



CURRENCY HOUSE

**Keith Bain**  
**The Principles of Movement**

**Edited by Michael Campbell**

**TEACHER'S NOTES**

Aligned to the Australian Curriculum 

The Arts

Drama years 7 and 8

Drama years 9 and 10



# CONTENTS

## About the Series Editor

## About the Text: Keith Bain The Principles of Movement

## About Keith Bain

## Links to the Australian Curriculum

The Arts, Drama

## An embedded approach

Embedded Activity 1: Alignment and finding the neutral body

Embedded Activity 2: Variation on a focus walk

Embedded Activity 3: Awareness of the body

Embedded Activity 4: Awareness of the body of others

Embedded Activity 5: Muscle memory

## Workshop Activities

Workshop Activity 1: Why do we need movement?

Workshop Activity 2: The eloquence of the body

Workshop Activity 3: Extending experiences with the eloquence of the body

Workshop activity 4: Emotional centres and release points

Workshop activity 5: Acting is Movement

Workshop activity 7: Extending experiences with the body as a transmitter

Workshop activity 8: Self Knowledge

Workshop activity 9: The mind-body connection

Workshop activity 10: Body brain and body memory

## Graphics Organisers

## Additional Resources

## Acknowledgement

All material identified by  is material subject to Copyright under the Copyright Act 1968 (Cth) and is owned by the Australian Curriculum Assessment and Reporting Authority (2014).

**Disclaimer:** ACARA neither endorses nor verifies the accuracy of the information provided and accepts no responsibility for incomplete or inaccurate information. In particular ACARA does not endorse or verify that:

- The content descriptions are solely for a particular year and subject;
- All the content descriptions for that year and subject have been used; and
- The author's material aligns with the Australian Curriculum content descriptions for the relevant year and subject.

You can find the unaltered and most up to date version of this material at <http://www.australiancurriculum.edu.au>. This material is reproduced with the permission of ACARA.

*We cannot see a thought but movement can give evidence, not only of the process of thinking but of the nature of that thought. We cannot directly see an emotion, or such physical states as pain and hunger, or such characteristics as greed or shyness, but we can recognise, through the evidence of movement, precise and precious detail of all these experiences as well as changing degrees of their intensity. It is movement, perhaps as discreet as a pause in one's breathing or an introverted focus of the eye, that reveals all these states.*

**KEITH BAIN: THE PRINCIPLES OF MOVEMENT, PAGE 11**

## **About Keith Bain**

KEITH BAIN (1926–2012) was a gifted high school teacher who at 27 joined the company of the modern dance pioneer Gertrud Bodenweiser and came to profoundly influence the body disciplines and career of generations of actors, dancers, singers and choreographers. In the 60s, after having been an Australian ballroom champion, he found himself at the centre of Australia's cultural change, and grasped the opportunities offered to develop his principles of movement as choreographer for shows like *Jesus Christ Superstar* and as a 'legendary' teacher at the National Institute of Dramatic Art. Keith, and his story, is also known as the inspiration for *Strictly Ballroom*.

## **About the Text: *Keith Bain: The Principles of Movement***

From the writings of Keith Bain, Michael Campbell has collated a comprehensive course and reference guide for actors and performers on the principles and practice of Australia's great teacher of Movement. In simple language Bain lays out the secrets of self-knowledge that lie behind understanding the body and mind. 'Movement', he says, 'is both how we move and what moves us, Movement is the look in our eyes, the tensions and the tone in our muscles, our breathing, our thinking, our longings and fears. Movement has equal concern for the inner and outer aspects, with each clarifying the other.'

## **About the Series Editor: Michael Campbell**

MICHAEL CAMPBELL was a principal dancer with West Australian Ballet, Queensland Ballet and Oper der Stadt Köln, Germany, before undertaking post-graduate study with Keith Bain at NIDA in 1994. Since 1995 he has worked as an artistic director and co-ordinator, librettist, playwright, director, choreographer and literary events manager, across the fields of literature, opera, dance and drama. In 2004 Opera Australia presented the opera *Madeline Lee*, which he co-wrote and directed and which earned seven Helpmann nominations. From 2006-09 he was director of the Brisbane Writers Festival.

