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Alba Emoting: A Safe, Effective, and Versatile Technique for Generating Emotions in Acting Performance

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ALBA EMOTING: A SAFE, EFFECTIVE, AND VERSATILE TECHNIQUE FOR

GENERATING EMOTIONS IN ACTING PERFORMANCE

By

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As chair of Angela Katherine Baker's graduate committee, I have read the dissertation of Angela Katherine Baker in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

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ABSTRACT

ALBA EMOTING: A SAFE, EFFECTIVE, AND VERSATILE TECHNIQUE FOR

GENERATING EMOTIONS IN ACTING PERFORMANCE

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Master of Arts

This thesis proposes that Alba Emoting™ is a safe, effective, and versatile

technique of generating emotions for acting performance. Alba Emoting is safe because it

resolves four major problems some actors experience while generating emotions for

acting performance. These problems include, "emotional hijacking," "emotional

hangover," "emotional blockage," and using emotional memories which are faded,

incomplete, inconsistent, or full of mixed emotions. Alba Emoting solves these four

problems through the help of certified trainers, the step-out procedure, and the emotional

effector patterns, which allow actors consistent access to a large range of emotions. Alba

Emoting is effective because it enables actors to control emotional inspiration through

technique to create emotions that are felt by the actor and audience. It is versatile because

it can be integrated with various rehearsal and emotional exploration techniques. This

thesis demonstrates how Alba Emoting may be used with aspects of Stanislavski's System of Acting and Jeremy Whelan's Mosaic Acting System. It also demonstrates how Alba Emoting is used by Hyrum Conrad to create his ArcWork. The purpose of this thesis is to convince universities, conservatories, and other acting training programs to teach Alba Emoting as a technique for generating emotion in acting performance.

ACKNOWLEDGEMENTS

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CHAPTER ONE: INTRODUCTION

THE NEED FOR A SAFE AND EFFECTIVE TECHNIQUE FOR GENERATING EMOTION IN ACTING PERFORMANCE

My forehead sweats.

My breath is deep and heavy.

My body is so tense. My arms begin to shake.

I pound my fists on the stage floor and scream, "I can't take this anymore." Suddenly all the tension in my body melts away as I collapse towards the ground. My eyes fill with tears.

My classmates clap as if that was the greatest acting performance they have seen in their lives, but I am in shock. The director walks towards me to calm me down, "Breathe in slowly."

I obey. My breath is uneven.

He continues, "Breathe out slowly."

I rest for a moment. As the tears stop, I slowly stand up, and walk off stage. I take a seat in the theatre. As the next actor performs his monologue, my thoughts wander, "What just happened to me? I felt so out of control." Later my hand begins to throb with pain. I must have slammed my fist on the floor hard. My body still feels tense from all the anger and frustration I experienced in the monologue. The emotion I experienced was too strong for me to safely control.

On the other hand, I had tried to generate emotion like that for other characters and acting performances, but I was never able to do it. I always felt my emotions were blocked. I tried using emotion memory exercises, imagining myself in the character's situation, and creating objectives and tactics, but I never felt the emotions I experienced

were strong enough or consistent. When I used these techniques, it all seemed that it was still left to chance as to whether or not the emotions I wanted to express would be generated and then received by the audience. There must be a balance of rational and emotional control. There has to be a way to safely and effectively generate emotion for acting performance. It is just as important to effectively enter an emotional state as it is to safely leave an emotional state when generating emotion for acting performance.

When an actor is called upon to play a specific character, the actor undertakes a process of character exploration physically, mentally, and emotionally that can ultimately affect the actor's personal life. As a result of this process, actors experience both negative and positive effects of researching, exploring, and performing all types of character personalities. Part of this process entails discovering the emotional nature of the character. Sometimes, the emotional nature of the character may enrich the actor's personal life, enhancing his/her own personality. Other times, the emotional exploration of a character can leave an actor confused, frustrated, and emotionally exhausted. Often the emotional explorations of a character on stage can cause intense emotions during performance that can blend into the actor's personal life after the performance.

Indeed, some actors who choose to use their own personal memories and experiences to generate emotions for their characters in acting performance find their personal lives intertwined with that of the character. This sometimes enhances the actor/character relationship which can make for a more believable, appealing performance. However, this connection to the character may also be dangerous if the actor cannot eventually separate the character from himself/herself, particularly if the character exhibits self-destructive personality traits and emotions.

The Need

Susan Burgoyne, a professor at the University of Missouri, and Karen Poulin, a counseling psychologist, point out in their article "The Impact of Acting on Student Actors," that the actor's ability to control the extent to which the emotional exploration affects the actor can determine whether that process has an overall benefit or detriment to the actor (157). Burgoyne and Poulin recognize that some actors are able to control the blurring between actor and character which may lead to personal growth in an actor. However, they also recognize that if actor/character blurring is out of the control of the actor, it may lead to emotional distress. Because of my experience where I lost control during my monologue, I agree with Burgoyne and Poulin. Emotional control is important while generating emotion for acting performance.

Directors and actors also expect that the emotions performed and expressed on stage be believable or at least appear believable to the audience. Techniques which allow actors to generate emotion should be dependable, consistent, and accessible at any moment the actor chooses. Therefore, the means by which actors generate emotion should be effective.

Various acting and rehearsal techniques are taught in acting schools around the United States such as Method Acting, Stanislavski's System, the Mosaic Acting System, Rasabox, Michael Chekhov Technique, the Meisner Technique, and the list continues. Actors are expected to integrate multiple techniques that they are taught to their rehearsals and acting performances. Actors need a technique of generating emotion that is versatile and able to be used with various techniques. Overall, actors need a technique of generating emotion which is safe, effective, and versatile.

Because of the sensitive and personal nature of emotions, some actors experience problems generating them in rehearsal and performance. Problems actors experience while generating emotion for acting performance have been identified and mentioned by directors, and researchers. Burgoyne and Poulin identify one problem actors may encounter when exploring and generating emotion for acting performance. They mention that actors can experience "out-of-control" acting which is where the actor loses physical or emotional control while performing an emotionally intense character.

Richard Geer, theatre director and theorist mentions another problem some actors experience in his article, "Dealing with Emotional Hangover: Cool-Down and the Performance Cycle in Acting." Actors may experience a lingering of emotion, or "emotional hangover." Constantine Stanislavski, Robert Cohen, and Richard Felnagle, among others, mention another problem that some actors experience: emotional barriers or emotional blocks. "Emotional blockage" is the inability to generate emotions for acting performance (*An Actor Prepares,* 174-175; Cohen 170-171; Felnagle 234-235). Actors can benefit from a technique that mitigates the problems addressed by Burgoyne, Poulin, Geer, Stanislavski, Cohen, and Felnagle.

From all the emotional problems identified by theatre practitioners and researchers, a conclusion can be made. Actors need a technique for exploring and generating emotion for acting performances that is safe, effective, and versatile, and mitigates, eliminates, or avoids some of the problems actors encounter when generating emotion for acting performance.

A Solution

This thesis is concerned with the emotional aspects of characterization which may be achieved in many ways. This thesis particularly examines Susana Bloch's Alba Emoting™ technique.[1] It proposes that Alba Emoting is a safe, effective, and versatile technique of generating emotions for acting performance. Alba Emoting is safe because it resolves four major problems some actors encounter while generating emotions for acting performance. These problems include, "emotional hijacking," "emotional hangover," "emotional blockage," and using emotional memories which are faded, incomplete, inconsistent, or full of mixed emotions. Alba Emoting is effective because it allows an actor to control emotional inspiration through technique to create emotions that are felt by the actor and audience. It is versatile because it can be integrated with various rehearsal and emotional exploration techniques. The purpose of this thesis is to convince universities, conservatories, and other acting training programs to teach Alba Emoting as a technique for generating emotion in acting performance.

In Susana Bloch's article, "ALBA EMOTING: A Psychophysiological Technique to Help Actors Create and Control Real Emotion," Bloch states that Alba Emoting may be a solution to some of the problems actors experience when generating emotion:

> The use of the [Alba Emoting] technique reduces the need to utilize
>
> personal emotional experience, which often may be contaminated,
>
> deteriorated, faded out in the memory, mixed with other emotions or, in
>
> the extreme case, non-existent. The trained actor has the choice to use
>
> ALBA as a technical support in case of need: if for example a memory

---

[1] The term Alba Emoting™ was trademarked in the late 1990s. Earlier articles written about Alba Emoting capitalize the term. For example, ALBA Emoting or ALBA EMOTING.

doesn't appear, no images are forthcoming, there is an emotional

blockage, there is distraction, etc. [. . .] It [Alba] also gives psychological

protection, as it helps the actor to avoid undesired personal identifications

or too deep an entry into characterization that might pose difficulties of

"getting out." A typical example is the actor who remains depressed when

interpreting sad characters. ("ALBA EMOTING" 130)

This thesis provides additional evidence to support Bloch's statement and demonstrates

how Alba Emoting specifically addresses the four problems of "emotional hijacking,"

"emotional hangover," "emotional blockage," and using emotional memories which are

faded, incomplete, inconsistent, or full of mixed emotions. This thesis uses scientific

theory, scholarly articles, and interviews from actors, directors, and coaches to argue that

Alba Emoting safely and effectively addresses these problems.

　　　The few published articles about the Alba Emoting technique detail what Alba

Emoting is and how it was created from scientific research (Bloch), describe the process

of learning Alba Emoting (Rix), and discuss the possibility of Alba Emoting working

well with Method Acting (Chabora). No published articles exist which further support

Bloch's statement in relation to how Alba Emoting solves problems actors experience

while generating emotion. There are also no published articles addressing how Alba

Emoting may be integrated with emotional exploration techniques such as the Mosaic

Acting System, nor are there articles that explain how Hyrum Conrad, a theatre professor

at BYU-Idaho, uses Alba Emoting to create his ArcWork.

　　　In order to understand the value of Alba Emoting as a safe and effective actor

training technique in theatre today, one must first understand the importance of emotion

in acting theory and performance throughout history as viewed by theatre practitioners, theatre theorists, and playwrights. Likewise, it is instructive to recognize the scientific progress towards understanding what human emotion is and how it is felt.

Definitions and Theories of Emotion

A definition of emotion is difficult for even scientists, theorists, and psychologists to agree upon. According to Robert Plutchik and The Scientific Research Society, there are over 90 definitions of emotion (344). Many of the theories on emotions throughout the 20th century conclude that an emotional experience consists of both a physical and subjective response. One of these theories was the celebrated "James-Lange Theory" of emotion. William James (1884) argued that emotion begins first with changes in the body followed by the subjective feelings of emotion (189-190). James argued that physical manifestations precede the subjective experience of emotion. Independently, Carl Lange (1885) likewise suggests that physical expression precedes felt emotion. Unlike James and Lange, Arnold & Gasson (1954) claim that bodily changes only reinforce the felt emotions, rather than determine them. Cannon and Bard (1927), however, assert that felt emotion and the physical response occur simultaneously. In each of these theories of emotion, all these scientists conclude that emotions consist of both a physical and subjective response. The only disagreement among these theories is which comes first, the physical or the subjective response.

Paul Ekman (1992) suggests that each emotion has specific features and common characteristics. Ekman states, "Each emotion has unique features: signal, physiology, and antecedent events. Each emotion also has characteristics in common with other emotions: rapid onset, short duration, unbidden occurrence, automatic appraisal, and coherence

among responses" (Oatley 28). True heat of emotion begins quickly, ends quickly, and is recognized in humans as an emotional response. However, each emotion has its own unique physical and subjective features which make it different from other emotions. Human bodies react differently when sad versus when angry. Essentially, each emotion is unique from but also similar to other emotions.

In summary, emotions are composed of multiple physical, psychological, and subjective responses in the mind and body. The definition of emotion I will use in this thesis is an emotion is a physical and psychological state of the body and brain expressed in facial expressions, postures, gestures, and respiration.

