



EXPLORING EMPATHY AND EMOTION IN ACTING

An investigation on various acting techniques of performers and
audience emotional response:

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FROM IMAGINATION TO PRODUCTION: AN EXPLORATION ON
DIRECTING

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Collab Partner:

- Dionne James

Actors:

- Chloe Fowler
- Calon Bailey
- Edwardo Mattheus
- Rosie Truman

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Introduction:

Exploring empathy and emotion in acting is a vital area to study within the realm of performing arts. Authentic performances by actors need a connection with the character in order to convey their emotional journey. My project is incredibly relevant in terms of the context of contemporary theatre; audiences in said theatre crave emotional connection and experiences. After dissecting and researching the various acting methods I chose, I aim to learn more about how the actor's performance and the audience's emotional response are affected by these methodologies.

My research question, which has laid out the path for my dissertation, is "How do different acting techniques influence the emotional responses of both the actor and the audience?"

The objectives of my practical/collaborative work are to analyse the emotional impact of different acting techniques on performers, to evaluate audience reaction to the performances of the actors who are using different acting techniques, and to further explore the relationship between emotion, empathy, and authenticity in acting.

My dissertation is structured in a manner that provides a larger understanding of the bond between emotional responses and acting techniques. The literature review will dig into the significance of having empathy as an actor and at the same time expand the research on the eight chosen acting methods/techniques. After this, I will outline the structure and planning of my collaborative research as well as the execution thereof, expanding on methods used as well as the actors' performance structure. Finally, I will conclude my paper with my insights and knowledge acquired from the in-depth research and what that means for myself as an actor in the future.

Literature Review

Empathy is defined as the ability to share and understand the feelings of another person.

Emotion and empathy are immensely important for an actor to portray their characters with authenticity and for them to be able to connect with audiences. Character understanding, emotional connection and audience engagement is major by products of actors' use of empathy researching and performing.

Emotion is a complex state of mind, it is a subjective experience and often a behavioral or expressive response to external stimuli. Range of emotions consist of joy and sadness or anger to fear, and many more. Emotions are what makes us human.

Acting is considered one of the most complicated types of art, which applies the representation of people's feelings and their behavior. Throughout history, there have been different techniques of acting for characters and emotional performance. This review of literature will consider eight major acting techniques, namely Method Acting, Meisner, Stanislavski's, Adler, Spolin, Chekov, Evan's and Grotovski also focusing on their effects on the performers.

Method Acting

This acting technique was popularized by Lee Strasberg, and it was based on the system of the great Russian actor Konstantin Stanislavski. This technique focuses on the naturalism and the actors' personal experience when performing. Strasberg once said that actors should act from their memory and feelings to make the performance more realistic (Strasberg, 1987).

Method acting is a technique that incorporates the following:

Relaxation: The method actors first of all achieve relaxation—physical and psychological. This process enables the actors to get in touch with their characters and not be bothered by outside stimuli (Strasberg, 1987).

Sense Memory: This approach involves remembering the sensations, for instance, the smell, the sound, or the feel of a surface, to bring out the emotions of the character. By using their own memories, the actors are able to produce genuine emotions to make the characters more real on the stage (Katz, 1991).

Character Analysis: The method actors, however, develop a character by analyzing the character's motivation, interaction with other characters, and emotional journey of the character. This understanding assists the actors in playing their roles more realistically and with more complexity (Katz, 1991).

Improvisation: Some of the techniques that are associated with method acting include the use of improvisation, in which the actors are able to explore their characters in a more natural and unplanned way. This practice helps to make performances more real-time, genuine, and impulse-driven. (Strasberg, 1987).

Effect on Performer & Spectator: Method acting has been very effective and is a widely respected technique that helps actors bring out more realistic performances that make the audience feel real emotions. Especially when they are acting from an experience they have gone through. Studies show that spectators are more receptive to performers who are able to perform natural emotional acts (Katz, 1991). Unfortunately, method acting also comes with its fair share of psychological problems for the actors, as they may find it difficult to differentiate between their personal feelings and those of a character they have or are playing. (Hochschild, 2016).

Meisner Technique

The Meisner Technique, which was discovered by Sanford Meisner, focuses on the reaction to events. While the method of acting is based on the five emotional memories, the Meisner technique is based on the given circumstances and scene partners. It is important to note listening and reacting as core aspects of the Meisner technique.

