

When choosing a topic for this module I wanted to pick one near and dear to my heart. The topic of mental health is something that, in my opinion, is not spoken about nearly enough. I have seen myself and loved ones be swept away by these strange mental health conditions that go on within our bodies and our brains. For me personally I have found the hardest thing to come to grips with is how our brain, something that is supposed to keep us connected, control us as people and protect us from threats, can be the thing to create these threats and easily turn against us. This is something that with time, patience and care will get easier to manage and adapt to. However, for now, I would like to delve into how to make our lives, more specifically actors' lives, a little kinder and easier to navigate. In my personal opinion, when tackling a different character it can be a very dangerous thing. Whether this character is one of the kindest people to exist or one of the worst, it still becomes tricky. This mostly comes down to our idea of self. If an actor doesn't have a clear idea of who they are, taking on roles that may exude attributes they are fond of, may become more harmful than we realise. Even as previously mentioned if these attributes are inherently good, it is not true to them, and changing yourself to become a more idealised version of you is not healthy for anyone. Furthermore, adding the conversation of mental illness in more specifically actors, a damaged sense of self only increases. Therefore this need to be liked or validated becomes more precious and they will go to extreme lengths to achieve it. In this independent project I will be discussing actors and mental health, I will be delving into topics such as effects mental illnesses have on the brain, correlations between actors and poor or positive mental health and ways to prepare, perform and leave a role that have an actors emotional stability in mind.

In order to talk about mental health and how we can tackle it we firstly need to understand what it is and how it can affect us and our brains not only in terms of feeling low but also physically. Our brains are one of the most crucial organs in our body contrary to its very small size on average it weighing "3 pounds" [Cherry, The Size of the Human Brain (2023) Available at <http://www.verywellmind.com/how-big-is-the-brain-2794888> (Accessed: 08/12/24)]

It utilises "20% of the oxygen" we breathe and "20% of the energy" we use but more or less controls everything we experience as humans all the way from our feelings to our movement. (help needed with identifying the authour of this source) It is safe to say the care of this little organ is very crucial to us and our function as humans. However some things in our brain may not work effectively due to external factors of life for example bereavement, abuse, material deprivation etc. and sometimes it can be purely down to chemical imbalances in the brain. All of these factors may lead to the development of a mental health disorder and these disorders go on to affect the brain's health and function. We can use Depression as an example, depression by definition 'is a low mood that can last a long time or keep returning, affecting your everyday life.' [NHS, Depression (2021) Available at [Depression - NHS \(accessed 8/12/24\)](#) When we then delve into the Neurobiology of the disorder we can fully understand the implications it can cause to a person. In our brains we have neurotransmitters, these are chemical messengers that send messages between the brain cells. These aid in control of regulation of our mood. Therefore when dealing with a brain that has depression these neurotransmitters become affected and imbalanced. These neurotransmitters in particular are called Serotonin, dopamine and norepinephrine. In the brain of an individual with depression there is a deficiency in these neurotransmitters and this is where the issues arise.

Neuroplasticity is the brain's ability to create new neural connections and overcome its adaptations. However this is too affected with depression. A negative impact of someone's neuroplasticity can make it very difficult to recover from a mental health disorder. It also affects different regions of the brain, one in particular being the Prefrontal cortex. This region of the brain is located in the frontal lobe, at the front of the brain just behind our forehead. It is one of the most evolved parts of the brain. It's divided into a few individual subsections, each with specific functions but working together as one to make our complex behaviour and thoughts collide. Some key functions of the Prefrontal

cortex include, emotional regulation, working memory, focus, social behaviour and impulse control. AS you can imagine if this becomes disrupted then so do these functions. The neurotransmitters previously mentioned such as dopamine, serotonin and Norepinephrine are something the Prefrontal cortex heavily relies on to function effectively. Imbalance in these can lead to developments of depression or other mental health disorders. It has been seen that depression causes Structural and Functional changes in the prefrontal cortex. These changes impact a person's emotional experiences and cognitive ability. It has even been researched that the brain can shrink as a result of Depression. In these areas of the brain we see a decrease in Grey Matter Volume. Grey matter is an essential type of tissue found in the brain. Now to anyone living with Depression it can be debilitating with its number of on the surface symptoms, low mood, lack of motivation and confidence etc. not to mention the physical worries of our brain health as I've just covered. However as actors we are expected to be able to arrive whether it be to rehearsals or a show with a blank slate and leaving all of our emotional baggage outside at the door. But sometimes it is way too heavy to carry by ourselves or just discard simply. Mental health is something so many people struggle with however the knowledge and or the support just is not there.