Theories on Emotion in Acting Performance

Various theories on emotion in theatre performance have been developed throughout history. Some of these theories come from First Century B.C. India, Ancient Greece, Early Modern England, the European Enlightenment, and the 20th Century to the present.

In First Century India, Bharatamuni, the mythical or real writer of the *Natyasastra,* discussed the ancient Indian *bhavas*, tastes of emotions, and *rasa.* There are eight *bhavas* presented in gestures and facial expressions by the performer. These eight *bhavas* correlate to eight *rasas* experienced by the audience and actor (see Table 1.1).

Bhavas	Rasas	English Translation
rati	sringara	desire, love
hasa	hasya	humor, laughter
soka	karuna	pity, grief
krodha	raudra	anger, rage
utsaha	vira	energy, vigor
bhaya	bhayanaka	fear, shame
jugupsra	bibhasta	disgust
vismaya	adbhuta	surprise, wonder

Table 1.1: The eight *bhavas* and *rasas* mentioned in chapters six and seven of the *Natyasastra* with an English translation (Trans., Ed. Rangacharya).

Rasa is the experience felt by the actor and audience when the *bhavas* or emotions are expressed, mixed, and presented to the audience. The ancient Bharatamuni's analogy describes *rasa* as mixing food and enjoying the individual flavors within the mixture of food and spices. He states:

> Because it is enjoyable tasted, it is called *Rasa* . . . Persons who eat prepared food mixed with different condiments and sauces, if they are sensitive, enjoy the different tastes and then feel pleasure; likewise sensitive spectators, after enjoying the various emotions expressed by the actors through words, gestures and feeling feel pleasure. This final feeling by the spectators is here explained as the *Rasas* of Natya. (Bharata 87, editor emphasis)

Rasic performance goals in ancient Indian dance and music were concerned with creating pleasure for actor and audience through the combination of the *bhavas*. The purpose in presenting the *bhavas* is so both the performer and the audience together can "taste" the emotional flavors, thereby experiencing the ultimate *rasa*, the feeling of aesthetic pleasure.

In ancient Greece, famous figures such as Plato and Aristotle theorized about emotions and acting. They believed the actor could move the audience emotionally. In Plato's *Ion,* the Greek philosopher Socrates questions the rhapsodist, about real emotion and performance:

> SOCRATES: Tell me, Ion, when you produce the greatest effect upon the audience . . . are you in your right mind? Or are you not carried out of yourself? Does not your soul, in ecstasy, seem to be among the persons or the places of which you are speaking?
>
> ION: That strikes home, Socrates. I must frankly confess that at the tale of pity my eyes are filled with tears, and when I speak of horrors, my hair stands on end and my heart throbs. (Cohen 165)

Ion experiences the emotion of the character first hand. As Socrates continues to question Ion, he realizes that in turn, Ion is aware of his audience and is able to step outside of the emotion and view the reaction of his audience. Socrates and Ion continue:

> SOCRATES: . . . and are you aware that you produce similar effects on most of the spectators?
>
> ION: Only too well; for I look down upon them from the stage, and behold the various emotions of pity, wonder, sternness, stamped upon their countenances when I am speaking. (165)

Ion invokes strong emotions in his audience and himself. He and his audience experience subjective feelings of emotion together. This emotional audience-actor interaction illustrates an example of sharing emotions between the actor and audience member. This

type of sharing emotions is similar to the Indian idea of *rasa,* where the audience and

actor experience emotions simultaneously during a performance[2].

Another type of actor-audience interaction is described by the theories of

Aristotle. Aristotle (384-322 B.C.) contributes his theories of emotion and drama in

Poetics. Aristotle describes that audience members can be moved emotionally by tragedy,

and may experience *catharsis,* which is interpreted by many as a purgation or purification

of emotions. Martha Nussbaum, however, argues that *catharsis* for Aristotle did not mean

purgation or purification, but rather clarification, the clearing away of obstacles to

understand our emotions (Oatley13). Whatever Aristotle's actual definition of *catharsis,*

it is clear that people in ancient Greece identified the importance of emotion in drama.

Figure 1.1: The four temperaments (Clockwise from top right; choleric; melancholic; sanguine; phlegmatic) Johann Lavater (c. 1700 AD.)

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[2] For an in depth discussion about the differences between Greek theatre and Indian Sanskirt performance see Richard Schechner's article "Rasaesthetics."

Early Modern England theory of emotion and performance was inspired by Hippocrates' (c. 450 BC to 380 BC) scientific theory of the "four humors" or "four biles" (blood, phlegm, black bile, and yellow bile). The theories of the "four humors" or "four biles" stressed that a balance of the four biles resulted in good health, while an imbalance of the biles resulted in bad health. An imbalance of biles not only resulted in illness, but also ill behavior and a bad temperament (Boylan). If one bile was out of balance, a specific temperament resulted. Each bile corresponded to a specific temperament: Sanguine (blood), phlegmatic (phlegm), melancholy (black), and choleric (yellow) (see figure 1.1). Numerous other theorists and practitioners of medicine linked the four biles to the seasons, the organs, the element states (hot, cold, wet, and dry) and the elements of nature (fire, earth, air, and water). This theory of the "four humors" inspired the work of Shakespeare and Ben Johnson. Ben Johnson (1573-1637) popularized the "comedy of humours." He wrote *Every Man in His Humour* (1598), and *Every Man out of His Humour* (1600). In Johnson's plays, eccentric behaviors in his characters were due to an imbalance of the four humors or biles (Brockett 112). The Humors today are considered to be a possible attempt for Ben Johnson, William Shakespeare, and other playwrights in Early Modern English theatre to represent the feelings or emotions of their characters.

During the European Enlightenment, Denis Diderot, a French theatre theorist and playwright, asked important questions in *The Paradox of Acting* (1773-8). Diderot questioned if actors should perform using craft and technique or work from inspiration. He also questioned whether it was more important for actors to invoke emotions within themselves or invoke emotions in their audience. In the end, Diderot sides with the

technical actor who practices his craft to perfection and does not feel the emotions he wishes to create in others. He presents his paradox of acting: *the unmoved actor moves the audience most.* He believes the technical, unmoved actor is more effective because they give a more consistent performance. He states:

> What confirms me in this view is the uneven acting of actors who play from the heart. From them you must expect no unity. Their playing is alternately strong and feeble, fiery and cold, dull and sublime. Tomorrow they will miss the point they excelled in today; and to make up for it will excel in some passage where last time they failed. (Gerould 198)

Since Diderot proposed this paradox, actors, writers, and theorists constantly debate whether outside-in or inside-out techniques for stimulating emotion in acting are more effective, believable, or safe. Joseph Roach refers to the debate as "the historic, continuing, and apparently inexhaustible combat between technique and inspiration in performance theory" (25-6).

The first acting approach which seeks to create consistent, engaging, compelling, and satisfying emotions is the outside-in techniques. Outside-in techniques seek to imitate the outward appearance of emotion in hopes of creating emotion in the actor and audience. This type of acting is sometimes called "presentational acting" or "technical acting." In this type of acting, the use of outer facial expressions and movements of the actor creates the visual illusion of emotion to which the audience responds. Actors hope that such facial expressions and physical movements will move an audience emotionally; however, the actors themselves may not feel the emotions they present. These outside-in

techniques were performed and directed by actors and directors such as Francois Delsarte and Vsevolod Meyerhold.

Delsarte (1817-1871) taught actors specific gestures and vocal patterns that he believed could convey inner thoughts and outward expressions of emotion. He created his acting system of gesture because he believed acting consisted of "scientific" laws. He believed these laws could be discovered and formulated by observing spontaneous emotions in people. Delsarte's system spread throughout Europe and was one of the most popular techniques of the day. A year after Delsarte's death, his student, Steele Mackaye, introduced the Delsartean method of acting to the United States in 1872. Through the dissemination of Delsarte's technique throughout the world, many specific gestures created by Delsarte became clichéd by actors and teachers only mildly taught in the system. Delsarte's system ultimately brought about clichéd gestures much like those he tried to avoid learning in school.

Fifty years after the death of Delsarte, a Russian director invented an outside-in technique of generating emotion. This director, Vsevolod Meyerhold, left Stanislavski's company to create an alternative, external, anti-realistic movement. In the 1920s Meyerhold created his acting style of "biomechanics" which emphasized physical training such as acrobatics and tumbling. He believed physical actions could create internal emotional responses in his actors and his audience. For example, Meyerhold's exercises such as the "silhouette" or the famous "Shooting from the Bow" utilized the entire body including the hands, head, neck, eyes, and mouth to perform specific movements. These movements created "excitability" in the actor and audience, or a psychological connection to the physical movement (Leach 54-60). The actor expressed

the outer signs and physical actions to create internal responses in himself as well as the audience.

The opposing acting approach which seeks to create believable emotions is the inside-out technique. These techniques concentrate on generating emotion from inspiration—or from the inside. In the beginning of his career, Constantine Stanislavski declared that it is the job of the actor to create a character from inside, using the actor himself, which would then propagate to the outside. He believed the actor's mind could stimulate the necessary motivations and emotions in the artistic creation of a character for an acting performance. He used inside-out techniques such as script analysis, identifying given circumstances, imagination such as the "magic if," and emotion memory exercises to create the character and emotions from the inside-out. These techniques were devised to create a more organic, believable, yet structured type of acting. This system of Stanislavski's is still in use in North American theatre schools today.

Today, when the term "inside-out acting" is used, it is referring to the historical acting roots of Stanislavski and his followers, Lee Strasberg, Robert Lewis, and Uta Hagen. Each of his followers tailored Stanislavski's system to work with their own visions and goals in acting. One consistency among them is the use of emotion memory exercises. Each of these followers use a different name for the exercise, such as *affective memory*, *emotional recall*, and *substitutions/transferences.* Despite these different names they are essentially the same concept. They describe a procedure in which actors recall details about a personal past memory in order to relive the feelings and emotions felt in that specific remembered experience. During Stanislavski's era, emotion memory exercises were psychologically damaging for some actors. Sonia Moore, a scholar and

teacher of Stanislavski's system, relates that his early experiments in emotional memory exercises "actually brought actors to the point of hysteria and affected their nervous systems. This stage of Stanislavski's work has been recognized in Russia as the most dangerous period in the history of the Moscow Art Theatre" (4). Despite the potential dangers associated with emotion memory exercises, various students of the Stanislavski-based system continued to teach and utilize this procedure. If Stanislavski's emotion memory exercises caused hysteria and psychological havoc among those in the Moscow Art Theatre during his day, today's actors, directors, universities, and conservatories need to consider the potential risk and safety of emotion memory and similar exercises.

In his later work, Stanislavski denied that he had the ability to control emotions using emotion memory and abandoned the exercise. He focused on using the physical movements of the body to create inner connections—an outside-in technique. This later period of Stanislavski's exploration and discovery produced students Sonia Moore and Stella Alder, both of whom emphasized physical action as the proper basis of Stanislavski's system of acting. Sonia Moore believes Stanislavski meant to emphasize both the physical and internal approaches to acting as a complete system. However, it is still unclear whether or not Stanislavski ever meant his two approaches of acting to work together as a complete system for creating believable performances by actors.[3]

I have presented different scientific definitions of emotion and have touched on historical theories concerning emotion in theatre to stress the importance of emotion in acting performance throughout history. As we continue to search for increased

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[3] According to Sharon Canicke in her article, *Stanislavsky: Uncensored and Unabridged*, Stanislavsky was not able to emphasize the importance of actors using both outside-in and inside-out techniques of creating a character because the inner aspects were contrary to the Marxist ideals. Emotion memory did not conform to the trends in Soviet behaviorist psychology (25-26).

understanding of emotion in theatre, new theories and emotional techniques in acting performance will appear and can be evaluated. Alba Emoting is one such technique which falls in the realms of scientific study of emotion and generating emotion for acting performance. Universities should evaluate whether Alba Emoting would be a valuable addition to their theatre curriculum.

