joined the group in these sections, learning the exercises the actors were teaching.

Unexpectedly, the young actors did not seem to get distracted by special attention of the guests. Before the guests arrived, the actors had been warming up, or rather having their attuning or activating preparation by themselves. During their preparation I was not present either. The workshop demonstration began by a section of shared attuning or activating exercises. Each participant in turn told and showed what kind of movement activates him/her, and the others tried it immediately. Then the procedure of the frames was introduced to the audience by examples that the participants made up in the moment. Each actor presented movements or bodily states that originated from some kind of engagement with one of the three frames presented, the *somatic frame*, the *network frame* and the *carrying/being carried frame*, addressed in detail in chapter 3.

After having some kind of attuning or activation in the body, each actor developed a series of movements or bodily states, in part enhanced by engaging the frames, to which he/she then added speech that he/she had chosen earlier and learned by heart. Then a cavalcade of miniature performances was seen when each actor presented his/her instant creation. The demonstration closed by the work of three members of the group who added one more element to their instant

performance: a set designed by the guests, comprising of a sofa and a coat rack, and a "habitual score", following Camilleri's (2013a) use of "habitational" in his training. In practice, the actors were given a simple score: you come in, throw your coat on the rack, dive into the sofa et cetera. Then, the three actors had the embodied score they had developed on the earlier round, the habitual score, and the text, and they combined these elements in their solo performances. In this task, they did very well, as everybody in the room could notice.

In the discussion between the actors and the guests at the end of the workshop demonstration the issues of the aesthetics and the effects of training were in focus. A guest thought that there was a specific aesthetics in the way the actors worked: the actors were doing other things than they were talking about. The comment led to a question is this kind of training bound to certain kind of aesthetics in performance, or can it be applied in another kind of performance. (Appendix 5) Perhaps this is a question that concerns any kind of training: how much a given training style or regime is tied to certain kind of aesthetics in performance, and is this connection acknowledged? We can also ask how to regulate the aesthetic impression. For example, the dynamics of movement have a distinctive effect on how the spectator perceives a given performance. A series of extensive, large-scale movements, for example leaps or turns, may appear as dance-like to the spectator, while a series of intensive, small-scale movements, for example subtle facial ones, may in turn be regarded as everyday behaviour. In this way, adjusting the dynamics of movement changes the aesthetics of performance. This adjustment makes embodied pedagogies of acting applicable to many kinds of performances, even psycho-realistic ones.

The actors commented on the effects of training by saying that this kind of training "keeps you in the presence of yourself, on a flow, not too conscious of what you're doing"; the work is about "readiness for everything, you just act, search, do something and pick something out of it". Another actor added that embodied training is "about experimentation, about testing anything; and it's always okay, anything goes". (Appendix 5) These comments reflect the nature of embodied training: it is not about discipline or chaos but something that can create an open space of reflection and choice where the trainee can rely on her own creativity; where the space for freedom widens, in the sense that the trainee has a larger scale to operate than that perceived by conventional text-analysis, and she can move beyond the categories prescribed by language. Interestingly, the lack of using words for feelings in training does not seem to bother the actors at all. On the contrary, what is verbalised in training are the functions of the body but

on the level of performance the acting seems emotional indeed. Perhaps, letting go of defining feelings sets free the expression of them. An actor remarks: "The emotional remained a grey area". (Appendix 5) I take this comment to mean that feelings are expressed but they have been left undefined. To follow Damasio's distinction between emotion and feeling, addressed above, we could say that the emotional remains a grey area exactly because it *is* such, undefined, not possible to perceive. Feelings, instead, are perceivable reflections of emotions and thus the field for the actor's craft. However, leaving feelings unnamed enhances the actor's artistic creation in the moment and embraces the diversity of feelings felt in a certain moment. In our lives, we seldom experience one feeling at a time. Moreover, the comment of the emotional as a grey area implies that psychological expression, interpretation, or way of experiencing yields while momentariness and openness to what is about to emerge comes forth, as it has been suggested in recent dance research in Finland (see for example Monni 2004).

Special attention was paid to the question to what extent certain technique is encouraging and to what extent, binding. The question was interestingly addressed by an actor who stated that he "had certainty that these things will affect" him in the performance. Another actor added that in embodied training "you don't have to worry". A guest put it as follows: "Safety through physicality is the first step to solve the problem of stage fright". (Appendix 5) This view is apparent in the upper secondary students' experiences of embodied training, as addressed in "Diving In" (A I: 15). The techniques trained are then not crucial as such but the feeling of certainty, the increase of self-confidence that can be brought to the moment of performance. In this case self-confidence is confidence on one's own *technique* that allows one to dwell in the moment without having to worry about what to do when the moment is over; there is enough certainty on technique that will produce *something* when the time comes. Certainly the young actors of the workshop needed a lot of self-confidence to be able to perform in a somewhat formal academic setting, without apparent signs of stage-fright.

On the basis of the chapters above I shall now turn to view the possibilities of developing an embodied pedagogy of acting today. Since the description of Working with States of Being in chapter 3 is based on my latest considerations of the application, it is slightly different from the one appearing in "Exploring bodily reactions" (A III).

3. Developing an embodied pedagogy of acting

3.1. An embodied pedagogy of acting in theory: "Corporeal dramaturgy" and "Working with states of being" in comparison with psychophysical actor training

On the basis of my research so far, this chapter investigates how to develop an embodied pedagogy of acting today, and what are the significant differences between embodied pedagogies and the traditions of psychophysical actor training. As an example of an embodied pedagogy of acting I shall present Working with States of Being (WSB). It is based on concepts and procedures elaborated or originated within the research project Actor's Art in Modern Times, forming the approach to acting and actor training called Corporeal Dramaturgy. In her commentary on the June 2015 workshop, the practical part of the thesis, one of the two examiners of my research, Cecilia Lagerström asked how WSB and my pedagogy in general relate to the traditions of psychophysical actor training. In other words, she wanted know what am I adding–one could also ask what am I leaving out. She was also curious to know how my formulations differ from those of Corporeal Dramaturgy, or are there differences in the first place. In what ensues, I shall address these questions by close reading of Phillip Zarrilli's book, *Psychophysical acting: An intercultural approach after Stanislavski* (2009) and other references on the key questions of embodied actor training. I shall proceed by presenting an overview on underlying principles grounding the pedagogical approaches in question, and then introduce the operational terms of Corporeal Dramaturgy and their applications within WSB, term by term, comparing them with Zarrilli's terminology. The aim of this chapter is then to give a detailed and justifiable description of how Corporeal Dramaturgy and WSB as an application of it are constituted.

Both Corporeal Dramaturgy and WSB seek to build a basis for training by a process of *articulation*; by articulating comprehensively the terms chosen, thus making them applicable in practice, and abandoning others. Overall, most of the concepts of Corporeal Dramaturgy appear in some form in Zarrilli's account on modern psychophysical acting but there are significant differences in their formulation and use that I shall focus on. Challenging the "representational model", Zarrilli (2009: 9, 41-46; 2008; 2013) holds to an "enactive view" to acting that emphasises the processual aspect of being in the world, drawing from Varela's view of cognition as enaction. Varela's view is especially applicable in the considerations of embodied pedagogies of acting in its description of micro-identities as constitutive parts of embodied cognition. In his definition Varela (1999: 18) uses the term 'inhabit': "we can only inhabit a micro-identity when it is already present". The term 'inhabit', in turn, is crucial for Zarrilli's approach, as comes clear from Camilleri's (2013a) account on Zarrilli's work. In Corporeal Dramaturgy and WSB, too, the idea of inhabiting a micro-world, a moment in space and time in the process of transition, is constitutive; the respective term is *state of being*.

For Zarrilli (2009: 9), acting is to "engage in a psychophysical process of embodiment and inhabitation of the objective-in-action". Thus, the actor's corporeality and fictitious elements co-exist–or perhaps we could say coincide. This is fundamental for acting. The element of fiction is as such an integral aspect of theatre. Assuming deliberately something fictitious and empathising with something or someone can be considered as common human dispositions–familiar from the children's sandbox already. What differentiates the actor's artistic creation from these common human actions is the ability to control and regulate these actions in a specific way–and show them to others. The same goes with the assumed feelings within these actions; both features that can be considered as elementary for the actor's craft. Both Zarrilli's view and that of the AAMT research group and myself, appearing in Corporeal Dramaturgy and WSB, take this stance of considering acting as the actor's craft and not simply as an investment of personal emotions and personality via empathising with the fictitious.

Zarrilli identifies a possible gap between training, principles of training, and performance (ibid.). The aforementioned choice to focus on the actor's craft–or any given principle of training–may remain unconnected to the actual practice. Zarrilli has been developing exercises to bridge this gap (ibid.). The operational terms and procedures of Corporeal Dramaturgy and WSB are meant to be exactly this kind of bridges, genuinely practical, not theoretical; not forming a comprehensive formula but a succinct collection of sign-posts; not exactly a

collection of techniques. Even though the terms of Corporeal Dramaturgy and WSB relate to certain basic terms of psychophysical training in general, they originally derive from the analysis concerning the work of Jouko Turkka (A II).

Importantly, Corporeal Dramaturgy and WSB become distinctive by *rejecting* certain conventional paradigms of acting and actor training. There are no characters–in a sense that the part the actor plays is considered a person–no text-based empathising with the character, and no verbally defined feelings–in Damasio's sense of the word, as addressed in section 1.5.3. Also, due to the non-representational nature of these approaches, there is little analysis of the text in the beginning of the rehearsal process. This is in line with Zarrilli's notion that "the psychological is no longer–if it ever was–a paradigm with sufficient explanatory and/or practical power and flexibility to fully inform the complexities of the work of the contemporary actor" (op.cit. 8). The Artaudian mutiny against the tyranny of language, typical to many psychophysical training regimes, takes then new practical forms in embodied pedagogies of acting of today.

The mutiny takes place on two battlefronts: in what is trained and performed there are floating meanings instead of fixed ones; and the words used in training, the training language, are critically considered; there are only a few, transparent concepts, precise in terms of practice but leaving space for one's own interpretation. In Corporeal Dramaturgy and WSB, and any training alike, the task is to work with things that are perceptible; things that both the student and the teacher can see. This is what Jevne (2003) called mutually accessible criteria for both the trainee and the tutor; criteria that is also applicable both in training and performance. Jevne's view is addressed in section 1.5.2. Applying this kind of mutually accessible criteria training becomes able to refuse mysticisms and uncover, overcome, and even undo hidden power relations, embedded in training situations. One's own experience becomes the highest authority. This is a step towards an auto-didactic, self-guided trainee. In Corporeal Dramaturgy and WSB this process is the most important. Hence, the tutor is to give generously away his/her authority.

The notion that training is always *individual*, a matter of subjective experience–in spite of the fact that training takes place collectively–is shared by both Zarrilli's approach and Corporeal Dramaturgy. Zarrilli explains that

> [...] since no two bodies, no two selves [...] are the same, the tactics I use in the studio and rehearsal room must constantly shift to the ever-changing ways in which the problem of the body is manifest in *this*

> actor's bodymind, *this* ensemble's collective body, the demands of *this* dramaturgy (op.cit. 5, emphasis original).

Because of the nature of embodied training as profoundly individual, and the urge to strive towards ethically sustainable training, Corporeal Dramaturgy and WSB follow the example of a number of modern pedagogies of acting and lets go of a master; they are not identified with a certain historical or contemporary person or authority. It was crucial for the AAMT research project to make this decision in order to secede from the problematic heritage of the Turkka School. The methodology of training prior to performance production comprises for Zarrilli (2009: 9) a progressive system of exercises which use "active images, activating phrases, and other methods of opening the actor's sensory awareness, heightening concentration, and directing the actor's focus". Zarrilli's description emphasises the "optimal state of bodymind awareness" (op.cit. 25). From this state, according to Zarrilli, the actor's individual technique begins to evolve on the level of comprehensive embodiment:

> "Space-time unfolds *through* one's engagement in the actions that constitute one's relationship to the immediate environment in the moment of their performance." [---] "As one learns to inhabit a form or structure of action, one is gradually attuned to an ever-subtler experience of one's relationship to that structure." (op.cit. 4, 48, original emphasis)

In this view, the actor does not step inside a predetermined picture but the picture opens up via the actor's embodiment, and when the actor begins to feel at home in the picture experience turns to repeatable technique. This view has also been central in my experiments of evolving actor's technique: learning to recognise areas of somatic knowledge and regulate the subtle, recurrent movements of the body connected to this knowledge are for me the fundamental factors of acting. In Corporeal Dramaturgy and WSB this stage of training already begins to create deeply experienced micro-worlds and bridge them together, forming the preliminary form of the actor's dramaturgy. In the following sections I shall describe in detail the characteristics and use of the operational terms of Corporeal Dramaturgy and WSB, and show how the aforementioned principles are turned into the actual presence of training.

3.2. The operational terms of "Corporeal dramaturgy" and "Working with states of being"

3.2.1. Attuning/activation

The first and the key term of acting in an artistic sense is, in Finnish, *viritys*. It covers the English translations 'attuning' and 'activation', but both fail to express the specific meanings of the Finnish word alone, which are about becoming activated, not generally but in some specific way, *and* becoming attuned but not specifically *to* or *with* something; in other words, not attuning oneself in order to fit a certain atmosphere or key, as in tonal music. To entail both meanings I shall use the double expression attuning/activation, to avoid the sense of adjustment of 'attuning' and the generality of 'activation'. Of course, entering the studio the trainee does attune herself to the training mode but regarding the mechanisms of training, on the level of explicated embodiment, simply 'attuning' would be insufficient. Zarrilli (2009: 8) uses comprehensively the term 'attuning' in the contexts of actor's preparation and performance, for example: "Preparation begins with psychophysical training [--] that "attunes" the body and mind and awakens one's inner energy". However, Zarrilli describes his concept 'inhabit' as "a kind of open perceptual awareness that oversees and informs being" and as "a kind of three-dimensional and multi-sensory overseeing awareness" (op. cit. 7). These descriptions sound like a more general attuned state of the actor, close to how Damasio describes his concept of core consciousness. However, in Corporeal Dramaturgy and WSB attuning/activation is always singular and contextual. There are no exercises that attune the actor generally as there are in Zarrilli's approach, only those that attune/activate the actor in a specific way that belongs to the act in question.

The term 'energy' is commonly used in writings on acting, to describe the level of activation in actor's training or performance. For Zarrilli the term is important: he uses it widely and often to describe a specific action or a change in the body. He uses the phrase 'inner energy' in the sense that there is perceptible activation in the body, experienced in a specific way, often in connection to determination or other such mental phenomena. In Corporeal Dramaturgy and WSB the term 'energy' is not used (see also Murray 2015). Changing one's way of attunement/ activation equates, for example, to "adding energy" in commonplace discourse. Zarrilli accentuates that attuning is not only necessary in the beginning of a training session but throughout the session or performance: "[t] he actor must constantly attune herself to the subtle processes of psychophysical engagement with the inner vibration and resonance of her energy" (op.cit. 2).

Corporeal Dramaturgy and WSB hold this view: attuning/activation is an organic part of the process of acting throughout a sequence of acting, both in training and performance. In this sense, 'attuning/activation' replaces the term 'energy', making it redundant. In Corporeal Dramaturgy and WSB there is also no need to talk about warming up; the preparatory exercises that usually start a session are simply part of attuning/activation.

The aspect of attuning/activation is indeed the key term of acting in an artistic sense, as already acclaimed above. The moment when a person steps into the realm of the fictitious, the possible world, or the world of possibilities, accepting the 'as if', affects the body. With the actor, this effect is perceptible, always for the actor herself and often for the spectator, but not necessarily. Hence, acting is about a body that is attuned/activated in a specific way. The core of the actor's craft lies in the ability to regulate this effect.

3.2.2. State of being

The key term of the materiality of the actor's artistic creation, forming the key component of the actor's performance score is, in Corporeal Dramaturgy and WSB, *olotila*, 'state of being'. In philosophical terms the word 'being' is problematic. In classical philosophy the concepts of 'being' and 'becoming' have been seen as controversial to each other, being representing stability and becoming representing change, whereas in the tradition of process philosophy being has been considered as moving and constantly changing. The recent process philosophy is based on the premise that being is dynamic and that the dynamic nature of being should be the primary focus of any comprehensive philosophical account of reality and our place within it. (Seibt 2013) Winnicott makes an interesting notion on freedom by saying that regarding freedom, being is appreciated over doing (Phillips 2000: 43-47). I take Winnicott's notion to mean that tasks and how we carry them out are not the true measures of our existence but the way how we find ourselves in space and time. This idea led me think about a state of being as a constitutive element in the process of acting. Following these two lines of thought, 'being' is the quintessential element of existence in space and time, and, by nature, processual, flowing, and not static. Regarding McDougall's division of body-mind states into static and ec-static ones presented above in section 1.5.3 the latter would then be innate and characteristic for a human being and the former symptomatic.

In Corporeal Dramaturgy and WSB, state of being is something that emerges, rather than something intentionally constructed; it is an element of emergent

embodiment. When the actor's body is attuned/activated in a specific way and meets an outer element, either material, textual, or fictitious, *and* becomes somehow meaningful for the actor, a state of being starts to emerge. The meeting of the actor's body and an outer element always implicitly constitutes an act, creates a stage, and displays the relationship between the actor's body and the outer element. A state of being always has a bodily foundation, a manifestation perceived in the body, even though not necessarily perceived by the spectator. In other words, a mental image, for example, is not as such a state of being. However, a mental image can attune the body in a certain way and thereby lay basis for the emergence of a state of being. In this way a state of being becomes something that is more or less volitional, not emerging by "inspiration" or some other metaphysical, uncontrollable force. In short, a state of being is a technical element. Often in commonplace discourse of acting 'technical' is equated with 'cold', meaning that there is no compassion involved. This is not the case with acting in Corporeal Dramaturgy and WSB. Even though the actor can control and regulate her states of being, there still remains the domain of the excessive, of the unexpected and deeply felt compassion. It becomes a matter of aesthetic or artistic choice. A state of being is also always individual, not possible to share. This is due to the nature of subjective experience as endlessly variable, multifaceted and complex. In this way, acting with states of being not only makes it possible to work with floating meanings but necessitates them.

For Zarrilli (2009: 6-7), the equivalent term for 'state of being' is to 'inhabit'. Both Zarrilli and Camilleri pay special attention to the moment between inhale and exhale. It is worth noticing that they focus indeed on the moment between inhale and exhale, not between exhale and inhale. This goes with Turkka, too: he emphasised the moment of holding one's breath. Also Blau (1982: 86) recognises this moment crucial, as it becomes evident in his exercise on physicalizing thought. Perhaps the distinctiveness of this moment is due to the special import of the moment in human behaviour. If one is suddenly caught by an impulse, for example, of remembering or sensing something, or being touched or approached unexpectedly, one usually takes a quick breath in and holds the breath for a moment. In Corporeal Dramaturgy and WSB this kind of moment, also important in Turkka's training, is rather described by the term 'state in-between' addressed below. However, Zarrilli and Camilleri think that the moment between inhale and exhale is favourable for perceiving what it is to "inhabit" a given moment (Zarrilli 2009: 7; Camilleri 2013a: 40). Thus, what in Zarrilli's terminology is described by a term that equates to 'state of being' is in Corporeal Dramaturgy and WSB a

'state in-between'. However, Zarrilli identifies the same components in the process of acting than the latter approaches but names them by a different logic. For Zarrilli, there is the state of "awareness" that makes possible the phenomenon of inhabiting a moment; a view similar to that of Corporeal Dramaturgy and WSB. One of the differences between these two approaches is that in Zarrilli's approach states of being/doing are characterised by heightened awareness and extra-daily qualities whereas in Corporeal Dramaturgy and WSB states of being are simply technical and dramaturgical components with no assumed qualities.

Early in the process of development within the research project AAMT there was an important decision made: in the terminology of Corporeal Dramaturgy there would not appear an equivalent term to the Finnish word *tunnetila,* very widely used in the discourse of acting in Finland. It means 'emotional state' and refers to the perceptible reflections of emotions in the body, or, in Damasio's terms, to feelings. Further, in the discourse a given emotional state is named simply following the Finnish lexicon. As it is the case with, say, the words for colours, the words for emotional states are few, as usual in languages. However, this state of affairs does not coincide with human experience: how an individual experiences a moment in space and time cannot be comprehensively described by one word. Yet, in everyday communication it usually is. The actor's artistic creation cannot be contracted to match the abridged vocabulary of a given language. In corporeal Dramaturgy and WSB, the term 'state of being' and the use of it refuse this contraction and instead celebrate the diversity and complexity of human experience. Moreover, feelings are not in the forefront in the creation of states of being even though states of being usually include feelings. Rather, feelings are profoundly inscribed in the actor's work itself, with attuning/activation and states of being. In the end, states of being can become very emotional. Actually, an attuned/activated state is always more or less emotional but this emotionality arises from the qualities of attuning/activation and is enhanced by them. In short, both are techniques.

In Corporeal Dramaturgy, there is an important conceptual division between the actor's technique and the actor's dramaturgy. The former is about how states of being are created and the latter, how they are set in succession or relation to each other. In Corporeal Dramaturgy, the crucial moment in the actor's creation is the moment when she shifts from a state of being to another, laying the basis for the actor's dramaturgy. This shift is called 'transition'.

3.2.3. Transition

In Corporeal Dramaturgy and WSB, 'transition', *siirtymä* in Finnish, is the key term of the actor's dramaturgy. In the moment of transition, something changes; the story takes a turn– often a subtle one. This change is in some way perceptible to other people in the space, including the spectator. How the actor experiences the change may still not be obvious for others, only the fact that something is happening here and now. Then, according to Corporeal Dramaturgy and WSB, acting is primarily about states of being and transitions between them. It is intriguing to notice how similar this description of acting is to Varela's account on embodied cognition. Following Varela (1999: 9-10), "we always operate in some kind of immediacy of a given situation", and we are "constantly moving from one readiness-for-action to another"; we build "micro-identities" that appear in their "corresponding lived situations" that Varela calls "micro-worlds" (op. cit. 18). This is the phenomenon of immediate coping, in other words, "being there", as discussed earlier (on page 36). Hence, I am inclined to think that mechanisms of the actor's artistic creation proposed in Corporeal Dramaturgy and WSB, as well as in other embodied pedagogies alike, correspond to the mechanisms of embodied cognition authenticated by certain developments in recent cognitive science. By claiming this connection I want to suggest that embodied actor training may feel "natural" and easy precisely because of this correspondence. It is worth noting here that the AAMT research group was not aware of the similarity described above when formulating the pedagogical model in question.

The transit of events during a performance that the actor performs consists then of a series of states of being and transitions between them, as well as additional elements presented below, forming the actor's performance score. The idea of a performance score consisting not of cues and punch lines found in text analysis but of a series of bodily states or movements is of course not new. For example Anne Bogart has in her training asked the actors create a "physical score that exists independently from the verbal expression of their characters" (in Jevne 1993: 122). The goal of this approach is, following Jevne, "the alienation of conventional behaviour confronting the spectator's eye". Here Jevne, again, confuses between the actor's unruly creation and the insistence on the rationality of human behaviour, belonging to the psycho-realistic view of acting. The psychophysical view is totally different. For Zarrilli, the psychophysical actor's performance score is

> a complex set of psychophysical states of being/doing sequentially embodied and animated via the direction of the actor's energy and attention. Simultaneously the actor's perception and awareness remain open. The actor's inner energy is shaped as appropriate to the aesthetic form and dramaturgy of each specific performance score. (Zarrilli 2009: 79)

Here Zarrilli follows the example of the Indian *kathakali* actor's performance score, with the exception that in *kathakali* the psychophysical states that the actor performs are culturally prescribed, carrying conventional meanings or interpretations familiar to the spectators. This is of course not the case with Zarrilli's contemporary approach to acting. Zarrilli does not use the word 'transition' as a conceptual tool but several words implicating a shift.

3.2.4. State in-between

In Corporeal Dramaturgy and WSB the transition from a state of being to another is not straight but goes via a 'state in-between'; in a Finnish neologism, *välinen*. It can be argued that a 'state in-between' is the key term of acting as an art form, and by the same token, the key term of theatre. Nicolas Ridout (2006) has stressed the centrality of embarrassment in the theatre, belonging both to the performers and the spectators. There is an axe of shame hanging above the heads of both. No doubt, as an art form, theatre is strange. In most cases, there would be no need for deliberate alienation (*Verfremdung*) in the theatre, in the manner of Bertolt Brecht (1964): there are people on the stage pretending to be someone else, something seems to be happening but it is not, and there are people watching who are disappointed if all this does not "feel real" or correspond to their expectations of "natural" behaviour. Why does this kind of an ancient art form still fascinate audiences? Maybe one reason is that *feeling confused* is such a common incident in everyday life. In our lives, we are constantly asking: what is happening?

In Corporeal Dramaturgy and WSB 'state in-between' is an operational term, that is, about technique. It stands for moments of not-knowing; the sense of time may alter and there may be a feeling of time that expands. These moments of in-between-ness, staying in a liminal space, are in a way empty of meaning, or comparably neutral states. The former state of being has faded away and the new one has not yet emerged. The actor's body is momentarily revealed because all of a sudden there is nothing fictitious, nothing that is being performed. Technically speaking, the actor does not 'perform' a state of in-between-ness but actually is

possessed by one. The only difference of a technically produced state of in-between-ness and a real one is that in real life one cannot stop being confused on purpose unlike the actor who is able to start or stop the state anytime, by subtle changes in the body. This happens exactly in the manner Damasio suggests: consciousness is profoundly a bodily state.

As described in the section above, in the dramaturgy of performance, the moments of transition, including the state in-between are important: the story takes a turn. Interestingly, Varela (1999: 11) accentuates the importance of "breakdowns" in the birth of cognition: "it is during breakdowns that the concrete is born". Varela goes on to argue that "at the moments of breakdown when we are not experts of our micro-world anymore, we deliberate and analyse, [and] become beginners" (op.cit 18), meaning that at the moments of breakdown we lose the qualities bestowed by embodied cognition only a moment before. In the terminology of Corporeal Dramaturgy and WSB, this is to lose the former state of being. Notably, according to Varela this loss is caused, in part, by deliberation and analysis, in other words, verbal operations. All actors probably recognise the harmful interference of verbal analysis on the flow of action during a performance.

Varela describes the moment of breakdown vividly: "within a gap during a breakdown there is a rich *dynamic*, involving concurrent sub-identities and agents"; there is a "rapid dialogue" going on (op. cit. 50, original emphasis). Finally, according to Varela, "enaction happens at the hinge between one behavioural moment and the next". (ibid.) The strong sense of momentariness that belongs to the state in-between connects it also to Damasio's concept of core consciousness, discussed above. In Zarrilli's account the term 'in-between' appears in regard to breathing patterns, describing the space between in- and out-breath. However, for Zarrilli, inhabiting this space is most important. As he points out, the idea that inhabiting this space is especially meaningful for the actor appears already in the writings of Zeami in the early fifteenth century: the place between is "the place where nothing is done". (Zarrilli 2009: 90) It is important to notice that in the moments of in-between-ness the actor does not stop performing; on the contrary, there is indeed a strong sense of something happening here-and-now in the actor's being during those moments.