Acting can be a massive gateway into exploring feelings we would never have experienced in our lives. When acting, anything is possible. However it is important to find techniques that work for you as an individual but also the actor you want to become. This was my main inspiration behind wanting to create my Ebook. This would enable me to find a way to compile all of the practitioners I know and detailing their processes and background. I want to provide a varied range of practitioners as it is important to consider acting is very subjective and someone may prefer non naturalism than naturalism or realism and just because i have a preference the others should still be accounted for.

There is a very conflicting conversation when it comes to actors' mental health as some sources state there is a correlation between actors and mental illnesses and some say otherwise. However, there was a survey done on students of the university of Sydney in 2015 on a survey of over 700 actors and they "experienced the higher rate of mental illness in the general population." It's also very often that young actors and performers may turn to drugs and alcohol as a way to cope. Actors and Mental Illness: Health, Advice, and Support | Backstage . I also performed a survey on my peers who were specifically actors and found that 70% of them said that they felt like they struggled with their mental health when asked. Personally I feel as though statistics will never be 100% factual on mental health as it is so easy to twist the truth. However, I hope that I can help people feel less alone with their mental health and their struggles.

I decided to research places that can offer help for mental health for actors more specifically and found that the company spotlight has some great information on their website. They offer with their membership help from wellbeing in the arts, they offer a range of beneficial mental health help for actors. For example 6 free counselling sessions, financial advice, well being workshops and access to a wellbeing helpline Spotlight's New Provider Wellbeing in the Arts | Spotlight. Having this as a main factor on their website opens the conversation up to so many creatives and allows us to feel less alone in a sector that is so complex. They also highlight things and lifestyle changes to make that specifically fit into the arts and the unique struggles faced by the people pursuing it. For example maintaining a routine when out of a job, managing expectations of yourself. This is so important to highlight especially after the huge hit the arts had during the pandemic. The pandemic nearly killed theatre – the creative way it fought back could leave it stronger The conversation wrote an article describing how the pandemic almost killed the arts and also commented on how "The Creative Industries Federation projected a £74 billion drop in revenue with a loss of 400,000 jobs because of the pandemic"

This demonstrated to creatives everywhere how we were regarded by the government and how little we mattered to them. However when you take a look at the way society is run the arts and creative sector are so crucial. We create the logos, the websites, we make the tv programs, we create road signs. The arts are so ingrained into society to discard 400,00 jobs is ridiculous. However the arts came back stronger than ever. All thanks to creative people everywhere standing up to the government and showing them how crucial it is. But especially during that time actors and creatives mental healths were at an all time low.

As actors, it's incredibly hard to navigate embodying a character, to worry about all of their issues and not just our own. It is really important to find ways that work for us for our capabilities and also the ways that work for the character itself. There can be a lot of different avenues in terms of preparation and performance. This all can depend on different factors. For example, if someone were to need a method to encompass a character in a naturalistic style then they may turn to Stanislavsky or Meisner due to their techniques and advice being purely for becoming as close to a character as you possibly can. whereas if someone wanted to encompass a more non-naturalistic character then they would turn to Brecht or Berkoff. Neither of these avenues are better than each other. They have their own positives and negatives however sometimes that can get very overwhelming. Therefore, I wanted to create a straightforward and easy way to get into character right before an actor goes on stage.

Guided meditation is something that is very beneficial to mental health. Meditation is often viewed as one of the most talked about methods of mindfulness. It is very crucial as an actor that we have a blank canvas going on stage no matter the subject matter or the style. You will find researching Stanislavsky's methods that relaxation before performance is very beneficial as it allows us as people to leave all of our baggage at the door and allow us to start fresh with our character. This is even beneficial for non-naturalistic pieces as no matter how close to a character we have to be as actors we need to portray some kind of emotion and if we let our emotions get in the way, that can affect our performance. It's important to imagine ourselves and our characters as two separate beings and to not allow the both to become amalgamated with each other.

Visualisation is very important in acting as you won't always be able to get a set that is completely and utterly true to what you've been told is going on in that world. This is extremely important when talking about non-naturalistic pieces as often you will have to work with a blank canvas or a very minimal set. Visualisation is the idea that we can create the world in our head and see that visually through the characters, eyes as opposed to ours. My idea was to blend visualisation and meditation to achieve complete relaxation whilst also bringing the character to life as our eyes open.