Chapter Two describes what Alba Emoting is, how it was developed through modern science, and how Alba Emoting is used by actors. The chapter provides current scientific research that further supports the Alba Emoting technique. Finally, Chapter Two discusses Diderot's paradox and Ion's conversation with Socrates as it relates to Alba Emoting. It affirms that Alba Emoting allows an actor to effectively induce and control emotional inspiration using technique that is experienced by both the actor and the audience.

Chapter Three describes four problems some actors experience while generating emotion. They include "emotional hijacking," "emotional hangover," "emotional blockage," and using emotional memories which are faded, incomplete, inconsistent, or full of mixed emotions. Chapter Three also reveals how Alba Emoting safely avoids, mitigates, or eliminates these problems while still creating emotionally-rich, compelling, and complex characters.

Chapter Four suggests that Alba Emoting is versatile because it can be integrated with various rehearsal and emotional exploration techniques. It describes how actors may apply Alba Emoting to Stanislavski's System and the Mosaic Acting System. It also demonstrates how Hyrum Conrad's ArcWork uses Alba Emoting to achieve the same goals of emotional exploration as Richard Schechner's Rasabox exercise.

Chapter Five summarizes all of the arguments presented in this thesis and addresses possible questions for further research on the topic of Alba Emoting. It also provides additional testimonies from Alba Emoting trainers and actors about the safety, effectiveness, and versatility of the Alba Emoting technique.

The appendix contains a list of certified Alba Emoting trainers in North America and worldwide as well as their place of residence. This information in provided so that Universities and practitioners can contact these individuals about training sessions in the Alba Emoting technique. The appendix also provides the interview questions used for this thesis that were posed to actors who use Alba Emoting.

CHAPTER TWO:

ALBA EMOTING: A SAFE AND EFFECTIVE TECHNIQUE OF GENERATING EMOTION FOR
ACTING PERFORMANCE

Alba Emoting is an emotional technique that allows actors to induce and control

emotional impulses and create subjective responses in themselves and the audience. This

chapter will define Alba Emoting, describe its development, and explore ways actors can

use it in rehearsals and acting performances. It will cite scientific studies that further

support the thesis that Alba Emoting is an effective technique for actors to use in

generating emotions in their performance work.

Introduction to Alba Emoting

The last remaining students file in to the room and our theatre class begins with a

physical warm-up. After the warm-up, our director, Hyrum Conrad, gives us instructions.

"Please sit down on the floor in a circle." We all sit down. I am sitting center stage right

next to Carie and Kimmy. "Now that you are in a circle, turn your body around so that

your back faces the inside of the circle." I turn around and see nothing but black curtains

back stage about twenty feet in front of me.

"I would rather look at Carrie or Kimmy than these ugly black curtains" I think to

myself.

Our guest teacher, Susana Bloch, now chimes in. "Please listen carefully and

follow my instructions."

I focus my attention away from the horrid curtains and listen for Susana's voice.

Susana continues, "Slowly and deeply breathe in through your nose and out

through your nose without any pauses between the inhalation and exhalation. Breathe this

way for a moment or two. . . . Continue breathing as you relax your entire body, your head, your face, your neck, your fingers and your finger tips, all the way down to your toes. . . . Now, from the center of your mouth, push your lips out towards your cheeks. Once your lips have spread out across your face as far as possible, allow the edges of your lips to curl upward towards your eyes. Continue pushing the lips outwards and upwards. Softly focus your gaze towards one point and relax the muscles around your eyes. Relax your eyebrows and your eyelids. Incline your body forward softly and slightly tilt your head to the right or left side."

I am now slowly breathing in and out of my nose. My body is relaxed and tilted forward. My head is tilted slightly to the right with a soft smile on my lips. My eyes are softly focused on those long draped curtains. The curtains are curled back in a figure eight shape with perfect curves. "Black is such a beautiful, rich color." I think to myself.

"Feel free to get up and explore the environment or interact with your classmates," Susana suggests.

I slowly get up off of the floor and stroll towards those rich coal colored curtains. I reach my arms forward and lightly touch the intricate texture of the fabric, trying not to miss every sensation. "What craftsmanship." I slowly turn to see the bright face of Kimmy. I meander towards her and gently enfold my arms around her. I release from my grasp around her shoulders and see Carrie standing behind her. I gently squeeze Carrie's hand. She responds by gently squeezing my other hand. I feel like a free-loving hippie as I walk around the room gently gazing and touching my classmates. I can't help this complete feeling of love and affection for everyone and everything I see. After the

exercise is over, I learn that Susana Bloch had instructed us to produce the tenderness "emotional effector pattern" from the Alba Emoting technique.

Alba Emoting is a psychophysiological[4] technique which can be used by anyone to create and control real emotions at will. When using the word "real," I mean that the subjective and physical components of emotion produced by Alba Emoting are equivalent to the subjective and physical components of emotions experienced in everyday life. The only difference between the emotion produced by Alba Emoting and the emotion in everyday life is the stimulus. Emotions experienced in day to day life are stimulated by a reaction to the environment or situation. Emotions generated through Alba Emoting are stimulated by manipulating physical aspects of the body including facial expressions, breathing characteristics, and postures.

Six basic emotions are generated using Alba Emoting including joy, anger, fear, sadness, erotic-love, and tenderness. Each of these six basic emotions in Alba Emoting is generated using an "emotional effector pattern." An "emotional effector pattern" consists of a breathing characteristic, a postural configuration, and a facial expression. For instance, the emotion of tenderness is generated by the "emotional effector pattern" of tenderness; the tenderness facial expression, the tenderness postural configuration, and tenderness breathing characteristics. As in the narrative above, a person would generate tenderness by breathing in and out through the nose, relaxing the entire body, inclining forward, tilting the head to the left or right, and then placing a slight smile across the face while the eyes remain relaxed and softly focused towards an object. Each of the six emotions in Alba Emoting correlates to a specific "emotional effector pattern."

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[4] Psychophysiology is the study of the relationship between the physiological (body) and psychological (brain) processes concerning behavior, thoughts, and emotions.

Therefore, there is an "emotional effector pattern" for joy, one for anger, one for fear, one for sadness, one for erotic-love, and one for tenderness.

The "emotional effector patterns" for the six basic emotions should only be produced by those certified in Alba Emoting or in the presence of a certified Alba Emoting instructor. Without certified guidance and training, actors will experience inferior results or extremely intense emotions which may be difficult to control. With this in mind, here is a brief description of each of the "emotional effector patterns." Please don't replicate these patterns without guidance or certification:

Joy: Sharp breaths in through the nose and out through the mouth in rapid saccades, relaxed body, head loosely hung backwards, large open smile, semi-closed eyes.

Anger: Sharp breaths in and out of the nose, tensed body, inclined forward as if ready to attack, lips tightly closed, tense eye muscles, focused eyes, flared nostrils.

Fear: Sharp and shallow breaths through a wide opened mouth, tensed body, inclined slightly backwards as if trying to avoid something, wide open eyes.

Sadness: Saccadic breaths in through the nose and out through opened mouth in one breath, as in a sigh, relaxed body, head dropped slightly, eyes gazed downward, corners of the mouth dropped.

Erotic-love: Shallow rapid breaths in and out of open mouth, relaxed body, head tilted backwards and to the side, exposing the neck, eyes half open and softly focused.

Tenderness: Slow even breaths in and out of the nose, relaxed body, inclined forward, tilted head to the left or right, a slight smile across the face, eyes relaxed and softly focused towards an object.

Emotions can be induced from a level one emotional intensity to a level five emotional intensity, one being the lowest intensity level expressed and experienced and five being the highest intensity level experienced. For instance, fear induced at level five requires more tension throughout the body, a more exaggerated facial expression, and a more intense breathing than fear induced at level one. For a more thorough description of how to induce the "emotional effector patterns" one should seek instruction from a certified Alba Emoting trainer. The Alba Emoting technique also contains a "step-out" procedure which will be described later in further detail.

Different aspects of these "emotional effector patterns" can be mixed and manipulated to create other secondary emotions. For example, mixing the facial expression from the "emotional effector pattern" for sadness with the breathing characteristics and postural configuration from the tenderness "emotional effector pattern" would produce the emotion of sympathy. This emotion of sympathy would be subjectively felt by the individual using Alba Emoting, but would also be expressed towards and felt by the receiver of sympathy.

The Alba Emoting technique allows actors to activate any mix of emotions desired, change the intensity of the emotional experience, regulate the length of the experience, and stop them at any chosen moment. This technique gives actors a safe and effective means of generating and controlling emotion with ease.

Alba Emoting has particular value to actors who want to create and control authentic emotions in acting rehearsals and performance; however, it was not developed

exclusively for actors. Alba Emoting has also been used in the fields of psychology, psychotherapy, communications, and drama therapy.

The Development of Alba Emoting: The Science and Origins

New technology and knowledge of emotions led to the creation of Alba Emoting. Improved research of emotion has become possible because of new technologies that can monitor pulse rates, blood pressure, electrical (electroencephalogram- EEG) and biochemical reactions in the brain (FMRI, PET), heart rate (electrocardiogram-ECG or EKG), muscular activity (electromyogram-EMG), and respiratory movement (pressure transducer) (Bloch, "Effector Patterns" 11). These experimental tools give researchers more information about the actual experience of emotions than accessible in the days of Stanislavski, Meyerhold, and Artaud.

The scientific research which inspired the Alba Emoting system began in Santiago, Chile in1970 by researchers Susana Bloch (neuroscientist), Guy Santibáñez (neurophysiologist), and Pedro Orthous (theatre director). These collaborators joined together to study physiological and psychological reactions to emotional experiences. The studies were not concerned with the causes that produced the emotional state, but the emotional state itself. In their studies on emotion, three groups of patients were used: patients with anxiety neurosis, students under hypnosis, and theatre students. These three groups of patients were asked to remember experiences in which they felt intense emotion. Meanwhile, the researchers recorded respiratory movements, muscular activity (EMG), heart rate (ECG or EKG), electric activity in the brain (EEG), blood pressure and subjective reports from these subjects during the arousal of six basic emotions of joy, anger, sadness, fear, erotic-love, and tenderness (Santibáñez, 109).

Bloch and her colleagues found that subjective emotional experiences were connected to specific physical characteristics. These physical characteristics include precise breathing, facial, and postural characteristics, among other psychological reactions. These three elements (breath, facial expression, and posture) are termed by Bloch as an "emotional effector pattern" and together make up important physiological aspects of an emotional experience. These three elements are important because they are aspects of an emotional experience over which humans have conscious control.

Upon realizing that emotions could be distinguished according to different patterns, Bloch and colleagues questioned whether or not these "emotional effector patterns" for the six basic emotions of joy, anger, fear, sadness, erotic-love, and tenderness could be replicated to create a subjective emotional experience in an individual. Each participant was given specific instructions for replicating the "emotional effector patterns" while the researchers monitored each individual's EEG, ECG, and EMG. From these experiments, Bloch concluded that if participants correctly followed the instructions for reproducing the emotional effector patterns, the physical patterns triggered the corresponding subjective experience or emotion in the participant. Therefore, by inducing an emotion through specific breathing, facial expressions, and postural configurations, the involuntary physical, psychological, and neurological reactions of an emotion naturally occurred in participants. Thus, the emotional effector patterns create a complete effective emotional induction which may be controlled at will. Bloch and colleagues termed this process of inducing and modulating emotions as the BOS Method[5], and later renamed it Alba Emoting[6].

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[5] The technique was named the BOS method, corresponding to the first letters of the co-author's names: Bloch, Orthous and Santibáñez.

As experiments continued, the scientists discovered the need for individuals not only to induce or "step-in" to an emotional state, but also to leave or "step-out" of an emotional state. They observed from their initial experiments that individuals seemed to remain in an emotional state after reproducing the emotional effector patterns. Some of Bloch's subjects reported having dreams or moods which were linked to the exercises. To avoid this lingering of emotion, what Bloch calls "emotional hangover," the scientists created the "step-out" procedure in order to abruptly end each emotional induction.