***'He had a profound effect on the way I conducted myself physically and in that sense he is with me all the time.'***

Richard Roxburgh

***'His teachings are the foundation of my technique'***

Cate Blanchett

***'He is one of the great mentors of my creative life'***

Baz Luhrmann

## Links to the Australian Curriculum

### The Arts, Drama

#### Years 7 and 8 Drama

Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions (ACADRM041)

Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect (ACADRM041)

Develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal and Torres Strait Islander dramatists (ACADRM043)

Perform devised and scripted drama maintaining commitment to role (ACADRM044)

#### Years 9 and 10 Drama

Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048)

Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists (ACADRM049)

Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050)

Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience (ACADRM051)



This is an extract from the Australian Curriculum.

## **An embedded approach**

***Movement is both how we move and what moves us. Movement is the look in our eyes, the tensions and tone in our muscles, our breathing, our thinking, our longing our fears.*** Keith Bain: *The Principles of Movement*, page 4

The theoretical framework and exercises developed by Keith Bain are designed to enable the student to reach their full potential as actors by being conscious and aware of Movement. This teacher's guide can be used in two ways. It contains exercises that can be embedded into everyday classroom practice as well as separate workshop activities that can assist teachers in meeting the requirements of the Australian Curriculum. The embedded exercises are listed in this section of the teachers' notes whilst the workshops activities can be found in the next section of these notes.

The text, *Keith Bain: The Principles of Movement* starts by acknowledging there are two types of movement: survival movement and learned skills and practices. Survival movement encompasses the skills we have mastered, through evolution, to survive, for example eating, running, pushing etc. This includes the most ordinary of skills, for example, sitting, smiling, getting dressed etc. Learned skills have been developed over time and usually require concentration and practice, for example, dance and circus skills.

As the focus of this methodology is on survival movement (Movement with a capital "M"), using types of survival movement as part of a students warm-up, discussing the intricacies of the movements, will help students become more aware of the importance of movement and their bodies as they progress through their studies with drama. An example of this, which uses a variation on a focus walk, is set out below in the workshop activities.

The System of Beliefs in chapter 2 creates a framework for students on which to base their studies of drama and acting. Each of these systems of movement could be written on pieces of cardboard and displayed around the room. As students perform for each other and when critically analysing their rehearsals and performances they should use an "elements of drama analysis" (see graphics organisers in these notes) as well as an "elements of Movement analysis" (see graphics organisers in these notes). At the beginning of their studies in drama, divide the students into small groups and allocate each group one or two of the corporeal Fundamental Qualities of Movement to investigate (Chapter 4). Each group reads and summarises the quality of movement they have been allocated. They then practice any workshop or other activity in the text and devise one or two activities they could use to teach the rest of the class. Using the summaries and the workshops, students create a multi-modal text that should teaches other students about their quality of movement. Students share their texts with the class.

Add the qualities of movement to the wall of the classroom and use these as reference points when analysing student performance (see [graphics organiser](#) in these notes).

## **Embedded Activity 1: Alignment and finding the neutral body**

At the start of each lesson, begin with the activity on page 71 *Keith Bain: The Principles of Movement*. This activity assists with alignment and finding the neutral body. This activity is scaffolded below.

Start by walking around the space, let the students know that they have all the time in the world while they walk and that they should walk in a relaxed manner. They should also walk as if no one is observing them (this may be difficult for them to do at first, but they should become better at this over time). As students walk around the room encourage them to walk to their own, preferred speed and energy level. As students walk, ask them to become aware of the following:

- Become aware of your mannerisms – for example:
  - How long is your stride?
  - How heavily does your heel strike the floor? How much energy does it take to push off with your toes?
  - Are your toes pointed in, or splayed out?
  - Is your pelvis still or does it move forward and back, up and down as you walk?
  - Do your arms swing unevenly?
  - Do you swing your arms from your shoulders?
  - How much swing is in your elbows and wrists?
  - Do you have pockets of tension?
  - Do you have areas that are more relaxed?
  - Where does your head sit?
  - How are your shoulders placed?
  
- As you walk, bring yourself to your full height by taking advantage of the length that is within your body – do not force this.
  
- Whilst walking with your full height, become aware of your body again, and the mannerisms in your body– for example:
  - How long is your stride?
  - How heavily does your heel strike the floor? How much energy does it take to push off with your toes?
  - Are your toes pointed in, or splayed out?
  - Is your pelvis still or does it move forward and back, up and down as you walk?
  - Do your arms swing unevenly?
  - Do you swing your arms from your shoulders?
  - How much swing is in your elbows and wrists?