3.2.5. Destabilisation

In Corporeal Dramaturgy and WSB, 'destabilisation', *horjutus* in Finnish, is purely a technical term. In a more general point of view, destabilisation can be regarded

as one of the key terms of change, and at the same time, or as a consequence, questionable in ethical terms. Destabilisation can be regarded as something that originates a change; a pulse; a punch; an input that abruptly originates a step in a process (Tapper 2011), a shift from a static state to an ec-static one (McDougall 1985: 51-53). Regarding the training process destabilisation is meant to shift the trainee abruptly into the training mode from the realm of everyday behaviour and experience, in contrast to attuning/activation that gently aims at this shift. The means for this shift in destabilisation are, for example, the overwhelming example of the master, as in specific forms of training such as martial arts; the bullying or peculiar behaviour of the teacher; or certain destabilising methods or procedures of training. As an example of the last-mentioned there are the procedures suggested by Jerry Rojo as late as in 2000. Obviously carrying the remainders of the radical recklessness of the new-born performance art of the 1960s in the United States, Rojo suggests that the trainees should enter the training room in their private clothes, strip themselves naked, and only then put on their training clothes, in order to be sure to leave their everyday habitus behind (Rojo 2000). This example makes it easy to see how the idea of destabilisation is inevitably linked to the ethics of training. Setting constructive challenges for the trainee is of course something quite different, and can be regarded as an integral part of training.

However, destabilisation can also be a matter of technique. In Corporeal Dramaturgy and WSB destabilisation is a part of the actor's technique and nothing else; there is no deliberate destabilisation of the trainee on a personal level. In Corporeal Dramaturgy and WSB destabilisation is actually a specific way to shift from a state of being to state in-between: a kind of shock erases brutally the former state of being and makes way for a new one. As the term 'destabilisation' carries in itself the meaning of outer impact we must critically consider the means of destabilisation in developing embodied pedagogies of acting. What kind of means could replace the destabilising effect of the pedagogical authority? In Corporeal Dramaturgy there are experiments on how the use of volitional muscles or organs could affect the non-volitional functions of the body, and in this way give the actor a feeling of an outer impact on her body. Also, regulating bodily functions connected to consciousness could be used as a destabilising effect.

In Zarrilli's (2009: 2) terminology 'destabilisation' does not appear as a term but he considers his approach as one exploring "how we might actualize an optimal state of not-knowing and surprise". There is also an indication of deliberate destabilisation of the trainee in Zarrilli's notion of humiliation as essential in the

process of becoming an actor: "humiliation can be an actor's greatest friend" (op.cit. 3). In the traditions of psychophysical actor training destabilisation has widely been regarded as the means of abolishing mannerisms, destroying "the automatisms of daily life" (Barba 1991: 197), and eliminating the student's former habitus, in order rebuild the student's body. This aspect was evident in Turkka's teaching (IV: 5), as addressed above in section 1.5.1. Corporeal Dramaturgy and WSB clearly refuse destabilisation in this sense.

Deliberate contentious destabilisation of the student is easy to condemn as unethical but the idea of rupture still seems to belong organically to the processes of development and change. According to Varela (1999: 44) a fundamental premise in cognitive science is that cognition "consists in a punctuated succession of behavioural patterns [with] no centralized quality"; and micro-worlds emerge through a "bifurcation in a chaotic dynamic". In psychoanalytic thought in turn "the experience of *generative* loss of control [--] only happens when you are operating at the limit" (Campbell 2001: 9, my emphasis). This matter of fact raises the question is "operating at the limit" something crucial for theatre. For Blau (2001: 24, original emphasis) a "loss of control is the experimental form of acting; *thinking*". Is the loss of control what the spectator is actually longing for, paradoxically, in theatre performances well known of their careful upfront planning? On the other hand, what to think about a performer who uses the loss of control as technique? Is the performer in that case invincible?

3.2.6. Sensory field

'Sensory field' is clearly the key term of fiction, covering not only something perceived by the senses but also the 'as-if' of theatre, as understood in colloquial language: let's assume there is a cow there. This kind of play is already present in early childhood games and thus familiar to everybody. In Corporeal Dramaturgy and WSB 'sensory field', *aistikenttä* in Finnish (a term coined by Petri Tervo), stands for a phenomenon that occurs very naturally in the studio or in performance: the actors–and immediately the spectators, too–make real and situational of something that is perceived together through the senses in space and time: they see something, realise something etc. Varela's (1999: 18) term 'immediate coping' describes the spreading of sensory field well; in Tervo's (2011) definition "the [body/mind] state assimilates" (in Finnish: *tila kaltaistuu*). Sensory field is shared unlike a state of being that remains individual. Actors sharing a sensory field share an attuned/activated state; a sensory field has primarily an affective dimension. In the theatre fiction appears side by side with the actual

social situation, covering the performers and the spectators. Sensory field is then something that connects both the actors and the spectators *and* fiction that the spectators interpret in some way, and the materiality and the actual social situation of performance.

For Zarrilli (2009: 7) inhabiting is primarily an individual phenomenon, similarly to Corporeal Dramaturgy and WSB where a state of being is considered individual, not shared. However, according to Zarrilli (ibid. original emphasis) "it is possible to share the manifestation of [the sensory] awareness": "when two or more persons share the same time/space, they literally *co-habit* that place in time". This description comes close to the idea of sensory field in Corporeal Dramaturgy and WSB, even though Zarrilli does not use that specific term. The difference between these two approaches is that the term 'sensory awareness', common in Zarrilli's writing, describes an optimal state of perception while in Corporeal Dramaturgy and WSB terms such as 'sensory field' are simply structural elements in the actor's creative process.

3.2.7. The frames

Within psychophysical disciplines there is a significant division between the use of forms and frames in training. By 'forms' I mean specific movements that the trainee learns, usually following the example of the master of virtuosity, for example, as in using *tai-chi* or *aikido* in training. 'Frames' mean certain instructions or sign-posts for creating movement, for example, as in training that uses the Laban Movement Analysis (Laban 1950/1980). The dance artist and theorist Rudolf Laban (1879-1958) was worried how "for a very long time man has been unable to find the connection between his movement-thinking and his word-thinking", and how "the two kinds of thinking can finally be re-integrated in a new form", in order to find "the hidden recesses of man's inner effort" (Laban 1950: 17). He created operational concepts for the training of dancers and actors that can give structure to a wide variety of movement experiences, allowing for a freedom of exploration while providing a vocabulary with which to anchor and reflect on those experiences (Bloom 2003: 11). Laban's "Effort Framework" is clearly an example of the use of frames in training: the dimensions of weight, space, time and flow pinpoint the performer's movements but do not prescribe them exactly. The Laban method has been and still is well applicable in actor training as well (Mirodan 2015). The use of the four elements considered in ancient medical practice (Roach 1993: 39), fire, water, air, and earth as frames for the actor's artistic creation is another comparably common example of using

frames in actor training, as for example in the teaching of Ana Vasqués de Castro. Ruth Zaporah uses the word 'frame' in the composition of her approach to actor training, the Action Theatre. However, in Zaporah's approach the frames are innumerable. (Morrow 2011) Hence, it seems to me that in her approach the frames work more like the states of being in Corporeal Dramaturgy and WSB and not like frames as described above.

There are certain critical aspects to the use of forms in actor training. In considering the development of human agency Carrie Noland states that the embodiment of bodily techniques always produces excess that ensures variation because the practioner, without years of training of these techniques, can never result in an entirely accurate reproduction (in Kapsali 2014: 163). Thus, according to Maria Kapsali, "the use of a form within an actor training pedagogy [--] inevitably prioritises the accomplishment of the form rather than an awareness of the excess (of sweat, heat, breath) produced in the process" (op.cit. 164). Indeed, the use of forms may cause anxiety in the trainee because she will inevitably feel incompetent in comparison to the master. However, if the tutor emphasises experience instead of completion of the form the use of forms does not need to raise ethical concerns.

The developmental work of the research project AAMT began, after the interviews, by listing all the exercises used or created by Turkka and classifying them. Through this classification three frames were distilled: Movements inside the body, Push and pulls from outside the body, and Carrying. The Push and pulls from outside the body frame are about connections between the actor and the outer world, with the idea that one's own thoughts and sensory impulses also come from "the outside". For example, an invisible wire is dragging someone somewhere she does not want to go, or someone hurrying to work suddenly remembers the home door was left unlocked, causing a contradictory pull towards two opposite directions. The Movements inside the body frame is about what happens inside the actor's body, most notably in the torso. For example, "taking a cold shower"–a trope common in Turkka's teaching–causes certain vertical movements in the upper torso, appearing as breathing patterns; movements that were applicable, for example, in performing someone on her first date. The Carrying frame is about carrying in both meanings of the word, metaphorical and literal. For example, the actor is carrying another actor, taking full responsibility on her, or the actor is carrying some of her own body parts that become specifically expressive. Thus, this frame entails strongly the ethical aspect of training and performance: the actor is never alone on the stage–even if she lit-

erally were–but "carried" by the performance group, the training she has taken during the rehearsal period, the ethos of the performance, or the audience.

In Corporeal Dramaturgy there is a strong emphasis on the fact that even though the frames can be trained separately they appear in the actor's body in performance almost always simultaneously, intertwined. Each bodily state can be analysed by examining how the frames relate to each other in the composition of that bodily state. The frames are tools for bodily imagination and creation of states of being, and they help the actor navigate through transitions from a state of being to another. They are also tools both for destabilisation and for tolerating destabilisation; the use of frames help the actor make it through the moments of destabilisation and in-between-ness. In his approach to actor training, Zarrilli (2009: 26-29) uses forms derived from the traditions of *kalarippayattu*, *taiqiquan* and *aikido*. In his workshops that I have taken part, he has emphasised the importance of individual experience, not the completion of a specific form. According to Zarrilli, certain movements attune the body, open sensory awareness, and generate a feel in the body that may become meaningful for the actor. This is a view I share. However, there is still to consider how techniques adopted outside theatre affect the actor and are applied in the theatre.

3.3. Operation and procedures of 'Working with states of being'

As it has become clear in the sections above, there are no differences between the terminologies of Corporeal Dramaturgy and Working with States of Being (WSB). Why, then, are there two titles and two approaches? I wanted to give a new name for my approach because my interpretations of the operational terms and the use of them may be somewhat different from those of the other members of the research group. All members have developed their pedagogical thought and practice to their own directions from the basis of shared basic principles. Also, I am aiming at formulating an embodied pedagogy of acting especially for the needs of the youth theatres and youth theatre education which is another reason for a new name. Then, how do these two approaches differ? Training Corporeal Dramaturgy assumes a basic technique. An actor beginning to train following the ideas of the approach needs to have some other technique as the basis of her acting. In the training in the youth theatres and in youth theatre education no basic technique can be assumed. Further differences between these two approaches are in the use of the concepts; in pedagogical procedures; and in the aims of training that differ substantially. In youth theatre education

personal development is the main thing. The students do learn acting skills but more profoundly, they learn about themselves as social and individual beings. *This* can, respectively, help them a lot in their development as performers. In the contexts of actor training in higher education and professional development of actors Corporeal Dramaturgy offers choices to perceive the actor's creative work.

Instead of presenting the whole arsenal of concepts presented above the training in WSB is based on two simple things; on the idea that the actor works primarily with states of being and transitions between them; and on the frames as a means to create states of being. In WSB states of being are defined as unnamed but meaningful body-mind states that always have a bodily focus; a concrete location in or a sense or function of the body. A sensation in the body works as an initiative, the reflection of the initiative radiates influencing the body, and at the moment of confronting an outer element, material, textual or fictitious, forms a specific body/mind state. During this process the actor gives this body-mind state some kind of meaning, or rather, the meaning of which gradually emerges. In this way, the all-encompassing involvement of the body-mind forms the state of being through a process that becomes conscious. Similarly to Corporeal Dramaturgy, in WSB a state of being constitutes a small world of its own. It is a place to dwell, to linger. The actor can move in or out of a state of being. A state of being may include words, feelings, gestures, props, sounds and lights, for example, but primarily a state of being is a sensation, a feel in the performer's body.

Emphasising states of being and transitions between them in the training in youth theatre education seems to be advantageous in several ways. The ideas that interpretation of a state of being remains free and a state of being profoundly individual help the actor deal with the anxiety of trying to accomplish a task she has been given; the anxiety of assessment. Also, the fact that the actor and the director do not have to agree on the substance performed increases the actor's artistic freedom. 'Artistic freedom' has not been one of the most common phrases within youth theatre education. Rather, I find the students inclined to think that the actor's part is to do what the teacher/director tells her to do. The question of agency is clearly something that future developments in the field must consider. Contemporary methods of theatre-making such as devising do share the responsibility of artistic choices regarding the dramaturgy of the performance but not regarding the actor's bodily work, and the dramaturgical choices the actor makes in the creation of an individual performance score. Moreover, having states of being in focus in training displaces certain conventional paradigms of acting: the

use of personal emotions, derangement of personality by suggestive methods, stereotypical characterization, and the representational approach in its entirety.

The use of frames has become central to training within WSB through practice: they have indeed proven their applicability. They provide a simple, easily accessible way to non-representational training for young people. In WSB the frames are trained separately and often kept separate in performances, too, because the simultaneous use of the frames in the manner of Corporeal Dramaturgy would be too demanding for unexperienced performers. However, the basic instruction that one is free to make any choices is always present. For the training in WSB, I have re-named the frames presented above. The three frames are named in WSB the Network frame, the Somatic frame, and the Carrying/ being carried frame. There is a detailed description of the use of frames in WSB in *Exploring bodily reactions* (A III: 22-23).

The other concepts of Corporeal Dramaturgy are also used in WSB but there they are more additional than they are in Corporeal Dramaturgy. The use of concepts is meant to organise the flow of artistic creation but not to restrain it. With these concepts, the student actor is meant to learn to organise her own artistic work. Although WSB emphasizes individual work and aims at enhancing an auto-didactic approach to training the function of the group is crucial. Other actors and the things they do work as attunement/activation for an individual trainee. At the beginning of a session, the actual space of the studio constitutes a space for collective experiences which are analogous to the experiences in an individual body. Thus, an individual body becomes the stage for "the feeling of what happens", to borrow Damasio's phrase, and in itself a transitional space. I want to underline here that Corporeal Dramaturgy and WSB are not separate constructions but form a continuum where the aims of training are basically the only things that differ. This difference is reflected in how complex and demanding the techniques learned are, and how complexly they are used.

4. Discussion: further remarks on the nature, ethics, and use of embodied pedagogies of acting

In the chapter above I have shown how Corporeal Dramaturgy and WSB, representing embodied pedagogies of acting, are at the same time based in, and in opposition to certain features common in the traditions of psychophysical actor training; and how they can be applied in training and performance today. In this chapter I shall make further remarks on the nature, ethics, and use of embodied pedagogies of acting, in order to consider the application of embodied pedagogies in the continuum from youth theatre education to professional development of actors.

In the above I have argued that there are good reasons to look for options for conventional paradigms of acting, at least in youth theatre education, and that there is something difficult or even harmful in what these paradigms suggest, as addressed in section 2.1. Ironically, I think there is a rather common argument in the context of Finnish theatre pedagogy–and possibly elsewhere, too–that it is the *psychophysical* training that is ethically suspicious. In Finland this is only natural when we think of the questionable reputation of the Turkka and post-Turkka periods in actor training, but maybe it is also due to a stereotypic assumption that the masters giving psychophysical training cannot help being authoritarian or oppressive. In fact, we should not confuse the teachers and what they teach–even though in art education these two things often appear highly entangled. The ideology behind the teaching of a certain teacher may well be ethically sustainable but the teacher him/herself an impossible person to deal with, or vice versa. It is the teacher's responsibility to make the relationship between his/her teaching and him/herself transparent, and give the students an opportunity to consider this relationship. This is of course a challenging task.

Nevertheless, the approach to acting that the conventional paradigms hold has *in itself* features that threaten the actor's integrity, no matter how empathic or socially well-equipped the teacher may be. Firstly, the endless search for truthfulness in acting may become a source of anxiety for the actor (Jevne 2003: 7); a feature noticed by the acting teachers interviewed in the fourth part of my research (A IV: 347). The actor may feel deficient because in what she does there is not enough "life", or at least this is what the teacher/director tells her. Secondly, if we think about fostering emotional expressiveness by deliberate exploitation of personal emotions we can easily imagine the disadvantages of such an approach to acting. Thirdly, the task to empathise with the character is also an impossible one because characters do not exist; there are only "words on the paper", as the playwright (sic!) David Mamet (1997: 15) puts it. The concept of 'character' is also as such questionable in modern psychology and philosophy. If there are no characters in real life, how can the actor "create" one for the stage? There are *characteristics*, and the teachers/directors should clearly mark this difference; a role is then not a person but an agreement. Possibly the tendency to hold desperately to the idea of character is connected to "one's own grasping fixation on the ego-self" (Varela 1999: 69). Maybe the charm of a "fully rounded" character (Zarrilli 1995: 19) on the stage lies in its capability to present the impossible dream of the self as a coherent whole with a centre. Moreover, the idea of *dramatis personae* often repeats the implicit cultural norms and assumptions regarding gender, ethnicity, or social status, by granting some characters special attention, and by choosing what kinds of characters deserve this attention. To conclude, there are features in conventional paradigms of acting that make it difficult to create empathic conditions in training; to set criteria for training shared by the trainee and the tutor, the student and the teacher.

In his account, Jevne called for shared criteria for both training and performance. I want to be more precise: a certain movement that is felt in the body in a specific way–recognised as meaningful–and that the actor *learns* to make at any time, begins to appear as *technique*. One of the main things that makes it acting–that makes it art–is that it is *repeatable*. It is something palpable for the actor, something that can be perceived, not always by the spectator–or the tutor– but it is there. It can be discussed, shared, described. How it affects the actor's body may be beyond reach for words but pivotal is that the effect, too, is repeatable, and *felt*. Then, an embodied pedagogy of acting is not about "cold" technique because something that is felt cannot be fake. This view is equivalent to the classical James-Lange theory of emotion (Roach 1993: 84). Embodied pedago-

gies of acting deconstruct the act of acting and offer technical and dramaturgical tools in the form of operational terms for the actor's creative work. These tools are applicable both in training and performance, and the trainee and the tutor can examine them together. Then, embodied pedagogies of acting are able to create empathic conditions in training, setting the trainee and the tutor as equals regarding the substance of training, confronting the phenomenon of embodiment from their own respective points of view.

In spite of his somewhat provocative style of writing, Jevne comes actually close to the fundamental principles of embodied pedagogies of acting that I have proposed. I can share Jevne's (2003: 135) conviction that

> [e]ngaging in a number of different exercises, in order to develop the student's ability to consciously reproduce different components of the communication process, will not limit the student's ability to eventually gain automatic control of all these skill components, as long as those exercises share the criteria and circumstance of the skill performance situation.

According to Jevne, disciplined practice will eventually "allow the student to perform without conscious tracking" and gain "the ability to consciously monitor and develop technique" that will "seem almost spontaneously applied during performance" (op.cit. 136, 139). These are goals of training that I agree with. Moreover, Jevne thinks that the subtleties in human communication seem endless, and therefore the limits to which an actor can consciously develop her art are boundless. For me, this seems an application of the idea of widening the space for freedom in training.

In his provocative pamphlet *True or False* Mamet (1997: 17) criticizes the idea that the actor should try to reach a certain "state of being" on the stage. According to Mamet, this can only lead to the feeling of incompetence caused by a failure in the aim to reach such a state, or that of conceitedness raised by success in this aim. Mamet compares the work of the actor to that of a magician: the latter does not need supernatural powers but carefully trained movements that bring forth an illusion of such powers; nor does the actor need feelings. Mamet is decisive in that the search for feelings leads to egocentrism and a "technique based on luck" (op. cit. 12). Actually, Mamet comes close to my description of the dynamics of embodied pedagogies of acting. In Corporeal Dramaturgy and WSB a state of being comprises the subtle and skilful movements of the magi-

cian, and the fact that these movements are felt is important not in that they created a sense of feeling competent as an actor but in their capacity to affect the actor's body comprehensively. Whether the actor has feelings raised by these comprehensive effects is a side-effect, exactly as Mamet postulates (op. cit. 20). It is worth noticing, however, that Mamet's poignant words were meant for the American context, especially for the student actors in higher education and acting studios–that are, according to Mamet, useless or even harmful–and against the Stanislavskian and Method Acting traditions that dominate the American discourse.

The basic premise of my research is that the pedagogical principles applied in a given training period or session must be recognised and assessed. The assessment must be made from the perspective of the context in question. The teacher cannot simply say: This is a good exercise. One must ask, for what purpose? Is it for certain aesthetics of performance, or for enhancing the developmental process of the actor as an actor, or as a person, or both? When there are answers to these questions it is possible to assess the effects and side-effects of training. Maybe the side-effects are the best ones; training skills ends up not only with learning the skills but feeling skilled, changed, by learning something about oneself. This process of learning that takes place in the space created by a practical application of certain pedagogy is a matter of collaboration between the student and the teacher, and between the students. Deconstruction and reconstruction of pedagogy is about sharing the pedagogical responsibility. Perhaps it is this sharing that, as such, provides what is best for individual growth.

5. Conclusion: The heart will remain untouched

In my thesis I have re-considered the principles along which embodied pedagogies of acting could be further developed: recognising the embodied nature of human knowledge and consciousness; aiming to widen the space for freedom; helping the trainee to become auto-didactic; and enhancing the transitional aspect of personal growth. In order to give an example of an embodied pedagogy of acting I have investigated the concepts of Corporeal Dramaturgy, the embodied approach to acting and actor training developed by the research group of "The Actor's Art in Modern Times" project. I have also presented my application of Corporeal Dramaturgy for the training in the youth theatres and youth theatre education, under the title Working with States of Being (WSB). However, the aim of this study is not to advocate these particular contributions but to take part in the discussion on the development and the ethics of acting pedagogies today.

In the above I have made a number of conclusions. In the light of the first part of my thesis there seems to be a need for alternatives to dominant ways of acting and training acting in youth theatre education. Embodied pedagogies of acting provide such an alternative. They also seem to enhance the developmental process in adolescence. The second part of my thesis shows that the traditions of psychophysical actor training provide a basis for the development of embodied pedagogies of acting for actor training in higher education and professional development of actors. There are however aspects in psychophysical training that must be critically considered in developing ethically sustainable pedagogies of acting. The third part of my thesis, in turn, shows that applying embodied pedagogies of acting developed for professional actor training in youth theatre education provides training that young people find as an interesting option for training by conventional paradigms of acting. The task for further developments is to delineate workable and applicable terminology for training acting in the

context of youth theatre education. Lastly, the fourth part of my thesis argues that prior experience in the youth theatres and in youth theatre education is important for both the student actors' studies in higher education and their personal growth. However, prior experience can also be a hindrance for the student actors' artistic development, especially regarding behavioural patterns adopted in training acting through conventional paradigms.

For further study, I think it would be interesting and useful to investigate the range of pedagogies of acting actually used in the youth theatres and in youth theatre education, both in Finland and elsewhere: Why are some exercises, methods and approaches used within these contexts, and others are not? Are there political or ideological reasons behind these choices, not just practical ones, or blurred speculations on whether certain pedagogy "works" or not? A study of pedagogies must always be also a study of the ethics of these pedagogies. There is work to be done in examining the ethics of current methods within the whole range of actor training, in the continuum from youth theatre education to professional development of actors: How ethically sustainable the methods used actually are, both in Finland and elsewhere? I hope my humble account will fuel discussion on these matters.

The circle closes up: at the end of the article "The Transitional State" (A II) I tell about my meeting with Herbert Blau at the University of Washington, Seattle, in 2005–a meeting that had an influence on the idea to begin this research–when he instructed me in his famous exercise Physicalizing Thought (see Blau 1982: 86). On the pages above, I have been *literalizing the physical*, or at least tried to. At this very moment, about ten years later to that meeting, I think my emerged knowledge of my own body proves that this research was a journey worth to make. This knowledge is something palpable that I can repeat anytime and show you. However, this can only be done in practice, in the studio, not on the pages written. Also, I can only tell you how a certain subtle movement affects *me*, as it does, every time I do it. How that kind of movement affects someone else, how it changes the perception of that moment, and in what way exactly something that becomes conscious *becomes* conscious, remains unknown to me. This phenomenological fact is the basis for my actions in the studio, and, perhaps, in life.

According to Mark Evans (2009: 145), student actors in higher education "seem to require that some aspect of their art remains ineffable, beyond the reach of conscious rational intellect". To conclude this commentary, I want to put this fact somewhat poetically: the heart will remain untouched. By this I do not want to suggest that things usually *have* something that could be called a

heart, like the human body does. On the contrary, there are many things in the world that are expected to have some kind of core or essence in them but in fact there is none to be found, as Fransesco Varela reminds us. I suppose the act of artistic creation is one of those things. We can surround it by the means of rationale, or praxis such as training or pedagogy, or try to persuade it, but if we attack it–it will flee. There will always remain something unexplainable with the birth of artistic creation, probably tied to the connection between the nonverbal, embodied knowledge and conscious thought; something that needs no explanation. In the common language it is usually called intuition. For me, intuition is a protected animal. However, this does not have to lead into mystification of creativity; mystification that easily opens the door for distorted power relations. No, artistic creation should be in steady hands that know what they are doing. To protect a vulnerable animal is to let it live, not to imprison it.

Students of Kallio upper secondary school in 2016. Photo courtesy of Isabella Ritala.

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Original publications I-IV

Appendix 1

International Journal of Education & the Arts
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http://www.ijea.org/ **ISSN 1529-8094**

Volume 11 Number 10 **December 3, 2010**

Diving In: Adolescents' Experiences of Physical Work in the Context of Theatre Education

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Theatre Academy, Finland

Citation: Tuisku, H. (2010). Diving in: Adolescents' experiences of physical work in the context of theatre education. *International Journal of Education & the Arts*, *11*(10). Retrieved [date] from http://www.ijea.org/v11n10/.

Abstract

This study deals with adolescents' experiences and perceptions of physical actor training practice in the context of theatre education. The study took place in Kallio Upper Secondary School of Performing Arts in Helsinki, Finland, where I work as a drama teacher. As a researcher, I carried out an authorized inquiry with two groups of 16-year old students who took part in acting classes as an optional subject in their curriculum. This qualitative phenomenological research followed the basic principles of an embodied narrative inquiry, presented by Liora Bresler (2006). Regarding the developmental process the psychodynamic approach is being used along with the phenomenological. Overall the students' response was positive: they found it easier to *dive in* when there was an emphasis on the physical in the course work. Also the fact that the work was collective was considered helpful. Physical work seems to provide possibilities for an adolescent to take steps in personal growth. We can call these break-through experiences. However, when the work is both physical and collective it can also create unnecessary emotional distress. Therefore, special attention should be paid to dialogical encounter in pedagogical situations.

Preface

This article is based on my thinking about a constructive learning environment for supporting adolescent's personal growth through theatrical work in the context of theatre education. I also seek to combine certain aspects of the tradition of physical theatre and youth theatre education in secondary school teaching with a practical pedagogical view: a combination that is not so much found in international literature. A couple of adjustments seem necessary before I start. Firstly, a "constructive" learning environment does not necessarily mean the best possible environment for everyone, but in my experience, for the majority of students, or a considerable large number of them. Secondly, I am about to describe a certain approach to theatre education that can be called 'psychophysical', which means basically that there is an emphasis on physical work. It is not a specific, theoretically and practically outlined method but a collection of principles and procedures that draw mostly from the tradition of physical theatre. When we talk about psychophysical training or work we must also consider the possibility of traumatic experiences: such training can cause unnecessary emotional distress and anxiety if run carelessly. The growth of an adolescent is usually a pains taking process that cannot but include some amount of emotional distress and anxiety in itself. A teacher's task is to help the student to deal with these emotions.