(Meisner, 1987).

Active listening is at the heart of the Meisner technique. Actors are taught to listen very closely to their fellow actors and respond truthfully to their lines and actions. This is because the Meisner technique relies on the now, which creates the illusion of real-life performance (Meisner, 1987).

Repetition Exercises: The repetition drills in Meisner's system lead the actors to work in pairs; lines and actions are said and done several times until the emotions come out naturally. This process helps the actors to be more spontaneous, which gives them a natural flow/rhythm of emotions (Meisner, 1987).

Vivid Daydreaming: Instead of using their own memory recall, Meisner urges the actors to imagine their way of experiencing the characters. This technique provides room for flexibility in the expression of emotions on the part of the actors (Meisner, 1987).

Emotional Preparation: The actors warm up before the scene, and this helps them to be in a position to act for the scene. The actors make sure they are neutral before starting this technique, allowing room for character development throughout the process. This preparation assists the actors in making sure that they are as natural as possible throughout the entire performance. (Meisner, 1987).

Impact on Performer and Audience

This technique provides a sense of spontaneity and realism on stage as the actors are required to respond to their fellow actors. This approach can lead to very powerful emotional communication between the performers and the audience because the audience gets to experience the unplanned moments, which feels very raw and real. (Hochschild, 2016). Spectators are likely to respond to performers' natural gestures and feelings, which leads to heightened empathetic responses. Still, naturalism is based on improvisation and has its difficulties for the actors: they have to be focused and active, even when they are faced with unforeseen events. I would probably focus on a couple improv games before jumping into scene work.

Stanislavski System

One of the most popular techniques used in modern drama, the Stanislavski System, is credited to the great Russian actor Konstantin Stanislavski. This approach aims at realism as well as the internal motivations of the characters and targets to make actors create their characters (Stanislavski, 1989).

Realism: Stanislavski wanted the actors to be as natural as possible when portraying their characters. This entails having to understand the character's emotional world and intentions in order to recreate performances that look and feel real (Stanislavski, 1989).

The Magic If: This concept makes the actors ask themselves how they would behave if they were the character in question. Through this imaginative exercise, the actors can explore their characters' feelings and choices on a deeper level. (Stanislavski, 1989).

Super-Objective: As the character in the play, the actor establishes the overall aim of the character in the course of the play and then breaks down the aim into targets in each scene. This technique helps the actors in avoiding being vague in their performances, thus making their emotional responses consistent with their characters' journeys because they know their character in and out. (Stanislavski, 1989).

Physical Actions: Stanislavski argued that physical actions could bring out emotional responses in an individual. Hence, through certain physical actions, the actors are able to produce realistic emotions on the stage. For example, an actor could use one simple gesture that their character might have that ignites their entire body to become that character. Like a slight limp could affect a character's mindset in everyday mundane tasks, but it is nothing new to the character as it is part of them as a whole. (Stanislavski, 1989).

Impact on Performer and Audience

Through Stanislavski's explorations, he was able to come up with an acting approach that makes the characters in the play seem very realistic to the audience. Thus, Stanislavsky's system that makes performers explore characters' motives helps to increase the level of emotional interaction between actors and the audience (Hochschild, 2016). The audience will relate easily to characters that have clear goals and emotions. However, the realism work can also contribute to stress for actors, as they have to perform genuinely all the time, which can result in tension.

Conclusion of Point 2 Literature Review:

At this point in my research, the analysis of empathy and emotion in acting proves that the existence of different approaches to acting and training of actors affects the performer and the audience's emotional response. These three major approaches to acting have provided different strategies for developing characters and sharing emotions, which influences the process of an actor's preparation for a role and their performance. Although these techniques can help to make performances more believable and inviting to the audience's emotions, they also put the actors in a position that may be damaging to them emotionally. However, only by using my collaboration skills next year with my fellow students will I be able

to determine which of the above techniques is most effective and why for both actors and the audience.

Stella Adler

She was born into a theatrically gifted family, and as she grew, so did her interest in acting. Thus her career in theatre began in the early 20th century as a member of the Group Theatre Collective. They relied heavily on realism and ensemble work in the theatre space. Adler spent time in Europe learning from Konstantin Stanislavsky, which shaped her future understanding of acting. She believed that acting was not merely about imagination but the ability to create a character from scratch not only using emotional recall or personal experiences, such as Konstantin Stanislavsky taught.