- Do you have pockets of tension?
- Do you have areas that are more relaxed?
- Where does your head sit?
- How are your shoulders placed?
  
- Become aware of what is happening internally:
  - How is your energy level?
  - How do you feel about yourself?
  - What internal spaces and mechanisms are you aware of?
  
- Claim the space above your head by extending an imaginary aerial from the top of your skull, an extension from the height you have gained.
  
- Imagine a camera is filming you from behind.
  - How does this change the awareness of your back?
  - Have you ever been aware of your back before?
  - How does this affect the way you move?
  - How does this affect your awareness of yourself?
  
- Imagine you are wearing a dress with a long train or a long cape.
  - As you walk, imagine your spine is lengthening.
  - How does lengthening your spine allow your head to float?
  - How does lengthening your spine free your limbs?
  
- Turn on your headlights
  - Imagine with each step you are walking into the lighted pathway you have created.
  - With each step you are walking towards a destination.
  - With each step you are walking away from a point, leaving a wake in your path.
  - How does each of these imaginings make you feel?
  - How does it feel when you lose each of these imaginings?

## **Embedded Activity 2: Variation on a focus walk**

Once students are aware of and familiar with the activity “alignment and the neutral body” (p. 68) you may want to introduce them to “variation on a focus walk”. (p. 71) To begin the activity, begin a focus walk.

- After approximately 30 to 60 seconds inform students that they will be continuing with the focus walk and you will be calling out different ways for them to travel.
- In any order, call out the following ways to travel at an interval of approximately 30 to 60 seconds:
  - walk,
  - walk as if you are travelling through soft sand,
  - walk as if you are travelling through thick mud,
  - walk as if you are travelling through slushy snow.
- Whilst the students are moving ask them a series of questions which will help them to become aware of what is happening in their body. For example, as the student imagines they are travelling through hot sand you could ask them the following questions:
  - Is the sand dry or wet?
  - If the sand is wet, how wet is it?
  - Does the sand give way?
  - Is the sand difficult to walk in?
  - How much effort does it take to walk through the sand?
  - How does walking through the sand feel under your foot?
  - How does the way you are using your foot affect your calves?
  - How does the way you are using your foot affect your posture i.e. are you leaning forward, to the side, backward?
  - What emotions and thoughts are you having as you walk through the sand?
  - Where are these emotions being released?
- After engaging in the various ways to travel ask the students to freeze and then sit where they are.
- Divide the students into small groups and ask them to reflect on how they changed the way they used their bodies to travel over the different terrain.

- In the same groups students discuss any emotions they may have felt during the warm-up activity and where these manifested in their bodies. They might say:
  - when walking on soft sand I felt quite anxious and I felt this in my chest, especially my heart,
  - when walking through the thick mud I felt exhilarated like a little child, my head felt really light,
  - when I travelled through the slushy snow I felt depressed and sad, I felt this in my shoulders like a big weight that was pulling me towards the ground.
  
- In the same small groups, students discuss why they may have had these reactions to the different ways of walking.

Students record their discussions in their journals.

### **Embedded Activity 3: Awareness of the body**

This embedded activity (p. 85) can be done with the students at regular intervals. As well as being an important activity for generating awareness of the body, it is a good activity to energise a group of students that may be flat. It generates quite a lot of energy in the room.

At all times, during this activity, it is important that the students keep their eye line straight ahead.

Students stand in a circle in a neutral position, then gently begin to rock forward and back until they find their body's natural alignment. Then the students start to walk in a circle and individually complete the following activities:

- Scan the body and become aware of any mannerisms that you may have. It is important that you don't get rid of them, but simply be aware and notice changes that occur as you move through the exercises. You might become aware that the mannerisms change, decrease or disappear as a result.
  - Do you point your toes?
  - Do you flick your fingers?
  - Do you sway your arms?
- Try not to be noticed while you walk.
- Increase your speed.
- On the sound of a clap, change direction.
- When you hear "project" imagine that every step is taking you into a new room.
- When you hear "neutral" imagine every step is taking you out of the space (you are leaving the space).
- On the sound of a clap, change direction.
- At all times be aware of your mannerisms.
- Place one finger on the top of your head so as to feel a point where an aerial might emerge.
  - Imagine the aerial going up.
  - Imagine the aerial going down.
  - As the aerial goes up, your peripheral vision opens.
  - When you hear a clap, the aerial rises.
  - When you hear the next clap, you lose the image of the aerial.
  - When you hear the next clap, you lose your periphery vision. (Repeat several times)