The "step-out" procedure consists of at least three regular, slow, deep, full breaths while relaxing the facial muscles and body. It is followed by a change in posture and placement in the room. The procedure works by regulating slow breathing which decreases the heart rate. Changing the posture brings the body out of the physical presence of the emotion. "Such a procedure brings the person back to a 'neutral' state" (Bloch, "ALBA EMOTING" 128). Bringing the person back to a neutral state, avoids emotional hangover.

Most often the first subject taught and mastered in Alba Emoting training is the "step-out" procedure. Once it is mastered it is automatically used by the individual. The "step-out" procedure may be used at anytime during or after inducing the emotional effector patterns of emotion, thus allowing individuals the ability to control the length and duration of an emotional induction. The "step-out" procedure provides a means by which individuals or actors may safely release from and control emotional inductions.

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[6] The BOS method was renamed Alba Emoting after using the technique on a production of *The House of Bernard Alba.* The word Alba has two meanings in Spanish: "dawn" and "white." Emoting comes from the old English word which was the title of a film directed by Pedro Sándor about the research of emotional effector patterns.

Bloch's research identified and analyzed different emotional effector patterns for six basic emotions including joy, anger, fear, sadness, erotic-love, and tenderness. These six basic emotions were studied and identified as such by Bloch because they are innate and universal among humans ("ALBA EMOTING" 132). From these six basic emotions, other emotions may be created.

Scientists and theorists around the world have yet to produce a definitive, universally agreed upon list of basic or primary emotions from which all other emotions are blended. They categorize emotions as basic, innate, or universal for many different reasons, including facial signals (Ekman; Haidt & Keltner), action readiness (Frijda), or whether they are innate in humans (Bloch).

Some proposed lists of basic, innate, or universal emotions corroborate with Bloch's list of basic emotions, and some do not. For instance, Paul Ekman, who specializes in facial expression, has identified universal facial expressions for anger, fear, disgust, sadness, and enjoyment ("Facial Expression and Emotion" 387). Ekman's list of universal facial expressions coincides with the basic emotions of anger, fear, sadness, and joy as identified by Bloch. Although Ekman identifies disgust as a universal facial expression, Bloch does not characterize it as an emotion, but rather as a reflex. She states that disgust is "the reaction of an organism to a noxious stimulus, mainly of gustatory or olfactory nature" (Rix 64). Haidt and Keltner (1999) identify anger, disgust, fear, happiness, sadness, surprise, and embarrassment as recognizable facial expressions across cultures (Oatley 92). In contrast, Bloch believes that surprise and embarrassment are

created by experiencing a mixture of more basic emotions. See Table 2.1 for visual
comparison.

Table 2.1 Suggested list of Innate, Universal, or "Basic" Emotions

Scientist	Emotion Agreement	Emotion Disagreement
Bloch	joy, anger, fear, sadness	erotic-love, tenderness
Ekman	enjoyment, anger, fear, sadness	disgust
Haidt & Keltner	happiness, anger, fear, sadness	disgust, surprise, embarrassment
Frjida	happiness, sorrow	desire, interest, surprise, wonder

Most researchers agree on happiness, sadness, fear, and anger as primary
emotions. Some include disgust or surprise. Some theorists, such as Ekman, Haidt &
Keltner do not categorize love as an innate, basic emotion.[7] However, Gonzaga (2001)
and Frank (1988) suggest that facial and postural patterns such as smiling, hand gestures,
and forward leaning exist for the emotion humans term "love" (Oatley 95). The patterns
of love discovered by Gonzaga and Frank suggest that although the emotion identified by
Bloch as erotic-love may not be categorized by some theorists as innate or basic, the
emotion of love has reproducible expressions displayed by the face and through body
postures. Likewise, some theorists and scientists do not identify tenderness, a non-sexual
love such as parental love or friendship, as a basic emotion. However, Nancy Eisenberg
and her colleagues discovered distinct universal facial expressions among those who are
feeling compassion, empathy, and sympathy for others (96).

---

[7] Ekman did not study tenderness and erotic love in his studies across cultures

Although a universally agreed upon list of basic, innate emotions does not exist, there is enough agreement from scientists and theorists that there are distinct emotions people feel, regardless whether those emotions are considered basic or not. The important point is that the "emotional effector patterns" consist of a large enough palette of distinct or "basic" emotions which can be mixed to create other secondary emotions. Roxanne Rix, a certified Alba trainer states, "I'm not convinced that Bloch's list of basic emotions is more authoritative than others, but I am convinced of something else: that it simply doesn't matter. The effector patterns work anyway—and they are liberating, not limiting" (64). The six effector patterns of emotions discovered and systematized by Bloch and her colleagues create a sufficient palette of the desired physical and psychological reactions of authentic emotions. This palette of six basic emotions is broad enough that individuals are able to mix them to create secondary emotions.

Mixed Emotions in Alba Emoting

Adults rarely live their lives through "pure" or basic emotions but instead live in mixed emotions or secondary emotional states. "The most important repertoire of adult human emotional behaviour consists, in fact, of mixed or blended emotions" ("Effector Patterns" 10). The Alba Emoting emotional effector patterns for the six basic emotions can be mixed to create a plethora of secondary emotions. Bloch writes concerning Alba Emoting and mixed emotions:

> Once actors achieve mastery in reproducing the six basic emotional
>
> effector patterns, they are able to work with "mixed" emotions. The idea
>
> behind this practice is to think in terms of pure colors and mixed color
>
> pigments -- mix yellow with blue and get green, mix sadness with

tenderness and get melancholy, etc. The range is infinite, as it is with

colors ("ALBA EMOTING" 130).

As with mixing the primary colors: blue, yellow, and red, the six basic emotions create

other secondary emotions called "mixed" emotions when certain aspects of the

"emotional effector patterns" are mixed together. For example, the breath of joy and the

body configuration of anger with a mixture of anger and joy in a facial expression can

bring about an emotion of vengeful pleasure, cruelty, or pride. Jealousy, on the other

hand, could be created by blending anger, fear, and eroticism (Bloch, "Effector Patterns"

11). There are endless colors and endless emotions that can be created from the primary

colors or basic emotions. Modulating one aspect of three in an emotional effector pattern

will give an actor a completely different array of emotions which can be applied to acting

performance.

In conclusion, Bloch and colleagues studied the physiological and psychological

aspects of emotion and discovered that emotional effector patterns existed for six basic

emotions. They also discovered that these basic emotions could be mixed to create

secondary emotions. To validate that the emotional effector patterns worked, the

researchers asked participants to replicate the physical aspects of the patterns to generate

a subjective experience of emotion. If participants correctly followed Bloch's instructions

in replicating the emotional effector patterns the participants experienced the physical

and subjective aspects of the emotion. The technique was effective. The emotional

effector patterns have been thoroughly researched and studied by Bloch. Further studies

exist that support Alba Emoting as an effective technique for generating emotion.

Further Scientific Support of the Emotional Effector Patterns—Facial, Breath, Postures

The facial expressions, specific breathing characteristics, and postural

configurations, found in the Alba Emoting emotional effector patterns have been

substantiated by multiple researchers.

Facial Expressions in Alba Emoting

The facial expressions discovered by Bloch are shown in figure 2.1
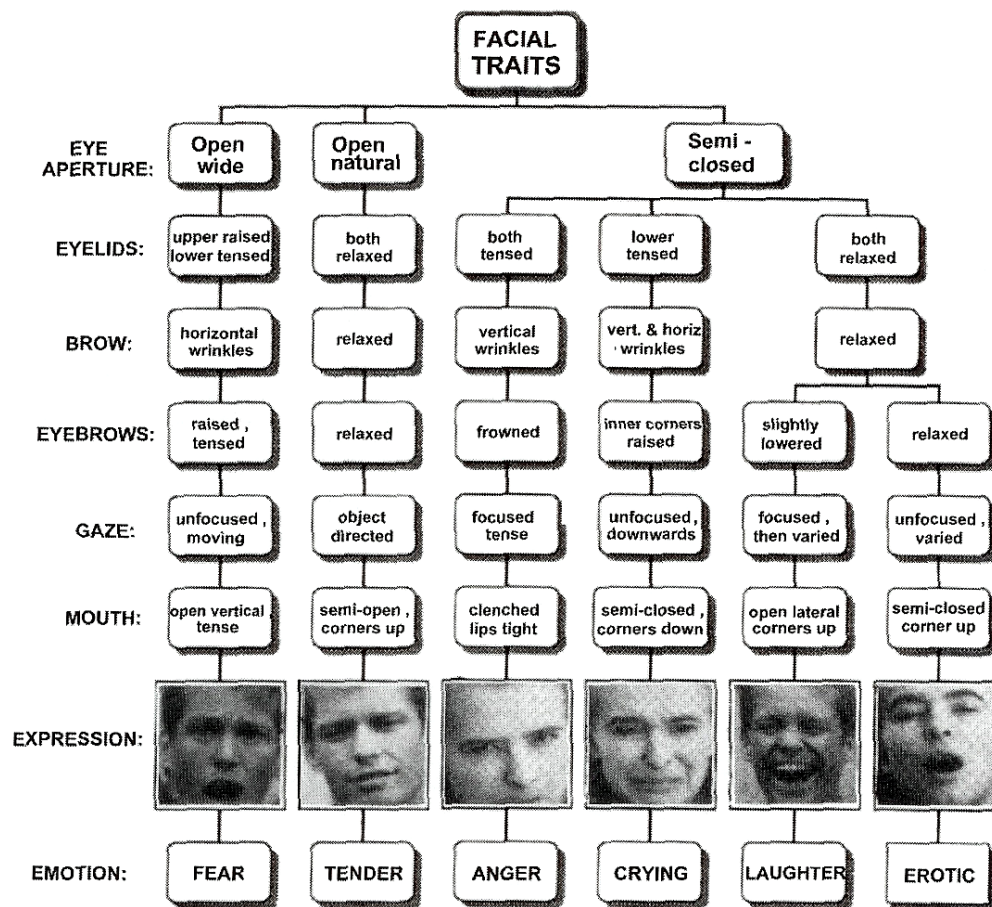

Figure 2.1: The different facial expressions for the six basic emotions in Alba Emoting: Degree of eye aperture, position and/or degree of tension/relaxation of eyelids, muscular tension of the brow, direction of gaze, mouth/lip configuration, example of facial expression (Bloch, Lemeignan "Precise" 37).

The facial expressions for inducing emotions discovered in the research of Susana Bloch and colleagues corroborate with the research of facial expressions by Paul Ekman, Eible-Eibosfeldt, and Galati. Paul Ekman found that specific facial expressions such as anger, joy, fear, and sadness are universal and recognized across cultures as he conducted experiments in Chile, Argentina, Brazil, Japan, the United States, and New Guinea (*Emotions Revealed* 3). Another argument for universal facial expressions was found in research experiments conducted by Eibl-Eibosfeldt and Galati, who separately found that blind children, who never saw a face, expressed the universal facial expressions associated with different emotions.

Ekman also found that facial expressions could generate subjective experiences of emotion, similar to Bloch's research. Paul Ekman discovered that when patients made certain facial expressions, they were flooded with strong emotions. The facial expressions that produced the strong feelings of emotion were not just any expressions, but the expressions which had been already identified as universal to all human beings (Ekman and Friesen; Levenson et al.). Bloch's research, and hence, Alba Emoting, does just this; by assuming a facial expression of anger, the emotion of anger is expressed and felt by the individual.