Introduction

> I really don't know where all this energy comes from! It's wonderful to listen to one's body. ("Strawberry")

This is a comment from a student of mine just after a session of physical actor training practice in the context of youth theatre education (1), a comment that he/she wrote under a pseudonym on a piece of paper. In my work as a drama teacher and a director in youth theatre, during two decades of shared moments with young people in a rehearsal room, I have encountered this phenomenon of student actors" expressions of enthusiasm after major break-through experiences. These experiences have mostly coincided with classes where I used a psychophysical approach to theatre education. Some students comment on their previous experiences in other occasions, and point at conventional work based on verbal approach instead of physical, and speak of "talking heads acting".

> Physical work has got it. Traditional amateur acting simply runs lines. It's a long way to true performing from there. ("Bum")

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The research at hand deals with experiences and perceptions of young people who are about to discover things about themselves and their relationship with the world. They take part in acting classes as an optional subject in their curriculum at Kallio Upper Secondary School of Performing Arts in Helsinki, Finland (hereafter referred to as Kallio). Even though this study takes place in a school milieu, the basic ideas described in this article are concurrent, in my understanding, with youth theatre activities as a leisure time hobby. The participants of this study consist of two groups of 16-year old student actors, each formed of 18 students at Kallio, the majority of them female, and all of them Finnish, except for one exchange student from New York, US. These students participated in my acting classes from December 2007 to March 2008. Kallio is a regular upper secondary school with an emphasis on performing arts. Students come from all over Finland and those who choose acting classes are usually strongly motivated in studying theatre. Many of them do not have a lot of experience of it, though, if at all, so the students" background is relatively heterogeneous. As their drama teacher I was able to relate to their experiences more closely. These experiences affiliate either with their endeavor of studying theatre or their personal growth or both.

Adolescents are in an important but contradictory stage in their lives as they are moving from childhood to adulthood via adolescence. In the course of personal growth, in early childhood, there is a transitional space, an intermediate developmental phase between the psychic and external reality, as discussed by D.W. Winnicott following the psychodynamic frame of reference in theorizing the developmental process. Traces of this space remain in the experience of a human being (Winnicott, 1971). This space is the site for change. In the middle of the process of change, it is not easy to define oneself. If we consider the 'body' referring to the whole human entity, as it is usually done in the field of theorizing psychophysical training (Zarrilli, 2009), defining oneself means defining one's body. It is troublesome for anyone to comprehend one's body from time to time, as the sense of absence marks our perception of our own body (Leder, 1990; Merleau-Ponty, 1964). For an adolescent, whose body is undergoing rapid changes in a relatively short period of time, it is inevitably difficult. Defining one's body requires bodily ways. In the context of youth theatre education, physical actor training practice seems to be fit for that purpose, since it combines bodily action, a fictional situation, with an ability to present other situations and language capable of referring to real-life objects. In other words, an adolescent can treat the transition with the fictional situation: it is a fiction of growth. (2)

As Bruce Burton (2002) has shown, theatre provides essential rites of passage for young people in the growth to maturity, and these experiences "can be planned and structured in a systematic way to enhance the passage through adolescence" (p. 64). He stresses the

importance of youth theatre, because "contemporary society fails to identify or celebrate crucial developmental stages in the growth to maturity" (p. 63). I find it essential that we develop pedagogical procedures capable to overcome this gap and support these steps towards adulthood.

Linked to theatre's resemblance to rites, there is an emphasis on the collective in physical theatre: the group executes movements together, or shares a motion otherwise. Julia Whitworth (2003) writes of her experiences of Suzuki training, a vigorous psychophysical actor training method that draws both from Oriental traditions, especially Japanese *noh*, and Western traditions: "The collectivity of the exercise keeps the participant going. . . .As an individual, one could not do it alone; one would not do it alone" (p. 25). That is, an individual *could* make the movement as such, but she *won't* do it without the help of the surrounding people. In this respect, it is the collective movement that helps one to get started. (3)

> Diving in is easy in a group. ("Sheriff")

It goes also vice versa: physical work can enhance the collectivity of the group. As Eeva Anttila has stated, bringing the students into physical encounters with each other strengthens their dialogical network (2003, p.305).

> Speed seems to work for the function of the group. ("Bum")

It is not about fusion nor about identification with the mass, rather about being an individual with other individuals.

The first research question in this study is: What are the kinds of experiences and perceptions student actors attain from/through physical actor training practice? What does it mean to them? To analyze this more closely: What does actually happen when one gets overwhelmed by a constructed situation in a training practice environment? If acting is primarily about being in a situation, which is, on the one hand, real between an actor and fellow actors and spectators, and on the other, fictional, the key task for an actor is to act in this situation, fully, with energy and heightened awareness if needed (Zarrilli, 2007). Thus, in such an extra-daily situation it is a specific state of bodymind that is required. How do the students' experiences relate to this? A further, and perhaps a more important point, but also vague or complicated to research: what kind of processes do young persons undergo during a period of a course in acting? How do these activities resonate to their personal life-situation, i.e. is it possible to

find traces in their experiences that mark the transition to maturity? Secondly, the study opens up to the area of the organisation of training. How does this kind of work relate to the tradition of physical theatre and pedagogical procedures linked to it? How should the training be organized in order to create favorable conditions for the processes in question? And finally, what are the limitations of this approach? The organization of the research – the researcher being a part of reality he is studying – brings also limitations to the research itself, which will be discussed later. In the manner of qualitative research, I investigated the students" experiences and perceptions of physical actor training practice, with the wish, presented by Max van Manen, "to see that which shines through, that which tends to hide itself" (1990, p.130). Regarding the frame of reference, this study follows the phenomenological approach, as outlined by van Manen among others.

In the next section I will present some remarks on training and the state of the actor's bodymind and/or bodymind awareness in psychophysical training, as met in the tradition of physical theatre, including important standpoints in relation to the processes in question. Then I will outline the pedagogical and psychological principles behind this research and present the methodology and procedures as well. After that I will describe the course work the students refer to, and then turn to viewing the students' response.

Some Remarks on Training and the State of the Actor in the Tradition of Physical Theatre

There has been a great deal of consideration of "the state" of the actor, referring to the state of mind or the bodymind and/or to the bodymind awareness, especially in the tradition of physical theatre. Nevertheless, the profound work of Russian director and actor training developer Konstantin Stanislavski grounded this problem in the beginning of the twentieth century, even though Stanislavski has not usually regarded as represent physical theatre. (4) Stanislavski spoke of the creative state, meaning a state of the actor's bodymind awareness favorable for experiencing and embodying, and combining these two processes into one (Benedetti, 1982). Actually, Stanislavski was the first actor trainer to use the word 'psychophysical'. (5) Many theatre directors and actor trainers of the first decades of the twentieth century, such as Vsevolod Meyerhold, Antonin Artaud and Jaques Copeau, as well as Stanislavski, concentrated on the problem of tying the aspects of body and mind more closely together. Later, especially after the English posthumous publication of *Theatre and its Double* by Artaud in 1958 ideas drawn from this desire to overcome the controversy were developed in Europe and the US, for example by Jerzy Grotowski, Eugenio Barba, and Herbert Blau, and in the East, by, for example, Tadashi Suzuki (Zarrilli, 1995b). Artaud demanded the European, verbally oriented actor to

become “an athlete of the heart” and actor training to come near to that of dancers’, mimics’ and athletes’, and insisted an emphasis on an actor as a psychophysical entity (Murray & Keefe 2007, p.18; Sontag 1976, pp.xxiv, xxxii). According to Stanton B. Garner Jr. Artaud’s confusing term “metaphysics” means simply a dream of a psychosomatic way of being (2006, p.11). Here the occasional obscurity of Artaud’s poetic language turns concrete.

It is usual in the tradition of physical theatre to set high standards for training. Copeau insisted on training that takes place before anything else is done in the production of a performance (Zarrilli, 1995b). Actor’s training as a discipline is of dedication: Barba stresses the importance of the actor’s own attitude to the work. What really counts in training is the justification that the actor gives to it, and how this justification is manifested in physical actions (Zarrilli 2009). For Meyerhold the form of training was crucial: he believed that a fixed number of certain exercises and “etudes” could constitute the basis of actor training or the essentials in actor training were embodied in these movements or acts (Law & Gordon 1996 p.153). According to Suzuki the form allows the student to work with or against it. The purpose of training is to uncover, to change the unconcentrated body of everyday life (Suzuki 1986, 1995). Grotowski spoke of actor’s psychophysical training as a process of eliminating one’s personal obstacles, and called this *via negativa* (1969, pp.16-17, 101). For Barba training is ”a process of self-definition --- which manifests itself through physical actions” (as cited in Zarrilli, 2009, p.40).

For these writers the state of the actor is the crux idea of acting. Grotowski (1969) saw the actor as an utmost sensitive intermediary between outer impulses and reactions. Suzuki (1986) seeks to heighten the actors” physically perceptive sensibility and innate expressive abilities, and to develop concentration on the body through controlling the breath, so that they can truly feel “fictional” on stage (Suzuki, 1995, p.155). Copeau urged the actor to discover a state of “motionlessness” in order to be ready for what comes next (as cited in Zarrilli, 1995b, p.182). This state of readiness is important for Blau (1982) also, for whom the ideal moment for an actor is to be “on the edge of a breath, looking” (p.86).

> Gradually the exercises make you stop planning and become open to everything. (“Bum”)
>
> I feel somehow more responsive. I am more sensitive to what is happening around me. (“Auntie”)

> It is about using your body as a whole. Movement cuts out unnecessary tension and thinking too much. When the body is active, the mind is vivid and alert. ("Sheriff")

The idea of readiness by concentrating on breathing is clearly indebted to eastern traditions: it combines acting closely to disciplines of somatic techniques and martial arts. In the centre there is a specific state of bodymind awareness, manifested in subtle inner sensations, which can be enlivened by somatic work. The actor's consciousness "thickens": I find Antonio Damasio's (1999) concept of core consciousness helpful to be used in this connection. Damasio theorized a core self-perception in a human brain, typical to most animals also: core consciousness allows them to be aware of and react to their environment. The result is greater alertness, sharper focus, higher quality of image-processing.

> When you move a little, you become alert. ("Gnome")

The state of bodymind awareness, encompassing the core consciousness, is aroused by or with the assistance of the situation, which, in turn, consists of concrete ideas or directions. This is something palpable for the actor to work on. Concentrating on the moment also changes the quality of self-consciousness: one acknowledges oneself as *looking out*, rather than as *seen from the outside* by oneself. In fact, this duality of consciousness coincides, as it is shown by Grotowski in his brief text *Performer/Le Performer* (1988). The creative state, possessing the quality of relaxation, requires this shift. (6)

These findings undoubtedly lay the basis on our understanding of actor's training and the state of the actor in the tradition of physical theatre. (7) Nevertheless, it is important to carry out further research on these matters in order to clarify the concepts for the needs of theatre education, as well as to develop pedagogical procedures. The forms of training that modern psychophysical approaches to acting use are drawn either from traditional, often oriental disciplines or from the tradition of psychophysical practices or they may be invented. In any case these forms are not used as given but as applications, combined to other forms. At the end, the variety of practices gather to encapsulate the essential problem of the actor's state as I am seeking to contribute in this article on the basis of the students' response.

On Pedagogy and Psychology of Actor Training in the Context of Theatre Education

Pedagogical principles have not been in the centre of focus in the tradition of actor training, concerning, for example, the relationship between the student/actor and the teacher/director. This seems to concern particularly psychophysical training. Nevertheless, it is essential to carefully consider the ways to work, especially with youth theatre education, where a large number of practices in professional actor training are diffused or filtered to as applications.

A dialogical relationship between a student/actor and a teacher/director can be considered as a sound starting point for a pedagogical process. (8) Eeva Anttila seeks to enhance the good of the other in an educational situation, following the profound ideas of dialogical pedagogy by Martin Buber (1947). She makes the essential nature of dialogue more feasible in practice, capturing the essence of true education: "How much not telling others what to do is needed for a dialogical relationship to evolve, and (…) how much telling others what to do can a dialogical relationship, once established, endure?" (Anttila, 2003, p. 286) According to Shannon Ridley (2004), following Mikhail Bakhtin, the basic concepts of dialogue are attention and response, rather than expression. This aspect attaches dialogical encounter deeply to the centre of the event of acting, since it emphasizes the situational counterparts in it. As discussed earlier, embodiment brings its contribution to dialogue. Deborah Kronenberg (2007) maintains: "Converting thoughts and feelings into physical, whole body abstractions allow a depth of ideas to emerge around a topic that dialogue alone could not reach" (p.132). Liora Bresler (2006) has stressed the importance of empathy in research because research takes place in a relationship: "meaning. . . .emerges from embodied cooperative human activity" (p. 29). Closely related is the idea of empowerment: an elementary part of empowerment is a sense of being capable and having an impact, as well as a possibility to affect change in the world (Kronenberg, 2007).

It is crucial to carry out research into voluntary participation in training. I think it is important to develop ways to operate in a manner that makes dropping an exercise any time easy and natural, resisting an assumed pressure to join in or keep on an activity against one's own true will. To be able to throw oneself into situations that involve physicality, one needs confidence on the pedagogical authority that guarantees that there is a reasonable policy and/or a pedagogical purpose behind the actions in the rehearsal room. The teacher, representing the pedagogical authority, "is someone through whom the

teaching passes“, as Grotowski (1988, p. 376) put it: the teacher has proposals dealing with the forms of training, she has considered the goals of the exercises, and she brings a contribution to the intensity of training, but the work itself is done by the student. As the work takes place in an intensive atmosphere it is important to discern the possibility of emotional distress. It is a serious matter of examination whether these two concepts, voluntary participation and pedagogical authority are in an opposition to each other, in some degree, and what kind of procedures could ease this opposition. Suzanne Burgoyne and Karen Poulin (1999) report on emotional distress among student actors. Whitworth (2003) reminds that physical training methodologies may even entail “totalitarian possibilities”. To resist these possibilities, it is essential to scrutinize how the principles of dialogue, empathy and voluntary participation actualize in training situations. This is for a teacher a constant object to self-reflection.

However, we need to differentiate as much as possible the emotional distress *due to* the relationship between the teacher/director and the student/actor and the emotional distress *regardless to* it. Growth, or change, always contains a moment of emotional distress; transition tends to cause friction. Adam Philips (2000) writes of Winnicott’s interpretation of Hamlet: “nothing ruined, nothing gained” (p. 47). Without ruthlessness there is no transition, Phillips concludes. In order to create a state in between, a space for something new, one needs to undo something of the former. We can call this the aspect of intervention: the former may be reluctant to give way to the new and this calls for an act that is somehow harsh, ruthless. This may be a reasonable interpretation of Artaud’s (1958) “cruelty”, by which he meant “the most absolute and complete moral discipline” that will make actors “crude empiricists” (pp. 113-114). The statement of cruelty refers to physical actions, to a discipline that possesses a quality of an ultimate truthfulness and desire. We could consider this “destructiveness” of action as a way for a young person to work on her transition to maturity, to process the inevitability of leaving something behind. For Hamlet, the key issue is the contradiction itself, typical to transitions, and hence, to rites (see, for example, Turner, 1982).

Being in a controversy of a transitional phase in life, is, for Winnicott, to be “caught between being and doing” (as cited in Phillips, 2000, p. 39): the alternative way of being is not available and the doing proposed seems impossible to execute, as it is with Hamlet. A person has moved from a stable state to an unstable one and is seeking to get back to balance. This collapse acts as a signal that marks the transition first launched and then completed. In a transitional state one could say: “I am in a process”, and mean both being involved in the process of perception of oneself, and feeling it, and simply, in the physical

process that the group is undergoing, these two aspects being intermingled inseparably. Following Winnicott's thinking we may conclude that acting is primarily about being, not doing, even though the tasks for the actor were defined by doing and the training was mostly about doing. Doing is a means for being. Thus, the state of the actor is a state of being. (9) For an individual, being is the essence; being oneself?

Methodology and Procedures

As mentioned earlier, this is a qualitative research and it follows the phenomenological frame of reference: the aim is "to acquire understanding about concrete lived experiences by the means of language" (van Manen, 1990, p.23). The focus of the research is on the embodied experience. As Merleau-Ponty (1995/1962) observes: "The body is the vehicle of being in the world, and having a body, is for a living creature, to be involved in a definite environment, to identify oneself with certain projects and to be continually committed to them." (p. 82). To describe bodily experiences by language is problematic: how to reach the complexities and idiosyncrasies of the phenomena, the on-going flux of moments (Anttila, 2003). Yet, in this research, writing proved a good tool to document the experiences instantly, since the writing took place at the end of the sessions. It also granted the anonymity, which interviews could not have done. The organization of this research is highly inspired by Bresler's (2006) concept of embodied narrative inquiry that she calls with good reason "a methodology of connection." An embodied narrative inquiry attends to the presentations of a lived experience – in this case to the texts written by the students. Bresler (2006) distinguishes here two levels of connection: "connection between the narrator and his/her story, and connection to the audience, the listener(s)" (p.25). Perhaps in anonymous writing the tendency is to emphasize the former connection and diminish the importance of the latter, in order to create a peaceful stance for the writer to encounter and study his/her experiences in the process of writing. Improvisatory complexion, as suggested by Bresler, characterized the progression of carrying out this research. She points out that the using of methodological terms like 'open-ended' and 'semi-structured' indicate a "distinct style of interacting with participants of study" (p. 32).

I will now describe the progression of the research, starting with collecting the data. In the beginning of the courses I asked the students to answer some questions anonymously during the forthcoming sessions. I also asked the students' and their parents' permission to use the answers in my research, in an inquiry that was also authorized by the local education department. I told the students that they can write about their experiences and perceptions straight out, following the way they felt and without preconception. We had a

conversation of my role in these situations, myself being the teacher and the researcher. I told the students that I did not expect certain kinds of answers and since they were invited to write anonymously, under a pseudonym, they could write freely without fear of any kind of judgment. I reminded them that they were not going to be graded in these classes. Nevertheless, the idea of assessment is deeply rooted, and an expectation for assessment seemed to carry through. Also the students might have felt uneasy to criticize the procedures, as the reader is the same person as the criticized, or to write about difficult or contradictory feelings. Thus, this kind of organization of a research brings limitations within. Also, in general, research itself may affect the on-going reality it is researching. But, as van Manen (1990) maintains, the act of researching is an intentional act of attaching oneself to the world, in order to become a part of it: "to know the world is to be in the world in a certain way" (p. 5).

The questions, presented orally to the students, were simple and open, following the idea of open-endedness and semi-structured construction, such as follows: How do you feel right now? During the last two weeks, what has felt good and what has not? What do you think about physical work? The students were asked, on a voluntary basis, to answer this kind of questions, one or two each time at the end of a session, on a piece of paper. The answer sheets were mixed and then handed to me. Students made up pseudonyms, such as "Phoebe Caulfield", "Auntie" and "Sheriff", which made it possible for me to combine different texts by the same writer together. The identity of each writer remains unknown to me, except for the identity of the US exchange student (pseudonym "June"), since she was the only one to write in English (she was aware of this). I translated these pseudonyms from Finnish into English when it was possible. Translations of the students' comments are mine as well.

The framework for data analysis consisted of operations typical to qualitative research, considering finding themes, categorization, and crystallization. At first I compared the answers given by the two groups of students that participated in the study to each other, and since there did not seem to be significant differences between them, I decided to analyze and present the response of both groups combined. The program for both groups was basically the same, and the composition and the function of the groups were also very much alike. In the preliminary analysis I looked for what seemed to arise from the data. Then, I used different categorizations such as arranging the data chronologically or combining the texts by the same writer together or according to specific themes. In order to find themes I sorted the texts into thematic piles and used multi-dimensional scaling and cluster analysis on the pile-sort data to identify subthemes. Actually, by this time, a

lot of interpretative analysis had already been made, just as Gery W. Ryan and H. Russell Bernard (2000) predict. I observed the aspect of immersion when I was interpreting the material: where do the interpretations come from? I was careful, as much as possible, not letting my own possible first impressions affect the interpretation: my aim was to let the data speak, to get the voice of these young people be heard. In this kind of inquiry it is possible for a young person to express her experiences directly and uncensored and, at the same time, remain unseen. Following Bresler (2006), a researcher needs "awareness of one's story and the ability to reflect on how it impacts one's choices of issue and lenses, and the ways in which one hears participants' narratives" (p. 28). I also considered the idea of crystallization, presented by Laurel Richardson (2000): "Crystallization provides us with a deepened, complex, and thoroughly partial understanding of the topic" (p. 934). The outcome of an examination is dependent on the viewpoint of the examination. Richardson (2000) also reminds that "we know more and doubt what we know", and "we know there is always more to know" (p. 934). Research, all in all, deals with interplay between part and whole, description and interpretation, tightening one's focus and widening it (Bresler, 2006).

In presenting the outcomes of the inquiry I used narrative description, in order to highlight the diversity of individual processes during the period of time in question, to maintain the fact that the processes are indeed different from and sometimes contrary to each other, and to see how the experience unfolds in time. I have placed these narratives at the end of the section where I describe the students' experiences and perceptions of the work. Before them I present the data arranged according to specific themes.

Course Work

The course at Kallio that provided the framework for the research, is titled *Acting: Improvisation*. It is the first in a series of eight courses of acting, which the students can join in during their three years of stay at the school. The other courses contain the basics of actor's work with the text, advanced work in actor training techniques, and theatrical productions. Each course consists of 18 sessions, 75 minutes each. The students attending the first course are usually first year students at the age of 16. The data of this research is from two groups of students taking part in the first course of acting, 18 persons each, the majority of them female, as mentioned earlier. I have titled the work on these courses as "physical actor training practice." The work did not follow any specific form of psychophysical actor training, but shares some principal ideas with it: training is pre-productional, and there is an emphasis on power of image over spoken word, the creative role of the actor and the necessity of theatre to engage with the senses (Murray & Keefe

2007, p.18). As training always occurs in a cultural context, and relates to the performance that is rehearsed later (Zarrilli 1995a, p. 72), the training in question is linked to the tradition of physical theatre, as vague as it is. However, the purpose of training was not to prepare actors for any theatre in particular, or a specific performance, but to gain knowledge of oneself through collective psychophysical experiences.

There was an emphasis on physical work in the classes: the idea was to stay on the move. Everything possible was done by movement; for example, learning each other's names or getting a partner. Another basic idea was to raise instantaneous action: the fictitious situations started quickly, and the instructions gave but the point to start. Usually improvisations were separated from each other by running loosely around the room, in order to "drop" the previous improvisation; hence the expression "improvising along with running", that will be met later. The improvisations were not about inventing text, but about action. During the first half of the course most work was done simultaneously. The work of a number of pairs working at the same time creates, for an observer, a sense of chaos in the room, even though the work of each pair is not chaotic as such. But the chaos also covers, gives a shelter, and diminishes the significance of language: it goes beyond comprehension. In my experience, this kind of organization of work tends to cut social bonds that tie a person to her social context, and make it possible to act in a different way than usually.

The basic structure of a class was to start with some full-speed action, such as dancing with rock or disco music or playing a physical game, then move to preparatory exercises, such as stretching and opening up the voice, usually in a form of a game as well, and then to improvisations. All these elements could be mixed at any point. Most work was done with fiction: assuming a fictional situation and characters. The characters were outlined roughly by their position in the situation: the instructions tended to inform only what the characters were doing (at the starting point), without defining them otherwise. Written texts were used at some point, in order to free the actors from the obligation to invent the text whilst in a situation. The texts were brief, often written instantly by the group, and not analysed before hand, just learned by heart.

Lastly, I will describe in detail three exercises that will be referred to in the students' writings.

> "Run and Shout!": An actor runs across the room expressing a specific situation (not described as "a feeling"). A person tries to escape something, a person wants

> to catch another person and punish her because of being mean earlier (this another person is fictitious) or a person suddenly sees a dear friend at the other end of the room and runs to hug her. Two or three actors do this simultaneously, but independently.

The next one is an exercise of pure contact, presented by Augusto Boal (1992, p. 63), in my adaptation.

> "Colombian Hypnosis": In pairs, an actor focuses completely on the palm of her partner's hand. The partner keeps her palm in front of the actor's face and then starts to move her hand. The actor moves along with the hand, the hand moves the actor. The partner has to guarantee the safety of the moving actor, who is moving spontaneously, following the impulses given by the hand. At the same time, both of them can follow the music.

In this exercise the actor will inevitably use her "forgotten" muscles (ibid.), but it is also a matter of trust, throwing oneself into the contact, into a state of consciousness that is extra-daily. This exercise seems to cause constant lapses in the sense of time, hence the name "hypnosis". The group moved towards performing along with the next exercise.

> "The Story Circle": Everyone writes a monologue where someone tells with enthusiasm about a fabulous incident she just saw. The students switch texts and learn their lines by heart. Then, the first group of six starts to run in a circle, and the others form an audience in the middle, facing one direction. A single spot forms the stage right towards the audience. Each student can take a position on the spot, one at a time, and start to tell her story. The others keep on running, but anyone of those other five can, at any time, push the speaker away and take the position instead. It is also possible just to run past the speaker. The speaker can go on from the point of the story where she was interrupted at the previous turn. A displaced speaker continues running until she takes another turn on the spot.

The idea of such an organization of an exercise is to raise the intensity of the act of telling a story and at the same time, help the actor focus on telling the story and not being too self-conscious: to acknowledge oneself as looking out, rather than as seen from the outside by oneself (as discussed on page 9). The exercises described above will be referred to in the following sections that present the students" response.

Students' Expectations and Assumptions Before the Work

In the next three sections I will outline the students' expectations and assumptions before the work and their experiences and perceptions after it (after a session/several sessions/the whole period of work). I will also give some examples of processes the students may have gone through during this period. Verbatim quotations from the students' texts, in my translations, are separated by quotations marks, if they appear in body text.

At first I will map out the students' expectations and assumptions on the work to come. The following quotations are from texts that the students wrote in the beginning of the first session, before anything else was done. There is a sense of contradiction in the statements below, as the students write of excitement and fear with colourful expressions.

> I am scared stiff, having a massive stage fright, and still enthusiastic. ("Maniac")

> I feel tensed up but candid. ("Strawberry")

> I feel somehow mealy: soft, instable. Peaceful and confused. ("Hem")

In spite of the idea that the entrance to the work is not going to be easy, because of excitement, or "stage fright", the students feel they are "full of energy" and "full of wishes". They assume they really get something from the work: they hope that the work "comes up to great expectations". The texts give the impression that there may be something extraordinary within reach. The students have distinctly the idea that the work will take place in a group. The group is, they hope, the place for communication, dialogue. The work in a group

> --- makes it easier to let go and fail. ("Winterland")

> It should be easy to dive in (in a group), to do one's best. ("Sheriff")

They wish that the group starts to unite, by laughter, for example. The expectation of having fun is clearly present. The students recognize that the unity of the group is not primarily for the group itself, but for the generation of an atmosphere where the work is possible, as a group.