A crucial part of meditation is breath control which is also a very crucial part to acting. Therefore I wanted to make sure to utilize that aspect of meditation. After I focused on the breathing aspect I then tackled the tension in our bodies. Tension is something we carry everyday and it is very important that we learn where our problem areas are and how to release that tension so we can allow ourselves to fully encompass the character. I began that section by going through each section of the body and requesting my participants to tense those sections for five seconds and then release, allowing them to feel like they are melting into the floor. I made sure to tell them which section tends for example the feet then the calves then the thighs, etc. After that, I began with the visualisation portion. I wanted to be able to allow my participants to see the world that the character needed to see. I first started out with their characters names, then going onto where they were?, who they were with? and how did they feel? This last question was especially important because it's often that we feel emotions in different locations in our bodies. I would ask them and also explain to them that each emotion would reside in the body somewhere for example, anger in the eyebrows in the cheeks, anxiety in the stomach and so on. After we created this world, I asked them to roll onto their side and they were ready and when they did that I asked them to slowly return to a sitting position and open their eyes.

The main question I wanted to consider in this project was does acting affect mental health and if so how do we help ourselves and our peers. Acting can cause a number of problems for mental health, due to the shoes we have to put ourselves into. Tackling sensitive topics can be very overwhelming and overstimulating to an individual. Due to theatre being used as a political and social mouthpiece to comment on injustice and problems, it can bring important conversations to light but in effect harm the actor. An interview by The Guardian from Milly Thomas states “actors are expected to be expected to expose themselves with little regard on how affects their state of mind”

<https://www.theguardian.com/stage/2018/oct/29/actors-mental-health-issues-milly-thomas-artsminds-talk>

Especially if the actor is performing that show everyday 7 days a week. It is very important we learn how to properly take care of ourselves physically and mentally. In order to preserve some of that stability in the rehearsal room I wanted to create an ebook full of different practitioners and their methods. I started off by researching a few practitioners and then writing their methods down in my own words. After a while and some reflection I felt as though I was removing the meat of the research I had done, therefore I thought it best to include links for each practitioner. This still provided the reader with suitable research and information. I also wanted to make sure that the information was easy to digest as someone who has reading and comprehension disability or impairment could also be if it form my e book.

For this e-book I decided to start with an introduction explaining the reason as to why I was creating it, this was for the reader to understand that I go through the same things they might and lessen the stigma of conversations on mental health. I also wanted to begin that conversation and show them it's not shameful to openly say and that they weren't alone.

I then delved into naturalistic practitioners. I wanted to include at least two to give a choice to the reader. I first started off with Konstantine Stanislavski.

Stanislavski was born January 17, 1863 and he was a theatre director, actor and a theatre theorist. He is probably one of the most famous practitioners in naturalism. He created his theory due to a lot of reflection and self analysis which is something we see, in an actor prepares, his book. As a result of struggling with other practitioners' ways of conveying characters he decided to create his own method. He rather the artist experience rather than represent and really wanted to delve into the subconscious mind and how we can utilise it in acting. His aim was to achieve full naturalism by using techniques to ground ourselves and fully relax, something that heavily relates to my guided meditation, which I'll talk about further. In my e-book, I wanted to include him as I said he pioneered a new way of acting and is one of the most groundbreaking theorists in theatre today.

I then wanted to include Stanford Meisner. Stanford Meisner was born August 31, 1905. He was an actor and acting teacher. Meisner also created his own acting method which to some was very unusual. He would ask actors to turn from one another after being given a single line of dialogue. He then would do things to the actors in order to gauge your reaction from them in enabling a different delivery of the lines. His technique has been described as “ live truthfully under imaginary circumstances”. He also utilises the idea of repetition in lines and encouraging students to not think and just do. There are many actors who still utilise his techniques today and therefore I thought it only appropriate to use him for my ebook also.

I then wanted to delve into the non naturalistic portion of my e-book. As I think it's important to recognise that there's not just one style of theatre.