- Return to walking in the circle.
  - Take bigger steps than normal.
  - Take smaller steps than normal.
  - Strike the floor with your heel.
  - Take a normal step.
  - On the sound of a clap, change direction.
  - Lead from the shin.
  - Take normal steps.
  - Relax the sphincter.
  - Take normal steps.
  - On the sound of a clap, change direction.
  - Sling the pelvis under.
  - Experiment with the tilt of the pelvis, what is the largest and the smallest tilt that affects the rest of your walk.
  - On the sound of a clap, change direction.
  - Lead with your elbows.
  - Lead with your shoulders.
  - Play with the size of the lead from a small lead to a big lead.
  - On the sound of a clap, change direction.
  - On the sound of a clap, change direction again.
  - Rediscover your normal walk.
  - Drum your finger tips over your sternum to wake up that area of your body.
  - How does that feel?
  - What stories are inside the chest?
  - How does this feel if you imagine your chest is covered by body armour?
  - On the sound of a clap, change direction.
  - Return to your normal walk.
  - On the sound of a clap, freeze.

With each change in activity reflect on what kind of person might walk in this manner. What kind of mood would this person be in, and what might have caused this change of mood.

Each time the workshop is completed, students should reflect in their journals on what they have learnt in the workshop on that day. Each time the workshop is completed, students should also reflect upon how the awareness of their body and movement is changing over time, and the extent of their mannerisms. If possible, encourage students to articulate how this workshop creates energy within themselves and the room.

## **Embedded Activity 4: Awareness of the body of others**

If time permits begin with “awareness of the body”.

Students stand in a circle in a neutral position then gently rock forward and back until they find their body’s natural alignment. Students start to walk in a circle and complete the following:

- Alternately label the students “A” and “B”.
- On the sound of a clap, begin walking.
- On the sound of a clap, change direction. (Repeat until the energy has built in the classroom).
- Continue to walk with “B” becoming aware of “A”.
- “B” fall into the same walk as “A”. Moving your attention from their feet to their heads, for example:
  - Become aware of the length of their stride.
  - Become aware of the way their foot strikes the floor.
  - Take into your own body the characteristics you are observing.
  - Become aware of the way their body moves differently from yours.
  - Feel what you are observing elsewhere in your own body as a result of these small changes.
  - Continue your journey up the body, observing and ‘imitating’ the details of A’s movement.
  - Notice the spacing between the bones.
  - Become aware of the movement in their backs, the swing of the hips, the swing of the shoulders, the elbows, arms and wrists.
  - Become aware of “A”’s neck and head, the angle and any movement you may notice.
  - Project your whole self into the body you have been observing and continue to walk.
- “A” move into the middle of the circle and observe “B”.
- Repeat the activity from the start with “B” becoming the mover and “A” the imitator.
- 

In their journals, students should reflect on what it was like to be another person and inhabit another person. As the exercise is repeated in class, students should also reflect on how they feel they are progressing in terms of taking on the movement of others. Are there areas of challenge? How easy or hard is the process? With what movement do they have the greatest ease? How is this helping them as performers?

## **Embedded Activity 5: Muscle memory**

If time permits, begin the lesson with the activity “alignment and the neutral body” (p. 68). To begin the activity, students sit on a chair empty handed.