Key principles of Adler's technique:

Adler promoted using imagination over emotion; she emphasised that there is importance in the imagination of acting. She stressed that actors should use their imagination to create a character's emotional life instead of leaving it all up to personal experience, which can sometimes be harmful to the actor. Her approach was a more versatile and in-depth method than standard Stanislavski .

Text analysis was another factor that Adler stressed heavily ; she taught that understanding text is extremely crucial for an actor. She more than encouraged her students to read this script deeply with critical and understanding skills. This meant that her students dove deep into exploring subtext, character motivations, and the historical and socioeconomic political context of each play that they were portraying. This helped her actors make informed choices about their characters and gave them room to add quirks or be able to improvise on command.

character development under Adler's supervision was an encouragement of diving deep into a character's background, desires, and relationships within the play in relation to other characters. She stressed that actors ask questions about their characters' lives to create a layered and authentic performance.

The importance of ensemble Adler believed that acting was such a collaborative workspace. She encouraged and emphasised listening and responding to your fellow actors on stage.

Physicality in acting was of utmost significance to Adler. Her actors were pushed to explore their physical presence on stage and how the chosen actions related to the characters' physical and emotional state. In other words, every action on stage had a meaning. This included teaching her students how body language can convey your message even better than the words of the text; therefore, actions were stressed as incredibly important on stage.

Stella Adler's studio of acting was founded in 1949 by Adler herself, of course, where she taught all of her above-mentioned techniques, which gave birth to a whole new generation of actors. She taught big names in the industry such as Marlon Brando, Robert De Niro, and Judy Garland. Her acting studio is still alive and operating today; her grandson, Tom Oppenheim, is running the studio, making sure that his grandmother's legacy remains alive and well.

Stella's impact on acting was a large contribution, and it has had a lasting effect. Her emphasis on character development, imagination, and script analysis is still being taught today. Though her technique is not as famous as others, she still had a lasting impact.

In conclusion, I still believe that acting technique is wonderfully in-depth and safe in terms of prioritising an actor's mental health. This technique provides actors with a unique understanding of the character and gives them a safe method in which to perform said character through the actions rather than just relying on emotional recall. Her legacy lives on in the Stella Adler Studio for Acting.

Spolin

Viola Spolin was an American director/acting coach who believed that being spontaneous and having the ability to play in theatre was the very essence of acting. Her experiences in the Chicago theatre scene influenced her work heavily, as did her acting studies under the very influential theatre educator Neva Boyd. The approach that Spolin indulged in was that clay is a natural way for actors and individuals to express themselves through improvisation skills and creativity and tap into their instincts as a character on stage or film.

Key Principles

This technique relied heavily on improvisation as a tool to develop character and character choices. Throughout her time as a theatre director, Spolin developed over 200 theatre games to develop the natural instincts and explore the creativity of actors as well as to deep dive into the environment and spontaneity of fellow actors.

She believed in the playfulness of theatre, and through the games that she developed, she believed they unlocked deeper creativity by overcoming self-consciousness and thus diving deeper into the characters and material as well as connecting with it.

Much like Adler, Spolin enjoyed ensemble work. Her ensemble exercises or games formed in the groups were designed to create a strong sense of belonging and ensemble among fellow actors. This open collaborative space supported the judgement-free performance zone of actors and created room for them to wholeheartedly support one another.

Intense focus and concentration are emphasised in this technique, with various exercises that develop a full call for actors to place their full focus and attention to create an effective performance. actors being so present in the moment heightens their awareness, which allows them to respond authentically to the same partners and thus create a believable improvisation.

By engaging in Spolin's games, actors also address acting challenges such as characterization and conflict. by using her exercises, for example her most famous "Yes...And..." Actors can explore their characters and the dynamics of the character relationships.