> I want tight, serious team-work. Mature working! ("Stool-Jane")

The students' relation to the work to come seems to be quite sensitive; they have a number of expectations on the pedagogical situations that they are going to take part in. They do not want to be forced, and there shouldn't be "too much criticism". Especially, they do not want to be embarrassed. Some students also hope that there is not much (or at all) performing in front of others.

> I don't want a tensed atmosphere where you should always somehow succeed. ("Dumbo")

The students stress the importance of voluntary participation and they call for empathic understanding from the teacher. They wish to have a shelter for their work, and it seems that they want to give space for something new to arise.

The students have also a number of expectations on the course work that may be based on their reading of curriculum but also on their former experiences or, simply, institutional rumours. The course work, in a student's view, is

> --- something that requires full presence, keeps one on one's toes, surprises. ("Kisse V. Dean")

This formulation ties the general course work to the idea of acting, as it points out to the state of readiness (discussed on pages 6-7). Acting is, of course, in the focus in theatre education. Acting, for the students, is physical, and the physical makes way for playing a role.

> When you act, the body works pretty much. ("The Golden Cabbage Shoe")

> I expect physical things, for example strong feelings and how to perform them. ("Phoebe Caulfield")

> Practice is pre-work for the role. ("Snow White")

It is interesting that "Phoebe Caulfield" regards strong feelings as "physical things": performing feelings is, for her, performing the physical symptoms that indicate those feelings. (10) Acting takes place in fictitious situations:

> You put yourself into situations, positions and attitudes that you wouldn't personally have. ("Walrus")

The phenomenon of hazardous excitement, as a young person is acting, physically involved, pushing the limits a little but still having fun, is nicely put together in the next citation of a text by "Walrus".

> Training acting is nerve-racking, cheek-burning and nice. ("Walrus")

As the goals for the work the students stress freeing oneself somehow, without defining "free" precisely. When we talk about freedom, it is interesting to ask free from what. According to Jerry Rojo (2000), the trainee seeks to set oneself free from "natural reticence, inhibitions, and censorship" (p. 25). Rojo talks about "self's built-in, life-long repression", and maintains that "the actor's own body is naturally self-censored or restricted as a measure of self-preservation"(p. 25). (11) For the students the goal is to "free one's imagination" or

> --- to free oneself from continence, to lose oneself, to be relaxed. I think it is basically about freedom. ("Auntie")

"Losing oneself" is quite an exquisite expression; maybe the meaning of it involves a certain quality of an oxymoron, or a paradox. Losing oneself may make it possible to find something of oneself, via losing one's repression, or crossing boundaries. In order to aim at freedom the students wish that they can be

> --- present in the situation and not extremely self-conscious. ("Laundry Lady")

Being "extremely self-conscious" seems to be an undesirable state, in their opinion. Instead, they stress the situational aspect: they want to be "present". Being present in a situation relates to the concept of core consciousness, as discussed earlier (pages 8-9). By the practice the students want

> --- to get courage, to lower the threshold. ("A little bit eek")

They seem to think that they need courage in order to do something different, or to be something different. The aspect of transition is present in the students' texts, as an implicit presupposition for the goals of the work. They think that their work with themselves seeks "to broaden the boundaries." To broaden the boundaries, we can argue, means conquering new areas of human behavior, but also entering new areas of self, and taking a step in one's personal growth.

Students' Experiences and Perceptions of the Work

In this section I will describe students' experiences and perceptions of the work and phenomena that seem to arise from the data: embodied experience, enthusiasm, atmosphere of collective experience, confidence, transition/change and anxiety (12), as well as students' comments on course work and the organization of pedagogical situations. Overall the students regard the work as pleasant and rewarding. Their reflections after the first session are relieved and delighted. The texts speak clearly of an embodied experience.

> I feel much more relaxed and free. ("Snow White")
>
> Physical distress is not necessarily nice when you have it but afterwards the feeling is good. ("Armadillo")
>
> I was terribly excited. Now it's over. I feel hungry and sweaty but light. I had ache in my shoulders when I woke up in the morning but not any more. Even the pen is sweaty. ("Hem")

After several sessions (two or more) the impression of enthusiasm is reaffirmed. The students analyze their feelings with an extraordinary insight. They talk about broadening the boundaries and "a flow of energy". These issues relate to their ideas of the goals of the work.

> I want to start doing this more in the future! ("Stool-Jane")
>
> Boundaries broaden. There is a flow of energy and sound. ("W")
>
> In the beginning I was terrified of performing, now I almost like improvisations. Physical work eases stage fright. ("Maniac")

A lot of work was done simultaneously, all students working at the same time. The room was full of movement and sound. This seems to create an atmosphere, a shelter of chaos, where it is easier to dare.

> When everybody acts straightforward you can be courageous and give it all. ("Icy or something…")

> It is easier to be relaxed in exercises that we do together, when it"s physical. ("A little bit eek")

> I think physical work opens doors and breaks down walls. ("Gnome")

Simultaneous work and shared physical experiences – collective experience – seem to increase the coherence of the group rapidly: the feeling of safety arises already at the first session. The contacts between students turn palpable and comparison between the students gradually begins to decrease.

> The group feels safe. ("Gustav Wasa", after the first session)

> I have had more contact to my fellow actors. ("Gnome")

> You don't need to compare yourself to others. ("Maniac")

The question of comparison is important, even though artistic work as such is non-measurable. Still, an individual finds ways to measure her accomplishments compared to others, especially an adolescent. The students stress the importance of the group. Confidence is crucial. "Melina" talks about the unity of the group and writes:

> Confidence is increasing inside this group. It is a very challenging task, but very important and rewarding too. ("Melina")

This "challenging task" is the primary concern of the teacher. Confidence within the group relates to being brave as an individual, and raising self-confidence.

> I would never have believed to be this brave already, at the third session! ("A little bit eek")

> Self-confidence is growing all the time. ("Heka")

Here we find a student ("A little bit eek") somewhat surprised at what he/she recognizes as a change in his/her actions during the first three classes, and he/she is astonished at his/her courage.

We can consider statements of change as traces of transition in the students' life-experience. At least, something seems to have changed, or moved to the state of transition.

> I feel lively and vivid, but a little confused. ("Strawberry")
>
> Physical distress felt good. It left me less time to think, that's how my fear vanished, I guess. ("Kisse V. Dean")
>
> It feels like I dare to be and do now. ("Snow Flower")

Confusion marks a change, we can argue. Also, it is a strong expression to say that "my fear vanished" or "I dare to be and do now". When something is surpassed, it is fascinating and frightening at the same time. An experience of growth comes into being; a fictitious subject of personal growth is generated, and, for a moment, it is possible to reach an experience of something-that-one-could-be. This kind of experiences may be far-reaching in one's personal life. To be able to create favourable circumstances for these experiences the work needs to meet certain requirements; maybe the thrilling excitement before the course (met in the students' comments on page 17) fulfilled one of those requirements.

When borders are crossed, even in a shelter of a chaos, however, there is always a risk: a greater possibility for trauma, along with a chance for a great victory. Especially when the work challenges the body, when the body is involved, the work can cause anxiety.

> Physical work makes me anxious. Sometimes I have skipped the session to avoid the anxiety. I like ball games more (as we had them a couple of times). ("Icy or something…")
>
> Running and shouting made me anxious. I know I should forget my barriers and get along, but it was still a distressing experience. ("Icy or something…")

Here a student describes his/her feelings of physical work at the ending of the course. Physical work has made him/her anxious, even to the amount that he/she has skipped sessions because of it. He/she calls an exercise (Run and Shout) a "distressing experience", and it is evident that the exercise could not help him/her overcome the "barriers" he/she recognizes in him/her self. This is, of course, a serious matter and not to

be passed too lightly. Even though everything is done on a voluntary basis, the common movement of the group can cause pressure to an individual to do the same, against one's own true will. These moments should be noticed and reflected. Also the feeling of failure in a commonly executed movement or task is an apparent option, and the comparison returns. However, experiences of emotional distress or anxiety do not seem to be in the foreground in this data.

The students comment widely on course work and the organization of pedagogical situations. Their descriptions of the work and their feelings after it are amazingly expressive and precise. Here we have some answers to the question: What do you think about physical work?

> It attunes you to a good state for acting. ("Armadillo")
>
> You get more ideas when you move and the act is on. ("Hakunamatata")
>
> Physical work – the fact that you start to move – has a psychological effect on me too, as if it could bring forth the right things that lay hidden behind wrong kind of energy. It refreshes emotions. When you move and concentrate on your fellow actors you don't worry. ("Hem")
>
> It is self-reflection through physical work. I feel alert and active. ("Strawberry")

In the notion that physical work "attunes you to a good state for acting" we find a crystallization of the quintessential idea of the course work – and the research – in question. Physical work creates a bodily state that makes interactions crucial for acting possible (see page 8). The function of physical work as a way to define oneself (as discussed on page 4) is manifested in a notion by "Strawberry": "it is self-reflection through physical work".

At the end of the training period I asked the students: What do you think about physical work now that we are finishing the course? The answers are, once again, clear-sighted:

> It is an essential part of training, self-evident. It has released my tension a lot. I could have it even more. ("Maniac")

> It feels natural, not especially weird. Physical touch is the most useful and enjoyable part of it. I can really feel that I am here at this moment and my partner pays attention to me. (“Armadillo”)
>
> It feels better now, safer than in the beginning. I can let others come to me and I can approach them physically. I am no longer shy of my own body, movement or action. (nameless)

There are also comments that seem to indicate that when we talk about physical work, there is an “enough” for each individual. According to a student the course was “physical enough” and another one was sometimes disappointed when the class was “not physical enough”. Here, we can ask: enough for what? And when there is an “enough”, there is also “too much”, as it becomes clear by the following citations.

> IT DOESN”T ALWAYS HAVE TO BE THAT PHYSICAL! (“Crusher”)
>
> Sometimes I feel so lazy that I would like to skip the session, because it is so hard to work so physically. (“Maniac”)

Basically, it is up to the student how much she chooses to be bodily involved in each action, but it is essential for the teacher to “read” the group carefully and to choose the next exercise according to the state of the group at each moment. Still, there can be single individuals for whom there is too much or not enough physical work at a session or at a particular moment.

At the first session there was a set of short improvisations that started rapidly and contained changing of characters (these ways of working were used later also). These sudden beginnings in improvisations follow the idea presented by Keith Johnstone (1992): he speaks in favour of instantaneous action, as he writes of spontaneity. Together with a constant changing of a character sudden beginnings seem to have the ability to benefit the moments of getting started.

> High speed feels good. When you concentrate on moving, you don’t have time to plan and this makes it true improvisation. (“Bum”)
>
> It felt strange to change roles just like that, but it was also liberating, because then you knew you were somebody else. (“Strawberry”)

> I loved to play different characters: a shy and uncommunicative character and a brave and social one. I am rather shy myself and when I had to play the social character it was nice because then I could give it all. (“Treadmill”)

This interplay between an idea of a character and the self in the level of embodied experiences may function as a means to test different subjectivities: physical improvisations route the way to the unknown, to areas of self that are not so familiar. This may be essential in adolescents” growth to maturity, but also meaningful to anyone trying to outline the areas of self. It seems that beginnings are important: the beginning of an exercise, the beginning of a session, the beginning of a course or a training period. There seems to be advantages in beginning right away, in getting straight to the action. A sudden beginning may open the way to surprising findings.

> Physical work may have helped me to find new aspects of myself and to test new things, courageously. (“Sheriff”)

The students evaluate the course work, the forms of practice, commenting on the organization of the pedagogical situations and giving definitions to or appraisals of each individual exercise, commenting also exercises described earlier on page 13.

> It is not really physical exercise as in gymnastics, it is not about checking out who moves best. You can move as you wish, at your own tempo. (“Dragon”)

> Improvising along with running felt at first hazardous, but in the end I was totally relaxed. Shoot! What a flame! (“Walrus”)

> Practicing Colombian hypnosis was an amazing experience. The tribal music almost made it feel like dancing. I can certainly understand why they call it hypnosis. I was entranced. – I also enjoyed the running exercise (Run and Shout), as it allowed us to open up and be free, loud, and energetic. – In the Story Circle the vast physical movement of running in circles and violently presenting our monologues to the class was energetic and amazing. The constant motion and bloodflow is a good tool to help a person remember their lines, as well. (“June”)

The question of performing in front of an audience is under special consideration: on the one hand, it is the audience that makes theatre theatre, but on the other, the moment of

stepping in front of others is often, for a young person, hard. It can cause some kind of alienation.

> It is scary to be in front of others so that everybody is looking. (“A little bit eek”)
>
> When I am on the stage, I feel like reciting strange words instead of channelling my work into my character. (“Crusher”)

Here we meet some delighted reflections of overcoming this threshold.

> It was nice to perform to an audience (the rest of the group). Improvising has felt a little vacant without it. (“Auntie”)
>
> I forgot that I was in front of an audience! (nameless)

It seems that it is important to slide from “chaos improvisations” to performing, and not to underline the shift from practice to performance. Here the students refer to an exercise that consisted of a dialogue performed in pairs so that one actor was in front of the audience and the other one behind it. The one in the front was looking at the partner over the audience. It seems that this kind of organization of an exercise can help a person to get started with performing.

The aspects of gender and sex are not discussed in this article, simply because they did not, surprisingly, arise from the data. The students did not use these or resembling words in their texts, nor did they seem to refer to these issues otherwise. In my reading, these issues did not appear in other sublimated forms, either. For example, there was only one student to use the word ‘anxiety’, and on these few occasions the word was being used, it did not seem to concern specifically the aspects of gender and sex (quotations on page 22). It is still possible, of course. Nevertheless, the data did not provoke to discuss these issues, leaving them for further study. First of all, this state of affairs raises the question why these issues actually were absent in these texts.

Three Different Narratives, Three Different Processes: “Phoebe Caulfield”, ”Maniac” and ”Icy or something…”

Finally, I will present some scenarios of processes the students might have gone through during the training period. As obvious, they are my own conclusions, since the data consists of fragments, and the students did not write an aggregating text that would

explicate their individual processes. Thanks to the pseudonyms, I had the opportunity to combine the texts by the same writer together and get an idea of the process a singular student refers to. In the following narratives I chose to use the pronoun 'she', for the sake of fluency. The sex of each writer remains unidentified.

For "Phoebe Caulfield" physical work seems to be something that she has been looking for. She had an idea of such a work beforehand and the training in question fulfilled her expectations. Possibly she also sought an area or state where to cross one's borders. Probably she also had a hunch of her own potential. In the end of the period she feels that physical work has become an inseparable part of her ways to work and she will definitely go on with it. The process seems to have changed her in a manner that was not surprising her.

For "Maniac" the process has been much more surprising. She is not as much enthusiastic as "Phoebe Caulfield", but she recognizes the aspect of transition in her being. She had great fear to overcome in the beginning, but she succeeded in it. Relief characterizes her reflections. Physical work felt extraordinary in the beginning and she considers its benefits, but as the course went by, the work began to feel troublesome every now and then. As the novelty passes it may be difficult to reach the same intensity that was there in the beginning. Nevertheless, as such, the process is definitely rewarding and tempts to go on. In these kind of cases the student may be surprised by her own achievements.

For "Icy or something…" physical work was a source of anxiety and distress. She had to start with a comparable forceful stage fright. After the first few sessions she was relieved and delighted: the work felt good. However, in the course of time the anxiety grew larger and by the end of the training period she was ready to quit but she kept on going, because she did not want to drop the course half-way. It seems that it would have been better for her to do everything with fiction, i.e. in a shelter of a character.

> It is easier when you are in a role. ("Icy or something…")

Also, it probably would have helped her if we had continued simultaneous work throughout the training period, or otherwise eased the stress caused by distracting self-consciousness. She had been interested in directing in the theatre, and she had thought that acting was something she should get familiar with. Unfortunately, "Icy or something…" seemed to be disappointed mostly with her own work and not with the course work as such. She must have had doubts on her own potential at the first place since she chose that

pseudonym. Training should be capable to set aside this kind of doubts and not to confirm them.

Conclusions

The outcomes of this study indicate clearly that in actor training exercises and improvisations that take place in the context of youth theatre education, the emphasis on physical work, by creating an intensive atmosphere of excitement, joy and seriousness, makes it easier for the students to *dive in*: to throw oneself into fictitious situations and characters. This work provides possibilities to contribute personal growth and discoveries of oneself. Breaking the barriers of everyday behavior and perceptions of self gives way to these discoveries. The pedagogical situation seems to create space for transition: there are fleeting moments of transitional space, where moving towards new areas of self is possible. In the center there is the transformation, and since the work is collective, shared, the group changes as a group. In the course of time the group becomes a community with the habits of behavior of its own. The whirl of the turmoil unites the group and makes it possible for an individual to "give it all". At its best, it becomes possible for an individual *to be*, to be different from what one usually is, or in different way than usually. This, in turn, makes it possible for an individual to grow: to take a step in one's personal growth. In the context of fiction individuals may test different subjectivities. Physical actions in a shadowy rehearsal room can serve as rites of passage: the actual space, those few square meters on the floor, stand for a space for transition.

This process is about physical work, dominated by its democratic nature, and characterized by non-linguistic processes, and fiction. The work takes place in the context of fiction, but it is real: real physical movement and contact, real strain. In this emphasis of physical work it is essential, though, to see that the work is based on a dialogical encounter between the student/actor and the teacher/director, and the factors of empathic understanding and voluntary participation are truly present, in order to avoid unnecessary anxiety and emotional distress. This presents something of a challenge.

As mentioned earlier, the aspects of gender and sex were absent here. They remain subjects for further study. Yet, we can follow the ideas of Winnicott in this respect also. According to Phillips (2000), Winnicott maintained that the position *to be* could be considered as a feminine feature. Maybe the option *to be* could have meant for Hamlet being somehow feminine; it could have been for him a subjectivity to be tested.

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Notes

1. "An actor" means here anyone who acts, as it is with Augusto Boal (1992, p.39). "Actor training" may seem to refer to professional actor training, but since the exercises that youth theatre education uses draw directly from the conventions of professional actor training – in adaptations – it is practical to use the term "actor training" in this respect. An amateur actor and a student actor are, simply, actors.

2. For the process of growth an adolescent undergoes, see, for example, Peter Blos (1962). My use of the expression 'fiction of growth' owes to Esa Kirkkopelto, who gave me this idea.

3. Here we have the passive voice: something makes someone start, or perhaps something starts in someone. What that something is is the subject of investigation.

4. Stanislavski grounded his work on earlier findings, most importantly to those by Denis Diderot, and psychologist Théodule Armand Ribot, and had a number of colleagues, as well as successors (Roach 1993, pp.195-199; Zarrilli 2009, pp.13-14).

5. According to Zarrilli the concept of psyche "comes very close to the uses and meaning of both the Sanskrit *prana* and the Chinese *qi*, and thus, to breath". This interpretation gives new insight to the use of the word psychophysical. (Zarrilli 2009, pp.18-19)

6. It is very interesting that Bresler finds these same elements important for learning and teaching music as well as for qualitative research: "Body/mind alertness and openness to what is happening are crucial". (Bresler 2005, p.177)

7. Not necessarily in 'postdramatic theatre': see Hans-Thies Lehmann (2006).

8. See also an important notion by Margaret Macintyre Latta and Karl Hostetler (2003): "To learn about other(s) and in turn self, to create and concomitantly be created, is elemental, ontologically basic to the primacy of being. Educators must ask themselves if this is not the heart of learning. If so, such play ought to be accorded central consideration within education."

9. This is where somatic work points at. We can also consider doing "covering" being. Somatic work is to uncover.

10. She does not use an expression such as "to empathize with the character", as in commonplace use of language.

11. For the suppression that faces the actor's body see also Roach (1993, pp.218-220).

12. Here, I read the word 'anxiety' in its psychiatric meaning: an unpleasant state of mental uneasiness.

About the Author

Hannu Tuisku is currently a researcher at Theatre Academy, Helsinki, Finland. He is a member in a research team on a project entitled "Actor's Art in Modern Times" that seeks to outline new methods for actor training. He is writing his PhD in the department of dance and theatre pedagogy at Theatre Academy. His dissertation concerns actor training methods and youth theatre education. Hannu Tuisku is also a drama teacher and a director at Kallio Upper Secondary School of Performing Arts in Helsinki. He has written several plays and adaptations for youth theatre and directed numerous performances.

International Journal of Education & the Arts

Appendix 2

PEET 6 (1+2) pp. 63–79 Intellect Limited 2015

Performing Ethos
Volume 6 Numbers 1 & 2
 doi: 10.1386/peet.6.1-2.63_1

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The transitional state and the ambivalences of actor training

ABSTRACT

This article investigates the transitional aspect of actor training, especially the role of transitional turmoil *as part of an actor's training process, and the ambivalences that turn up in training situations that seek to create transitions. Drawing on the psychophysical actor training by Jouko Turkka at the Theatre Academy Helsinki in the 1980s and interviews of his former students the author studies the relationship between the aim to foster the appearance of both the transitional and the creative state and deliberate destabilizing acts that lead to apparent violations of the actor students' integrity. What features of this kind of training can we adopt and what should we delete in our search for modern, ethically sustainable ways of training? At the same time the author has to ask, are the things that destabilize us, possessing the potential to change us, the things that we truly remember?*

KEYWORDS

Turkka
psychophysical
transitional state
transitional turmoil
vulnerability
ethically sustainable

> [When the training began] I had to learn to know myself anew, from the beginning, to re-form my personality. […] There was a terrible chaos and a process going on in me but without [disintegration] there is no room for anything new.
>
> (a female actor and former student of Jouko Turkka in an interview, December 2008)[1]

1. Citation from the research project 'The Actor's Art in Modern Times' data. The interviewees of the research project have been codified as follows: the

number indicates which interview is in question. M: male, F: female. Letters *a* and *b* separate the interviewees of the same interview if both are male or female. This particular actress' code is 9F. Translations of quotations from the interviews from Finnish into English are mine.

2. Barba's 2005 article reflects the ambivalences of acting and actor training in its distinctive terminology. By 'disorder' Barba means roughly the same as I do here and describes it as a 'loss of energy', whereas imbalance as a creative force he has named 'Disorder' (in capital letter).

This article investigates the *transitional* aspect of actor training, especially the role of *transitional turmoil* as a part of an actor's training process, and the ambivalences that turn up in training situations that seek to create transitions. By 'transitional' I mean here the effects of training on the personal side, on the student's whole life (see Evans 2009). The quotation above gives an idea of such an effect on the student's personality, emerged within the transitional turmoil of the Turkka School. By 'transitional turmoil' I mean training processes in general that seek to foster team spirit and help one to make an effort and exceed personal limits by using active pace-setting or even provocation in order to build an atmosphere of pursuing avidly the goals of training. These processes are often significantly embodied, creating space for experiences of change by emphasizing physical movement and physical contact between trainees. There is evidence of such experiences being part of training regimes over the last half century or more, especially in actor training that can be called psychophysical (Evans 2009).

The critical aspect of this article comes with the analysis of the *ambivalences* of actor training. By 'ambivalence' I mean here a certain factor of training appearing both fruitful and devastating. On one hand a factor can promote development and on the other, cause anxiety and emotional distress. The first case may be true for some students and the second for others. Experiences of ambivalences were central in the interviews run by the research project 'The Actor's Art in Modern Times' (for a detailed description of the project see Editorial, this issue). The interviewees were professional actors who studied at the Theatre Academy Helsinki in the 1980s, under the guidance of Jouko Turkka. The most apparent ambivalence in the interviews is that concerning imbalance. Turkka found numerous ways to destabilize his students and managed to create an overwhelming atmosphere of enthusiasm, effort and efficiency that benefited the students' personal and artistic development. Unfortunately, the very same pedagogical procedures and ways to behave and interact that fostered these developments made also possible a wide range of violations of the students' integrity . The effects of these violations cumulated forming a state that can justly be called disorder on both a personal level and upon the level of the whole programme.[2]

The question of ambivalence is closely linked to the ethics of training. There is reason to ask, can there be any justification for deliberate destabilizing of the trainee by the tutor. Is it possible to create transitional turmoil without violating the students' integrity ? Or, should acting instead be considered as an activity that is per se transitional and creative and needs no extra emphasis on these areas? In what ensues I will discuss these questions. I will begin with a short description of the grounds of the study at hand followed by a more detailed presentation of the theoretical framework. After that I will present an exemplary case of an attempt to create transitional turmoil in vocational actor training, the teaching of Jouko Turkka at the Theatre Academy in the 1980s. Lastly I will, building on arguments presented here, try to set some landmarks for practices and research of vocational actor training and youth theatre education today.

Actor training may contribute crucially to the trainee's personal development and perception of the self in the form of embodied experiences. In my consideration of the appearance of 'transitional state' in the context of actor training I draw on the work of D. W. Winnicott (1971) and his concept of 'transitional space' in personal development. According to Winnicott this space makes it possible for transitions crucial for development of the self to

emerge. Cultural experiences and creativity belong to this space (in McDougall 1985: 30). In my analysis the changes (transformations) in personal development that are launched by the training of the body are precisely those taking place in a transitional state. Apart from the changes in personal development that emerge in the course of time there are also *creative* transitions or transformations that take place *in* time, at the creative moment, in the whirlwind of experiences in the training room. The actor tests features of multiple subjectivities and modes of human behaviour in the form of artistic creation but they do not imply changes in personal development as such. However, they may leave traces that have a cumulative effect on the construction of the self.[3] The creative transitions clearly belong to the so-called actor's 'creative state', a phenomenon recognized specifically by Stanislavski (in Carnicke 2009). Both states, transitional and creative, were at the forefront in the experiences and perceptions that the former actor students of Jouko Turkka reported on in the interviews.

As a researcher my primary interest resides within psychophysical actor training and its possible applications in youth theatre education, by which I mean learning theatre-making and acting in applied theatre at upper secondary schools and leisure time art schools, for instance. Actor training methods and their applications in youth theatre education is also the subject of my doctoral thesis that I am currently finishing at the Theatre Academy Helsinki. My study has been enhanced by membership in the research project 'The Actor's Art in Modern Times'.[4] In my analysis of training experiences I draw on the research materials and the developmental work of the research project, that is, the voice of professional actors talking about their times as actor students and their later considerations of acting.

As a practitioner my field is primarily youth theatre education. Usually the practices in vocational actor training filter down to youth theatre education. This is why the possibilities of applying psychophysical training interest me specifically. I see the applications of psychophysical training in youth theatre education as major contributions to the field and a crucial part of general applicability of these training regimes in the future. The two areas of practice, vocational actor training and youth theatre education do not seem to me as distinct opposites. The closeness between the procedures of vocational actor training and the developmental process of a (young) person was also evident in the teaching of Jouko Turkka that I will examine later. In both vocational actor training and youth theatre education there is work to be done to formulate and contest an embodied actor's pedagogy that will overcome the challenges around the ambivalences of training, pedagogy that makes possible and (relatively) safe the rehearsals of performance, rehearsals for life, 'rehearsals for revolution' (Snyder-Young 2011).

THEORETICAL FRAMEWORK OF THE STUDY

This study is situated in the traditions of psychophysical actor training, developmental psychology and critical pedagogy with considerations of the ethics of training. In this section I will examine in detail certain issues belonging to these areas of enquiry that specifically inform the study at hand.