I first wanted to talk about Bertolt Brecht. He was born February 10, 1898 was a playwright, theatre Director, poet and screenwriter. Brecht was very political due to the nature of the time he grew up, as the Nazis rose to power. He often utilised this in his plays to comment on the way the world was at the time this got him into a lot of trouble however he still remained as political as ever. His goal in theatre was to distance the audience and constantly remind them that they were watching a play and not viewing real life unlike naturalism. He wanted the audience to be able to decipher and pick out the messages being portrayed in the plays and relate them back to real life. he used a number of different tools in order to create distance from the audience and the action on stage for example narration, direct, address placard etc. he also popularised epic theatre which had a fractured narrative which was nonlinear to healthy audience watch the story objectively and not from an entertainment standpoint. Brecht is one of the most influential practitioners in non naturalism and that is why I chose him.

The last example I wanted to use was Steven Berkoff. Berkoff was born on the 3rd of August 1937 and he was an author, playwright, theatre practitioner and theatre director. His main belief was that the body of an actor should convey the story they're portraying rather than relying on set. Therefore he decided to create an approach to theatre called physical theatre. Where the actors create, set and contort and mold their bodies to reflect objects. He utilizes styles such as exaggerated movements, minimal set and high-key stylised performances. His style was very influenced by expressionism. Due to his individual approach to theatre I wanted to add him to my e book.

The next section I wanted to focus on was the performance section. I find That when preparing to go on stage, there are a lot of different methods we can use. For example, it's really important to perform a vocal and physical warmup to ensure that our bodies and our voices are ready to perform. However, I feel as though our brains and our mental well-being is sometimes overlooked in these situations. I wanted to create something that would suitably warm up our brains and calm any anxiety, whilst also delving into character work and our given circumstances.

When researching possible exercises I delved into the world of guided meditation and visualisation. According to better help, meditation can provide a lot of benefits. Such as lowering heart rate and calming the mind.

<https://www.betterhelp.com/advice/visualization/what-is-visualization-meditation-and-what-are-the-benefits/#>

I then decided that I would combine both meditation and visualisation in order to create almost a pre-show guided meditation to help an actor get into character effectively.

When considering how to start my meditation, I decided I wanted to first control the breathing. This is really crucial as being on stage can rush the body with adrenaline and that can cause a number of problems for example, dizziness, shortness of breath etc. I wanted to take the 4-7-8 approach, which entails the participant breathing in for 4 seconds holding that breath for 8 seconds and then blowing that air out for 7 seconds. This technique is utilised commonly in yoga, which is another thing that promotes mindfulness and mental clarity. According to this article

<https://health.clevelandclinic.org/4-7-8-breathing>

This breathing promotes us to focus on our breathing as opposed to our worries. For this reason I wanted to start with this exercise.

Then I wanted to move onto a more physical exercise, which was tension identifying and releasing. I would get participants to go through their bodies whilst laying down and squeezing those areas tightly for five seconds and then releasing. This would allow them to locate any attention that they would be

carrying unknowingly and then feel it melt away. When the body is stressed naturally our muscles will tense up and become tight and uncomfortable. It's the brain's way of protecting the body for pain or injury preemptively. If someone were to suffer with chronic stress, this will cause the body to constantly be in a state of tension. This can worsen over time and instead of being a slight problem can then develop into disorders. According to this article

<https://www.choosingtherapy.com/trauma-release-exercises/>

Tension release exercises can improve symptoms of PTSD, chronic pain and certain medical conditions. Therefore I thought it to be a crucial part of my meditation and something hopefully participants will take with them.

I also considered if I wanted to play any music as this was going on. When looking at my options I decided I wanted to go with a calming instrumental in the background of my meditation. After some research I decided to use Binaural music.

Binaural music is when two tones are played at two frequencies (usually in different ears through headphones) and the human brain perceives it as a third tone. This then causes our brainwaves to almost copy this frequency. According to a study done by Karen Newell, researchers gave psychiatric patients the task of listening to binaural music for 20 minutes a day for two weeks. After those two weeks they saw a 26% reduction in their anxiety.

<https://www.psychologytoday.com/gb/blog/think-act-be/201911/how-improve-anxiety-sleep-and-more-binaural-beats>

I then had to research what brainwaves to achieve for my meditation. My goal was relaxation and to destress. Therefore I needed to look for binaural music that tackle either alpha and theta brainwaves. Alpha brain waves fall into the middle of the wave spectrum and theta just above. Alpha is produced when in total relaxation where as theta is produced when in a light sleep according to this website

<https://www.healthline.com/health/alpha-brain-waves#different-types-of-brain-waves>

Therefore after consideration I decided to go with alpha brainwaves. As I didn't want the participants to fall asleep, I was more relaxed. Therefore theta wouldn't have worked for me. I decided to research some alpha brainwave music and I found an amazing one on Spotify. This helped me to also have the music on loop so that there wouldn't be any harsh interruption.