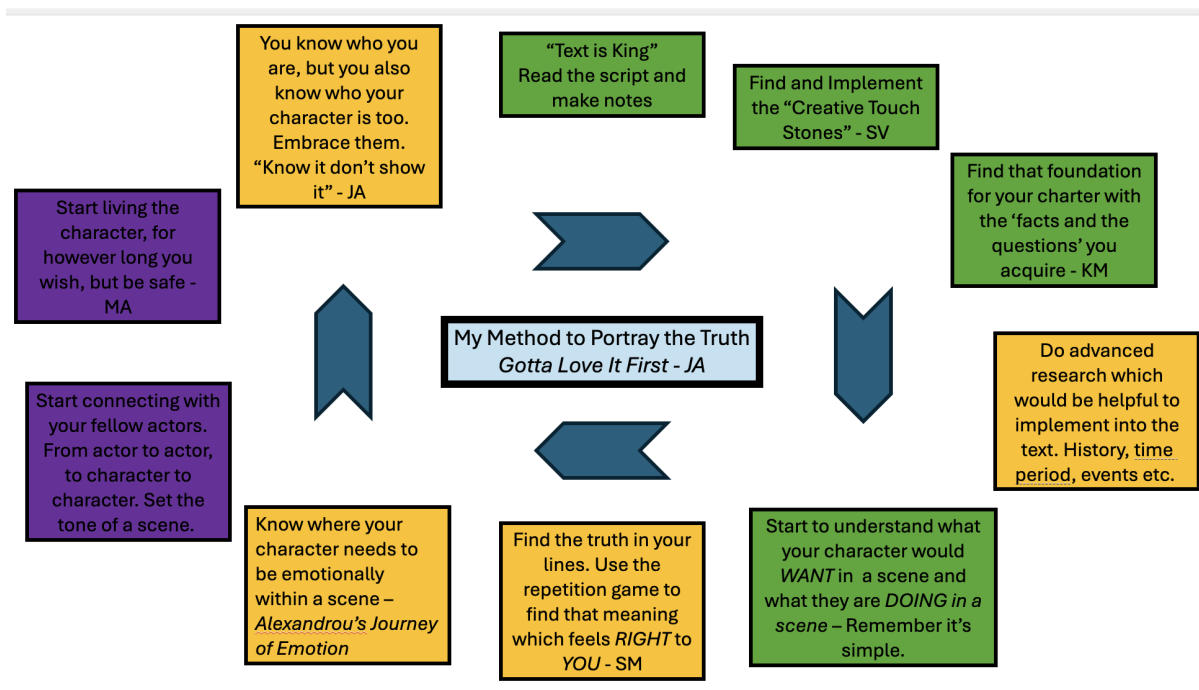
Honorable mention technique is the mirror exercise. This exercise includes two actors facing each other imitating each other's series of gestures whilst one follows and one leads the gestures, and the actors alternate. This exercise develops the ability to respond to your theme partners as well as connect with them spontaneously.

Famous Practitioners: Alan Arkin, Joan Rivers, and many others in improvisational theater.

In conclusion, I think that the Spolin technique is fun and engaging. I believe that this technique can foster deeper relationships between characters spontaneously as well as deepen the connection between characters. I also believe that this is mentally safe for actors, as there is no emotional recall involved, but instead it focuses on connection with scene partners and being open to their offerings during a game or, more importantly, a scene.

leuan Evan's Method

Mr. Evans is a young actor who has taken his time to carefully curate his own acting method into a flow diagram divided by colour into three parts by level of intensity when acting.



As seen in the above image, there are three colours:

Green, orange, and purple. Green blocks only are used for elementary-type acting. Whereas when you require a secondary level of acting, you would use the orange blocks in addition to the green blocks. When you feel the script or roll calls for higher-level acting skill, that's when you utilise all three colours of the flow chart; however, it is stated to proceed with caution as the purple blocks lean heavily into Method-type acting.

His methodology begins at the first green block at the top, "Text is King." According to Evans, in-depth research and script analysis are the foundations of all acting. Taking notes on the themes, beats, and the character's emotional arc is important. Figure out the subtext and make sure you are always playing up the subtext. Engage in deep dive discussions with fellow actors or a director about the text in order to deepen your understanding of your character.

"Find and Implement the Creative Touch" Stones"—Seren Vickers. The second green block: here we are encouraged to identify specific moments or elements that resonate with us. It

may be a line, an action, or even an emotional beat. Allow this to guide your character's emotional arc or journey when performing. This technique uniquely allows for the actor to stay connected to the essence of their character and helps them to maintain that focus throughout their performance, albeit for stage or screen.

“Find that foundation for your character with the ‘facts and the questions’ you acquire.” - KM
This quote is from the third green block. Here we are encouraged to dive deeper into who our character really is. The socio-political-economic background is an essential part of creating a multidimensional character that can effectively resonate with an audience.