The traditions of psychophysical actor training and their critique and philosophy lay the basis for the context of this study (e.g. Roach 1993; Murray and Keefe 2007; Carnicke 2009; Zarrilli 2009; Evans 2009). According to Grotowski, Stanislavski's most important legacy for twentieth century actor

3. The tutor needs to consider the relation between the creative and the supposed developmental transitions in the training he or she advocates. If the relation is left undefined the space for freedom expands but finding creative and developmental transitions equally may lead to the misuse of pedagogical power.

4. I took part in the interview sessions, the developmental work lasting several years, several public presentations of the project and twelve of the fifteen applying workshops that have, so far, contested the findings of the study, as a participant (actor), tutor or an observing researcher.

training was to stress the need for the actor to commit to daily training (a fact that is self-evident in certain Asian theatre traditions, for example). Grotowski, along with many others engaged the actor in regular physical and vocal training (in Wolford 2010: 205). Today 'pre-expressive' training – to use Barba's (1995: 105) term – is taught in most theatre schools, even though the term as such is questionable. Notably, psychophysical actor training places the actor at the centre of the process of theatre-making. For the leader of the Gardzienice collective, Wlodzimierz Staniewski, the actor is the 'primary source of creativity' (in Hodge 2010: 269). Moreover, psychophysical actor training addresses the body. The present tendency to bring theatre and dance closer together is an implication of this idea, and coincident with Artaud's vision of actor training. According to Staniewski the actor is to construct a 'visceral performance language' (Hodge 2010: 270): the basis of acting is thus placed in somatic work. Suzuki (1987: 12) maintains that via laborious training the actor 'learns to become conscious of the many layers of sensitivity within his own body'. Barba (2010: 27) too asserts that the dynamic impulse that is then reflected on the whole body is rooted in the torso. How this reflection takes place and how to tutor it is one of the most interesting challenges for current actor training. This task is more complicated than tutoring external movements because somatic work is so sensitive, subjective and difficult to perceive. The features mentioned constitute experiencing and exploring one's body that I see as the main contribution in both youth theatre education and vocational actor training. For the time being, in the context of theatre education practices and research that address the body directly are sparse (Perry 2011a: 14).

Within an ethical view the traditions of psychophysical actor training are by no means unproblematic. As Jennifer Kumiega points out, 'ethics are what inform the *use* of technique' (cited in Wolford 2010: 202, emphasis added). It is important to recognize what implications follow from acclaimed pedagogical procedures or presuppositions. For example, in certain psychophysical disciplines the trainee was supposed to surrender to the all-knowing authority of

Figure 1: Kamelianainen (1982). Photograph courtesy of Leila Pitkänen, Theatre Academy Archives.

the charismatic leader. This kind of stance leads easily to distorted power relations. Psychophysical training is about the extreme physicality of the actor's work, seeking for total physical commitment. According to Grotowski, the primary goal of the work was 'not a muscular development or physical perfectionism, but a process of research leading to the annihilation of one's body's resistances' (Wolford 2010: 207). Body without any resistance may sound promising in terms of performance but 'annihilation of one's body's resistances' is likely to leave the self defenceless. Of course, Grotowski asserted that exercises serve only as preparation for genuine creativity and the real meaning of training is to constantly test the limits of one's abilities (Wolford 2010: 206). Another challenge for current actor training and theatre education is to recognize, how this testing is encouraged.

Another area of enquiry that has had an impact on this study is the psychodynamic/psychoanalytic developmental psychology (Winnicott 1971; McDougall 1985). Drawing on this body of theory I argue that learning to act – or learning about oneself as an actor – coincides strongly with the developmental process as a whole. This is evident when considering the maturational process of an adolescent but remarkable also with adult actor students and even experienced professional actors. In acting, one creates the embodied self anew. Considering the states of the body–mind psychoanalytic theorist and clinical practitioner Joyce McDougall (1985: 51–53) uses the division into two: to static and *ec-static* states. By this, she refers to the psychiatric concept of *stasis* (a symptomatic state) versus moving away from it. In psychiatry stasis is a prevented state of mind that consists of unpleasant feeling and mental pain and holds the root for neurotic or even psychotic symptoms. The chance to develop or move on has been denied and the process that an individual was on is interrupted (1985). The idea of moving away from stasis reflects the etymology of the term 'ecstasy': in Ancient Greek *ek* means 'out' and *stasis* 'a stand or standoff of forces'. There are signs of experiences of mental disorder in 'The Actor's Art in Modern Times' interviews, as I will later show. The notion of the 'ec-static' is, however, even more important in the sense of moving away from the 'standoff of forces'. This is where transition takes place. The transitional is the domain of the ec-static. Here, an individual is seen as a 'learning self in motion' (Ellsworth 2005), in a state of constant 'becoming', to use a Deleuzian term (in Cull 2009). The word 'ecstasy' carries the connotation of an overwhelming mental state; 'ec-static', in turn, accentuates that already a timid departure from immobility is ecstatic.

Critical pedagogy forms the proper ideological foundation for actor training and theatre education. In Finland today, youth theatre education is largely built on major traits of critical pedagogy (e.g. Dewey 1934; Freire 1970; Greene 1988; Suoranta 2005). This means claims on empowerment, emancipation from oppression and assertion of democracy (Perry 2011b: 65) as well as dialogical encounter between people and a critical stance to pedagogical authority. The aspect of personal growth is also generally acknowledged, as it is in the international literature (e.g. Burton 2002; Ellsworth 2005; Taylor 2006; Perry 2010).[5] The pedagogical premises of Finnish vocational actor training of today seem more obscure. Still, there is a need to develop ethically sustainable training practices in both fields. In vocational actor training the question of the actor's vulnerability, for instance, has been an issue only for a decade, which is the case in international discussion (Seton 2010). On the other hand, according to Herbert Blau (2009: 33) 'there is no performance without the always vulnerable, material body, or in its absence, […] the expectation of it

5. The term 'transitional' and the Winnicodian idea of 'transitional space' are, however, used by only a few scholars (e.g. Ellsworth, Perry).

[…]'. Theatre longs for vulnerability but the concept of theatre itself makes it troublesome for it to appear. Vulnerability is about intimacy but in the theatre this intimacy is made public and even subject for repetition. Perhaps theatre is about a body that does not appear but is anticipated. Maybe theatre comes into being in this waiting.

The Artaudian attitude, with its ultimate enthusiasm and passion for life has been a signpost towards theatre that makes way for the appearance of the anticipated body, throughout the second half of the twentieth century and the beginning of the present one. This attitude seems to have been an ideal for Jouko Turkka too. In an interview conducted by the research group in May 2009 Turkka maintained that Artaud was an important source for him.

TRANSITIONAL TURMOIL IN JOUKO TURKKA'S TEACHING

In 1982 Eugenio Barba called for an 'organic repertory of advice' that can support the actor and with which he can orient himself, since he lacks 'the rules of action' having as a point of departure just the text or director's instructions (1982: 6). Actually, this was exactly what Stansilavski had tried to accomplish, having declared his wish to create the actor's 'grammar' as early as in 1899 (in Carnicke 2009: 77). No doubt, this was also the goal of Jouko Turkka's work, at about the same time as Barba began to develop his Theatre Anthropology: to build a comprehensive basis for the actor's art, not just to hand out a bag of tricks. The distinctive version of psychophysical actor training by Jouko Turkka, a version that seemed to have adapted a number of ideas from Meyerhold, Artaud, and Grotowski (for a more detailed review see Kirkkopelto in this issue), his version of transitional turmoil was a confusing mixture of elements dealing closely with transition, the creative state and the ambivalences of acting that in the following will be analysed from the point of view of considering the ethics of actor training today.

The teaching of Jouko Turkka was peculiarly alike and unlike certain disciplines belonging to the psychophysical movement that had been agitating European theatre since the 1960s. As will be noted, Turkka spoke little of his sources but a number of features link his teaching directly to this movement. For example, Turkka insisted training should have elements of danger and safety. This wish was shared by Staniewski, for instance (in Hodge 2010: 279). But in contrast to Staniewski, Turkka rejected the idea of an integrated group and sought to educate strong individuals instead. At the same time, Turkka's pedagogy resembled that of Staniewski's also in the strong emphasis upon vocal work: Turkka urged the students to integrate vocal work in all possible exercises. Even the idea of running as a core exercise was shared by these two. Around the same time as Staniewski introduced the exercise of night running Turkka developed a specific way of running up and down the staircase (Hodge 2010: 278). Both these exercises rest on the familiar Artaudian idea: what you take with you from these actions is breathing. It also seems that Turkka contested some of Grotowski's ideas and applied others. Even though Turkka did not share Grotowski's drive for revealing the actor's true inner self he agreed on Grotowski's notion of the 'total act' and thought, like Grotowski, that training various disciplines, applied to the actor could not develop this totality (in Wolford 2010: 204–06). According to our research, Turkka's idea seems to have been that there should be no curriculum of separate subjects but one whole rampage, which sounds much like an Artaudian idea. Moreover, Turkka had obviously read writings by Wilhelm Reich. In the

Reichian idea of 'liberating' the actor's body from 'the tensions and distortions that bind it' (Roach 1993: 219), Turkka's pedagogy came close to the movement theorists of physical education such as Jaques-Dalcroze, Laban and Alexander (see Evans 2009).

I THE TRANSITIONAL STATE IN TURKKA'S TEACHING

The teaching of Jouko Turkka was based on a charismatic leader (himself). When he left the Academy, the approach was more or less abandoned. His teaching seems to prove Philip Taylor's (2006: 113) point that, in actor training and theatre education, as well as in education in general, the teacher becomes eventually his or her own curriculum: 'you are what you teach'. According to the interviewed actors Turkka's teaching was successful and disastrous at the same time. He really wanted to make a difference. He wanted to overrule the dominant paradigms of actor training in Finland at that time; a training that the interviewees describe as a 'red wine culture' with quasi-intellectual students and over-analysing text-based teaching (more on this in Kirkkopelto in this issue). Turkka brought sports and exercise to the Academy and shifted the focus to the body (Kumpulainen 2012). At the institutional level his impact was clear: the whole Academy was suddenly in a state of transition. At the level of an individual student the impact was no less. According to the interviews of Turkka's former students, his ways of destabilizing the actor students included the emphasis on the physical and sports and the simple strategy not to explain his aims. This created massive turmoil, an instant torrent of experiences that powerfully fostered the emergence of transitional state. According to the interviews – where the interviewees often seemed to try to grasp the overexcited atmosphere of the Academy at that time by acting out something, rather than simply listing details – implications of transition and creativity became commonplace in daily life.

If we take 'ecstatic' in the meaning 'getting out of a standoff of forces' this was definitely the case with Turkka. He wanted to have all possible forces on the loose. He wanted something to happen and his students to be continuously on the move. Destabilizing means that he used in creating an atmosphere of rupture and change certainly produced transitions and transformations. At the beginning of the school year Turkka wanted to push the newcomers 'to the limit', as he used to say, into a state of confusion. Actually, he did this already in the auditions for the Academy:

> In earlier auditions […] they gave me time, they said, take your time and start when you feel like it. But when I took part in an audition for Turkka's school and thought that I could do the same thing, that I could concentrate first and so on, Turkka suddenly asked me: What are you doing? Play, goddamnit!
>
> (9M)

The change was really urged. Abolishing mannerisms and destroying the 'automatisms of daily life', to use Barba's (1991: 197) phrase, Turkka meant to rebuild the habitus of each actor student and make way for a new appearance, brave enough to take the pressures in the field. He wanted to make the actors independent and hence *less* vulnerable as artists. This was to be created through laborious training. According to an interviewee (7Ma) the Turkka School was 'chaos creating change' and a 'process because of process'. So the change that was urged dealt not with changing one's attitude and adjusting

oneself to serious work only but with the structures of personality and the life-situation of each one. With Turkka, to be an artist is not just a profession.

Along with intervening with the student's personality, the intended wipe-out of the former habitus, the building of the actor's body – and inseparably her body–mind – began. The student's former corporeality was to be replaced by a more primitive reflex body (more on this in Silde in this issue). The process of rebuilding was launched by the exorbitant emphasis on the physical and by diminishing the importance of words or concepts. Embodied experiences became the most important thing in the substance of teaching but also a way to constitute the education itself: they became the major way to interact. Turkka gave very few definitions and references to his sources. As a result, the students seem to have been completely unaware of the aims of the teaching. Some interviewees found this very state of unawareness a fertile ground for learning. Here, Turkka comes close to Grotowski (1969) who saw the actor as a reflective membrane eventually working unconsciously. The student does not have to understand; by trying to understand, he opposes the process. Moreover, to surpass categorization inherent in language is liberating and makes way for ecstasy because there are no restrictions constructed by language. It becomes possible to 'free Life from what imprisons it', to quote Blau (2009: 25). Regardless from the confusion felt by the students the aims of training were explicated in the Study Guides of the Theatre Academy Helsinki of each year. The texts of these study guides could well have served as some kind of un-referential manifests, even though they vary from year to year and appear partly in contradiction to one another.[6]

Instead of concepts Turkka used embodied *tropes* in his teaching. These tropes, specific figures of speech, were usually actualized in the form of an exercise. In his article in this issue, Esa Kirkkopelto gives an example of an embodied trope: the notion of 'air in the armpits' meant an uplifted pose with arms slightly spread but also a distinctive embodied attitude of being ready that Turkka called '*kuohkeus*' ('frothiness'). Since meanings are generated in actions, these tropes were able to operate as directives. According to Charles Peirce's famous formulation meaning is 'use' (1932–58). This statement became alive in Turkka's teaching. Because the exercises created change they were found useful even though their verbal descriptions were vague. The use brought meaning. A vocabulary of actions was formed.

It is important to notice that in his Artaudian endeavour to reach for the extra-daily Turkka emphasized the meaning of discipline resembling Copeau here, not relying simply on a revolutionary attitude inherited from Artaud. Copeau sought the actor's embodiment, its natural simplicity and spontaneity, the authenticity of gesture through the 'education of the body', laying great emphasis on the 'morality of the artist and the discipline needed to aspire it' (in Rudlin 2010: 44–49). Turkka similarly emphasized discipline. He wanted to build the actor's body part by part. The isolation of the body parts became crucial in daily training as well as the insatiable increasing of the expressive power. At the end the actor would have then possessed the competent body, almost invulnerable.

Movement, for Turkka, was meant to be a destabilizing act. The goal was not in any way the plasticity of the body as in Dalcroze's teaching but the search for a feature that some interviewees call an 'uncontrollable movement'. This movement unbalances a human being and thrusts her into a transitional state, a state of change. The change is not gradual but takes place as an abrupt leap with unforeseen consequences, as a change described in chaos theories.

6. The texts of the Study Guides of the Theatre Academy Helsinki 1982–1985 were dictated by Jouko Turkka and written down and edited by Anneli Ollikainen. Translations from Finnish into English are mine.

As a counterpart to the uncontrollable movement Turkka constructed the embodied image of imbalance. It is a pose where the chest is uplifted, there is extra air in the lungs and the shoulders and the neck are relaxed but the feet are about to lose their touch to the ground. The nearly impossible pose where 'fleshes are up' (another trope, in Finnish '*lihat ylös*') is ideal for launching an uncontrollable movement. Imbalance, seen in this way, comes close to the ideal of imbalance as technique or as a creative force (Barba 2005) in contrast to the kind of imbalance that harms the self and threatens mental health. As far as I can see, in actor training the distinction tends to be vague or entirely absent. Are there any circumstances in which deliberate destabilizing of the trainee could be seen as an ethically sustainable act? Enhancing the journey towards a space where the student is able to see herself anew and question previous assumptions could be one. However, there is a thin line between creative force and oppressive force causing anxiety.

The shift to a transitional state takes place both on the level of a single exercise and on the level of the training on the whole. Indeed, in order to impact the students as Turkka did destabilization cannot be a matter of substance only but has to be constructional and institutional too. When asked what is the most important thing in organizing actor training an interviewee states that it is 'to keep up the level of excitation at the school, by any means' (7Ma). Turkka's students were supposed to contribute to building an atmosphere of excitement during the long days of training. The disciplinary aspect is also an analogue of holding up: the performers carry each other. This is the safe haven of the Turkka School: a momentary feeling of peacefulness in the fellow students' arms. Moreover, Turkka wanted to start the training day and each of its exercises, a production of a play and the entire education abruptly and powerfully. He wanted to maximize the destabilizing effect and create a long-lasting atmosphere of serious enthusiasm. It seems all this really made a difference, since an interviewee concludes: 'I was purged. I got new arms' (9M).

II THE CREATIVE STATE IN TURKKA'S TEACHING

The term 'creative state' is emblematically Stanislavskian (Carnicke 2009: 129–30) but the phenomenon described is fundamental in acting (Roach 1993). The creative state is home for an actor in motion. The interviewees describe their experiences and perceptions of the supposed creative state vividly.[7] The following quotations pay attention to the special quality of the creative state as a comprehensive body–mind experience and stress the ecstatic nature of it. The atmosphere of the descriptions reports on safety and self-confidence. The shift in the state of consciousness fundamental for the state to occur is also centrally present in the quotations.

> It's a creative state where you don't have to do anything yourself, you just do things and wonder how does it go like this. It's a trance-like, heightened state, the mind and the body are one, the character lives instead of you.
>
> (9M)

> [It is] a state of exaltation, vividly deep in thoughts. Is it because there is unconscious stuff breaking loose? The actor is using different levels of the mind.
>
> (9F)

7. It is presumable to get this kind of results of the creative state by interviewing any group of actors.

> A big thing: forget about yourself so that you don't observe yourself but open your mind and leave empty. [There are] no more thresholds, no embarrassment. [The actor] reaches an uninhibited state where she gets drunk through her own [embodied] chemistry.
>
> (5Fa)

The first quotation puts the phenomenon together. The first two sentences are for all kinds of present-day performance artists, the notion of a 'trance-like, heightened state' is clearly psychophysical, and the notion 'the character lives instead of you' seems to be for roles in conventional text-based theatre. The last quotation draws a picture of a powerful and fearless performer addressing the audience boldly. There is a sense of a special kind of embodied confidence. The sense of alienation is totally missing even though the body seems to 'lead a life of its own' (see Kirkkopelto in this issue).

Some interviewees give examples of the appearance of 'dual consciousness' (see Carnicke 2009: 134–35; Roach 1993: 147–48). An interviewee uses the term 'monitoring' when he talks about the phenomenon and gives the following description:

> A part of one's consciousness is looking at itself there on the stage: I'm aware that I'm acting here. […] It is a kind of an attuned state of the brain and the body in which you know exactly what is happening without having a need to get there to mess with it and to control.
>
> (7Mb)

The expression 'a part of one's consciousness is looking at itself' brings to mind Grotowski's description of dual consciousness as two birds, one of which picks and the other one looks on. There is no judgement in this look; it is immobile, a silent presence of observation (Grotowski [1988] 1997). An atmosphere of freedom and independence prevails. The interviewees refer to the quality of this observation by stating that the creative state appears as lacking 'self-surveillance' and wrong kind of self-criticism. It is important to note the sense of safety here. The actor's integrity remains safe from the attacks of (self) criticism. This well-known phenomenon of creative state or 'optimal experience' (Csikszentmihalyi 1996) relates to recent developments in neuroscience and investigations of human consciousness. The idea of 'core consciousness' presented by Antonio Damasio (1999) explains how the actor's concentration on the moment can launch a shift in perception and make possible lapses in sense of time and the absence of repressive self-criticism.

Joy and pleasure are important for the emergence of the creative state. The director and actor trainer John Britton argues that pursuing pleasure helps the trainees work 'more productively, with greater discipline and to greater effect' (2010: 37). Joy and pleasure were also evident in Turkka's teaching. Especially this was the case when he was directing a scene. According to the interviewees Turkka's way to direct actors when rehearsing a scene was particularly intensive. There was often an upbeat atmosphere of enthusiasm, relaxation and joy that characterizes the state of ecstasy as well. The common judgment of Turkka's teaching is that it was based on tension and compression. Our research, in part, shows otherwise. An interviewee points out: 'Relaxation is primal for all creativity. Relaxation and being positive were the baselines for Turkka' (5Fa). Naturally this is a good starting point for planning actor training today.

However, these notions of the creative state imply that acting can be considered as an activity that is per se creative and since it gains specific experiences it is also transitional as such. The need to lay special emphasis on these features by fostering the power of education by certain operations or procedures becomes questionable. Instead of constituting transitional turmoil the training can be casual, light and playful and form itself through constant alteration between work and relaxation.

III THE AMBIVALENCES OF ACTOR TRAINING IN TURKKA'S TEACHING

A serious ambivalence in actor training concerns the teacher as a pacesetter, as someone who urges or lures the actor to work more effectively or creatively and tries to foster changes in personal development and art.[8] These changes are said to be reasons that make the disadvantages of training necessary or worthwhile. Of course, the all-embracing principle of human psychology, 'nothing ruined, nothing gained' (Phillips 2000: 47) is evident in personal development. But a totally different question is whether this can justify deliberate actions in the rehearsal room. The ambivalence here is between the drive for ecstatic states through imbalance and the acceptance of the possibility of violations of the student's integrity taking place within this drive. In Jouko Turkka's teaching this ambivalence was evident. In the quotation at the beginning of this article the interviewee (9F) describes how there was a 'terrible chaos and a process going on' but without disintegration there is 'no room for anything new'. This 'but' marks the existence of ambivalence. There seems often to be a 'but' with Turkka.

Turkka seems to have tried to enhance personal change powerfully by fostering the making of an effort. With many actor students he seems to have succeeded brilliantly. However, with some other actor students he failed. The means he used to enhance the making of an effort proved too harsh for these students. Turkka's straightforward and physical way to teach divided the actor students into two groups: Those who took Turkka's exercises as fascinating challenges felt the training meaningful and rewarding. Those who saw no sense in the exercises just kept on doing push-ups and knees-to-the-chest jumps in frustration. Turkka's way to work with embodied tropes and not concepts left the definitions open. As a result, the students were unaware of the aims of the teaching. For some actor students this state of unawareness formed a productive ground for learning, as discussed above, but for some others, it became a source for anxiety and distress. The situation is unbalancing because definitions bring safety: when nothing is verbalized, nothing is controlled. We must ask does a detailed verbal definition of the task undo the very process which is supposed to get started, or on the contrary, does the lack of definition make way for oppression and misuse of power. What does the teacher say to the student and when are crucial questions in (actor) pedagogy.

Turkka's aim to influence the students' personalities was perhaps the most controversial feature in his teaching. The drive to abolish mannerisms and destroy the automatisms of daily life produced fresh and powerful acting but in several cases this drive ended up unsettling the structures of personality and thus launching mental disorders. An interviewee did not find any advantages in this process of rebuilding: 'I had pretty good self-esteem when I entered the school. It collapsed in a day. […] And it took four years

8. In regard to ecstatic states we need to ask is it morally dubious for the tutor to induce the trainee to get into an ecstatic state and in this way lose full control of one's actions. The question of gender is critical at this point: the act of revealing oneself/one's body in ecstasy may be found specifically gendered.

to rebuild it'.[9] The means to provoke this transition or collapse were Turkka's bold, straightforward behaviour and the deliberate absence of pedagogical tact – both features not rare in the history of actor training. For example, Shôn Dale-Jones refers to similar kind of provocation when he writes on the teaching of Jacques Lecoq. According to Dale-Jones there was 'brutality' to the way Lecoq taught. The teacher floors the young improvising actor again and again and every time the actor falls apart but rebuilds himself again. Dale-Jones finds this continual falling and rebuilding fascinating. He sees it as a process that one just has to go through (in Hytner et al. 2010). There is obvious ambivalence in Dale-Jones's notions. It is hard to see 'brutality' as an educating force but on the other hand we all have probably experienced the process of 'continual falling and rebuilding' in trying to learn something challenging. Is it really something that 'one just has to go through' in actor training? The question remains unanswered. Surely, the falling and rebuilding should not be something that someone *makes* one go through. The question brings us to the deliberation of power relations in pedagogical situation. Power relations are reflected in the quotation presented above (on page 71), 'I was purged' (9M). The thing that bothers me here is the passive voice. It was somebody else who 'purged' the actor. In the actor's view, something was done to him. The way he describes the outcomes of training does not sound like he was given tools to work with but that he was an object of certain procedures. The distinction is clearly something that has to be made in actor training today.

Jouko Turkka emphasized struggle and suffering in his teaching. He created a feverish atmosphere of struggling together that he stressed by doing all the exercises himself too. Turkka is not alone in this pursuit of struggle. It is notable – even though it were a coincidence – that Stanislavski's 'lost term', his most important concept '*perezhivanie*' does not only mean an 'experience' but also 'pain', also referring to 'feeling upset' and 'suffering *through a terrible crisis*' (Carnicke 2009: 143, 232, emphasis added). As Carnicke points out, the idea of utilizing personal pain comes up in the descriptions of actor training every now and then, suggesting deliberate violations of the student's integrity in the form of painful mental orientations (2009: 149, 161). Nevertheless, Turkka took pain quite literally. He used exercises that eventually after innumerable repetitions caused physical pain and took the actor student 'to the limit', resembling here the Suzuki method, for instance (see Climenhaga 2010). Maybe it was this drive for acting at the 'nerve ends' (Blau 2009: 33), the taste of life in the form of the taste of blood that took Turkka too far in his experiment in destabilizing and mobilizing his actor students.

This experiment of multilayered unbalancing acts in the creation of transitional turmoil had its downsides. The interviewees talk about the lack of dialogue, unfair favouritism, arbitrariness and the division of the students into good and bad actors. An interviewee (11F) even uses the expression 'systematic terror'. Dale-Jones asserts that Lecoq's severe behaviour in directing an actor was only a game (in Hytner et al. 2010; see also Evans 2012). Some interviewees maintain that that was the case with Turkka too. The Foucauldian idea of the similarity between the coercion met in prison to that met in society (Foucault [1975] 1991) is identical with the idea of Turkka creating a tough game inside the school that corresponds with the game in the field of theatre outside, with the ruthless competition and 'lousy directors' (see Kirkkopelto in this issue). Unfortunately, it is evident that many of the interviewees who felt offended did not see Turkka's actions as a game but as coercion.[10]

9. Male actor (an actor student at the Academy in 1982–86) in 28 April 2010 interview.

10. In Foucault's ([1975] 1991) thought pursuing disciplinary habits produce 'docile' bodies. It is ironic that Turkka's actor students were to become brave and self-sufficient but in the Foucauldian sense those students who succeeded in training by absorbing disciplinary habits were actually docile.

The most alarming notions, however, are the ones that indicate the existence of insecurity at the Academy at that time. According to some interviewees there was as an 'atmosphere of fear'. Some other interviewees, however, noticed no fear at all. Instead, fear was for them an issue in the teaching: 'Turkka said that only a gifted [actor] can succeed without fear' (7Ma). The question of fear is perhaps the most worrisome ambivalence of all. If the experience of atmosphere of fear at the school was commonly felt among the actor students it marks the failure of the whole pedagogical project. The price of Turkka's way to teach and behave was that the whole school was at times in a state of disorder (see also Paavolainen 2006). However, one interviewee (M10b) argues that the quality of experiences the actor students had at the Academy at that time cannot be reached today. This statement implies that the kind of impact the education had cannot be reached otherwise. A question comes up: is the *closeness* to disorder somehow vital for personal development and art?