- The first position that the students take on the chair is position 1.
- Without thinking, move to position 2.
- Return to position 1.
- Check your position. Are you sure this was position 1?
- Return to position 2.
- Return to position one.
- Without thinking, move to position 3.
- Return to position 1.
- Return to position 2.
- Return to position 3.
- Move to position 2, 3, 1, 2, 3, 2, 3, 1, 3, 2, 1 etc.
- Take five seconds to move between position 1 and 2. Only arrive at position 2 on the fifth second.
- Move in the most economical way that you can.
- Take five seconds to move between position 2 and 3. Only arrive at position 3 on the fifth second.
- Move in the most economical way.
- Reverse between the positions over five counts, moving in the most economical way you can.
- Move from position 1 – 3 over five counts, moving in the most economical way that you can.
- Move from position 3 – 5 in five staccato moves, to the clicks of the teacher’s fingers.
- Move from position 1 – 3 over 15 counts in the most fluid way that you can.
- Check in with yourself:
  - What are you feeling?
  - Opening your peripheral vision.
  - What are you focusing on?
  - What are you thinking?
  -

In their journals students make note of their reflection during the “check in”. As the exercise is repeated in class, students should also reflect on how they feel they are progressing in terms of their muscle memory. Are there areas of challenge? How easy or hard is the process? What movement is the easiest? How is this helping them as performers?

## Workshop Activities

### Workshop Activity 1: Why do we need movement?

***When the actor acts well, the physicalisation of the actor's inner and outer life is so seamless, truthful and discreet that it all looks as though movement just happens. A virtuoso technique that it all looks as though movement just happens. A virtuoso technique can disguise the effort. When an actor acts less well, when the body tells lies and fails to find ease and truth, the significance of movement.***

*Keith Bain: The Principles of Movement, page 5*

Complete the following activities with the class early in their studies of drama and theatre:

- Using either a self-devised or scripted performance, record a rehearsal of the piece.
- Watching the recording, students should identify the moments of unease and effort and record how they became aware of these moments.
- Watching the same recording, students should identify any moments that are seamless and record how they became aware of these moments.
- Students continue to rehearse the piece until they are sure that all of the moments are seamless.
- Students take it is turns to be performers and observers
- The observers write a summary after each performance identifying the moments of effort, unease and the seamless moments.
- 

In their journals students compare the initial analysis they completed of their own work with the analysis of the observers.

## **Workshop Activity 2: The eloquence of the body**

***The body is always saying something. It cannot say nothing.  
Even a dead body tells us it is dead.***

*Keith Bain: The Principles of Movement, page 9*

Collect a series of photographs from stage productions, magazines, newspapers or any other combination of sources. Divide the students into groups of 3 – 5 and have students complete the following activities:

- Identify what is happening in each image using the elements of drama (see the chart at the end of these notes).
- Describe what you can tell about the person focusing on their body.
- After all of the images have been analysed, the students choose one image and join with a student from another group.
- The pairs take it in turns to sculpt each other into the same position as the picture. Whilst creating the sculpture, students cannot share the photo, but they can talk to their statue about how and where they should hold their emotion. The students should refer to this as where the stresses are revealed or concealed within the body.
- Students show their statues and images like a living museum.
- Swap so the sculptor now becomes the model.

In their journals students reflect on this activity both from the point of view of the sculpture and the sculptor.

### **Workshop Activity 3: Extending experiences with the eloquence of the body**

Using the same images as Workshop Activity 2 "The eloquence of the body" or new images, students complete the following activities in pairs:

- Identify what is happening in each image using the elements of drama (see the chart at the end of these notes).
- Describe what you can tell about the person focusing on their body.
- After all of the images have been analysed, the students choose one image and join with a student from another group.
- The pairs take it in turns to sculpt each other into the same position as the picture. Whilst creating the sculpture, students cannot share the photo, but they can talk to their statue about how and where they should hold their emotion. The students should refer to this as where the stresses are revealed or concealed within the body.
- On a signal from the teacher (for example a clap), the sculptures relaxes their body and goes into a neutral position.
- On a signal from the teacher, the sculpture returns to the same position. Allow the students a moment to self-check their position before the sculptor checks the sculpture.
- Ask the sculpture to think about what the next logical pose would be for them. To help the students ask them to become aware of their thoughts.
- On a signal from the teacher, the sculpture moves into the new (second) pose.
- Ask the students to take the journey from the first to the second pose. Interrupt the journey for the students by changing the speed of the journey (fast, slow, staccato etc) and move the journey forwards and backwards.
- On a signal from the teacher the students pause at the end of the second pose. Using the same process as before ask the students to think about the next logical pose.
- On a signal from the teacher, the sculpture moves into the new (third) pose.
- Guide the students on a journey through the three poses. Interrupt the journey for the students by changing the speed of the journey (fast, slow, staccato etc) and move the journey forwards and backwards, move between the poses in a non-chronological order etc.
- Swap so the sculptor now becomes the model.