While Ekman's experiments suggest that facial expressions can produce the subjective feelings of emotion and can be recognized by individuals across cultures, the research and experiments of Bloch go further by adding corresponding breath patterns and postural configurations ("Effector Patterns"18). Ekman responded in a commentary, that he agreed with Bloch's conclusions. He stated, "I agree with their contention that facial, respiratory, and postural activities are all patterned for emotions, and that it should

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be possible to generate emotion by means of any one of them, and probably more robustly by using more than one at a time" ("Commentaries" 202). Actors are always trying to improve both the quality and consistency of their performance. Because the emotional effector patterns use three physical aspects—breath, posture, facial expressions— in concert that can induce emotion, the robustness or consistency of the actor's emotional performance will be strengthened. This is another advantage of Alba Emoting and is a reason why universities, conservatories, and actor training programs, should consider incorporating Alba Emoting into their theatre curriculum.

Specific Breathing Characteristics in Alba Emoting

The most innovative aspect of the research conducted by Bloch, Santibáñez, and Orthous proposed that specific respiratory characteristics accompanied specific emotions (Bloch, "Specific Respiratory" 141). Specific breathing characteristics for each emotion had yet to be discovered by any respiratory and emotional research up until that time. "We found that the most distinctive elements of differentiation between studied emotions were given by patterns of the respiratory movements and by their degree of complexity" ("ALBA EMOTING" 126). Besides the discovery that emotions are differentiated by specific breathing characteristics, Bloch and colleagues discovered that the breathing appeared to be the most vital element of the emotional effector pattern. According to Bloch, the major factor in an Alba Emoting emotional induction experience is the precise execution of specific breath characteristics (125).

Each of the six basic emotions and their correlating breathing characteristics in Alba Emoting are represented in Figure 2.2.
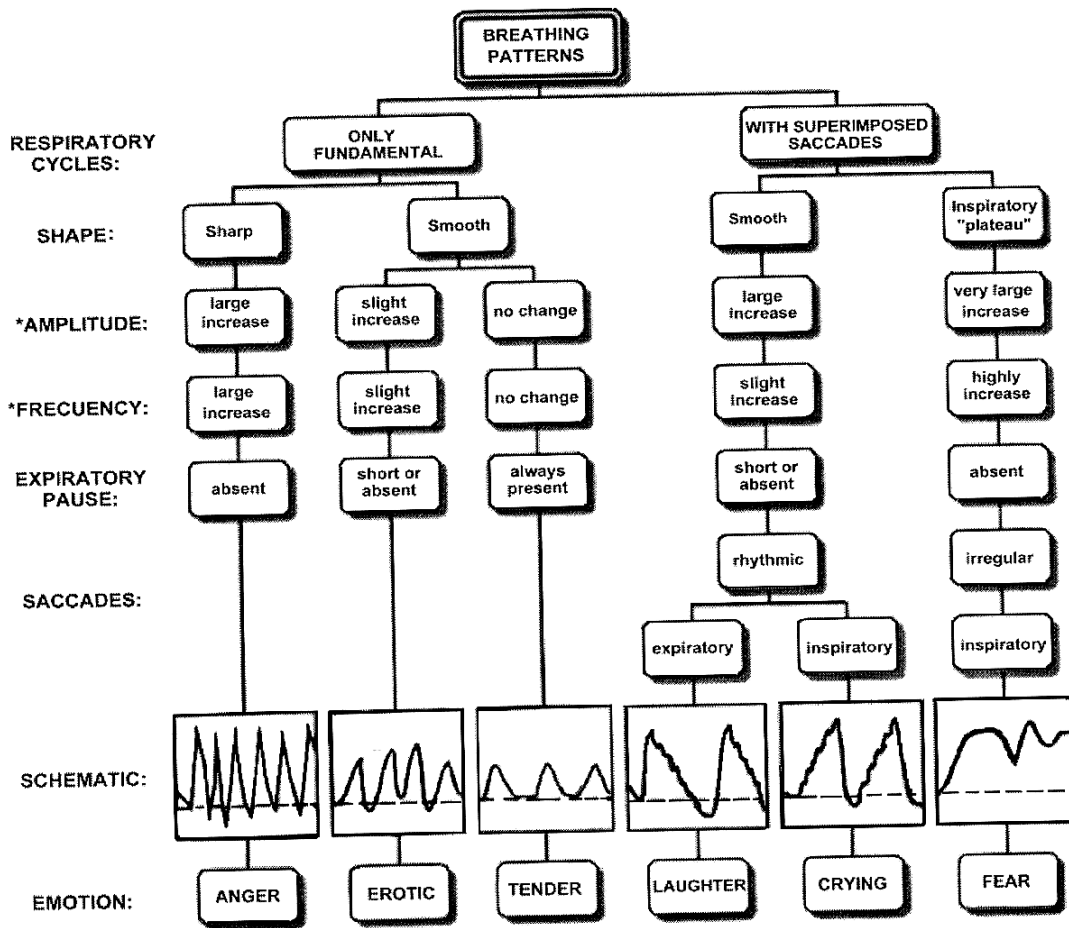
Figure 2.2: The different breathing characteristics for the six basic emotions in Alba Emoting: Amplitude/ Frequency refer to changes from a neutral baseline. Pauses refers to the period where no expiratory movement is detected. The schematic is a visual representation of the breath pattern (Bloch, Lemeignan "Precise" 35).

Besides that of Bloch, limited research has been conducted proposing that specific breath characteristics relate to specific emotions. Two researchers who have begun such research are Frans A. Boiten (1994) and Pierre Philippot (2002).

Frans A. Boiten reviewed the psychophysiological literature relating to respiratory changes occurring during emotion states and identified some consistencies among research studies. Boiten suggested that respiratory differences might be found between

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positive and negative feeling states, as well as tense or relaxed feeling states. Rapid and deep breathing corresponded to excitable emotions such as, anger, fear, and joy. Rapid shallow breathing corresponded to emotions of concentration, fear, and panic. Slow and deep breathing corresponded to relaxed resting states. Finally, slow and shallow breathing correlated to states of passiveness or withdrawal such as sadness or calm happiness. These correlations do not identify specific breath patterns to specific states of emotion, but rather describe typical qualities of breathing while in different emotional states (Boiten, Frijda &Wientjes, 1994). Boiten's descriptions fit well and accurately describe the breath patterns discovered by Bloch for the six basic emotions.

The research that comes closest to that of Susana Bloch was conducted by Pierre Philippot. Philippot found that respiration alone was able to produce emotional states in participants, "specific and rather intense emotions have resulted from the explicit instruction to produce emotion by manipulating respiration" (623). In his research, specific breath characteristics for joy, anger, fear, and sadness were taught to study participants. These are not Bloch's specific breath characteristics found in the "emotional breath patterns," although some similarities exist. Philippot's results indicated that experimental participants successfully induced the target feelings of joy and anger using his specific breathing instructions. Philippot's breath patterns for joy and anger were similar to that of Bloch's anger and tenderness breath characteristics. However, Philippot's emotional respiratory instructions for fear were confused with feelings of anger by some participants, while the emotion of sadness was confused with the feeling of restful happiness. Philippot's research further supports the idea that emotions can be induced and identified by breathing characteristics.

The concept of breathing to create an emotion is foreign to many theatre theorists or practitioners, and many have not considered that specific breathing patterns correlate to specific emotional states. This breath-emotion causal relationship is not considered in the work of Stanislavski, Meyerhold, Grotowski, or Chekov. It is, however, considered by Antonin Artaud. In his book, *The Theatre and its Double,* Artaud states "Breathing accompanies the emotion, and it is possible to enter into the feeling through the breath, provided one could discriminate which breathing corresponds to which emotion" (101). Alba Emoting answers Antonin Artaud as to what breathing patterns correspond to which emotion (Bloch, "ALBA EMOTING" 131).

Postural Configurations in Alba Emoting

As Bloch and her colleagues studied the postural aspect of emotional effector patterns in patients, they observed degrees of muscular tension/relaxation as well as the tendency of the person to "withdraw" or "approach" while experiencing different emotions ("ALBA EMOTING" 126). The six basic emotions can be plotted relative to the amount of tension/relaxation and approach/withdrawal in the body (see figure 2.3). Anger and fear require a high degree of tension. However, they require different directional attitudes. Anger requires an attitude of approach, such as when a person prepares to attack, while fear requires an attitude of withdrawal, such as fleeing or "freezing" in the moment. The emotions of joy, erotic-love, sadness, and tenderness require tonal relaxation. However, each of these emotions requires different directional attitudes. Sadness requires a downward withdrawal. Joy requires an open and slightly back posture. Erotic-love requires a direction of approach which is more or less accentuated depending on the nature of the sexual response. Tenderness requires a

posture of full approach such as when a person is prepared to touch, caress, or protect

(126). Certain emotions require a postural attitude for the head and neck. For instance,

the neck is exposed and the head is tilted back to one side or the other for the emotion of

erotic-love. Tenderness requires the head to be titled to one side or the other.
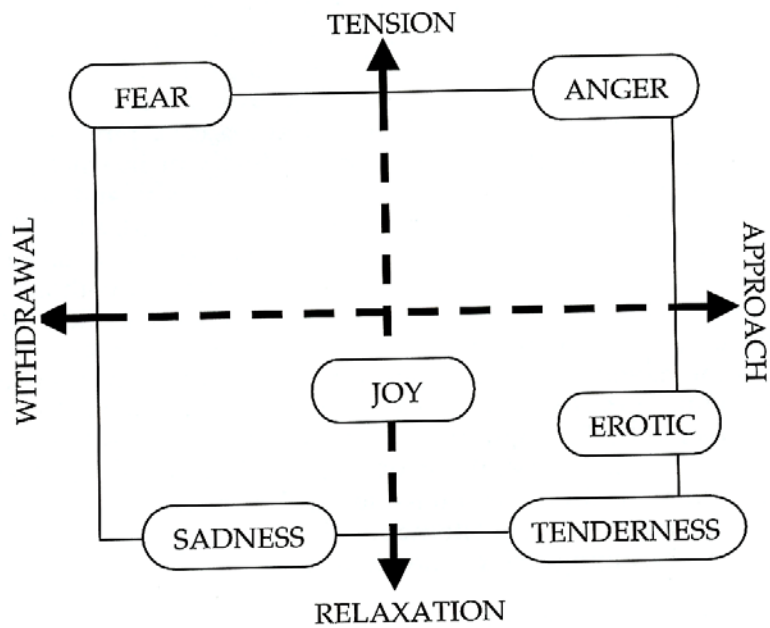

Figure 2.3: The six basic emotions situated on a postural configuration scale of
withdrawal/approach and tension/relaxation ("ALBA EMOTING" 126).

The different body postures for the six basic emotions in Alba Emoting are represented in Figure 2.4.

BODY POSTURE				

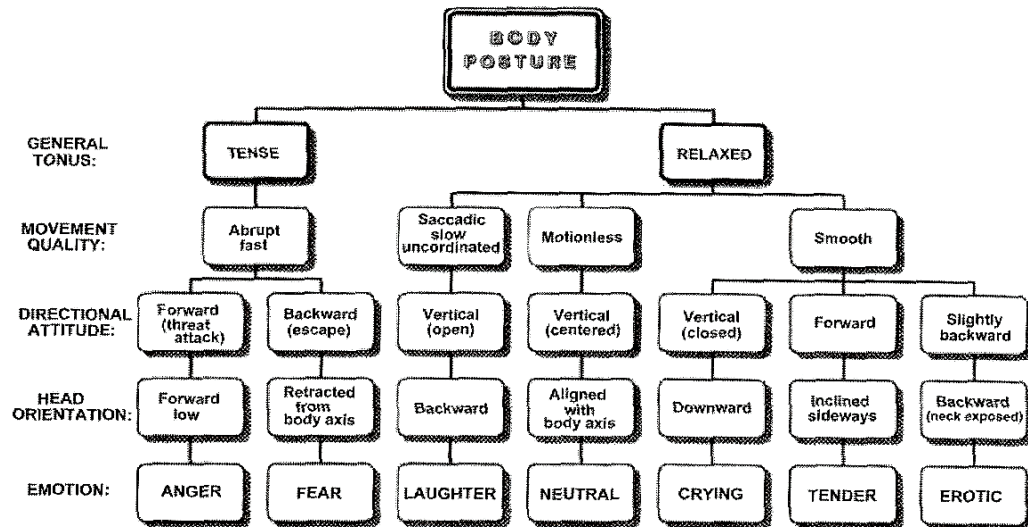| GENERAL TONUS:	TENSE		RELAXED	
MOVEMENT QUALITY:	Abrupt fast	Saccadic slow uncordinated / Motionless	Smooth	
DIRECTIONAL ATTITUDE:	Forward (threat attack) / Backward (escape)	Vertical (open) / Vertical (centered)	Vertical (closed) / Forward / Slightly backward	
HEAD ORIENTATION:	Forward low / Retracted from body axis	Backward / Aligned with body axis	Downward / inclined sideways / Backward (neck exposed)	
EMOTION:	ANGER / FEAR	LAUGHTER / NEUTRAL	CRYING / TENDER / EROTIC	

Figure 2.4: The different body postures for the six basic emotions in Alba Emoting: general tonus (relaxed/tense), movement quality, directional attitude, and head orientation (Bloch, Lemeignan "Precise" 36).