Future perspectives

As a pedagogical project the Turkka School can be seen as a one-man crusade, an attempt to grasp something essential in acting by oneself and then deliver it to the students. This is not unusual in the history of actor training practice. Since acting is about subjective experience I see collaboration (sharing subjective experiences) as a better way to study it. The research project 'The Actor's Art in Modern Times' was an attempt to gain knowledge of acting and actor training in an opposite way than Turkka's. It relied on means of collaborative enquiry as vehicles for filtering constitutive traits in acting. There is a need to further develop ethically sustainable pedagogies of acting. The best way to do this is to gather groups of practitioners and researchers in international gatherings to work collaboratively in research groups and workshops. This developmental work would then consist of cooperation, negotiation and re-negotiation, avoiding manifests and fixed truths, trying to make obscure substance transparent and create operative concepts that enhance the constitution of actor's embodied language, as it was the case with 'The Actor's Art in Modern Times' research project. Indeed, the way things are discovered may have a crucial impact on the quality of those things.

In the light of this study, the future challenges of conceiving vocational actor training gather around the controversies between destabilizing and vulnerability. In which way could we best enhance the journey towards a space where the student is able to see herself anew and question previous assumptions, in other words, bring about destabilizing effects in order to create favourable circumstances for transitional state to emerge, without violating the integrity of the student? Are those systems dependent on closeness to disorder, is to be carefully examined. Maybe the closeness to disorder represents the danger that both Staniewski and Turkka, among others, are talking about. Is it possible to be safe but near danger? According to Blau the actor is swaying 'on the edge of a breath, looking' (1982: 86). Is the actor somehow on the edge, as a whole? In relation to this idea I think in the considerations of the structure of vocational actor training today there could be a shift (back) to one complete process with the same teacher(s) rather than a range of separate courses (as discussed on page 68). In youth theatre education there is an evident need to create embodied pedagogies addressing the body, as alternatives for conventional paradigms of acting (Tuisku 2010). The findings of

'The Actor's Art in Modern Times' research project seem promising in this respect. Pivotal is to think about acting as an individual embodied experience. This kind of a non-representational approach to learning and teaching acting seems also eligible in terms of the ethics of training. In general, comparing the practices of vocational actor training and youth theatre education regarding the ethics of training would be interesting. Also, considering the transitional aspect in other disciplines than theatre might be valuable.

The most important thing about any approaches or grammars of acting is, to remember that acting is a subjective experience. That is why all grammars are always partial. An approach to acting cannot be anything else but a bottleneck: it is a narrow set of concepts, ideas, exercises and procedures that are based on a huge variety of human experience, and when the actor puts the approach to practice it expands again to form such a variety. In this case, the chosen concepts or ideas are not conclusive. What really counts is how people involved are and work together. Maybe the crucial distinctive quality of any present-day pedagogy of acting, the quality that makes the approach one that takes the transitional aspect and the actor's vulnerability seriously is in the concepts and conventional perceptions of acting that it leaves out.

Epilogue

When I met Herbert Blau at the University of Washington in February 2005 he instructed me his famous exercise on 'physicalizing thought'. The instruction begins as follows:

> Thus, now, doing nothing but breathing (and taking time, take time). You are living in your breathing. Stop. Think. You are dying in your breathing. […] Stop. Show. The doing without showing is mere experience. The showing is critical, what makes it theatre. What makes it show (by nothing but breathing) is the radiance of inner conviction, the growing consciousness that it must be seen, what would make the word come even if there were no breath.
>
> (Blau 1982: 86)

To interpret the exercise with Blau by using the terms of the approach developed in 'The Actor's Art in Modern Times' I would say that Herbert was directing me in creating embodied states of being. The first one was called 'You are living in your breathing'. When he said 'Stop' it was a destabilizing act. After the stop came a silent moment, that appeared as a moment of immobile imbalance. It can be called a state in-between. The instruction 'Think' marked a transition that led me into another state of being, 'You are dying in your breathing'. What makes it theatre became later.

The eloquent features of Blau's teaching were accompanied by his apparent wish to constantly destabilize me. I wonder if it was actually the effect of these unbalancing acts that made my meeting with him such a transitional experience. Destabilizing acts initiate a kind of transitional turmoil, in micro-scale in this case. Are the things that destabilize us, possessing the potential to change us, the things that we truly remember?

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SUGGESTED CITATION

Tuisku, H. (2015), 'The transitional state and the ambivalences of actor training', *Performing Ethos*, 6: 1+2, pp. 63–79, doi: 10.1386/peet.6.1-2.63_1

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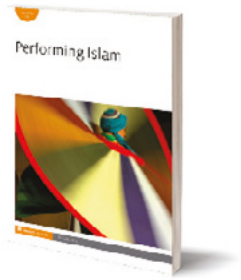
Performing Islam

ISSN: 2043-1015 | Online ISSN: 20431023
2 issues per volume | Volume 5, 2016



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Appendix 3

Youth Theatre Journal

ISSN: 0892-9092 (Print) 1948-4798 (Online) Journal homepage: http://www.tandfonline.com/loi/uytj20

Exploring Bodily Reactions: Embodied Pedagogy as an Alternative for Conventional Paradigms of Acting in Youth Theatre Education

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To cite this article: Hannu V. Tuisku (2015) Exploring Bodily Reactions: Embodied Pedagogy as an Alternative for Conventional Paradigms of Acting in Youth Theatre Education, Youth Theatre Journal, 29:1, 15-30, DOI: 10.1080/08929092.2015.1006713

To link to this article: http://dx.doi.org/10.1080/08929092.2015.1006713

Youth Theatre Journal, 29:15–30, 2015

ISSN: 0892-9092 print / 1948-4798 online
DOI: 10.1080/08929092.2015.1006713

Routledge
Taylor & Francis Group

Exploring Bodily Reactions: Embodied Pedagogy as an Alternative for Conventional Paradigms of Acting in Youth Theatre Education

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For me, it seems obvious that in the youth theatre education of today, there is a need for embodied alternatives for conventional paradigms of acting, such as the predominance of delivering the lines and concentrating on the supposed feelings of the character, perceived through analysis of the play. To seek alternatives means challenging dominant discourses around youth theatre education as well as acting in general. Contemporary forms of performance such as process drama and devising have proved to be remarkable options for conventional theatre making, but they need to be reinforced by embodied, workable, and ethically sustainable methods of acting/actor training—that is, realization of embodied pedagogy within the practice of acting in youth theatre performances. What should this kind of embodied acting pedagogy look like? In which terms could it operate? In this article, I shall discuss embodiment in student actors' methods of acting at an upper secondary school level, and present one application of embodied acting pedagogy for youth theatre education. I have gathered source material from seventeen-year-old students' accounts of a one-week workshop actualizing embodied acting pedagogy. These materials clearly indicate that even a comparably short period of training can shift the actors' focus into the body, specifically on experiencing and exploring bodily reactions. Simultaneously, the actors' focus turns to the here-and-now, which emphasizes the nature of theatre as an art of the moment.

> Today [in this workshop] it was really interesting to explore the body's reactions that evoked (gave birth to) all kinds of ideas. ("*Frank," a Finnish upper secondary student*)

In the following, I shall discuss embodiment in the context of adolescent student actors' methods of acting and present one application of embodied acting pedagogy for youth theatre education. Two decades of devoted work with student actors at an upper secondary school level and my previous research have convinced me that there is an obvious need for embodied alternatives for conventional paradigms of theatre making and acting. To seek alternatives means challenging certain dominant discourses around youth theatre education and acting in general. Among these are the predominance of delivering the lines and

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concentrating on the supposed feelings of the character, perceived through analysis of the scene and relating to life that is elsewhere. I shall explicate the arguments on which my search for such alternatives is based and suggest some solutions on how to make training more embodied.

Contemporary forms of performance such as process drama have proved to be remarkable options for conventional theatre making that is based on staging dramatic texts (Cooney and Sawilowsky 2005). The scholar, educator, and devised theatre practitioner Mia Perry (2011a, 2011b) describes in detail how contemporary theatre methods such as devising inform an alternative approach to dominant constructions of theatre practices in youth theatre education. She presents a set of alternative, unconventional procedures for processes of performance building in youth theatre productions that she calls "embodied drama pedagogy" (Perry 2011a). However, as I see it, up-to-date procedures of theatre making need to be reinforced through embodied, workable, and ethically sustainable methods of acting and actor training—that is, realization of embodied pedagogy within the practice of acting in youth theatre performances. What should this kind of embodied acting pedagogy be like? In which terms could it operate?

According to Perry, research and practice that directly explore and address the body in theatre education are sparse and need to be developed (2011a). I shall make a proposition that answers to this call by adding to Perry's concept of embodied drama pedagogy an embodied approach to acting and actor training that clearly places the body in focus. In practice, this means providing specific *embodied* tools for student actors' training and role/task creation. At the same time, the approach takes into account the ethics of training and the endeavor to protect the student actor's vulnerability. Certain embodied acting pedagogies, such as *Action Theatre* by Ruth Zaporah (in Morrow 2011), *Alba Emoting* by Susana Bloch (in Beck 2010), Phillip Zarrilli's (2009) psychophysical actor training, *Viewpoints* by Anne Bogart and Tina Landau (2006),[1] and a variety of Laban-based acting pedagogies (Adrian 2008) have addressed the question of placing embodiment in the focus. Yet, I find it essential to formulate another approach that is particular to the needs of youth theatre education. In terms of ethics, both Perry's model and the one I am proposing here seek to create space for freedom and open perspectives for seeing the immense variety of choices in artistic work—as well as in life.

The quote with which I began this article was a comment from a seventeen-year-old student in the upper secondary school level made during a one-week workshop actualizing a form of embodied acting pedagogy. Two such workshops were organized in Helsinki in November 2010 and October 2012 in collaboration with two upper secondary schools with theatre programs, one in Helsinki, Finland, and the other one in Frankfurt, Germany. I was one of the two teachers of the workshops, together with Taisto Reimaluoto, both working for the Finnish school. The workshops were cofacilitated by Petra Rolke from the German school. The students' accounts on the workshop, both in Finnish and in German, clearly indicate that even a comparably short period of training can shift the actor's focus onto the body, specifically on experiencing and exploring bodily reactions.

The quoted student, writing under the pseudonym "Frank," finds it interesting that exploring bodily reactions can "evoke (give birth to) all kinds of ideas." This statement expresses something fundamental: "Ideas" are not intellectual, but they are "evoked" during a comprehensive process that entails the whole body/mind. Simultaneously, the actor's

[1] *Viewpoints* technique is powerful in its tendency to externalize the inner sensitivities in the body as a working phase. In the final performance score, the movements may be far more subtle than in training, but they still keep their original effectiveness.

focus turns to the here-and-now, which emphasizes the nature of theatre as an art of the moment. In conventional paradigms, acting is resiliently seen as something that has primarily to do with mental orientation (Carnicke 2009), especially when dealing with the actor's work with characters and feelings. The actor is supposed to think about a person even though the character is fictitious, should regard this "person" as a rational and comprehensive being, and should be able to relate to the character's feelings on a personal level. For a student actor, this way is tempting because it seems to provide a shortcut to expression: You just get in the mood, find the right feeling, and if you are lucky, the rest will follow. It is true that acting is and will remain an emblematic subjective and intuitive activity (see Pitches 2006). This does not mean, however, that actor training should only be subjective and intuitive—and teaching acting should most definitely not be only subjective and intuitive. Embodied approaches to acting offer ways to train that reject the suggestive nature of characters and the mystification of feelings, ways that avoid derangement of personality and exploitation of emotions—for example, by seeing the role as an agreement, not a "person." These approaches aim to provide tools for experiencing and exploring one's body and understanding how to use the findings in performance.

In the following, I shall present one application of such an approach for youth theatre education. This particular application, which I call "Working with States of Being" (henceforth WSB), is based on the findings of the research project "The Actor's Art in Modern Times" (henceforth AAMT), carried out at the Theatre Academy Helsinki in 2008 to 2011. I was a member of the AAMT research group from the beginning, and this has had an impact on my study, too. I shall begin by outlining the theoretical framework of embodied theatre pedagogy in general, which forms the ethical basis of the particular approach to acting, actor training, and teaching acting. After explicating the methods and research materials of the study, I describe my fieldwork and the research project AAMT—the two sources of embodied knowledge on which I mostly draw—before presenting the WSB and discussing its advantages and limitations.

Theoretical Framework of the Study

The study of embodied acting pedagogy is inextricable from the traditions of the so-called psychophysical actor training (or movement training for the actor) and their ideologies (Evans 2009; Murray and Keefe 2007). Modern theatre pedagogy does not necessarily have to carry the historical, political, and religious burdens of these predecessors, but it uses ideas and procedures separated from their original contexts. In doing so, however, it is important to recognize the possible hidden ideologies of training and make them transparent. WSB has its roots in Artaudian mistrust of language: it breaks the bond between language and training. The actor, working with *states of being*, is set free from verbal analysis and the director's verbal definitions of the features performed. In this respect, WSB is clearly an emancipatory approach to acting. The body is inevitably linguistic: we "read" the actor on the stage in the same way as we "read" another person in life. Here, it is crucial not to equate this kind of reading with verbal definitions. As Mark Evans (2009, 144) puts it, in movement training for the modern actor, meanings are to become "fluid, leaky, slippery and playful." The space for freedom expands by ignoring linguistic exactness.

WSB seems to coincide with the unruly and primal undercurrent of the theatre philosophy of Antonin Artaud (1958), which has been one of the major traits in my own theatre pedagogy. In my work as a theatre teacher, tutoring upper secondary student actors, I have explored how (or whether it is possible) to maintain Artaud's ultimate enthusiasm, Jacques

Copeau's (in Evans 2009) embodied disciplinary attitude, and Jerzy Grotowski's (1969) idea of overcoming one's personal obstacles and still exclude provocation, oppression, and misuse of pedagogical power. Understandably, applying Artaud to youth theatre education may sound suspicious. However, the Artaudian unruliness seems to me to be a perfect match with the bold but extremely fragile self-confidence of an adolescent struggling in the vortex of the maturational process. Theatre activities offer a site for rebellion, typical to adolescence (Snyder-Young 2011). Artaud's revolutionary aspect coincides with this tendency.[2] In embodied acting pedagogy, however, the revolution is not intended to take place in the social context but in the body. Also, the aim of spoken language is to restrict the unlimited range of individual experiences by naming and categorizing things. Hence, fighting against the tyranny of spoken language, Artaud fought for the expansion of the space for freedom (Carter 2012).

My practical research is also influenced by certain contemporary perceptions on human being. The discussion on "embodiment" draws on concepts like "body/mind" that sees human beings as comprehensive wholes where the aspects of "physical" and "psychological" are inseparably interrelated and intertwined.[3] The concept of body/mind has certain consequences on acting and actor training. For instance, due to body/mind cohesion, the acts of perceiving and embodying emerge and cannot actually be separated (Zarrilli 2009). I also rely on the distinction between "emotions" and "feelings" by Antonio Damasio (1999) whereby emotions are biochemical processes in the body, impossible for us to experience except as reflections in our bodies that are sensed as feelings. The distinction is important for acting and actor training because it illuminates the actor's task in the theatre: to deal primarily with the reflections of emotions—feelings—and not the emotions themselves. As Konstantin Stanislavsky noticed already at the beginning of the twentieth century, it is impossible to command emotions (Carnicke 2009).[4] Instead, the endlessly variable reflections of emotions in the body are the true field that the actor has to master. This is also good news for the actor's mental health: painful mental orientations are not needed.

Other important sources of reference for this study are psychoanalytic (or psychodynamic) developmental psychology, critical pedagogy, and certain educators and philosophers who address the concept of freedom—freedom that is nevertheless always partial. For example, John Dewey's notion that freedom is in "our becoming different from what we have been" (quoted in Greene 1988, 3) relates directly to acting, where an individual is testing different subjectivities in a constant flow of becomings—to borrow the Deleuzian term (Cull 2012).[5] In spite of thinking about the supposed "character," the actor gains knowledge of *herself* and is constantly in the position of making a choice. Following psychoanalytic developmental psychology, we can take actor training in the classroom as a "transitional space" (Ellsworth 2005; Winnicott 1971) where important steps in the maturational process are taken under the cover of fiction. Providing essential rites of passage for young people (Burton 2002), the fictional activities contribute substantially to the very

[2]On the Artaudian unruly aspect of theatre with adolescents, see also Keefe (2010) and Wessels (2012).

[3]In this article, the word "body" refers to the whole entity of human being, the body/mind.

[4]"Emotion" is used here in line with Damasio's (1999) distinction between "emotions" and "feelings."

[5]On considering knowing, learning, and teaching as "acts of becoming," see also Springgay (2004) and Neelands (2004).

real processes of the self.[6] Or, as Jenny Hughes and Karen Wilson (2004, 69) put it, an "opportunity to explore and reinvent identity" can be seen as characteristic to youth theatre. In embodied theatre pedagogy, these "reinventions" of identity take place in the processes of the body. The body is explored and possibly experienced in a new way. Drew Leder's (1990) famous notion of an "absent body"—the fact that one's own body is rarely the thematic object of experience—is significant for this point: How wonderful can it be to explore a body usually characterized by absence!

The relationship between the student and the teacher has been widely examined in critical pedagogy where the considerations of this relationship have been developed to match the ideals of equality, democracy, and social justice and to enhance dialogical encounters between people (Boal 1992; Edmiston 2012; Freire 1970). Devised theatre has been an important site for putting the ideals of critical pedagogy into practice (Gonzales 1999; Snyder-Young 2011).[7] In embodied acting pedagogies the above mentioned themes are extremely important. The expansion of space for freedom in embodied actor training, and at the same time, the birth of favorable circumstance for empathy, can happen only when the teacher/director gives up her dominant role in the group (Jevne 2003).

Without practical means to foster them, ideals such as freedom or independence remain only ideals. As Greene (1988, 126) has maintained, it is crucial to find ways to develop the praxis of education. Avoiding verbal definitions of substance performed is one example of developing the praxis of actor training in youth theatre education. Instead of definitions, the student and the teacher could interact in terms of anatomy or movement and enjoy the endless variability of subjective uniqueness. This variability becomes visible in the actor's movement. The focus in embodied nonrepresentational work is, therefore, not in the proper use of bodily techniques—using them well, striving for excellence or virtuosity—but in expanding the sphere of choices. Greene (1988, 5) calls freedom a "distinctive way of orienting the self to the possible." Embodied acting pedagogy for youth actors aims to provide tools for this orientation: By discovering new sensitivities in one's body (through embodied training), one can discover new possible ways of being oneself.

The Methods and Research Materials of the Study

Youth Theatre at the Upper Secondary School Level

Since 2007, I have conducted a number of qualitative inquiries at one upper secondary school in Helsinki with an emphasis on performing arts. These inquiries have been aimed at learning about the expectations the students have for acting classes and the students' perceptions and experiences both of their previous activities in the theatre and/or theatre education and of their acting classes at the school (more on this in Tuisku 2010). In the study at hand, I have followed the general principles of qualitative research (Richardson 2000) and embodied narrative inquiry, as outlined by Liora Bresler (2006). However, with

[6]The central position of the development of self does not mean that the thing the student actors find especially enjoyable—that of being someone else for a moment—was somehow misleading and not to be encouraged.

[7]Joe Kincheloe describes the "dialectical" authority of the critical teacher, who assumes the position of a facilitator of student inquiry: "In relation to such teacher authority, students gain their freedom—they gain the ability to become self-directed human beings capable of producing their own knowledge" (cited in Taylor 2006, 128). In theatre pedagogy, this is a crucial step toward a "more empowering rehearsal atmosphere" (Gonzales 1999, 6). By Gonzales's (1999, 7) definition, empowerment is an "exercise in self-agency, and a continual interrogation of knowledge."

Bresler's method, I have merely sought to find ways to capture embodiment in a linguistic mode, which is indeed difficult—for example, by asking the students to write their feedback texts immediately after the session, when there is still the afterglow of the exercises. Yet the linguistic-dominant mode with the inquiry as central is a limitation for my study. It also lacks the narrative element of Bresler's method.

To preserve anonymity, all of the inquiries conducted used pseudonyms.[8] In the Finnish-German workshop, the students invented the pseudonyms they used (some of the pseudonyms may feel quite vivid or even strange, e.g., "The Hobbit," "John F. Kennedy"). The framework for data analysis consisted of finding themes, categorization, and interpretation. The analysis started by looking for what seemed to arise from the data. Then, by using different categorizations such as combining the texts by the same writer together or according to specific themes, I arrived at preliminary interpretations. This process was endorsed by observations of the other two teachers present, in addition to the teacher leading for the moment. In AAMT workshops, it has proved to be important to have at least two leaders or curators of the workshop present at the same time to guarantee some objectivity in observation.

The Actor's Art in Modern Times

The research project AAMT was launched at the Theatre Academy Helsinki by Professor Esa Kirkkopelto in 2008. He gathered a group of researchers who wanted to critically reflect the teaching of Professor Jouko Turkka at the academy in the 1980s. Turkka was an acknowledged but controversial theatre director who brought the psychophysical approach into institutional actor training in Finland. The research group[9] interviewed twenty-one professional actors, all former students of Turkka, and began a long-lasting practical developmental work where elements of Turkka's teaching and those of the psychophysical tradition in general were critically analyzed, negotiated, and renegotiated. From the selected elements of the features listed in the study, the research group outlined an embodied approach to actors' training. This approach was then tested in fifteen workshops with professional actors, students, directors, and teachers at the Theatre Academy and several professional theatres as well as in some theatre productions.[10] Feedback from these workshops has been mostly positive. There is an apparent need for alternatives for director-led ways to rehearse scenes based on scripted text in professional repertoire theatres, ways that are more based on actors' own artistic choices, as well as for the emphasis on body/mind experiences instead of expressing verbally defined points of text analysis. So far, the

[8]During the Finnish-German workshop, the students wrote brief feedback texts after each session. The students were asked simple open questions such as, "How do you feel right now?" and some thematic questions such as, "What do you think about the emphasis on the physical in this workshop?" The students wrote their feedback texts anonymously under pseudonyms they picked themselves. There were twenty-two students altogether, eleven Finnish and eleven German. About three fourths of the students were female and one fourth were male. The sex of each writer remained unknown to me. The students wrote in their native language, which made it inevitable that the nationality of each writer was recognized. I translated Finnish texts into English, and Hanna Saari translated the German texts into Finnish. All of the inquiries mentioned were authorized by local educational administrators.

[9]The original members of the research group were Jari Hietanen, Pauliina Hulkko, Sari Mällinen, Taisto Reimaluoto, Marja Silde, Ritva Sorvali, Janne Tapper, Petri Tervo, and Antti Virmavirta, along with Esa Kirkkopelto and me.

[10]These workshops include the two Finnish-German youth theatre workshops at the upper secondary level, as mentioned.

findings of the research project have been published only in Finnish (Silde 2011) and in some conference papers, but a series of articles in English will be published later in an international journal.

WSB, the approach to acting and youth actor training that I shall next outline, is based on the approach to vocational actor training developed in AAMT and is, in some ways, quite similar. Both use the same operational concepts, described in detail in the next section. The differences are due to the fact that with young people, theatre training can easily become intertwined with the trainees' developmental process, whereas with professional actors and vocational actor students, the interests are in the methods of artistic work.

Working With States of Being: Concepts and Organization

In WSB, the actor works primarily with *states of being* and *transitions* between them.

States of being are unnamed but meaningful body/mind states that always have a bodily focus: a concrete location in or a sense or function of the body. A sensation in the body works as an initiative, and the reflection of the initiative radiates influencing the body, thereby forming a body/mind state. The actor gives this body/mind state some kind of meaning, or rather the meaning of which gradually emerges. In this way, the all-encompassing involvement of the body/mind forms the state of being through a process that becomes conscious. A state of being constitutes a small world of its own. It is a place to dwell, to linger. The actor can move in or out of a state of being. However, the actor's work can also be invisible for the spectator: In this case, the purpose of a state of being is to activate the actor.

The interpretation of the meaning of a state of being remains free; it is a kind of floating signifier. The spectator is free to decide what to think about the features she perceives when the actor is in a certain state of being. Also, the actor and the director do not have to agree on the substance performed. Directing becomes the regulation of states of being created by the actor. This increases the actor's artistic freedom. Here, Dewey's idea (in Higgins 2007, 390) of "not arresting experience by recognition before it has the chance to develop freely" is put to practice. Higgins takes Dewey to mean that in the moment of recognition, our perception is diminished and we fail to experience the object in its uniqueness and complexity; "in seeing as, we fail to see more" (Higgins 2007, 390). Instead of labeling the substance performed, the teacher/director and the student/actor can interact by using, for example, anatomic terms.

A state of being may include words, feelings, gestures, props, sounds, and lights, for example. First of all, a state of being is a sensation in the actor's body (see also Perry 2011a): Something is happening in me and I can let it develop. Secondly, a state of being is individual. It is not meant to be shared with fellow actors. When the actors engage with a shared element on the stage, they create a *sensory field*—for example, when listening to the wind. For the spectator, this would give an impression of a certain kind of atmosphere or situation. When two actors meet on the stage, what actually happens is that their states of being meet.

As such, states of being are not as crucial as the *transitions* between them. In practice, the actor moves from one state of being to another. Consciousness emerges from the sensuous bodily experience (see Damasio 1999) and develops into narrative that at this very moment of transition takes a turn that both the actor and the spectator recognize, even if they can still interpret this turn differently. The transitions between states of being evoke cognition, the narrative, the drama. This is what Mark Evans (2014, 2) describes as "the journey from experience to consciousness to narrative construction of identity [that] is at

the heart of the acting process." A series of states of being and transitions between them constitute the actor's performance score and lay the foundations of actors' dramaturgy (see also Zarrilli 2009).[11]

The transition from one state of being to another is not straightforward but goes through a *state-in-between*. These moments of in-between-ness, staying in a liminal space, are in a way empty of meaning, or comparably neutral states. The former state of being has faded away and the new one has not yet emerged. The state-in-between is like asking a question: What is happening now? It is a moment of not knowing. The actor's body is momentarily revealed because all of a sudden, there is nothing fictitious, nothing that is being performed. The sense of time may alter and there may be a feeling of time that expands. In the dramaturgy of a performance, these moments are important: The story takes a turn. The transition from a state of being to a state-in-between may also be initiated by a *destabilizing act*: For example, something that is said or done causes the actor's state of being to suddenly destabilize and the actor collapses into a state-in-between. From this intermediary state, via activation, the actor is then able to move into the next state of being. In this way, destabilizing acts, states-in-between, and activating elements add to the actor's dramaturgical choices by articulating the transition: consciousness is embodied and becomes a tool for the actor.

WSB also proposes the organization of the actor's embodiment in the form of *frames*. These are meant to be studied separately but used simultaneously in performance. The three frames proposed so far are *the somatic, the network*, and *the carrying/being-carried frame*.[12] The somatic frame is about the body's inner movement, most notably the vertical movement in the upper torso caused by breathing as in holding the breath in a staccato movement when taking a cold shower. The network frame consists of movements initiated by spatial perceptions like directions or something else that is perceived elsewhere, like memories.[13] The carrying/being-carried frame is about carrying, literally or mentally.

[11] "Actor's dramaturgy" is basically about an actor's artistic choices: how she becomes impressed by different things and how she regulates the amount of being impressed, and how her performance score actually unfolds (during each performance). In working with scripted text, actor's dramaturgy modifies and adds to the main dramaturgy, the story being told, and provides a richer picture.