In the fourth green block it says, “Start to understand what your character would WANT in a scene and what they are DOING in a scene.” In other words, what is it your character would like to achieve, and how are they planning on achieving it? Understanding this will help the actor to navigate their choices and broaden their understanding of the conflicts and objectives the character faces. Making this clear and concise will bring clarity not only to the actors but to their scene partner as well.

The first orange block is merely an indicator to do some more in-depth research, digging a little deeper than before. If your text is in a certain time period, make sure you are researching the socio-economic-political climate of the time. Your character's tastes and personality may change based on that information.

“Find the truth in your lines” is the second orange block. The practitioner draws inspiration from “Meisner” when he encourages actors to play the repetition game. The technique emphasizes being present in the moment and being responsive. This builds emotional connection between characters and helps the actors to learn more about what their scene partners need to be able to respond to them effectively. This improves the listening skills as well.

“Alexander's Journey of Emotion” is also mentioned. This piece of information refers to a director that Evans worked under. Evans drew inspiration from their teaching style when he referred to working out exactly “where your character needs to be emotionally within a scene.” This section of the flowchart stresses the importance of understanding your character’s emotional state within your particular scene. Be encouraged to deeply engage with your character.

The final two purple blocks: “Start connecting with your fellow actors.” In this line, Evans is saying that at this point you would be enhancing the collaborative side of you. Take the time to build the connection actor to actor as well as character to character.

Additionally, actors are encouraged to “start to live the character,” which is a Method acting principle. This acting method, as researched earlier, allows for an actor to fully embrace and inhabit their respective characters. Using their personal life experiences as fuel to invoke emotions as the character in a more genuine manner. The actors are being advised that this technique can be psychologically dangerous and should therefore take every precaution while using it.

Overall, I think that this acting technique as a whole is innovative. The flowchart allows for use in all levels of acting a script may require. Evans has taken the time to figure out what works for him and shared a formula that could work to better plenty of actors for generations to come. I believe that this method is safe for the actor to use with precautions taken for the purple blocks, of course.

Chekhov technique

Michael Chekhov lived from 1891 until 1955; he was the nephew of well-known playwright of the time Anton Chekhov. He studied under Stanislavsky at the Moscow Art Theatre, where he developed his own personal method that evolved from Stanislavsky's techniques. He believed that interpreting life was better than merely imitating it, therefore revealing

emotional truths and hidden meanings of life. Physically in performance as well as imagination and a focus on the actors in a life was Chekov's approach to theatre.

He focuses on interpretation over imitation, meaning that he believes actors should interpret life rather than imitate it. Their performance should convey an emotional depth pertaining to their character rather than copy and paste real-life behaviours.

When acting, the actor's body is often seen as a vessel for creative expression, so Chekhov was very interested in the sensitivity of the body. He focused on the importance of receptive creative impulses to be trained as an actor; this gave actors the room to be able to feed into the impulses on stage or on camera. This means the actor should dive deeper into character development in order to showcase the emotional depth of a character and their essence rather than just mimicking real-life behaviours of said character tropes.

Michael believed that his character should dive deeper and deeper into the rich psychology of their characters to create a compelling performance. Unlike method acting, he advised against drawing from your personal experiences, as this would squash the room for creative imagination, which is also a big part of his method. He believed his activity should draw from asking questions and stimulating a creative thought process for their character instead of just mimicking their in-person experiences and/or emotional recall.

The atmosphere of a scene significantly influences the performance, according to Chekhov. He believed there to be an outer atmosphere as well as an inner atmosphere. meaning that the environment of the scene and the character's emotional state are both present respectfully. He believed the actors could create these atmospheres by immersing themselves fully into it, and this in turn enhanced their performances.

A psychological gesture was one of the hallmarks of his technique, a singular gesture that would be where the actor draws their character's desires and intentions from. In order to find these gestures, Chekhov has a number of acting exercises to lead you to find these

gestures, such as the imaginary centre exercise where actors visualise the centre power being within their bodies from which all their movements and impulses originate. Another exercise to mention would be the individual improvisation exercise, which is where actors improvise a scene by choosing two contrasting moments from which they explore the space in between, allowing creativity to bloom spontaneously while sticking to the mood and subtext of what they are trying to portray. The psychological gesture exercise, also known as the PG exercise, is well known in the acting community as a way to find that singular gesture of a character, which was mentioned previously. In this exercise, actors create one gesture that they feel portrays their character well; they practice this gesture countless times with a corresponding line from their script. They can explore how this gesture can be made into a small gesture or taken over the top in order to reach the peak of the character's emotional journey.

