

### **Introduction – work so far 150 words:**

At this point I am continuing to read my research texts and formulate a cohesive line of thought to explore my question, discover new practices, apply them to a consistent practice, and record my experience. I am finding that without the consistency of rehearsals or performances, I am challenged to find productive ways to apply and test practices that stand out as applicable, i.e.: addressing present challenges; and executable within the context of this project.

I have a daily combination of practices, some from schools of meditation, some from acting or arts focused teachers/coaches. I record my experiences 1-2 weekly, though as mentioned above, without a production to apply myself towards, I am finding it challenging to measure any progress. I feel I am beginning to stagnate and “navel gaze”, rather than discover and explore techniques that beneficial for an actor.

I am also concerned with the limited time I have to explore any new practices that I may discover. I also have some practices that I feel are useful, but I have not been able to explore fully without a private space. I intend on addressing this in the coming week by reserving and using spaces set aside for us.

### **Where I’ll go next 100 words:**

I will reserve a space for multiple days to practice 3 techniques that I have yet to dive into more fully. Two of these practices are solo, and one of them requires a partner. All practices are repeatable. At this point, I have two other acting students who are willing to meet with me and attempt a practice. I will video record my solo practices, and with consent from participants, record the partnered projects. These video recordings will serve as a video journal and may be referenced in my dissertation.

I am finding that it may be necessary to either write a series of short scripts, or compile a small variety of scenes for me to use as a part of this exploration process. I will be better informed to make a decision about this after I have more thoroughly explored the techniques mentioned above.

### **Script / Project synopsis 500 words:**

As of today, 9 Dec, I am beginning to form a project that is similar to Beckett’s “Not I”. I don’t believe I’ll be able to execute the fullest version of it through this project, but I have some ideas for how it might be executed in a simpler fashion now as an experiment and test run for a future production.

As I explore my practices, I feel inspired to write a “stream of consciousness” script. Rather than tell a story through tangible events and a plot, I would like to expose my inner thoughts through some of the most pivotal points of my life. While I am speaking these words as they would have

run through my mind during these points, I would like to constrict a wooden box approximately 4 ft x 4ft x 4ft. This box would be made of prefabricated panels to allow for a timely construction of it. One of the panels would have a small door which I would climb through once assembled and lock. I would continue to present my monologue from inside for a short time, until it became appropriate break the box from the inside, destroying the box and escaping. Upon escaping, the monologue would be complete, with few, if any words spoken afterwards. Lost as to what to do, I, the character, would exit carrying a piece of the broken box with me.

I find it interesting that this production does not touch on the concept of mindfulness, at least not on the surface. The stream of consciousness style of the script would in fact be mirroring some of the practices I've been exploring, which serve as a basis for my inspiration. Furthermore, as I practice more of these techniques, this is what has arisen as an idea that I feel excited about and have energy for. As many of the teachers of acting point out, we must learn to follow our impulses or our work becomes rote and lifeless.

I am concerned about the logistics of building this box, and will both ask some of the SDP's about their thoughts concerning feasibility and cost, and continue to consider alternatives that would require less resources. It may be that this would work well for a SDP exploring sustainability.

I have some elements of the script written by hand, as well as some transcribed from voice recordings. My plan for moving forward is to consider which main points of my life I would like to reflect through this work, and explore 'on my feet' what dialogue wants to come through, record it and put it into a script format. If I am going to use a box, it would be ideal to have it built sooner rather than later for rehearsal purposes. Using a box is a simplification of my vision for a full production, but I would like to see if there is a way to simplify it further for this run without losing key elements of the metaphor.

### **Collaboration 100 words:**

I believe that my experience so far is making it clear that there is a strong crossover between my project and Thomas'. He is one of the people I will invite to participate in a 1 to 1 practice. I also believe we both may benefit from practicing the solo practices in a private space, and will invite him to do so once I have space booked out.

I am also noting that there may be an opportunity to collaborate with a SDP student for a prop/set piece that I would like to use for my practical.

Levi is the other person who expressed a strong interest in participating in my 1 to 1 practices.

Betsy has asked me to participate in 1-2 readings of her script, which may allow me an opportunity to apply practices and techniques to a 'production'.

Alex has also asked me to participate as an actor in his short film. I am hopeful that this may also be an opportunity to apply and explore what I've learned so far in a film setting.

### **Conclusion summary 150 words:**

I feel limited on time in regard to continuing to discover applicable and relevant techniques that I feel I need to progress as an actor. Because of this, I will likely alter my plan and focus on exploring what I've learned so far as deeply as possible and continuing my exploration outside the bounds of this project.