After considering all of these factors, I began with my visualisation part of the meditation.

Visualisation is a key component of acting. We need to be able to see the world through the characters' eyes and there may be things in the real world that don't align with our given circumstances. For example if as an actor someone needed to perform on stage with no set. They would still need to know where they are in the scene and what they can see.

This is why visualisation is so important. So after I had finished with the tension section of the meditation I then would ask the participants questions in order to get them thinking about their characters and who they were. I would ask them their name and how old they were in the scene. I would ask them where they were at the beginning of the scene. Where they were before the scene started. How did they feel as their character, and how does that emotion place on their body, for example if they were angry that emotion would be felt in their eyebrows or anxious would be felt in their lower stomach. I also wanted to tackle the 5 senses. What could they see, smell, touch, taste and hear around them? To fully create the world around them. I would then ask them to roll onto their side, then sit up and when they were ready stand up. It was really important to reiterate that this was to be done slowly, as it can make the participant feel dizzy if they are rushed. Then they would open their eyes and see the world around them. This meditation would be beneficial as the participant was about to go on stage as you can interperate it as leaving your old body behind and then becoming someone else.

However the last section I thought to talk about was about leaving the role. Whether this be at the end of the show day or after a job or role is done. It is very important to have that distinction between your role and you. Living as your role can become increasingly problematic. The most notable acting technique for living like your role is "method acting" refined by Lee strausberg. Living as your role can be very traumatic dependant on what your role entails and asks you do put yourself through. Not only can it cause emotional distress but it can recall and surface unresolved trauma. One of the most notable examples of a role being taken too far is Heath Ledger's preparation for the joker. The joker's character is a schizophrenic mass murder, something which Ledger was not. Therefor to get into the headspace of this role he locked himself in a hotel room for weeks and isolated himself from the outside world. He created a joker diary where he would write as the joker and some of the extracts are very disturbing. His sleep also took a hit as he began to devolve insomnia averaging on two hours of sleep per night. He said in an interview that it was physically and mentally taxing to play the joker according to this article <https://shsnorsenews.org/8122/variety/the-dark-side-of-method-acting/> and it's not hard to see why.

Reasons like this are why I like to stress the importance between ourselves and the characters. As it can cause a massive strain on our mental health and then in effect our physical health. Therefore I wanted to include this into my project as it is not thought of or spoken about as much. Stage milk has a very insightful article on how to De-Role in depth however one quote from them really stuck with me "Respect yourself, and others, by setting high standards of self-care and by prioritising safety above all." <https://www.stagemilk.com/getting-out-of-character/> Which is exactly what I want to highlight and communicate in this section.

For the Deroleing section of acting I wanted to still utilise the meditation format. But instead of working on visualisation in terms of how the scene looks, I would ask about how the real world is. I wanted to ask questions about the participant and not their role. I'd ask small questions such as their favourite colour, their hair colour, what the room smells like and further on. This was all about them returning to the real world and maintaining that deep breathing and holding structure. Which they found very beneficial. I wanted to also reiterate they were safe and not to worry as sometimes our brains like to race. Then again I would ask them to roll onto their side and slowly make their way to sitting and then standing.

When considering collaborations for this project, I wanted to make sure that they fit with my independent project. The first person I contacted in regard to collaboration was Ella. I found that their independent project really gelled well with mine and the ideas fit hand-in-hand. Ella's independent project is all about creating a dreamscape in real life and using peoples occurring dreams in order to create an experience that felt like we were inside a dream without sleeping. They wanted to touch more on the ambiguity of feeling like you're in between consciousness and sleep and I wanted to make sure that the participants were taken care of properly before and after. They utilise a lot of different techniques in order to create the stream scape for example, they created a tent to create the claustrophobic feeling. They also edited pictures of their childhood and blurred the faces because similarly two dreams it's very hard for the human brain to create faces, especially our own, during this experience a lot of the feedback was that it felt very surreal and brought out a lot of emotions in certain participants and therefore I wanted to make sure that they were being taken care of before and after I performed a short five minute guided meditation with them beforehand to prepare them to get into the world. Ella wanted to create. using the basic structure of my guided meditation without the visualisation portion. Then when they would finish the experience, they would come back up to me and we would begin another short meditation to bring them back down into the real world. The feedback sessions that we took after every session people found that they enjoyed the experience and felt like the meditation was necessary" in order to bring them into the world and out of it this

provided me with a brilliant place to start off with with my meditation and really helped me continue further with my exploration of my guided meditation.