## **Workshop activity 4: Emotional centres and release points**

***Emotional centres are those body regions that are the home base for our feelings and control the varying intensity of these feelings. Release points are those places through which we transmit our inner statements and communicate them to other people.***

*Keith Bain: The Principles of Movement, page 22*

Divide the students into pairs. The students allocate one student to be the performer and one student to be the observer. The performers work through the exercise on page 23 of the text (the second paragraph, beginning “If you are having trouble with...” and ending “of body centres activated in turn”) under the direction of the teacher. Once the performers have finished the task, they swap roles with the observer and the task is repeated.

After completing the exercise, students use a think, pair, share strategy to reflect on what they learnt in the exercise.

Students repeat the exercise, in the role of performer and observer, using a neutral mask. In the same pair, students again reflect on what they have learnt in the activity.

## **Workshop activity 5: Acting is Movement**

***Thinking, feeling, sensing, knowing, not knowing is movement. Speaking is movement. SO is stillness. These and many other states and degrees of feeling are often expressed by movement of such smallness, subtlety and precise placement in the body that it requires of an actor great sensitivity and refinement.***

*Keith Bain: The Principles of Movement, page 22*

Working individually, students complete the following steps:

- Choose a monologue.
- Identify the points in the text where the emotions are released (where the emotional triggers are for the character).
- Identify if the character is revealing or concealing their emotional response. Students should also identify how much effort is being used to reveal or conceal the emotional response.
- Imagining that each emotion can be expressed on a scale of 1 to 10, create a suspended for each emotion at 1 (extremely subtle), 3, 5, 7 and 10.
- Rehearse the scene using the range of emotions until the students feel they are being authentic in their representation of the character.
- Perform the scene for another student and reflect on the work by critically analysing the subtlety and effort used to convey the emotional release.
- Rehearse the monologue again taking in the appropriate feedback and perform the monologue for the class.
- In their journals students critically analyse their ability to portray an emotion across a scale. They also reflect on how they reacted to receiving feedback and what they will do next time they receive feedback.

## **Workshop activity 6: The body as a transmitter**

Working in pairs students complete the following tasks:

- Students decide who is “A” and who is “B”.
- Student A stands in front of Student B and holds their hand just two to five centimetres away from student B’s head.
- As the teacher calls out parts of the body, the students move their hand. For example if the teacher says (right shoulder, the Student A moves their hands to it is two to five centimetres away from the right shoulder).
- Student A moves their hand. Student B responds by moving their body in isolation towards Student A’s hand maintaining the two to five centimetre space. For example if Student A has their hand above Student B’s right shoulder then Student B would move their right shoulder, and only that joint, towards Student A.
- Ensure that you guide the students all over the body from their head, shoulders, torso, arms, hips and legs to their feet then back to their heads. Also ensure that the students are aware of what the rest of the body has to do to support the received impulse.
- When Students A’s head is back over Student B’s head, inform the students that you will be repeating the exercise but this time the students should play with the level of their reaction on a scale of 1 – 10 where one is the most subtle reaction. Student B should only respond to the message they receive from Student A’s hand. For example if Student A gently wipes with their little finger, then student B would respond according. If Student A screws down with the knuckles of their fist, then Student B would respond to that input.
- Repeat the exercise so Student B moves their hand (transmits) whilst Student A responds (receives).

## **Workshop activity 7: Extending experiences with the body as a transmitter**

Working in pairs students complete the following tasks:

- Repeat the Workshop "The body as a transmitter" as a warm up for students.
- Student A stands in front of Student B makes an isolated movement towards students A. This is known as transmitting movement and is the start of a conversation between the two students. For example student A may move their right shoulder towards student B.
- Student B responds to the transmission by taking it into their body and reacting. For example they may raise their left eyebrow.
- Student B builds the conversation by transmitting a new movement to Student A, for example they turn out their left hip.
- As they build their conversation the students should play with different levels of reaction as well as using all of the different parts of their body.

## Workshop activity 8: Self Knowledge

***Since an actor only needs to play the differences between himself and the character that he portrays, his problem could well be not knowing himself with sufficient intimacy, in terms of physicality, dynamic range, temperament and personal mannerisms, for those differences to be clear and revealed through action.***

*Keith Bain: The Principles of Movement, page 26*

In order to be more aware of themselves as performers, students take photos of themselves (“selfies”) for one week. They should ensure they take the photos during a range of emotional and physical experiences. When taking their photos the student’s should make sure that the images are not manufactured, rather that they capture a moment in time. Students should focus on normal moments in time.