Honourable mentions of actors who used this technique are Johnny Depp, Marilyn Monroe, and Jack Nicholson, as well as Anthony Hopkins.

In conclusion, I think that this technique is emotionally and mentally safe for an actor as it focuses on gestures and finding the centre of your body as a character as opposed to drawing from emotional recall or drawing from your own personal life experiences in order to portray a character. As mentioned above, in the method acting research, those can be extremely harmful and damaging to the human mind. This technique is a way to foster creativity and impulsivity to create a well-rounded character and will be used for generations to come.

Jerzy Grotowski:

Grotowski was born in 1933; he was an innovative Polish director. "Theatre of Sources" and "poor theatre" were concepts he was best known for. The body and voice were emphasised as the primary tools of expression on stage as opposed to intricate sets, technology, or

costumes. To this day he has had a significant influence on modern-day art and contemporary theatre.

Poor theatre at its core is used to strip away any excess. This ushers the audience's focus towards the actor's performance, thus getting the audience to use more of their imagination. At the same time, in order for this concept of theatre to work, actors have to use a lot of physicality and vocal expression. Poor theatre brings about a stronger and deeper connection between the actor and the audience. Direct interactions, also known as breaking the fourth wall, such as encouraging the audience to actively participate in the shows.

"Theatre of sources" is the exploration of theatrical traditions Grotowski explored. As well as performance styles and practices from around the world. He drew inspiration from these various practices and rituals so that he could form a new style of theatre that was deeply connected and rooted in the human experience.

Actor training included various different vocal techniques, improvisation, and physical exercises. These forms of training aided the actors in reaching heightened awareness and solidifying that they are present on stage.

Based on the above research on this particular method, I would say that it pushes the boundaries of theatre. The use of "poor theatre" places a lot of pressure on the actor's body; however, it does expand their use of self in conveying a message. Since this method is not focused on drawing from one's personal experiences when acting, I believe it is safe in terms of the mental health of the actors.

COLLABORATION FOR ACTING RESEARCH:

The objective of this collaboration was to bring together a group of actors in order to perform a monologue that allows room for character arc as well as being a dramatic piece of writing. They would be performing this monologue, utilising the various acting techniques I have researched. My main focus of this study was the emotional changes the actors would experience as they performed with the different acting methods/techniques. To make my in-depth analysis possible, I intended to record the actors performances. This would allow me to really zone in on any subtle differences in their expression of emotion when switching in and out of each technique.

After my meeting with my collaboration partner, Dionne James. The following logistics were finalised.

Methodology:

- Recruit actors to participate. I recruited four actors to be a part of my research project. Each of them would have to perform the same monologue (the control of my research), which in turn allowed me to focus on their emotional responses across acting methods.
- Monologue. I had a meeting with Dionne James about our collaboration, and we both decided that a monologue from “Blank” by Alice Birch would be best suited for both our research. We both felt that this monologue would provide a wide range of emotional arcs for the actors to explore.
- Filming. I planned for the performances to be filmed in order for our work to be memorialised. The filming would also double up as a means for me to carefully study their performances.

- Feedback. After each performance, the actors would be providing me with feedback on their experiences with their respective acting methods. I would also be presenting the audience with feedback questions after each actor's performance in order to gain an understanding of the emotional impact of each method/technique.

Performance Structure:

- Each actor had three videos to film (their raw talent and two different acting methods allocated to them by myself and Dionne).
- I would share the actors two chosen acting methods with them a few days prior
- Each actor would have a 10-minute slot to perform.
- Prior to each performance, Ms. James would conduct a guided meditation specifically directed toward their acting needs.
- I guided the actors out of each character with help from Dionne.
- In between each take, they would have 30-40 minutes to prepare for their next filming slot.
- They had time to reflect after each take.

We allocated 2 hours to our process.

Performance Day, March 17th:

Everything was going according to plan; Dionne and I set up thirty minutes prior to the actors' arrival. Once they arrived, we revealed to everyone who got which method. Calon got Meisner and Spolin; Rosie got Stanislavski as well as Chekhov; Eddie got Method as well as Evan's; and lastly, Chloe got Adler and Grotowski.