Multiple scientists propose a relationship exits between emotions and body configurations/postures. K. Grammer (2004) and Sogon and Doi (1986) independently suggest specific body postures are associated with specific emotional states, as found by Bloch. Similarly, Wallbott and Scherer (1986) visited 27 countries and 5 continents and found that, "moving toward" was associated with positive emotions, "moving against" was associated with anger, and "moving away" was associated with other negative emotions (Oatley 132-133). This research correlates with Bloch's withdrawal/approach axis found for the six basic emotions (see figure 3.1).

A.F. Ax (1953) found that anger and fear produce high levels of tension. As shown in figure 3.1, the postural configurations for Alba Emoting coincide with the research of Ax. Both fear and anger require tension in the muscles, but the tension in anger is compelled forward or to "approach," while the tension in fear is used to repel backward or "withdraw."

The results of these researchers corroborate that the emotional effectors patterns in Alba Emoting can be effectively used to generate real emotions.

Science Applied to Acting

Bloch and her colleagues discovered that actors could use Alba Emoting to create and control real emotions in acting rehearsals and performance. Their first research article relating to theatre performance entitled: "Effector Patterns of Basic Emotions: A Psychophysiological Method for Training Actors," was featured in the *Journal of Social Biological Structure.* It describes the Alba Emoting technique and its application to the theatre world. This article was not written specifically for a theatre audience nor was it featured in a theatre journal. However, the article clearly relates to the theatre world and to theatre scholarship.

In the article, the co-authors address a current void in the performance world, namely the absence of artistic methods of generating emotions supported by technique. They state:

> While different schools and methods exist for other artistic disciplines
> that involve bodily expression, such as music, singing, mime, and ballet,
> there are very few methods providing systematic practical training for
> actors, especially in relation to the expression of emotions. (2)

Most of the techniques available for actors focus on physical training and vocal training, but few techniques focus on emotional training. Jeremy Whelan agrees with Bloch. He states, "We have ignored the all important study of emotions in actor training. I don't see how that could be. . . .The study of emotions is a vital, but completely neglected part of the actor's artistic education" (*Mosaic Acting* 110-11). Bloch, Orthous and Santibáñez expound on this feeling:

> While the Gnostic-verbal (literary) and the body-expressive (physical)
> aspects of acting behaviour are covered quite well pedagogically, the
> emotional-expressive (psychological) aspects are almost entirely left to the
> intuition, life experience or 'emotional memory' of the student actor, with
> little or no technical support. (2)

Alba Emoting fills this void as it is a technique which combines both the physical and psychological aspects of an emotional experience into one technique. It is a psychophysiological approach for actors to express and control real emotions at will.

Alba Emoting Training for Actors

Actors are trained to master the Alba Emoting technique before they use it in acting performance. Because the Alba Emoting technique deals with the sensitive nature of emotions and requires mastery, actors are taught by certified Alba Emoting trainers. Alba Emoting trainers become certified only after they meet the approval of Susana Bloch herself. Bloch judges not only on the individual's abilities to utilize and teach the technique, but also the individual's character. The process trainers use to teach Alba Emoting varies from trainer to trainer depending on individual students and class situations. The examples and information provided are informed by articles written by

Bloch as well as by own personal training with Susana Bloch and Hyrum Conrad at BYU-Idaho from 2000-2003.

Actors are introduced to Alba Emoting by explaining specific terminology relating to the technique as well as basic theoretical information to make the actor aware of the psychophysiological processes of the body. Throughout training, the actors explore the environment, themselves, and their relationship to others. This allows the actors to be kinesthetically aware of the environment as well as to release from physical inhibitions they experience in acting. Exploration kinesthetically utilizes the five senses (touch, taste, smell, sight, and hearing). The actors are asked to verbally express themselves using all types of sounds and words (Bloch, "Effector Patterns" 7).

Actors then learn to control their posture, breathing, and facial expressions. This training occurs before learning the "step-out" procedure and the emotional effector patterns. Postural exercises include muscular tension and relaxation exercises in order for the actor to recognize the difference between tension and relaxation in various muscle groups. For example, the Alba trainer asks the actor to contract and relax the arms and legs, then the core of the body, in order for the actor to be come aware of muscular tension. These exercises are conducted while the actor is lying, sitting, standing, and walking. Actors are also asked to explore unnatural and bizarre postures in order for the actor to feel the effect each posture has on him or her.

Breathing exercises consist of relaxation exercises such as yoga or other techniques which teach the actor to breathe slowly and deeply. Respiratory training consists of slow and deep complete breaths with the introduction of pauses between inhalation and exhalation. The actor is then asked to regulate breathing at will with

different timing. This teaches the actor how to change and modulate the breath. The trainer and actors are constantly monitoring side effects such as hyperventilation and dizziness.

Facial exercises include eye movement control. For example, exploration of the size of the visual field, this includes eyelids either partially shut or wide open. The eyes are trained with tension and relaxation exercises. The eyebrows are involved in exercises of tension and relaxation, raising the eyebrow high or inwards as well as isolating the movement of one eyebrow, while the other remains relaxed and normal. The mouth, cheeks, and chin are also involved in similar exercises.

After exploring the ranges of the body and learning to control the posture, breath, and facial expressions at will, the trainer instructs the actors in the "step-out" procedure. The breathing aspect, or neutral breath, of the "step-out" procedure is taught. This consists of a complete, deep, and slow inhalation through the nose, followed by a pause and continued with a slow expiration through the mouth followed by another pause. Next, the physical aspects of the "step-out" procedure are taught which consist of a relaxed body, standing upright, knees slightly bent, head level to the floor, with the hands lightly intertwined while the arms move slowly up and steadily in an oval shape behind the head and back down again. Finally, the neutral breath from the "step-out" procedure and physical aspects are executed together. The combination of the neutral breath and the physical aspects of the "step-out" procedure constitute a "full step-out." Actors may utilize the neutral breath alone to achieve a neutral state after they have mastered the "full step-out" procedure. The step-out results in a "neutral" state or a condition of emotional

silence. Training continues only after the "step-out" procedure is fully mastered and the students understand that they can return to neutral at anytime during training.

After mastering the "step-out" procedure, actors learn the emotional effector patterns for the six basic emotions. The trainer introduces the actors to a particular breath pattern without naming the corresponding emotion. The trainer then introduces the postural configuration followed by the facial expression. Each of the six basic emotions and their corresponding emotional effector patterns are introduced in that way: breath—posture—facial expression, while the trainer guides and corrects as needed. The emotional effector patterns are prolonged in early stages of the training so the subjective feeling can be recognized by the actors. This allows the actors to know what effect the exercise is having on them (Bloch, "ALBA EMOTING" 128). Each pattern is repeated two to three times, followed by a strict full "step-out" procedure. The actors are then gathered and asked to describe what was felt during the exercise, whether they "got into it," if any images came to mind, and what were their impressions of the exercise. This structure is repeated for each of the six emotional effector patterns. Because working with the emotions can be draining, learning each of the emotional effector patterns may take several days or the training may be divided into several sessions throughout the day.

After each effector pattern is mastered, different modulations in intensities and different emotional mixtures are created using the emotional effector patterns. Simple actions and speech are introduced. For example, an actor is asked to move a chair or to read a poem, sing a song or read lines from a script while using an emotional effector pattern. The action or speech is first performed in neutral or emotional silence and then the action or speech is performed while using an effector pattern (Bloch, "ALBA

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EMOTING" 128). The next step in training is switching from one pattern to another. A pattern is performed and then at a signal, the actor switches to a completely new pattern or changes one component of the pattern such as the breath. When switching from one pattern to the next, the actor is asked to breathe one normal or "step-out" breath before changing to the next pattern.

At first, an actor using the emotional effector patterns may look "robotic," or appear to be overacting. However, as the patterns are mastered, actors are able to lessen the intensity of the emotion allowing the actor to make subtle changes. This causes the emotion to appear more spontaneous and natural. Once the reproduction of the basic effector patterns is mastered, actors may use them under instruction, which constitutes a level one certification.

Mastering the Alba Emoting technique with the "step-out" procedure allows the actor to start and stop emotions at will and monitor the subjective involvement experienced by the actor. This ability is particularly useful for actors who may find it difficult to exit the character or leave behind emotions experienced in acting performance (Bloch, "ALBA EMOTING" 129).

Actor's Responses to Alba Emoting Training

My training in Alba Emoting changed my life and my acting. It is a safe and effective technique for generating emotion in acting performance. Similarly, other actors describe the changes they felt and experienced after completing a training session with Hyrum Conrad at BYU-Idaho. One actor states, "This class has provided me a new tool to bring about effective, truthful emotions in my acting work." Another actor continues, "Alba Emoting training has been one of the most valuable experiences of my life."

Actors attest that Alba Emoting makes them more aware of their own emotional nature. "Since taking this class, I feel much more in touch with my emotions. I don't know if I have ever been this in tune with my emotions. . . . I think that this process would be a great asset for anyone who wants to have pure emotions on stage" (compiled comments). Actors who learn Alba Emoting expand their ability to generate emotions for acting performance. They affirm that Alba Emoting is effective.

Alba Emoting in Performance

Actors trained in Alba Emoting and have mastered the technique may begin using the emotional effector patterns in their personal acting and performance. But, how do actors apply Alba Emoting in performance? As stated by Roxanne Rix, "At the risk of sounding flippant: any way they want to" (66). There are numerous ways to apply Alba Emoting in performance such as creating an "emotional melody," directly inducing patterns in performance, or allowing the patterns to emerge naturally in performance.

The actor may begin applying Alba Emoting to performance by creating a type of script analysis, or an "emotional melody" for the scene. The "emotional melody" is performed by dissecting the text emotionally and comprising a melody of pure and mixed emotions along with different intensities for each scene. The "emotional melody" can be created using the script and/or by improvising different sequences of emotional patterns and is then performed in a moment-by-moment sequence (Bloch, "ALBA EMOTING" 130). For example, the actor begins with a monologue, scene, or an entire play. In this case, a short monologue has been chosen from the play *W;t* (see Figure 2.5).

Figure 2.5: An example of an emotional melody using part of Vivian Bearing's monologue from Margret Edson's play *Wit* (56).

The actor chooses the emotion or mixture of emotions that seem appropriate to a particular line or series of lines in the scene, such as "anger" or "anger mixed with sadness." The actor then chooses the level or intensity of the emotion he or she would like to express from level one to five. Level one is the lowest level of emotional intensity while level five is the highest level of intensity. The actor writes in the margins of a script the emotions and levels of emotion he or she has chosen. This actor has chosen "Anger 2, Anger 3, Fear 2, followed by Fear mixed with Anger 2." Finally, the actor performs the "emotional melody" or series of emotions and intensities for the monologue. The "emotional melody" can be changed and manipulated by the actor at anytime during the rehearsal process. Of course, actors can choose not to create a detailed "emotional melody" for a script. They can choose instead to let improvisations, explorations, and rehearsals naturally inform the emotional nature of the scene, creating a flexible unwritten "emotional melody."