My second collaboration was with Kyra who was putting on the play “the median man” that was written by another peer of ours, Olivia. This play ran alongside our professional practice module. And when speaking to the actors I realised that they had a lot on their plates in terms of having characters in median man and also in our showcase. In order to help them in any way possible I decided I would perform my guided meditation for them. I went into their dress rehearsal and before they started I helped them with their breathing, their tension and visualisation. I found that they really enjoyed it, especially the two lead characters Heather and Jules. As the roles also included a lot of improvisation, especially for Jules’s character who had a lot of audience interaction similar to Shaylyns, they found that they could easily leave who they were and become their characters seamlessly. I helped Kyra with taking notes of their first dress run as I am a drama teacher outside of university and can offer notes or audience perspective which was very useful to them before they started their first showings. This was so useful to them that they decided to use the method of the guided meditation to get into roll for the next two performances that they did. For when they needed to go onto stage and straight after they came off. Shaylynn provided me with some feedback which gave me an insight on how it felt for the performer:

“I was honestly placed in a super calm state. My mind felt at ease and I was able to relax my body as well. The meditation felt so right and professional. I loved the intermittent breathing together and going from top to bottom of our bodies clenching then releasing tension. It was the perfect assist to getting ready for a dream state”

The next collaboration I did was with Shaylynn. This collaboration was all about testing different practitioner styles with the same monologue. This was really insightful as it offered new ways to monologue based on different stylistic choices and different practitioners in mind. We decided to film each monologue to be able to reflect easily on the different choices made and also for Shaylynn’s independent project, more importantly to gauge an audience reaction to their perception of it. This helped my independent project as it allowed me to help the actors with my knowledge of practitioners due to my research in my e-book and also allowed Me to help get them into character. Me and shaylynn utilised the guided meditation format to help some of the characters get into the headspace of what they needed to do in respect to each practitioner and their styles. we randomly selected their practitioners, they would have two each. We found that discussing their prior knowledge of the practitioner and then furthering that with our knowledge worked the best. We set them in front of the camera and proceeded to use the guided meditation format to focus on their breathing and remind them what they needed to know about the practitioners and their goals for acting and performance. I also wanted to reiterate to them at any point they needed to stop due to the nature of the monologue which was from Ice by Alice birch, they could and to let us know and we would delete the recording straight away, and if they felt fit, they could start over. This open dialogue I felt worked really well as it made them feel more comfortable and allowed them to be free from any stress or discomfort and throw themselves into the scene. Collaboration gave me a lot of insight into how to communicate with actors, having been an actor and knowing how I wanted to be treated.

All of these collaborations help me in so many different ways and really open my eyes to the ways to fix or alter my meditation and e-book. Also gave me new perspectives on theatre and how to approach actors when directing them in tough situations with tough time restraints.

In conclusion, I felt as though I achieved what I wanted to with my project. My goal was to help support actors with mental health in the rehearsal process, the performance process and the leaving process. During this project I faced a lot of different obstacles in terms of changing plans and ideas. However, in the end, I settled on what I was going to do and how I was going to do it. I believe my collaborations found out very intriguing information that added to refining a lot of what was doing due

to feedback and various different opinions from my peers and participants. I also believe my research found out so many different things that I wasn't aware of before starting this project and now I'm more equipped to talk openly about mental health and how it affects us not only mentally but physically. Overall, I'm very content with how my project planned out and can't wait to continue to talk about mental health openly and honestly with not only my fellow actors but everyone I come across. Mental health, something to be ashamed of, it's who we are and we should work with it not against it and that is what I aim to do forever.