[12] In the preliminary version of the AAMT approach, the frames were named *the lift, wires*, and *carrying*. For this article, I wanted to give them names that are more general and informative and not that much aligned with the technique of the researching actors of AAMT. The number of frames is unlimited.

[13] Exercise on the somatic frame: "The Lift." Imagine you take a cold shower, opening your chest and letting the water flow on it; or walk on hot coals; or feel something suddenly touch your back; or imagine you suddenly remember something important.

Exercise on the network frame: "In the Web." Imagine you are a spider in the middle of your web, feel every little movement anyone else makes in the room; or imagine you are a bat that can sense anyone moving without seeing or hearing anything, just by using the radar. This could also be done in pairs: An actor moves following impulses given by the fellow actor who pulls invisible strings attached to various body parts of the actor.

Exercise on the carrying/being-carried frame: "The Star." Five or six persons form a star by lying on their back on the floor, head to head. They raise their arms and the seventh person bends down on her back to lie on the hands of the others, supporting herself from the waist down, legs slightly spread and firmly on the floor. She can now relax from the waist up and possibly speak, very quietly, using as little energy as possible, about whatever comes to mind. The same exercise can be done by using scripted text.

Exercise on creating a performance score: Create three states of being. Decide their order and articulate the transitions between them. Add speech or scripted text.

It signifies gravity, confidence, or trust, as in floating on the waves of an ocean. Carrying can also be seen as taking responsibility for others or supporting the actor who is in focus. In this way, each frame can carry both literal meanings and technical, philosophical, or ethical meanings. The frames can be used for activating the actor, as destabilizing acts, or in creating states of being.

The concepts of WSB are not meant to form a system. They are an open set of operational ideas that the actor may use in her artistic creation. She may pick some of these concepts and set aside others. For example, the idea of a state of being may suffice in and of itself. This optional quality of WSB again increases the artistic freedom of the actor. The concepts organize the flow of artistic creation but do not try to restrain it. With these concepts, the actor learns to organize her own artistic work. Although WSB emphasizes individual work and aims to enhance an auto-didactic approach to training, in practice, the function of the group is crucial. Other actors and the things they do work as activation for an individual trainee. At the beginning of a session, the actual space of the rehearsal room constitutes a space for collective experiences that are analogous to experiences in an individual body. Thus, an individual body becomes the stage for "the feeling of what happens," to borrow Damasio's (1999) phrase.

In the next section, I shall consider the feedback on WSB given by the upper secondary students of the Finnish-German workshop where the training concentrated on creating states of being by using the frames and not so much on the articulation of transitions.

WSB as Seen Through the Upper Secondary Students' Experiences of the Workshop

Overall, both Finnish and German students found the embodied work in the workshop rewarding. The Finnish students seemed to be used to the emphasis on the physical in theatre training, but for the German students, the distinctive physicality of the exercises was new:

> In Germany, [theatre training] is not that physical [. . .]. ("*Amanda," German*)

However, I think the difference is mostly due to the fact that embodied acting pedagogies are used especially in this particular Finnish school. As far as I can see, there is no special emphasis on the physical in general in theatre education in Finland, but rather on verbal improvisation and storytelling, even though the tendency to move toward more embodied ways to work is growing.

First of all, in their reflective texts, the students of the Finnish-German workshop consider the work indeed embodied:

> It tells me a lot that I can barely hold this pen. ("*White Rose," Finnish*)

Embodied training seems to involve the whole body/mind. According to the citation at the beginning of this article, "Frank" (Finnish) notices that exploring one's body leads into emergence of ideas. According to "The Hobbit" (Finnish), "even a tiny impulse in some body part can lead into many kinds of actions and feelings." For these students, the body and its reactions are clearly in focus and the starting point for their artistic creation. "The Storyteller" (German) thinks that the training is largely about "details." In this way, acting becomes "concrete, not just playing with words" ("White Rose," Finnish) and is not

subject to mysticism or vague evaluation (see Jevne 2003). The students find somatic work specifically subtle as it comes close to realistic kind of acting:

> Often only a little [somatic] movement is enough and you know immediately which situation is on. (*"Amanda," German*)

> At times, differences [in somatic work] were difficult to notice or to make clear. But exactly because of this difficulty, the work gave me so much and I learned a lot. ("*Grüne Tür," German*)

The training seems to have had a powerful impact on the students. According to "Pillow" (Finnish), it is "rather amazing" to notice how the work "[a]ffects the body and how you feel afterwards." Also, embodied training seems to have worked for building team spirit quite effectively:

> Team spirit was built up very quickly, possibly because the training was so physical. ("*White Rose," Finnish*)

Overall, the students thought the concepts of WSB were practical and the expansion of the range of methods useful:

> [An approach to] artistic expression that derives exclusively from changes in the body was new to me. It was interesting to widen my understanding of acting. ("*The Hobbit," Finnish*)

The frames were found to be especially advantageous. "Amanda" (German) thinks that "you can apply [the frames] to everything." Some of the students said that there was actually something very familiar in the frames:

> I have used [these qualities] before, but now my awareness of using them has totally changed. ("*Slingshot," Finnish*)

In the workshop, several exercises were used to introduce the carrying/being-carried frame. In some of these exercises, the group literally carried one relaxed person, lying on other people's hands.[13] Another exercise was The Marionette where one actor supports the other physically, standing behind her, and the one standing in front is relaxed, speaking very quietly, using as little energy as possible, about whatever comes to mind. The moment of speaking freely while being carried was a pleasant one for many students. The same exercise was used with scripted text:

> I liked it when somebody was carrying me and I was speaking my lines intensively. ("*Chaya X to play," German*)

Overall, the students found the carrying exercises rewarding and that they worked for the creative state, team spirit, and trust, thereby resonating with the ethical aspect of theatre training:

> Carrying unites the group and you don't think about anything else but the things you want to. ("*Chaya X to play," German*)

> [The carrying exercises were] a great experience because you can rely on others and feel safe all the time. ("*Punky," German*)

> I felt everybody's on my side. ("*Carpet," Finnish*)

However, the physical strain caused by an exercise cannot be overlooked:

> [The carrying exercise] was really hard because many people are so heavy. ("*Black-and-white," German*)

Also, the fact that the exercise deals a lot with physical touch is important to consider:

> Carrying was interesting, but I'd rather done it with people I know. ("*Grüne Tür," German*)

The optionality of each exercise must be absolutely clear for everybody. The general opinion of a certain exercise very seldom concerns each and every person involved—a fact that is crucial in qualitative inquiry. This was the case with the exercise in question, too:

> I didn't feel I was supported at all [in a carrying exercise]. ("*Batman," German*)

In general, to look at the limitations of an approach or a method is to engage the ethics of training. The feedback of the Finnish-German workshop gives us some cues to consider this matter. The notions of exhaustion and relaxation were common especially in the German students' writings. They, as well as the Finnish students, recognized both the exertion and the benefits of this kind of work. However, at some points, some of the German students found the physical strain unpleasant and said it caused weariness or boredom:

> The exercises in the beginning were difficult and exhausting [. . .] and extremely demanding. ("*Fantastic 4," German*)

> Some of [the exercises] were way too long. They became boring. ("*Kate Todd," German*)

The aims of physical training were not at all clear to everyone, which is definitely a frailty:

> I still wonder what the purpose of some of the exercises was. I thought I was at the gym and not at an acting class. ("*Kate Todd," German*)

> I don't exactly understand what these exercises are for and that's why I don't know [whether I] am . . . doing them right. When you're unsure, you're not relaxed and you get pretty icy. ("*John F. Kennedy," Finnish*)

Because the form of a physical exercise seems to assume participation, it may be difficult for an individual student not to take part. There is a possibility for (unintended) pressure toward participation, which then threatens free will to take part or not. This is one of the aspects of oppression in theatre education that has to be considered. The comment by "John F. Kennedy" is important because doing the exercises right or wrong should not be an issue

in WSB at all because WSB emphasizes the artistic freedom of the actor and the endlessness of variation. In future workshops, these aspects should be stressed more effectively, and the aims of training should be made clear from the beginning. Also, extensive physicality of the training may tend to set aside the actor's subtle "micro-expression" (to quote a student), which is exactly the opposite of the original aim of WSB.

Discussion

It is important for youth theatre research and practice of today to develop embodied pedagogies and challenge conventional ones. In which terms could these embodied pedagogies operate? What qualifications should they fulfill? I can think of three main prerequisites: Embodied acting pedagogies should, by definition, (1) address the body, (2) create space for freedom, and (3) be ethically sustainable. If the actor's artistic creation was not based on verbal definitions and the actor saw the role/task or character not as a person but as an agreement, acting could appear as something with a lot of choices, loose ends, and unexpected connections between things and people (Figure 1). These features celebrate the endless variability and diversity of human experience, in the manner of Deleuzian "continual variation," "lines of flight," and "becoming" (Cull 2012). Training could be considered nonrepresentational (see also Perry 2011a), concentrating on the act of creation and not the representation of something given, with no right or wrong answers, only choices and decisions. In embodied training, there is a specific sense of playfulness that for Evans (2009, 84, 175) is one way of keeping options open and also a mode of resistance to dominant power relations. Embodied training could help the student find new ways to train and think—ways of her own. This would mean "a movement in the direction of a kind of rule-governed self-sufficiency and independence, the most desirable end of pedagogy" (Greene 1988, 119).

Regarding power relations and the ethics of training, in embodied training, the tutor could be sharing her power, which, according to Stephen Wangh (2013), is essential for contemporary theatre pedagogy. The relationship between the actor and the director should be more equal and open for negotiation. Human beings, especially young people, are inclined

Figure 1. Upper secondary level students in the Finnish-German workshop in Helsinki in November 2010. Photo: Tuomas Sarparanta.

toward dependency, which is why careful investigation of the student–teacher relationship is very important. Also, the substance of teaching is a possible oppressive force. The language used in teaching is crucial at this point. Embodied training should prefer operational terms that are used as signposts instead of as fixed concepts. Training should not be about the trainee trying to fulfill the requirements implicit in the concepts used by the teacher. Embodied pedagogies could question the use of terms such as "energy," "presence," and "charisma"—words that might privilege the teacher's opinion (this is not to say that the terms used in embodied pedagogies were unproblematic). There should be nothing mystical about teaching and learning acting, nothing secret to which only the teacher has access. Ethics is about critical evaluation of the methods used—including their vocabulary.

Regarding epistemology, embodied pedagogies are not theories but approaches to subjective artistic creation. Born at the crossroads of theory and practice, an embodied acting pedagogy could retain the connection to practice and the body without relying on mere intuition, and could therefore be about "practicing theory, theorizing practice" (van de Water 2013, 116). In my experience, this kind of work triumphs over training that is based solely on intuition and projective identification with the teacher. According to Manon van de Water (2013, 119), it is exactly at the crossroads of theory and practice where "the most exciting developments in our field (theatre for young audiences) happen." This goes for youth theatre education as well.

Considered to be an example of embodied acting pedagogies, WSB tries to fulfill the aforementioned requirements. In WSB, the actor relies on functions of the body, both visceral and external. For example, the capacity to express feelings is based on somatic work and not on empathy with the character's situation. As discussed, an inner function felt in the body is taken for a reflection of emotion, following Damasio's (1999) distinction between emotion and feeling (see also Evans 2009, 87). As the actor tests and trains the functions of the body, her body/mind sensitivity increases and bodily knowledge increases. What, then, makes WSB "an approach"? The aim of WSB is to shift the focus from verbal information to the body and the primacy of decision making from the teacher/director to the student/actor. The concepts used are not primary but are the ways to work by proposing, negotiating, and renegotiating. The teacher/director gives up her authority to solely judge the substance being performed or to command the ways of training. In this way, it is possible to create a safe learning environment that takes care of the student actor's vulnerability by building on empathy (Jevne 2003). Perhaps WSB succeeds in this aim to some extent, because the students of the Finnish-German workshop noticed the "familiar relationships with the teachers" and that there was "room for one's own creativity." One of the students put this nicely:

> I had the feeling that my own ideas were not bad either. ("*Grüne Tür," German*)

Conclusion

As I see it, in youth theatre education of today, there is a need for embodied acting pedagogies as alternatives for conventional paradigms. These pedagogies are, in contrast to conventional paradigms, more capable of creating space for freedom, often more ethically sustainable, and, by definition, address the body. These terms point to nonrepresentational approaches in which the question is about how the embodied training feels, not so much about what kind of movement it generates. Aesthetics, in a sense, becomes a byproduct. Yet a playful approach to movement easily leads to performances that are unexpected, colorful, and even unruly. Embodied acting pedagogies should also operate with specific, workable

concepts. The talk about body parts and their functions is more accurate, instructive, neutral, and democratic than one based on aesthetic impression, often seen as the privilege of the teacher. In their distinctive terminology, embodied acting pedagogies are able to move away from the mysticism that has been emblematic of actor training for too long. Actually, the words and concepts that are *not* used may form the key characteristics of embodied acting pedagogy of today.

Practical research in youth theatre education should aim for something that is between the academic and the intuitive, by creating operational concepts for training. Once these concepts are presented, they may begin to restrict the trainees' artistic creation. However, without operational concepts, the processes of intuitive and subjective artistic creation tend to remain beyond consideration—and are harder to develop.

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Translation of Abstract

A mí me parece obvio que en la educación teatral para los jóvenes de hoy en día hay una necesidad de alternativas a los paradigmas convencionales de la actuación, tales como la predominancia de recitar los parlamentos concentrándose en los supuestos sentimientos del personaje, percibidos por medio del análisis del texto teatral. Buscar alternativas corporales quiere decir desafiar el discurso dominante alrededor de la educación teatral para los jóvenes, así como de la actuación en general. Las formas contemporáneas de representación tales como el drama en proceso y el drama de creación colectiva a partir de la improvisación, han probado ser opciones sobresalientes a la creación teatral convencional,

pero necesitan ser reforzadas por métodos corporales, trabajables y éticamente sustentados para la actuación y el entrenamiento del actor; esto es: la observancia de la pedagogía de lo corporal en la práctica de la actuación en las representaciones del teatro hecho por jóvenes. ¿Cómo debería ser este tipo de pedagogía de lo corporal de la actuación? ¿En qué términos podría funcionar? En el siguiente artículo discutiré lo corporal en los métodos de actuación utilizados por estudiantes del nivel superior de la escuela secundaria. Y presentaré una aplicación de la pedagogía de lo corporal de la actuación en la educación teatral de los jóvenes. He reunido materiales provenientes de alumnos de 17 años de edad, resultado de un taller de actualización en la pedagogía de lo corporal en la actuación, de una semana de duración. Estos materiales indican claramente que incluso un período corto de entrenamiento puede cambiar el enfoque de los actores hacia el cuerpo, específicamente en la experimentación y exploración de las reacciones corporales. Simultáneamente, el enfoque de los actores gira hacia el aquí-y-el-ahora, lo que enfatiza la naturaleza del teatro como un arte del momento.

This is an Accepted Manuscript of an article published in the *Youth Theatre Journal* online on April 8, 2015, available online: http://www.tandfonline.com/doi/full/10.1080/08929092.2015.1006713

Appendix 4

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Theatre, Dance and Performance Training

ISSN: 1944-3927 (Print) 1944-3919 (Online) Journal homepage: http://www.tandfonline.com/loi/rtdp20

The youth theatre movement as part of actors' education: a Finnish perspective

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To cite this article: Hannu Tuisku (2015) The youth theatre movement as part of actors' education: a Finnish perspective, Theatre, Dance and Performance Training, 6:3, 339-352, DOI: 10.1080/19443927.2015.1088320

To link to this article: http://dx.doi.org/10.1080/19443927.2015.1088320

Theatre, Dance and Performance Training, 2015
Vol. 6, No. 3, 339–352, http://dx.doi.org/10.1080/19443927.2015.1088320

Routledge
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The youth theatre movement as part of actors' education: a Finnish perspective

Hannu Tuisku

It is possible to detect a sense of frustration in some higher education acting teachers' comments regarding the impact of student actors' prior experience on acting. There is an implicit ideal of starting from *tabula rasa* with the first year students, without any need for deconstructing the results of former training. The uneducated, open, child-like body has become a powerful paradigm for the so-called neutral body that, in turn, lies at the foundation of modern actor training in the West. However, starting a vocational actor training programme without leaning on something one has learned before is not easy. Also, applicants accepted onto a vocational actor training programme with no prior experience in theatre-making and acting are rare exceptions. How then does the relation between actors' education and the youth theatre movement unfold, especially regarding the question of *tabula rasa*? What kind of effects does prior experience on acting in the youth theatres and in drama education have on student actors' studies in higher education and on their personal growth? Moreover, what aspects do the student actors of today consider important for planning vocational actor training programmes and drama education of tomorrow?

Keywords: youth theatre; drama education; vocational actor training; Finland

> It takes a lot of strength to start naked, without leaning on something you've learned before. (Tampere, Student 1, 2015)

It is possible to detect a sense of frustration in some higher education acting teachers' comments regarding the impact of student actors' prior experience of acting. There is an implicit ideal of starting from *tabula rasa* with the first year students, without any need for deconstructing the results of former training. As Mark Evans (2009, p. 91) points out, the uneducated, open, child-like body has become a powerful paradigm for the so-called neutral body that, in turn, lies at the foundation of modern actor training in the West. However, as the above comment by a first year student in the School

of Communication, Media and Theatre at the University of Tampere clearly indicates, starting 'naked' is not easy. It is obvious that applicants accepted onto a vocational actor training programme with no prior experience of theatre-making and acting are rare exceptions; and a person in his/her twenties is never *tabula rasa*, even if he/she has never had any training in acting. How then does the relationship between actors' education and the youth theatre movement unfold, especially regarding the question of *tabula rasa*? What kind of effects does prior experience of acting in the youth theatres and in drama education have on student actors' studies in higher education and on their personal growth? Moreover, what aspects do the student actors of today find important for planning the vocational actor training programmes and drama education of tomorrow?

To find answers to these questions, I interviewed five student actors from the Theatre Academy, University of the Arts Helsinki, and five from the School of Communication, Media and Theatre, University of Tampere. In order to give a reference point for the students' perceptions I also interviewed four acting teachers from these institutions, two from the Theatre Academy and two from the School of Communication, Media and Theatre.[1] From the students' and teachers' comments I shall now draw some conclusions that I hope will shed light on the above-mentioned questions. To start with, I shall describe the Finnish cultural context, the youth theatre movement and the organisation of vocational actor training in Finland. Next I shall present the methods and research materials of this study, and then turn to view the experiences and perceptions of the interviewees. In what ensues I offer a Finnish perspective on the matter but I believe there are similarities that can be found in other countries and cultures, too.

1. Interviews: Helsinki: Theatre Academy, University of the Arts Helsinki; Tampere: School of Communication, Media and Theatre, University of Tampere; unpublished interviews with students, February–April 2014 and April 2015; teachers: Hanno Eskola, unpublished interview with the author, February 2014; Samuli Nordberg, unpublished interview with the author, April 2015; Jukka Ruotsalainen, unpublished interview with the author, February 2014; Malla Kuuranne, email correspondence, April 2014.

The Finnish perspective

Vocational actor training, drama education, and youth theatres in Finland

The background of vocational actor training in Finland derives from the latter half of the nineteenth century. The first theatre school in Finland was founded in the 1860s, but only after the foundation of the Finnish Theatre (later the Finnish National Theatre) in 1872 did professional theatre become established and the need for a school of acting recognised. Eventually, this need resulted in the foundation of the Finnish Theatre School in 1943, the predecessor of the Theatre Academy Helsinki (Kallinen 2001). Today, there are two institutions of higher education giving vocational actor training in Finland, the Theatre Academy, now part of the University of the Arts Helsinki, and the School of Communication, Media and Theatre, University of Tampere.

There are several universities of applied sciences in Finland offering education in drama studies (for example Drama Instructor BA), media and arts, theatre and performance technology, and production. In adult education colleges, organised as boarding schools, young people can study acting intensively for a year or two with the same group of people. People attending these colleges are usually undergraduates (19 years of age and up). The Finnish National Board of Education organises theatre studies for children and young people as part of the Basic Education in the Arts programme. These

extra-curricular studies take place in art schools and educational institutions. Some cities have their own youth theatre groups as part of the programme. Courses on improvisation and theatre-making are also typical for Finnish schools (primary, secondary and upper secondary schools) and there are some upper secondary schools having special emphasis on performing arts. Yet drama/theatre does not have the established status as a subject in school that music and fine arts do (Untamala 2014). This feature seems emblematic of Finnish educational politics.

There is an enthusiastic tradition of amateur theatre in Finland: almost every village, borough, club or school has had its own amateur theatre (Untamala 2014). By the same token, there are many youth theatres in Finland. Some of them aim at high quality theatre performances while others emphasise communal work and personal growth. Some ambitious student theatres (for undergraduates), located in cities with universities (such as the Helsinki metropolitan area), have especially high standards for performances. However, youth theatres focusing on communal work and personal growth are far more common. Adult education centres have theatre groups that young people may also attend. Local summer theatres, working mostly on an amateur basis, often have roles for young people as well.

The relationship between the youth theatre movement and vocational actor training

The relationship between the youth theatre movement and vocational actor training is complex. The methods of training in youth theatre often emulate those developed for vocational actor training. In Finland, the 1982 Memorandum of the Theatre Education Committee acknowledged that vocational actor training has had a remarkable effect on drama education. The Committee remarked that drama education in Finland widely uses the kind of exercises that are common in vocational actor training (Rusanen 2002). The influence of vocational actor training on amateur theatres and theatre pedagogy in schools has indeed been noticeable (Suhonen 1985, Untamala 2014). This impact is not due to the influence of the local theatres and theatre companies alone, but follows international trends in theatre pedagogy. For example, the work of Brian Way has been prominent in the area of drama education and has also had a significant impact in Finland. He, too, was influenced by vocational actor training, in the form of the work of Konstantin Stanislavski (Rusanen 2002).

However, the relationship between educators and theatre professionals has by no means been unproblematic. According to Pirjo Sinko (in Rusanen 2002, p. 38), theatre professionals of the 1990s criticised drama educators by saying that it is better to have theatre as a hobby and not as a subject that is taught at school because in drama education there is 'bad teaching [that causes] bad mannerisms' and these are habits and ways to behave that must be 'rooted out' in vocational actor training. By 'bad mannerisms' these theatre professionals obviously meant fixed ways of expression, based on certain aesthetics of acting (such as farce), and appearing as clichés, and by 'rooting out' something that comes close to the idea of searching for some kind of neutrality in the beginning of training. It is true that the aesthetics of acting in the youth theatres tend to be taken as given; the young people's perceptions

of acting are often involved with certain styles of performance, most notably the psycho-realistic way of imitating real-life situations and behaviour. Also, drama education sometimes seems to suffer from factors that have an adverse influence on the work, such as lack of motivation and sustainability, large heterogeneous groups and a certain resemblance to school work, including assessment and obligation.

Methods of vocational actor training in Finland

The teaching of Jouko Turkka at the Theatre Academy Helsinki in the 1980s marked the transition from Stanislavskian and Brechtian paradigms to psychophysical actor training in Finland (Kallinen 2001). Turkka was a renowned director but a controversial teacher whose overwhelming physical training caused turbulent times at the Academy in the 1980s – and in Finnish theatre in general (Kumpulainen 2012, Kirkkopelto 2015). Turkka's teaching meant a paradigm shift in Finnish actor training, in its emphasis on the strength and courage of a physically competent actor. This, I believe, is why Turkka had so many followers (some of them uncritical) in the post-Turkka era in the latter half of the 1990s: his teaching was considered a distinctive method, not just teaching based on intuition (Tuisku 2014). One of the interviewed teachers, Jukka Ruotsalainen (in an interview with the author in February 2014) from the Theatre Academy Helsinki, was acting in amateur and youth theatres in a small provincial town in Finland in the 1990s, before entering the Academy as a student actor. He describes his experiences of 'post-Turkka training' as follows:

> [In Finland] in the 1990s [what was prevalent] was the power of feelings, the physical: there were a lot of push-ups and jogging. [The effect of this training was the conviction that] everything must be felt [in the body].

Regarding *tabula rasa* Turkka was almost fanatical. He over-emphasised discipline and the physical in his training in order to banish mannerisms and destroy the 'automatisms of daily life' (Barba and Savarese 1991, p. 197), aiming at rebuilding the student actor's body by the elimination of the former habitus (Silde 2011).

The pedagogies used in present-day vocational actor training in Finland are often mixtures of different methods or approaches. As I see it, the most common references today are training regimes such as the Viewpoints Method, the Michael Chekhov Method, Lecoq Training, and different versions of Stanislavskian actor training, along with more somatic approaches. These include (Inter)acting with the Inner Partner by Ivan Vyskocil, which is a method based on specific self-reflection. There are also regimes derived from the psychophysical traditions of actor training, such as Grotowski-based training, and a growing interest in the Suzuki Method. A special approach to acting is the Gestalt Method, outlined by the Finnish actor and pedagogue Marcus Groth in the 1990s, drawing on Gestalt Therapy with an emphasis on the actor's perception and the personal aspect in the actor's work. The needs of post-dramatic theatre have been especially acknowledged in vocational actor training. One of the pioneers of this endeavour is Pauliina Hulkko, currently leading the actor training programme at the University of Tampere.

Methods of training in the youth theatres and in drama education

The methods and approaches developed for vocational actor training are used in some ambitious youth theatres, too, but in general in the youth theatres and in drama education the emphasis has been on verbal improvisation games (Johnstone 1979, Boal 1992), even though the tendency to move towards more embodied ways of training is growing (Tuisku 2015, 2010). What has been characteristic for extra-curricular youth theatre activities and drama education has been the aim to enhance the personal growth of an individual (Way 1967, Hughes and Wilson 2004). Theatre has the potential to provide rites of passage for young people essential for reaching maturity (Burton 2002). The pioneer of this idea, John Dewey (1934), emphasised education as a favourable context for the search for self-agency. Dewey's progressive pedagogy has been a cornerstone in developing a learning environment that aims at widening the sphere of freedom: we are free, following Dewey, in becoming different from what we have been. Although the aspect of personal growth has not been completely lacking in vocational actor training, I believe it could be emphasised more.

Research materials and methods of the study

As mentioned above, for this study I interviewed five student actors from the Theatre Academy Helsinki and five from the School of Communication, Media and Theatre, University of Tampere. Four of the interviews were conducted between February and April in 2014 and six in April 2015.[2] The interviewees comprise four first year students, three third year students and three fifth year students, four women and six men. All of the interviewed student actors had a lot of experience in theatre-making and theatre studies before beginning their vocational actor training. Many of them had been acting in ambitious student theatres and in local summer theatres and studied in universities of applied sciences, adult education colleges and upper secondary schools with an emphasis on performing arts or music. One of the students had been acting in short films and one in a semi-professional improvisation group, also studying in a private music theatre school.