Actors choose how to implement Alba Emoting in performance. During performances, 1) the actor has the choice to induce the effector patterns directly, or 2) the actor may warm up with the effector patterns prior to a performance, and then allow the actions or situations of the scene to influence his emotional choices.

An example of directly inducing emotions for an acting performance comes from my own personal experience. I was cast as Adelaide in the musical *Guys and Dolls*. During the second act, Nathan Detroit deserts Adelaide for a crap game. She is faced with the possibility that after fourteen years she may never marry the man she loves. She sings a reprise to "Adelaide's Lament." During this reprise, I felt the character needed to express fear and sadness mixed with a little anger. No matter how I analyzed or approached the scene, the song, or the situation, I was unable to generate the emotion of sadness that I felt was necessary. So, I turned to Alba Emoting for support. Each night I directly and consciously induced the emotion of sadness during particular lines and lyrics of the song to achieve the mixture of fear, sadness, and anger that I desired. No matter what happened in that scene, I could rely on the emotional effector pattern for sadness to give me the right mixture and degree of emotion I wanted Adelaide to portray. After each performance, audience members commented to me that they truly felt sorry for me and sensed my grief in that particular scene. One audience member said the scene made her cry in sympathy for Adelaide.

An example of an actor who uses Alba Emoting and the "emotional effector patterns" as an emotional warm-up before a performance is Cherie, a student actor from BYU-Idaho. She states:

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I'm generally a fairly neutral person in real life, and it usually takes a lot to get me really excited, scared, or angry about anything, so naturally, in acting, I need to emotionally warm up. I like using Alba [Emoting] to do that. . . . It's an accelerant; like lighter fluid for charcoals . . . or a jumpstart for a dead battery. Alba [Emoting] is just enough to wake up my sleepy emotional states. (Julander)

In Cherie's situation, the emotional effector patterns are not consciously induced when she works on a production, but rather she uses the effector patterns to warm-up emotionally prior to each performance. After an actor has properly warmed-up emotionally, the emotional effector patterns are naturally induced as a result of the actor's actions and choices. One effective way of warming-up emotionally with Alba Emoting is to consciously induce each of the six basic emotions using the emotional effector patterns just before the production. This emotional warm-up for an Alba actor is similar to a physical warm-up for a dancer or piano scales for a pianist. The dancer or pianist physically warms up his or her body or fingers in order to access the full range of movement necessary for *Swan Lake* or Rachmaninoff's *Piano Concerto No. 3*. Similarly, actors can use Alba Emoting to warm-up emotionally to access the full range of emotions needed for an acting performance.

Some actors may choose to use a combination of directly induced emotions for difficult scenes and naturally induced emotions for other scenes. Roxane Rix, an Alba Emoting trainer, relays an example of this type of combination. She was directing an actor named David in the lead role of Archibald MacLeish's adaption of the Job story, *J.B.* Rix states, "We both knew the role was a monumental stretch for him," and so he

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agreed to use Alba Emoting to aid his performance (60). David directly applied the emotional effector pattern for anger in some scenes because he claimed he didn't experience anger in his personal life. For a difficult scene, when the character meets God, David and Rix crafted an entire scene using directly induced emotional effector patterns at high intensities and mixtures. As a result, his performance amazed his teachers and peers and "left audiences literally breathless" (61).

There is not a definitive way to use Alba Emoting in performance and this is one reason why it is such a versatile technique. The actor simply chooses how he wishes to apply Alba Emoting to rehearsals and performance.

Alba Emoting is not a technique which covers every aspect of the performer's art. It is still the job of the actor to flesh out and research the character he performs. The actor must create the physical aspects of a character such as a specific walk or gestures. He/she needs to understand and discover a character's mental process and motivations. An actor must conduct historical research if, for instance, he/she is performing the role of Oedipus or Hamlet. Pamela Chabora, an Alba Emoting trainer, states that the emotional effector patterns found in Alba Emoting do not "negate the need for careful characterization analysis or commitment to the inner life of a role" (239). Actors may use Alba Emoting as a tool to complement the actor's process in creating a role. It allows the actor to be more creative and imaginative with his choices and create more emotionally enriching characters, but it is not a substitution for the research an analysis an actor must do to create a character.

Alba Emoting, Diderot's Paradox, and Ion's Conversation with Socrates

Having learned what Alba Emoting is, how it was developed, and how actors can use it is performance, this thesis can discuss how Diderot's paradox and Socrates conversation with Ion relate to Alba Emoting.

Diderot believed the best actors invoke a strong emotional response in an audience by using technique and craft, not by experiencing the emotion themselves. Diderot questioned if actors should use technique or inspiration to generate compelling, believable emotions. He also questioned if it was more important for the actor or the audience to feel the emotion. It does not have to be an either/or answer. However, unlike Diderot, the conversation between Ion and Socrates illustrates that the best actors may actually be those who can invoke strong emotions in an audience and in themselves. Instead of making an actor choose exclusively between inspiration and technique, the audience or the actor, actors may use Alba Emoting, an effective technique that allows an actor to control emotional inspiration through technique to create emotions that are felt simultaneously by the actor and audience.

Actors trained in Alba Emoting experience the spontaneity of emotional inspiration which is controlled and maintained by technique. An actor can keep a performance spontaneous but control that spontaneity using technique. One actor, Tia, explains how emotional inspiration and technique is utilized by the actor trained in Alba Emoting. She gives an example of how she achieved this while performing in *The Guys:*

> The thing I love most about Alba is that it helps you to keep a
>
> performance spontaneous and real. You can take the lines you say every
>
> night and add a tiny different tint to them. . . . For example, I had a line

that I would usually say with the same emotion every night. But one night

I added more anger to it then sadness for some reason. . . . Since the actor

I was working with, Brant, was also trained in Alba he felt that pure "rasa"

and reacted to that emotion and line differently than he had ever before. . .

We were able to keep reacting honestly to these new emotions that were

being presented. (Saxton)

Instead of pulling the scene back to its original emotional through-line, Brant adapted to

the emotional situation. Both Tia and Brant reacted differently to the lines and worked

together to achieve a sincere and spontaneous emotional scene that was controlled by

Alba Emoting. Tia concludes that "It was one of those rewarding experiences as an actor

that I will never forget."

Alba Emoting combines both the physical and subjective aspects of emotions into

one technique. It is this combination of physical and psychological aspects of emotion

that allows actors to control, harness, and manipulate emotional inspiration through

technique as illustrated in the example of Tia. Bloch mentions that the Alba Emoting

technique mediates Diderot's paradox by "providing actors with the precise technical

control of the expressive components of emotion, while at the same time allowing them

to experience as much of a feeling component as they desire" ("ALBA EMOTING" 129).

Additionally, the subjective and physical components of emotional experience are

generated in the actor using the technique and the audience members respond to the

emotion expressed, creating a rasic exchange. In Bloch's studies, she found that "naive

observers [audience] clearly receive the impact of the intended emotional message: not

only do they correctly identify the accurately reproduced patterns, but they may

empathically 'feel' the transmitted emotion" ("ALBA EMOTING"129). Additionally, this naïve observer, or in this case, the audience member, "considers the observed emotion as 'true' as a spontaneous one" ("Effector Patterns" 15). If the naïve observer of the emotional effector patterns in Alba Emoting experience a rasic exchange with the person using Alba Emoting in laboratory tests, this rasic exchange is also likely to occur among the actors and audience members in acting performance.

Actors using Alba Emoting do not have to choose between innate inspiration and technique. Instead, actors may choose to use both inspiration and technique to invoke subjective emotion in both the actor and the audience. This combination of inspiration and technique may actually be the best type of acting. As Robert Cohen states: "Obviously acting is a form of Ion's paradox: It is *both* technique and inspiration, head and heart, presentation and representation, calculation and spontaneity. Real emotion is in a tension with rational control" (170, author's emphasis). Real emotion and rational control in the Alba Emoting technique makes it a safe and effective means of generating emotion.

CHAPTER THREE:

ALBA EMOTING SAFELY ADDRESSES FOUR PROBLEMS ACTORS EXPERIENCE

Chapter Two described the origins and development of Alba Emoting, a new technique of generating emotions for acting performances. This chapter identifies four major problems some actors experience while generating emotion for acting rehearsals and performance. They include "emotional hijacking," "emotional hangover," "emotional blockage," and using emotional memories which are faded, incomplete, inconsistent, or full of mixed emotions. Furthermore, this chapter reveals how Alba Emoting safely avoids, mitigates, or eliminates these problems.

Four Major Problems Some Actors Encounter while Generating Emotions for Acting Performance

Emotional Hijacking

Emotional Hijacking occurs when a person's brain gets taken hostage by an emotion, causing the individual to lose control of physical actions and/or rational thought. As a result, he/she may experience psychological complications or inflict physical harm on himself/herself or others. In such situations, emotions overpower the individual's ability to control himself or his actions.

This kind of behavior is recognized by scholars. In his book, *Emotional Intelligence,* Daniel Goleman coined the term "emotional hijacking" to describe it. Susan Burgoyne names this behavior as "out of control" acting, while Brian Bates uses the term "possession." Whether it is called "emotional hijacking," "out of control" acting, or "possession," it is a frightening ordeal for an actor not to be able to rationally control his emotions.

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When emotional hijacking occurs the emotional part of the brain responds quicker to a stimulus than the rational part of the brain. In other words, we act before we think. Joseph LeDoux, a neuroscientist, suggests that a center in the limbic brain, called the amygdala, manages the emotional aspects of our mind and acts as the storehouse for our emotional memory. The amygdala can take over what we do even before the thinking brain, or the neocortex, makes a decision of how to act. LeDoux's research attests that shorter pathways exist between the amygdala and our thalamus, a major relay station of the brain, allowing the emotional part of the mind to beat the rational mind, or neocortex, in responding to a situation. This natural instinct of emotional hijacking protects us in dangerous situations or allows us to laugh spontaneously at a good joke. However, it can also cause actors to get "carried away" in an emotion when generating emotion for an acting performance. As a result, the actor doesn't know what overcomes him/her. This is because the amygdala, where emotional memories are stored, are constantly comparing the stored emotional memories to the current circumstance. If a stored memory "matches" emotionally to one element in the current circumstance, the amygdala reacts instantly without giving the brain time to think about the situation (Goleman 21).

An example of an actor who experienced emotional hijacking is Donald. At the time, Donald was performing in an emotionally and physically violent show. Susan Burgoyne reports about Donald's experience in her article, "The Impact of Acting on Student Actors:"

> Donald personalized a scene in which the character kills his father by
> using a memory of an encounter with his own father in which Donald
> 'backed down.' Donald now perceives the out-of-control experience, in

which he got emotionally 'worked up' and actually cut the actor playing

the father with a retractable knife, as an unconscious act of revenge upon

his own father. At the time the experience occurred, Donald did not

understand what had happened. (163)

Donald used a personal memory and got emotionally hijacked. This triggered an

emotional response from the amygdala before the neocortex could respond. Therefore,

Donald acted before he had time to think about the situation. Goleman reports that, "The

hallmark of such a hijack is that once the moment passes, those so possessed have the

sense of not knowing what came over them" (14). After Donald realized what he had

done, he was ashamed for acting so recklessly. He made excuses to avoid working in that

theatre again (Burgoyne163).

Emotional hijacking happens to professional actors as well as student actors.

Charlton Heston related an experience to Brian Bates that is shared in his article

"Performance and Possession: The Actor and Our Inner Demons." Heston stated that he

physically lost control of himself while performing an emotionally charged scene; "the

emotion builds up, and the last night it frightened me . . . To the point where there was, in

my judgment, too much emotion. I couldn't control it" (13). Heston panicked while on

stage. As stated earlier, Bates refers to this experience of being emotional hijacked as

"possession."[8] Bates claims that in situations like Heston's the character "possesses'" the

actor and 'real' emotion takes over the acted emotion (14).