Unfortunately, most of the videos we taped had no sound, despite our sound checks. This in turn meant we had to repeat our process a week later. The actors we worked with were extremely understanding and offered up more time to this process, and for that I am eternally grateful.

The actor's feedback is as follows:

Chloe Fowler: Feedback for Stella Adler

1. What worked was the distraction element of the technique. Made the words feel instinctive rather than prepared.
2. What didn't work was world-building. I didn't know who I was speaking to, so it felt inconsistent, but it helped the nervousness of the monologue. However, other techniques could help build the world beforehand.

5. There wasn't a change in safety and comfort. I felt less nervous afterwards, as I'm usually nervous about trying new things. It did help to create a supportive environment; the method wasn't complicated to understand, and it seemed gentle.
8. Try this method within a scene to see how it affects the emotions and atmosphere. As well as if it affects connection between characters.

Feedback for Grotowski

1. What worked was the tension it built for the character. The stillness that the method created was interesting to work with.
2. Obstacle to clarity. I felt like I wasn't doing it right or didn't know how to measure the correctness of it.
5. For this technique I felt supportive and safe, but I did feel less secure afterwards. The strong emotions were generated quickly and in sudden bursts due to the nature of the scene. So, it wasn't comfortable to portray without proper preparation, but maybe that made the performance more authentic. So, it poses the question, 'Is being uncomfortable worth the performance?'
7. I would consider using this method again, especially for camera acting. It helped to pick out little details of the monologue and character.

Eddie Matheus:

- What worked well was getting into character and staying in the moment of the scene.
- It was mentally draining, to be honest.
- The biggest obstacle was staying in that state of mind throughout the whole scene.
- I think getting into character was quite difficult with this method. Because technically ur getting into yourself, not your character
- Honestly, I felt safer before. After this method I felt kind of jittery, but after about 5 min I was fine. I think it was because all the memories were just flooding back into my head.
- I knew this method would be emotionally draining, but I'm not sure if it met my acting expectations; I'd have to see the clip to decide that.

- Very linear rather than more complex methods I've done before.

Calon Bailey:

What works

I think flipping it to be a character with my own opinion made the scene a lot stronger, giving out genuine responses to what the monologue gives in context. I think it didn't create any air; it was all definitely improved down to the details, which gave good chemistry for filming.

What doesn't work

It is difficult to not get too into the emotions of the factual scenario too much and not make the character just me in a different scenario.

The lines sometimes came out differently depending on each reaction. It threw me off when following a fluidity to the next line.

I feel safer knowing my limitations, but also I know the way to put myself out of that space as well.

It did. I found a lot more paths I could explore with my character and found more subtle moments that my character could be feeling.

Rosie Truman:

1. What Worked:

- I thought the emphasis on imagination was useful and authentic. It helped me put myself in my character's shoes.
- the psychophysical connection was interesting to try out, and I'd try it again.

2. What Didn't Work:

- N/A
- Some areas of the method felt slightly unnatural due to the heightened physicality.
-

Safety and Comfort:

- I felt safe when using this method, as I felt my opinions and thoughts drove the performance
- I felt that the environment was supportive as I was given notes that were constructive and helped me better my delivery.



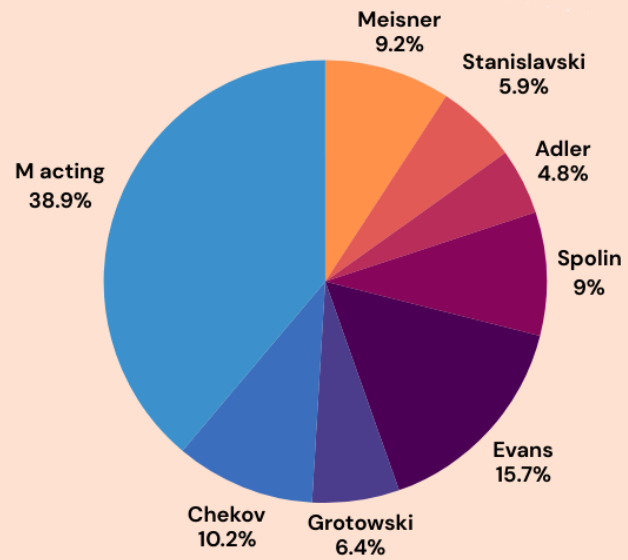


Audience feedback is as follows:

1. Method Acting: 42.2%
 This method received the highest overall audience reaction percentage-wise. The audience reported feeling deeply engaged and moved by the incredible authenticity of this method as well as the rawness of the performance. The emphasis on personal emotional recall in this technique allowed the actor to really connect and resonate with the audience. The raw emotions sparked a very empathetic response from the audience.
2. Ieuan Evan's: 17.2%
 This method was also incredibly well received by the audience; they really loved the approach to character development and emotional connection. The flow diagram used in this technique really helped the actor to handle their performances, and therefore led to clear understanding and portrayal of their character. The audience highlighted tone clarity and depth. They were able to cultivate a strong connection with the character.
3. Spolin: 9.9%
 The Spolin technique places emphasis on improvisation. The audience had only positive feedback for this method. They enjoyed how calm and comfortable the actor seemed; he was relatable to them. The ensemble moment with the actors performing a Spolin acting game where they have a conversation based on the text. This allowed for the main actor to remain genuine and, in turn connect with the audience.

4. Grotowski: 7%
This method's main focus is physicality as well as vocal dynamics and expression. The audience thoroughly enjoyed the stripped-down nature of the actor's performance, which made them focus on the actor's physicality. This approach created a direct connection between the audience and the actor.
5. Meisner: 10.1%
The Meisner technique received a moderate score. Audience members loved the active listening and repeating of lines exercises performed by the actor. Some felt it lacked the emotional depth seen in Method and Evans' method.
6. Chekhov: 11.2
This technique has a heavy focus on stillness and interpretation. Audience members saw the emotional depth displayed by the actor. Some felt that the character's connection to the emotional journey could have been stronger.
7. Stanislavski: 6.5
Though this technique received a low overall score, the audience feedback was good. They perceived it as realistic; however, they felt it sometimes lacked intensity. The focus on realism in this technique made some of the viewers feel distracted from emotional engagement.
8. Adler: 5.3
Adler's technique sadly received the lowest score. Audiences noted that the performance was well crafted; however, they felt less emotionally interactive than the other methods. The heavy text analysis in this technique could perhaps have caused a more intellectual approach to the actor's performance, and in turn, some viewers were less engaged.

AUDIENCE FEEDBACK



Conclusion

This investigation into exploring empathy and emotion in acting has been exhilarating. I have learnt the immense impact that various methodologies have on both performers and the audience's emotional response. Utilising both empathy and emotion, we have explored how different techniques such as Method Acting, Stanislavsky, Adler, Spolin, Chekhov, Evans, and Grotowski shape and redirect the actors experience whilst performing and also have a significant impact on the audience's engagement.

My findings from my collaborative performances have revealed how each acting technique gives the actors unique and interesting avenues to connect with and portray their respective characters' authentic emotions. For example, Stella Adler's technique focused heavily on the importance of imagination and text analysis, therefore allowing the actors to bring forth layered and innovative performances without relying on any personal emotional recall. On the other hand, Grotowski focuses on heightened physicality and vocal expression; in turn, this method creates a direct connection with the actor and audience due to the minimalist staging.

The actors had various reports on levels of comfort and authenticity regarding the eight acting techniques. Some methods, such as Meisner and Spolin, fostered spontaneity with emotional responses and genuine interactions. Others, such as method acting, had a few challenges relating to emotional intensity as well as personal boundaries. This polarity highlights just how necessary it is to take care of ourselves emotionally; we should ensure our art never compromises our mental health.

The audience feedback confirms the significance of these different techniques in affecting and enhancing emotional engagement. A plethora of audience members gave feedback on having heightened emotions regarding performing; they felt they showed the most authenticity with their respective acting method as well as displayed emotional depth whilst performing. This supports the idea that the most effective acting goes beyond just technique. The audience's emotional response therefore heavily depends on whether the actor fully identifies and resonates with their chosen acting method. Can they, as the actors, fully embody their characters? That is what the audience is looking for. Pure authenticity.

In conclusion, this investigation has so wonderfully contributed to the deeper understanding of the relationship between acting techniques and emotional response while also highlighting the importance of collaboration and feedback in the artistic process. As I continue to refine and shape my acting process, I am committed to exploring these major techniques further and further. I will always seek balance emotionally and remain my most authentic self when portraying a character.

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