My dissertation is progressing but is yet to be cohesive. I believe I will find that I need more reference material as I move forward.

I do not have a clear plan or proposal for the practical project at this time, but I believe I am getting closer. As was mentioned in "Finding the Spark", I think that reserving a space and applying what I have discovered so far will be fundamental in developing a clear plan.

I have people who are interested in participating in my project, and I have been invited to participate in other's projects that may offer me an opportunity to test some theories and allow for a subjective measurement of my progress.

### **Bibliography**

Blanchet, S. and Atkin, A. E. (2023) 'A Focus on the Voice: attention as a unifying mechanism underlying vocal training and mindfulness', *Voice and Speech Review*, 17(3), pp. 269–285. Doi: 10.1080/23268263.2023.2250242.

Chekhov, M. (2005) *The Path of the Actor*. New York: Routledge.

Goldstein, T.R. (2015). *Mindfulness and Acting: is what actors do parallel to nonjudgmental awareness of the self?* [online] Psychology Today. Available at: <https://www.psychologytoday.com/gb/blog/the-mind-stage/201502/mindfulness-and-acting> [Accessed 9 Nov. 2025].

Gordon, M. (1987) *The Stanislavsky Technique: Russia*. New York: Applause Theatre Book Publishers.

Hague, D. (2016) 'Evaluating stress reduction techniques and Fitzmaurice Voicework® as a template for addressing performance anxiety and enhancing focus in student actors', *Voice and Speech Review*, 10(1), pp. 24–35. Doi: 10.1080/23268263.2016.1231513.

Hughes, J.O. (2025) via Zoom conference to James Huntley *et al.* 4 November.

Ingleson, D. (2022) 'Stanislavski training and mindfulness – being in the moment', *Stanislavski Studies*, 10(2), pp. 161–176. Doi: 10.1080/20567790.2022.2094103.

Johnston, W. (1983) 7<sup>th</sup> edn. *Silent Music: The Science of Meditation*. Suffolk: Collins Fount Paperback.

Kogan, S. (2010) *The Science of Acting*. Oxon: Routledge.

Linklater, K. (2006) *Freeing the Natural Voice*. 2<sup>nd</sup> edn. London: Nick Hern Books.

Lyddy, C. J., Good, D. J., Bolino, M. C., Thompson, P. S., & Stephens, J. P. (2021). 'The costs of mindfulness at work: The moderating role of mindfulness in surface acting, self-control depletion, and performance outcomes'. *Journal of Applied Psychology*, 106(12), pp. 1921–1938. Available at: <https://doi.org/10.1037/apl0000863>. (Accessed: 25 October, 2025)

Morris, E. (1981) *Being and Doing: A Workbook for Actors*. Los Angeles: Ermor Enterprises.

Morris, E. (1985) *Irreverent Acting*. New York: Perigee Books.

Schiffman, J. (2019). *Coach John Osborne Hughes Mixes Stanislavsky and Buddhism*. [online] backstage.com. Available at: <https://www.backstage.com/magazine/article/coach-john-osborne-hughes-mixes-stanislavsky-buddhism-53421/> [Accessed 9 Nov. 2025].

Su, T.-C. (2018). Mindfulness and Heightened Consciousness in Phillip Zarrilli's Psychophysical Approach to Acting. *CLCWeb: Comparative Literature and Culture*, 20(6). Doi: 10.7771/1481-4374.3317.

Taylor, L. (2017). *Out of character: how acting puts a mental strain on performers*. [online] The Conversation. Available at: <https://theconversation.com/out-of-character-how-acting-puts-a-mental-strain-on-performers-86212>.

Tohver, T. (2022) 'Zero zone in Stanislavski's practice', *Stanislavski Studies*, 10(1), pp. 83–99. Doi: 10.1080/20567790.2022.2048239.

Wangh, S. (2000) *An Acrobat of the Heart: A Physical Approach to Acting Inspired By The Work Of Jerzy Grotowski*. USA: Vintage Books.

Zarrilli, P (ed.), Auslander, P., Boal, A., Bloch, S., Eldredge, S., Foley, K., Gordon, M., Huston, H., Jackson, A., Jenkins, R., Kirby, M., Krause, D., Lampe, E., Lassiter, L., Lendra, I., Love, L., Orthous,

P., Rouse, J, Stantibañez-H, G., Sklar, D., States, B., Suzuki, T., Watson, I. (2001) *Acting (Re)Considered*. London: Routledge.

Zarrilli, P. (2009) *Psychophysical Acting: An Intercultural Approach After Stanislavski*. Oxon: Routledge.