Meditation Plan

Start = Breathing
4, 7, 8

Then = Tension
Squeeze & Release
Toes → face

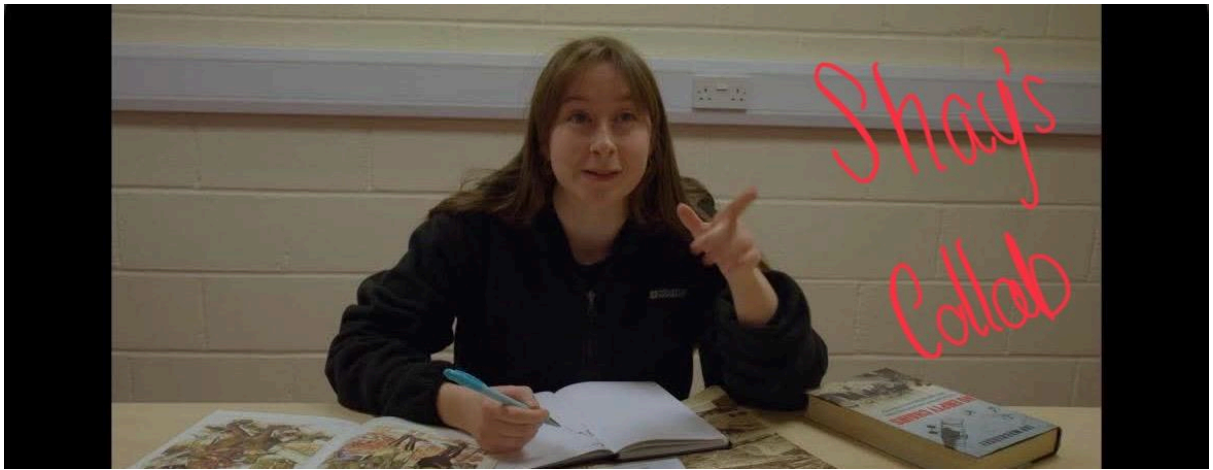
Visualisation

Who?
What?
When?
Where?
Why?

Smell
See
Hear
Taste
Touch

experience
relationships
emotions
(→) where?





NON NATURALISM

Brecht

<https://www.britannica.com/biography/Bertolt-Brecht>

<https://www.theguardian.com/artanddesign/article/2024/jun/12/glued-to-hitler-brecht-overlooked-collages-fascism>

<https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revis>

Berkoff

<https://www.bbc.co.uk/bitesize/guides/znn4vk7/revision/2>

<https://revisionworld.com/level-revision/drama-and-theat>

INTRODUCTION



HELLO MY NAME IS DIONNE,
I AM BASED IN SOUTH WALES
AND I AM 22 YEARS OLD

WELCME TO MY
E BOOK

AS ACTORS OUR LIVES ON AND OFF THE STAGE CAN BECOME VERY OVERWHELMING. IT IS VERY IMPORTANT WE LEARN TO TAKE CARE OF OURSELVES AND ENSURE WE ARE DOING THE BEST WE CAN TO PROMOTE POSITIVE HABITS TO REMAIN GROUNDED IN OUR OWN INDIVIDUALITY. IT'S VERY EASY TO GET SWEEPED UP INTO THE LIFE OF A CHARACTER WE ARE PORTRAYING WHETHER THAT BE IN THE REHEARSAL PROCESS OR THE PERFORMANCE ITSELF. BUT AS LONG AS WE KNOW WHO WE ARE AND ARE ABLE TO SHED THAT CHARACTER ONCE WE LEAVE THOSE SPACES LIFE WILL BE THAT LITTLE BIT EASIER.

I WANTED TO USE THIS HANDBOOK TO HELP MAKE AN ACTOR'S LIFE THAT LITTLE BIT EASIER. IN THIS E BOOK I HAVE MAPPED OUT VARIOUS PRACTITIONERS AND THEIR TECHNIQUES AND ALSO SOME VARIOUS RESOURCES THAT YOU MAY FIND USEFUL.

I WILL GO INTO NATURALISM AND NON NATURALISM AND SOME WAYS TO LEAVE A ROLE BEHIND. THERE WILL BE PLENTY OF HELP FOR THE ACTING PROCESS BUT ALSO SOME ACTIVITIES FOR ACTORS AS INDIVIDUALS.

NATURALISM

Stanislavski

<https://www.backstage.com/magazine/article/the-definitive-guide-to-the-stanislavsky-acting-technique-65716/>

<https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1>

<https://www.city-academy.com/news/what-is-stanislavski-technique/>

Meisner

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<https://www.city-academy.com/news/what-is-meisner-acting/>

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THE ACTING HANDBOOK



DIONNE LOREN
JAMES

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