To get a reference point for the students' perceptions, I interviewed four acting teachers from the Theatre Academy Helsinki and the University of Tampere. The interviewed teachers were Hanno Eskola (interview in February 2014) and Samuli Nordberg (interview in April 2015) from the University of Tampere and Jukka Ruotsalainen (interview in February 2014) and Malla Kuuranne (email correspondence in April 2014) from the Theatre Academy Helsinki. Hanno Eskola is a theatre director and dramatist. He was senior lecturer in Acting at the University of Tampere between 1993 to 2014. Samuli Nordberg is a dancer and a choreographer/director. Since 2014, he has been a university lecturer in Movement and Dance at the University of Tampere. Jukka Ruotsalainen is an actor and pedagogue and a lecturer in Acting at the Theatre Academy Helsinki since 2011. Malla Kuuranne is Professor of Voice and Speech at the Theatre Academy Helsinki, and she has worked in the Department of Acting Studies since 1978, first as a lecturer and from 2014 as a professor.

In conducting this study, I followed the general principles of qualitative research (Richardson 2000). I asked the interviewees open questions that

2. The Actor's Training Programme at the School of Communication, Media and Theatre, University of Tampere, was led by Professor Yrjö-Juhani Renvall until July 2014 and from August 2014 on by Professor Pauliina Hulkko. This is significant because the underlying pedagogical thinking grounding the work in the programme has somewhat changed under the leadership of Professor Hulkko.

defined the general area of interest but left the focusing on particular issues to the interviewees. I asked the students whether they had experience of acting and theatre-making before entering vocational actor training, and if they did, has this former experience (or the lack of it) had some kind of effect on their studies. I asked the teachers if they were aware of the students' former experience of acting and theatre-making, and whether this former experience had an effect on the students' work. In addition, I asked both students and teachers their opinion on developing actor training in the future. In data analysis, by using different categorisations such as combining the answers by the same interviewee or grouping the answers according to specific themes, I arrived at some preliminary interpretations. In the following section, I shall focus on questions raised in the beginning of this article . How does the relation between actors' education and the youth theatre movement unfold, especially regarding the question of *tabula rasa*? What kind of effects does prior experience on acting in the youth theatres and in drama education have on student actors' studies and on their personal growth? In the last section I shall consider what qualities the student actors of today consider important for planning the vocational actor training programmes and drama education of tomorrow.

The impact of prior experience

The students' perceptions on the impact of prior experience

Overall, the students think they have gained much from their time in the youth theatres and in drama education. They think this background contributed positively to their current studies, by giving an idea of what it means to work in a group, taking responsibility for others and the progression of team work. The students see the actor's education as a process with phases that construct layers of learning. They think that these layers were established during their prior experience in youth theatres and drama education. A first year student highly values his background in the youth theatres and in drama education. He stresses the impact of theatre activities on the developmental process:

> Amateur theatres and youth theatres are important. They do good stuff, with love. I really admire them. Definitely they have an effect on personal development, they are important for many young people, including me. They kept me out of harm's way. (Helsinki, Student 2, 2014)

A fifth year student (Helsinki, Student 3, 2015) thinks that prior experience in the student theatre was 'good for self-esteem, I felt I was accepted'. Another fifth year student (Helsinki, Student 4, 2015) considers the time at an adult education college 'a chance to be oneself in a disciplined group'. A third year student (Helsinki, Student 5, 2014) sees her prior experience in the youth and student theatres and in drama education as merely an advantage. The youth theatre group she joined at the age of 13 taught her the importance of relaxed and informal group work that is able to create a strong basis for the development as an artist; it is 'a basis you can always lean on'. Time at an upper secondary school with emphasis on performing arts deepened her

understanding of theatre-making and made her consider acting as a career. Acting in an ambitious student theatre meant engaging in highly advanced and collaborative ensemble work: 'For me and others [from the student theatre] it's self-evident that the work is about collaboration.'

The students stress the importance of one's own responsibility in theatre training. The general assumption is that everybody comes on time, is reliable in executing tasks and ready for additional individual training. This kind of ethos is seen as indispensable for successful actor training. The students who have studied in adult education colleges assert that they learnt the high morals of theatre work there: '[The adult education college] gives you a model on what it is to study' (Tampere, Student 6, 2015). A third year student (Tampere, Student 7, 2014) states that the time at an upper secondary school with emphasis on music taught her that theatre-making is hard work, and 'this view grew even stronger in the adult education college: you have to respect your own work and others', too'. A first year student (Tampere, Student 8) says that '[in the adult education college] you get some idea of your limits, you get to know how much you can push on'. The students also highly respect the emphasis on discipline in the student theatres. A first year student (Helsinki, Student 2, 2014) states that his time in the student theatre taught him ambitious ideas as well as the importance of discipline and fitness in training. Similarly, according to a fifth year student (Helsinki, Student 3, 2015) the work in the student theatre was based on discipline: 'everybody was committed to the work and there were the same rules for everyone'.

The students did not consider having a lot of experience of acting before beginning their studies in a vocational actor training programme a problem but the idea of *tabula rasa* had indeed occurred to them.

> When I was applying to the Academy I thought about *tabula rasa*, I wondered if my prior experience was a hindrance. […] You can want something so badly that you lose your ability to relax, you get tensed up, or you analyse too much. I think I was too analytic at some point, there was too much self-reflection. I was so conscious about how things should be that it prevented me from being relaxed. (Helsinki, Student 9, 2015)

Some other students confirm this view by saying that prior experience can make one 'too tense'. A third year student (Tampere, Student 10, 2014) thinks that prior experience may be a hindrance if it holds on to certain aesthetics of acting: '[Y]our prior experience may become a hindrance or a disadvantage if you keep saying that I'm not used to this kind of theatre.' A first year student (Helsinki, Student 2, 2014) states that the traces of the aesthetics of summer stock theatre in his acting were 'a little nuisance', even though his prior experience has not otherwise been disadvantageous.

Beginning one's studies in a vocational actor training programme can be very demanding. A first year student may find him/herself in a situation where 'all of a sudden you're running on empty when all you had [learned] has been crashed' (Tampere, Student 6, 2015). This comment seems to point at ways of training that aim at some kind of neutrality, following the ideal of *tabula rasa*. For the student, this is not easy. As quoted at the beginning of this article, 'it takes a lot of strength to start naked, without leaning on something you've learned before' (Tampere, Student 1, 2015). A first year student (Tam-

pere, Student 8, 2015) thinks that leaning on things one has learned before 'is a way to survive'. Indeed, 'a do-it-yourself change is hard to make' (Tampere, Student 6, 2015). The students seem a little confused about the issue of having mannerisms and banishing them: '[In the beginning] there's a lot to be abolished, well, not a lot because it's so good to work here' (Tampere, Student 6, 2015). Yet a third year student (Tampere, Student 7, 2014) says that notwithstanding her wide experience of studying in theatre education institutions (adult education college, university of applied sciences) no one at the academy has ever labelled her as 'too ready'.

The students' comments clearly indicate that prior experience has had an important role in the students' personal growth, which enabled them to become actors in the first place. For the students, having mannerisms and abolishing them seems to be an issue but difficult to define.

The teachers' perceptions of the impact of prior experience

The interviewed teachers seem much more concerned about the possible negative impact of prior experience than the students. There seems to be a foregrounding ideal of some kind of neutrality in some of their comments. Within the traditions of psychophysical actor training, this neutrality has comprised becoming 'conscious of one's habituated actions' (Pitches 2006, p. 74); becoming 'a blank sheet of paper, a *tabula rasa*' by denying one's own attitudes or intentions (Eldredge 1995, pp. 122–123), or seeing the body as 'a series of 'possibilities' for movement in space' (Evans 2009, p. 96). None of the teachers addresses the question of how this 'denying one's own attitudes or intentions' could be put into practice but in some way the students' prior experience makes them uneasy. Signifying this uneasy feeling, Hanno Eskola and Jukka Ruotsalainen (interviews, February 2014) say that they are not interested in the first year students' former lives. According to Ruotsalainen (interview, February 2014), his unwillingness to learn about the students' past is due to 'work hygienics': the ideal being that everyone starts from the same level. In contrast, Samuli Nordberg (interview, April 2015) thinks that knowing or not knowing about the students' prior experience is not specifically an issue. When meeting a new group he regularly asks the students what they have been doing before entering the university. As mentioned above, students with no prior experience of acting are rare exceptions. To follow Ruotsalainen's definition, these students have 'no prejudices or mannerisms but on the other hand they have a lot to catch up and much to get used to' (interview, February 2014). According to Malla Kuuranne (email correspondence, April 2014), the applicants accepted with no prior experience are of course in a different situation than those with experience, but this fact does not predict obstacles in learning.

Nevertheless, the teachers list a number of things in the students' prior experience that may have a 'negative impact' on studying acting, to quote Ruotsalainen. He argues that '[the students] have mannerisms and habits they have become accustomed to, "this is how you act"; the ways of expression are narrow' (interview, February 2014). He also thinks that the students have strange perceptions of theatre, referring to a specific style of performance as 'this is how it all should be'. He continually reminds the first year students that there are many kinds of theatre and performance. According

to Ruotsalainen (interview, February 2014), some of the students 'cannot let go of their former teachers whose impact remains strong even during their studies in the Theatre Academy'. This seems to be an issue especially as regards adult education colleges, where studies are intense because they last a very short time (usually one year) with the same teacher(s) and the same group of people.

According to Kuuranne (email correspondence, April 2014), at the beginning of acting studies there is sometimes controversy between what the students have learned earlier and what they are now being taught. However, she thinks that this is mostly due to confusion caused by language, the words people use. The task is therefore to create a shared vocabulary, or, following Stanislavski, 'a colloquial performance language based on experience and practice' (Pitches 2006, p. 1). Kuuranne also maintains that teaching must always be adjusted to the individual student's personal development as an actor.

The systems or regimes of training used in the institutions where the students have previously studied are reflected in their acting and the ways of training. The teachers specifically mention the impact of 'method acting' (Carnicke 2009, Zarrilli 2009) on the first year students' perceptions of acting and on their ways of rehearsing and acting. By 'method acting' they primarily mean empathising with the character and aiming at genuine feelings. According to Ruotsalainen (interview, February 2014), 'method acting has had a strong impact on the students. [They search for] "real feelings"'. Eskola agrees with this view:

> At the beginning we have zero work with feelings [but] sometimes it is difficult because the students nonetheless use their means to empathise with the character or to orient to the situation. […] There is an implication: when something feels like something, it looks like something. (Eskola, interview, February 2014)

Eskola maintains that the aesthetics of television shows are strictly limited to diluted psycho-realism and everyday behaviour, and these have, in turn, a widespread impact on young people's perceptions of what acting is. To fight this impact in vocational actor training, Eskola works with abstract material, foreign languages such as Chinese, in order to make the students work with things that are perceptible. He thinks that it is crucial to train and talk about training through that which can be perceived (Zarrilli 2009, p. 9).

The teachers' arguments on neutrality make sense. However, the ways to achieve some kind of neutrality must be considered critically. If the ideal of *tabula rasa* remains, the pedagogies of acting must become transparent and ethically sustainable. For example, destabilisation as a strategy to wipe out certain habits seldom meets these requirements.

Students' suggestions on planning actor training in higher education, in youth theatres and in drama education of the future

In vocational actor training, the students stress the importance of openness to new approaches and ideas: 'It's important to realise that there's not only one way to act, and there's not only one theatre but many. People say this a lot but how could we really make it happen?' (Helsinki, Student 4, 2015).

As mentioned above, the students see the actor's education as a process with phases that construct layers of learning: 'It's a good idea that there are phases where you can come back to, later, in another time, not trying to be ready too soon' (Tampere, Student 1, 2015). The students think the best the teachers can do is to give them time:

> What you don't learn outside universities is how to study in a university. You have a lot of time. The time-span really gives you the possibility to become you, to consider things, to go to and fro, not to make up one's mind too quickly. (Tampere, Student 8, 2015)

There should be time for one's own process: '[It is important that] people encourage you to be incomplete'. Even at the end of the actor training programme one should 'stay robust': 'We shouldn't assume we're professionals now' (Tampere, Student 8, 2015). The students maintain that one gets to understand one's own process over time: '[At some point] you understand that the process can be difficult and it usually is' (Helsinki, Student 3, 2015). One part of this understanding is to realise the impact of prior experience: 'The teachers should not invalidate the student's prior experience' (Tampere, Student 10, 2014). According to the students, actor training is mostly about working in a group where one must be able to negotiate and re-negotiate. Given that this is crucial when the students start to work in professional theatres, working in a group should be the core of acting studies.

In the youth theatres and in drama education, the students wish to encourage teachers to create favourable conditions for safe, joyful and challenging work that takes into consideration one's personal growth. '[You should create] safe and pleasant conditions where one can study the movements of one's own body' (Tampere, Student 8, 2015). It is crucial to consider the ethics of training. 'You should always remember that you're dealing with young people, not adults' (Tampere, Student 6, 2015). A third year student (Helsinki, Student 5, 2014) comments that the teacher/director should recognise his/her responsibility for the adolescent because 'the young person is so amenable'. The teacher should understand the student's progress: to understand 'when somebody is ready for something' (Helsinki, Student 4, 2015). There should be no 'ultimate truths': 'there's not just one way to act' (Tampere, Student 8, 2015). The teacher should always remind the students how diverse the field of theatre is. At the same time, the teacher should 'make one's own point': '[the teacher should] encourage people by giving an example' (Helsinki, Student 9, 2015). According to the students, the teachers should teach something that the students call 'the basics', by which they mean teamwork, responsibility for others, creating confidence, contact, discipline and 'basic speech and movement exercises'. A fifth year student (Helsinki, Student 9, 2015) holds a Grotowskian view, saying that the teachers should create favourable conditions where the students can 'overcome one's personal obstacles'.

A third year student (Tampere, Student 10, 2014) thinks that there is a need for reconsidering pedagogies in the youth theatres, too. He points to two opposite views. On one hand, he thinks there is definitely something that may be harmful: 'The way to do things is contagious: you can immedi-

ately see where someone comes from. Someone may begin to do things in order to avoid other things that should be thought of.' On the other hand, he cannot think of anything that one should not do in the youth theatres and in drama education: 'The task is to become you and anything that helps you in this task is good.' A first year student (Helsinki, Student 2, 2014) also thinks that youth theatre directors should 'know some pedagogy'. There should be no harsh criticism of students: 'You shouldn't destroy enthusiasm, you can be demanding and encouraging at the same time, treat people as individuals.' For this student actor, the work in the youth theatres and in drama education should be ambitious, experimental and disciplined: 'You must love theatre!'

In both vocational actor training and in the youth theatres and in drama education the students insist on clarity in pedagogy: the teachers should make choices, knowingly, being aware of the consequences of the choices made. The teachers should choose 'only a couple of basic questions' (Helsinki, Student 3, 2015) that are then addressed thoroughly. The students stress the importance of communication: 'A good teacher is good in communication' (Helsinki, Student 9, 2015). Things taught must be verbalised, named, reflected upon, and explained. There should be clarity, explicated aims, reflection, and communication instead of mastery that is 'defined by the degree of virtuosity of practice, and not by the [master's] ability to explain what one does' (Zarrilli 2009, p. 81). An individual student should not be left alone with problematic questions. According to a third year student (Tampere, Student 7, 2014), teachers should consider 'what is about substance and what is about personality'. She finds talking about 'artists' dangerous, and sees it as deliberate mystification. Mysticism is also about power relations:

> [There should be no declaring that] you're talented or you're not: the word 'talent' has disappeared from my vocabulary. The good/bad dichotomy is dangerous, [the idea] that there's the right way and the wrong one.' (Tampere, Student 7, 2014)

On the contrary, she thinks that a disciplined attitude, when there are the same clear rules for everybody, rules that are articulated and transparent, create a safe learning environment. A third year student (Helsinki, Student 5, 2014) adds that it is problematic to 'teach' acting in the first place. In her view, it would be better just to make theatre because 'there's something new that you learn from every piece'.

To summarise, in both vocational actor training and in the youth theatres and in drama education planning training is about making choices. The teachers and directors must be able to explain the choices made and show how the training they advocate relates to the ethics of training. As a fifth year student points out, young people cannot be held responsible for their own training: 'When you're nineteen you're not able to question anything, you just want to be seen' (Helsinki, Student 4, 2015).

For further consideration

On one hand, the interviewed students share a wish that the organisers/teachers of vocational actor training should introduce a wide range of

approaches and disciplines to the student, and the student should have the opportunity to make his/her own choices. On the other hand, the interviewed teachers think that it is nearly impossible for an individual student to make sense of the various approaches and disciplines that the student encounters. A wide range of choices may appear chaotic. The unwavering trust in the student's ability to make informed and wise choices may be fallacious. Both interviewed teachers and students prefer longer periods of working with each other, and deeper and more insightful relationships between people.

There are apparent advantages in both points of view. As some of the interviewed students propose, the answer could lie in combining the best of both views. During the first three years (the BA level) there could be a long-lasting relationship between the student and the teacher that would benefit personal and progressive tutorship, if the aims of the work are not rooted solely in the teacher's own perspective. Instead, the teacher's task should be to coach the student in a search for her own ways of working. In other words, this way would not be about returning to the master–apprentice relationship with its typical features of considering the master's art as a model and hidden jealousy of the master's craft. In later years (the MA level), there could be a wider scope of choices. How to create this kind of training in practice is a matter of further study and curriculum design.

The interviewed teachers also make certain points for further consideration. In the student theatre productions, Hanno Eskola (interview, February 2014) prefers post-dramatic theatre where the focus is on performance, not on the narrative: 'No dramas too early! [Instead, it is important] to play with the body's expressive potential, to break the semantic hegemony of the spoken lines.' Eskola's Artaudian view on 'breaking the semantic hegemony

Figure 1 Johannes Holopainen and Reetta Kankare in the youth theatre production Snow White in 2007, directed by Hannu Tuisku. They are both professional actors today. Photo courtsey of Tuuli Teelahti.

of the spoken lines' is characteristic of his embodied approach to actor training. Jukka Ruotsalainen (interview, February 2014) thinks that emphasising discipline in training is not old-fashioned but still very important; the students should 'learn the procedures of training'. However, emphasising discipline does not have to run the risk of wasting informal relationships between students and teachers, as Samuli Nordberg (interview, April 2015) also points out. Malla Kuuranne (email correspondence, April 2014) thinks that in training the process is always unique for the individual student and for the specific group. The aims and the means used by the group are the only truths there are, re-negotiated and re-shaped again and again. This is why the aspect of subjective experience is always to be kept in focus in actor training.

We can ask why is it that the teachers think there are disadvantages in prior experience of acting but the students do not. Maybe it is difficult or nearly impossible for teachers to see how the progression of personal development has taken place during the important years of adolescence in the youth theatres and in drama education. What is perceptible for the teachers are the mannerisms that may have stuck in the students' expressive vocabulary, but not the journey through which the students have become those mesmerising personalities that they are now. Even though the students may learn 'bad habits' in youth theatres and in drama education, they gain much more: an opportunity to grow, to become themselves (Figure 1). It is a matter of careful consideration how the process of 'becoming oneself' relates to the ideal of neutrality as a starting point for training. Does the search for neutrality deny something that is essential for self-esteem or individual development? The search for neutrality also leads us to another crucial question: How ethically sustainable are the pedagogies and procedures used?

In the discussion above, personal growth has been seen as crucial specifically for adolescence and young adulthood. Yet personal development is a continuous process. Considering actor training, the idea of lifelong practice is undoubtedly of value and can be seen as 'deep training' (Murray 2015, p. 53). Thinking about what my current training tells me about myself at this point of my life is indeed lifelong practice.

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This is the authors accepted manuscript of an article published as the version of record in *Theatre, Dance and Performance Training* 2015 http://www.tandfonline.com/ http://dx.doi.org/10.1080/19443927.2015.1088320

Appendix 5
REFLECTIONS OF THE PRACTICAL PART OF THE DISSERTATION

The June 2015 youth theatre workshop, comprising the practical part of the dissertation is another example of applying embodied pedagogy of acting in practice. The arrangements of the workshop have been described in detail above (in section 1.6.2). There was no inquiry conducted within the workshop but at the end of the public demonstration there was an interesting discussion between the actors and the guests that I shall summarise in the following. The talk is about embodied performance scores the actors created in front of the guests and to which they then added text they had learned by heart earlier.

QUEST I: How fixed were the scores? Did you stick to the frames given?

ACTOR I: For me, there was a path to follow but otherwise, no. The emotional remained a grey area.

ACTOR II: I couldn't connect the text to the score.

QUEST II: How much did earlier work help you today?

ACTOR I: I had certainty that these things [that I had been training] will affect me [at the moment of performance].

ACTOR III: The main thing is that we have the same tools [that we use in a given performance].

ACTOR II: This is about experimentation, about testing anything, and it's always okay, anything goes.

GUEST III: For me there was a specific aesthetics in the way you work: you were doing other things than you were talking about. Can you bring something of this work to another kind of work?

ACTOR I: Yes, the idea of in-between-ness, I use it everywhere. It cuts the tube of talking. And the idea of readiness for everything, you just act, search, do something and pick something out of it.

ACTOR II: Connections between people and things, you use it everywhere [as trained with the network frame].

GUEST IV: What happens when you "add text"?

ACTOR III: Text is kind of a spice for the [embodied] things you have trained, not fundamental.

ACTOR IV (not able to take part in the training in the demonstration but present): It's better that you [the teacher, in this case the author] just ask to add text and not explain anything. Carrying has best helped me to speak [on stage].

ACTOR V: When you have a state of being you don't have to worry.

GUEST III: Safety through physicality is the first step to solve the problem of stage fright.

ACTOR I: “Public solitude” is easier to reach with the frames and the state in-between, they keep you in the presence of yourself, on a flow, not too conscious of what you’re doing.

ACTOR IV: It’s important what you [the teacher] put into words and what you don’t, you don’t have to define someone else’s doing. You can comment.

ACTOR II: Not too much correcting is good in the beginning.

ACTOR I: [We can think about] what’s the teacher’s role, and what’s the director’s.

ACTOR II: [To conclude], this technique is very simple [but it opens up to many directions].

In this way, the issues of the aesthetics and the effects of training were considered in the discussion. Special attention was paid to the question to what extent certain technique is encouraging and to what extent, binding. However, the issues belonging to the ethics of training were not specifically addressed. For example, power relations were not mentioned. For me, having been in an authoritative position in the workshop these questions are difficult to judge regarding a particular workshop. One of the fundamental questions of training was interestingly addressed by “Actor I” when he stated that he “had certainty that these things will affect” him in the performance. The techniques trained are then not crucial as such but the feeling of certainty, the increase of self-confidence that can be brought to the moment of performance.

Appendix 6
EXAMPLES OF APPLYING AN EMBODIED PEDAGOGY OF ACTING IN THE THEATRE:
Snow White, Mexico Lost, and *Little Women*

I shall present here three theatre productions I have recently directed, as examples of applying an embodied pedagogy of acting in the theatre: *Snow White* in 2007, *Mexico Lost* in 2012, and *Little Women* in 2015. I directed *Snow White* as an independent youth theatre production in the spring 2007 in Helsinki. There were five actors altogether in the performance, four young non-professionals and myself in a walk-on. What is interesting about this production, as I consider it now, is that it took place right before I started my doctoral studies at the Theatre Academy in the fall 2007. Then, I can now study it as an example of my own pedagogy before it was influenced by doctoral studies and especially the research project "The Actor's Art in Modern Times". Emblematic for the training in *Snow White* was that it was conducted within an embodied approach to acting but in a somewhat elusive way, even though I had the physical theatre director and performer Kazimir Kolesnik as a visiting teacher in a couple of sessions. My approach was clearly in progress: I had already abandoned certain conventional paradigms of acting but not yet clearly adopted applicable embodied ones. I believe the ethics of training were not particularly questionable, but the actual tools for the actor's artistic creation were more or less obscure. My pedagogy at that time was then embodied but not properly articulated. The years of training with the members of the AAMT research group have really made a difference in this sense, making the articulation possible. The ways of training I suggested in *Snow White* and before are described in detail in the first part of the dissertation (A I: 7-13).

In late 2011 and early 2012 I directed my adaptation of Shakespeare's *Macbeth*, under the title *Mexico Lost*, as a youth theatre production in the Studio Theatre. The Studio Theatre is a part of Kallio Upper Secondary School of Performing Arts Helsinki. The performance was also invited to visit the annual amateur theatre festival in Mikkeli in January 2012. The cast of the performance consisted of six student actors, at the age of seventeen, and myself again in a walk-on. *Mexico Lost* was the story of Macbeth, Lady Macbeth, Banquo and the three witches in the context of a Mexican ghetto today, of youth with all social problems possible. Since the parts the students played were young prostitutes and drug-dealers with guns it was highly important to use a pedagogy that did not suggest empathising with the characters and their feelings. Instead, my aim was to keep the training

playful and enjoyable in spite of the fact that the world the performance was showing was desperate, oppressive and violent.

For this particular reason, I used Working with States of Being as the approach for the student actors to begin with their artistic creation. Together we composed a set of attuning/ activating exercises combined to typical life-experiences of people living in the fictitious world in question. For example, we used the network frame to create a sense a situation where one must stay extremely alert of what is happening in a particular space, in the darkness of an alley with threatening voices echoing. Or, the carrying/ being carried -frame was used to create a sense of ecstatic floating in a cloud of a safe haven; only a dream for the characters of the play. The actors could then use these commonly shared attuning/ activating exercises to create their individual states of being but they could also create states of being independently. After the last performance I interviewed all the student actors in a private 30 minute interview with myself. The actors' reflections on the question of possible emotional distress during the production were without exception negative: the actors told they had felt no emotional distress caused by empathising with the characters' life-experiences. Instead, the training had indeed been for the actors playful and enjoyable and the performances pleasant challenges.

Little Women, based on my adaptation of the novel by Louisa May Alcott was a 2015 production of Kouvola Theatre, a professional theatre in the rural town of Kouvola in South-East Finland. There were both professional actors and young non-professionals on stage in this production. Then, the crucial question in the rehearsal period was how to train the young non-professionals to reach the aesthetics of acting required in professional theatre. The embodied approach turned out to be the answer. I introduced the approach to the whole crew but only the young non-professionals were asked to test the embodied training strategies in their artistic creation. Especially the three frames suggested in Working with States of Being were used by the young performers. The idea of acting as a composition of states of being and transitions between them was also of use for the non-professionals because it highlighted the endless range of choices in artistic creation and diminished the effect of possible failure in reaching specific substance in performance. The idea also marked the way towards the actor as someone who makes individual artistic choices and not only tries to do what she is told. I believe the strategy to use the embodied approach in the rehearsals made way for the success of the performance: judged by the reviews there was no gap between the aesthetics of acting of the professional actors and the young non-professionals.

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This doctoral thesis investigates the traditions of psychophysical actor training in Finland and elsewhere, and considers their use in youth theatre education.

Drawing from a wide range of research materials–written inquiries of Finnish and German upper secondary students, and interviews of professional actors, former students of Jouko Turkka, and current student actors of the Theatre Academy Helsinki and the University of Tampere–MA Hannu Tuisku charts the continuum from youth theatre education to the training of professional actors, seldom acknowledged in international literature.

In respective parts of the thesis Tuisku I) recognizes a need for alternative pedagogies of acting in youth theatre education, II) considers the meaning of the transitional state in the actor's developmental process, and the means to enhance this transition, III) presents an embodied pedagogy of acting for youth theatre education on the basis of "The Actor's Art in Modern Times" research project, and IV) discusses the importance of the youth theatre movement for the actor's education.

The thesis poses the question, how are we to develop ethically sustainable training today.

The articles of the thesis have been published in international peer-reviewed journals.

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