During the week students also record a diary that indicates how they felt at the time the photo was taken and how they think this showed in their body. At the end of the week, the students compare their written recordings with their photographs and note the similarities and differences between the two.

Working in pairs, students present each other with their photos without using words. Students write what they get from the photos and why. Students exchange and read each other’s analysis of the photos. After reading the analysis, students discuss their experiences and findings with each other.

## **Workshop activity 9: The mind-body connection**

***The mind and the body are inseparable. In fact it can be claimed that the body itself is a thinking organism. Of course it is possible to inhibit and interfere with its response, but the body reacts and reveals our emotional states and the workings of our mind.***

*Keith Bain: The Principles of Movement, page 29*

On cards or pieces of paper write a number of emergency situations, for example:

- The schools alarm sounds and you have to evacuate your class.
- There is a fire in the local supermarket.
- You come across an unconscious bicycle rider.

Divide the students into two groups. Allocate the first group one of the emergency situations. Students read the situation and think about the individual response that they will have to the situation.

Whilst the first group is preparing for the improvisation, inform the second group that the real focus of this activity is the analysis that the observer engages in.

On a signal from the teacher the students must step into the performance space and improvise the allocated situation. The students who are observing are looking for signs of the body reacting to the imagined situation and times when the mind steps in. The observers should be specific in their analysis of the performers and write their observations down. Swap so the performers have an opportunity to be observers.

## **Workshop activity 10: Body brain and body memory**

***Body learning needs repetitions, often more than head learning.***

*Keith Bain: The Principles of Movement, page 33*

Before beginning this activity, warm up the students with the Workshop "The body as a transmitter".

Working with Greek Chorus provides students with the opportunity to engage with text and language as well as use their bodies in ways that they may not do in more contemporary or traditional drama.

Choose a short speech from a Greek Chorus for example if working with *Electra* by Sophocles the start of the play has a number of speeches by the chorus.

Allocate each student a copy of the chosen text and ask students to conduct a moved reading of the text. After the moved reading, the students mark down the following:

- The release points for the emotions.
- Key movements.
- Key ideas.
- Subtext (where appropriate).
- 

Students then block the scene and rehearse the script for ten to fifteen minutes. Students perform the scene whilst recording their work on video. After the performance, students watch themselves and identify when they are acting in their heads and when they are acting in their bodies. The student's should also watch their performance with the sound switched off and analyse where their bodies are serving the scene, and where their bodies are betraying unwanted action, for example unease, nervousness, not being fully committed to the action etc.

Students repeat this process until they feel confident that they are performing using their body memory and not acting from their head.

After their final performance students reflect on this process in their journals. They should identify when they noticed they moved from mind to body memory and any passages or moments that they found particularly challenging. They should also reflect on the dynamics of group work and how they respond to working with others to devise their work.

## Graphics Organisers

### Elements of drama analysis

Element of drama	Evaluation, Analysis, Suggestions
Role, character, relationships	
Situation	
Voice and movement	
Space and Time	
Focus	
Tension	
Language, ideas and dramatic action	
Mood and atmosphere	
Symbol	

## Elements of Movement analysis

Element of Movement	Evaluation, Analysis, Suggestions
The eloquence of the body	
Acting is Movement	
Emotional centres and release points	
The body as a transmitter	
The dynamic centre	
Self knowledge	
Empathic observation	
The mind-body connection	
Brain learning and body learning	

## Corporeal Fundamental qualities of Movement analysis

Element of Movement	Evaluation, Analysis, Suggestions
Alignment (body placement, weight control, the law of opposition)	
Balance (Gravity and weight control, the law of opposition)	
Strength (Stamina, aerobic fitness)	
Coordination (Isolation control)	
Peripheral vision	
Relaxation (Control of tension, economy of effort)	
Flexibility (Agility, stillness)	

## **Additional Resources**

Baz Luhrmann launches Keith Bain on Movement

<https://vimeo.com/88125796>

John Bell launches Keith Bain on Movement

<https://vimeo.com/88127236/settings>