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[8] Although Bates refers to the word "possession" with a negative connotation, Lorrie Hull, a student of Lee
Strasberg, uses the word "possession" to describe the successful process of the emotion memory exercise.
She states, "As the senses were stimulated, the emotion associated with the sensations of the particular
experience would be relived and take possession of the actor" (Hull 83).

Other experiences of emotional hijacking are recorded by Lee Strasberg and Lorrie Hull, advocates of the affective memory exercise. Hull recalls that an actor using an affective memory exercise lost emotional control and started to bend the leg of a chair. She ended the exercise and asked the student to talk with her privately. Lee Strasberg experienced a similar event, in which a male student using an affective memory exercise became so angry with him that two large class members came to Strasberg's side to protect him. Strasberg handled the situation by quietly talking to the actor (Hull 88).

Additionally, some actors using memories to generate emotion increase their risk of emotional hijacking. If actors use traumatic emotional memories of violence or of sexual or emotional abuse, rather than more tame emotional memories, they may actually relive the experience rather than remember the experience. This increases the risk of emotional hijacking. Cheryl Kennedy McFarren argues in her report on research of Post Traumatic Stress Disorder and affective memory, that those who have survived a traumatic experience such as physical violence, rape, or emotional abuse may not simply *remember* past experiences and emotions when attempting affective memory exercises, but that they actually *relive* the emotional experience in a series of visual flashbacks, kinesthetic sensations, and behavioral reactions as if the event were occurring in the present tense (174-175). This is similar to a war veteran who literally *relives* a traumatic war scenario when remembering traumatic war memories. Some actors using traumatic memories relive the sexual or emotional abuse they experienced as a young adult or child. *Reliving* a traumatic emotional experience in performance rather than just *remembering* the experience increases the risk of emotional hijacking.

Luckily, actors choose the memories they remember when using such exercises, and can choose to avoid traumatic experiences. The problem is that some actors trained in emotion memory exercises actually choose to work with traumatic memories rather than ordinary emotional memories. Lorrie Hull says in *Strasberg Method* that although traumatic events are not asked for, actors seem to gravitate towards working with traumatic memories when using the affective memory exercise (85). Perhaps these actors are drawn towards traumatic experiences when working with memory techniques because they are strong, vivid, and forthcoming memories. For whatever reason, working with these traumatic memories, consequently lead to more problems, thereby increasing the risk of emotional hijacking.

Without "cooling down" or releasing from emotional hijackings or intense experiences, an actor can encounter negative psychological problems such as depression, anxiety, or aggression. Goleman states that when emotions are "out of control, too extreme and persistent, they become pathological, as in immobilizing depression, over-whelming anxiety, raging anger, [and] manic agitation (56). Without "cooling down" from an emotional hijacking, some actors automatically experience another problem, "emotional hangover."

Emotional Hangover

"Emotional hangover" is defined as residual emotion bleeding into and influencing the life of an actor. It occurs when residual feelings expressed in performance remain with the actor after the production or rehearsal is finished. If persistent, the residual emotion or emotional hangover develops into a mood or temperament that invades the private life of the actor.

The term "emotional hangover" was coined by Susana Bloch. Emotional hangover has also been termed "possession syndrome" by psychologists Evans and Wilson (1999), (which should not be confused with the term "possession" used by Brian Bates.) Possession syndrome is described as "the condition in which the performer's offstage life is taken over or seriously affected by the role in which they are immersed" (Wilson 33).

Frequently emotional hangover is eliminated or avoided if actors use "cool-down" sessions, self awareness, or debriefings to stop the residual emotion. Richard Owen Geer provides a few ways in which actors can "cool-down" from emotionally charged scene work in his article, "Dealing with Emotional Hangover." He states that one of the most powerful ways of preventing damage to the individual in any acting performance is awareness. Actors need to be aware of the impact that the acting process has on their private lives (156). Directors can warn actors about the possibilities of emotional hangover before rehearsals begin on a new production. Directors can help actors identify when they are experiencing residual emotion. Whether actors learn about this awareness for themselves or from an instructor, it does not matter. Self-awareness is important for actors to learn when generating emotion in acting performance in order to maintain sanity and keep emotions portrayed on stage from hanging over into their personal lives.

Instructors may help actors "cool-down" from emotional acting material by debriefing actors after acting performances, or assuring the actors return to their real life roles. Debriefings may be a five or ten minute ensemble discussion. Actors share their experiences and feelings about the events of the day. Once these feelings have been expressed, actors can resume their regular lives. Similar techniques of debriefing are used

in psychodrama therapy, anti-terrorist training, laboratory experiments, and client-salesperson exercises, but, according to Geer, are rarely used by theatre practitioners (149).
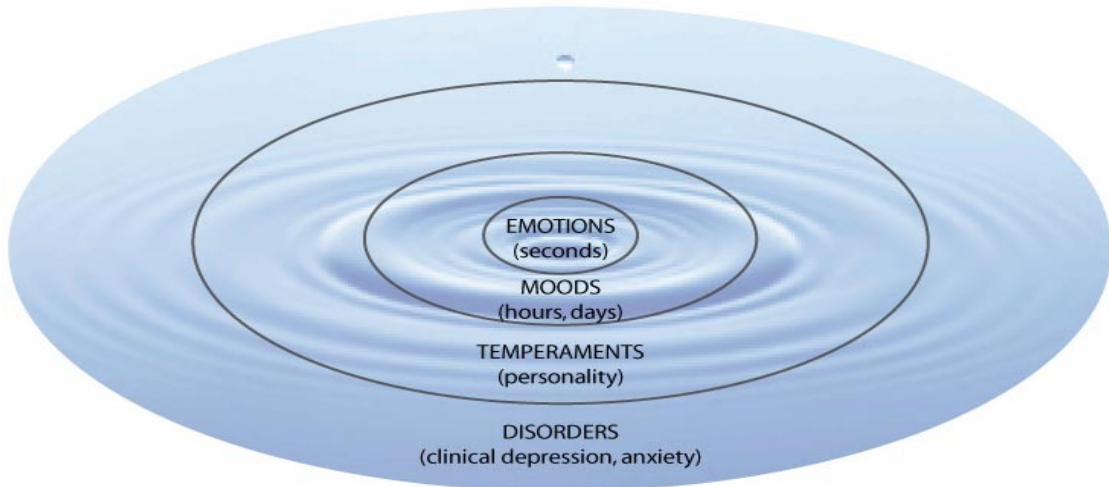

Figure 3.1: Image created from model explained by Daniel Goleman. Created by Justin Baker. Background image from Royalty-Free/Corbis.

Frequently, without debriefings or "cool-down" sessions to end emotional hangover, the residual emotion develops into a mood or temperament haunting the actor in his private life. A common model of explaining how emotions develop into moods and temperaments is described by Paul Ekman and Daniel Goleman (see Figure 3.1). In this model, emotions are grouped into main families such as joy, sadness, fear, tenderness, and love. Each family has a basic emotional nucleus at its core with its relatives rippling out from the nucleus in various mutations. The first ripple represents a mood which is muted and lasts longer than an emotion. The full heat of emotion only lasts seconds whereas moods are maintained states of emotion that may last for hours and days, perhaps at a low or high level (Oatley 419). Moods such as grumpiness or irritation can

be felt all day and allow small bouts of anger to be triggered easily. The ripple beyond

moods is temperaments. Temperaments are what comprise a person's personality:

melancholy, timid, cheerful, or aggressive. Beyond temperaments are the disorders of

emotion such as clinical depression or unremitting anxiety (Goleman 290). If each ripple

continues to flow into the next ripple, a persistent bout of anger ripples outwards toward

an angry mood and continues onward into an aggressive temperament. For example, an

actor plays an aggressive, angry character, and feels residual anger after a performance is

complete. If this residual anger is not absolved with a "cool-down" session or debriefing,

the residual anger felt by an actor develops into a mood and if it persists, develops into an

aggressive temperament in the actor's private life.

At times, this residual emotion developing into a mood or temperament alters an

actor's personality, either positively or negatively, depending on the residual emotion.

Negative residual emotions cause more negative psychological damage to the actor than

positive residual emotions. Positive residual emotions such as joy, tenderness, and love

may develop into positive moods. At times, this positive mood influences an actor to be a

better person. On the other hand, at times, a negative persistent residual emotion created

and experienced night after night, week after week, leaves an actor in a mood or

temperament of depression, anxiety, or aggression. This can greatly damage the actor's

private life, by causing destructive habits and attitudes.

There are several reasons why some actors experience emotional hangover. One

reason is that some actors find it difficult to separate the character from the actor when

trying to "live the life" of a character. Another reason is that "cool-down" exercises are

not performed by the actors and instructors. Lastly, some actors choose to experience emotional hangover.

It is difficult for some actors to separate from their characters because actors are asked to "live the life" of a character or "be" the character. For examples, actors trained in Stanislavski based systems are asked to "live your part" and "play yourself" when portraying a character (*An Actor Prepares*, 167). These actors are concerned with the idea of "being" a character. This "being" and "living the life" of a character can make a character more believable and can help the actor understand what motivates a character, as mentioned earlier. Actors using emotion memory exercise are also sharing and blending their private emotions and experiences with that of the character. However, it causes problems if the actor cannot separate the actor for the character or delineate between the emotions of the actor and the emotions of the character.

An example of an actor who "lived the part" and had a difficultly separating himself from the character is Allen. Allen states:

> I remember I was in a show . . . and I played a character who had a certain
> walk . . . I would walk around [that way] onstage. And I would be
> walking around [campus] . . . and be doing the same thing. I would realize
> I'm doing that and having this bad attitude that this character has about
> everything I'm seeing. . . I'm building this character, and my real life is
> flooding in on this character and causing me this mental strife in my real
> life. (Burgoyne 162)

Allen's personal attitudes and thoughts came from the residual temperament of his character; it was activated by the physical act of walking in the manner he had developed

for the character's portrayal and caused his distress. Allen was "living his part," but could not shake off the character at the end of a performance.

If the actor cannot separate the character from his own private life, the actor frequently experiences emotional hangover. If emotional hangover is not stopped with a cool-down session, a debriefing, or another similar technique which allows the actor to separate himself and his emotions from the character, the residual emotion often develops into a mood, or a temperament as described by Ekman and Goleman.

Even though "cool-down" exercises help actors avoid emotional hangover, they are likely not being performed because these exercises are not always required by instructors or theatre schools. If instructors conduct a "cool-down" exercise, after conducting emotion exercises, they help actors avoid emotional hangover. However, it is not required of instructors to conduct "cool-down" exercises or debriefings for actors after rehearsals or performances are complete. Even in state education systems, there is no such requirement established through colleges or high schools that acting instructors conduct such exercises for the student's mental health. It is up to the acting instructor whether or not "cool-down" exercises occur. Many actors and directors may not understand the importance of "cool-down" exercises and so they are not performed.

Another reason why some actors experience emotional hangover, is that the actor chooses to experience it. If an actor is able to generate emotions through the use of affective memory or any other technique, these actors may not want to give up the cherished emotional experience. According to Geer, some actors feel these emotional experiences validate them as artists (153). Some actors are afraid to release from

emotional experiences, because they fear the emotional experience will not return when needed in a rehearsal or performance.

Emotional Blockages

Some actors experience "emotional blockages" which is the inability to generate or express an emotion desired by the actor. Constantine Stanislavski, Robert Cohen, and Richard Felnagle, among others, mention this problem in acting text books (*An Actor Prepares* 174-175; Cohen 170-171; Felnagle 234-235). The mere mention of emotional blockages in acting textbooks indicates that this problem is present among actors.

Actors experience emotional blockage for different reasons. One reason is some actors fear certain emotions. For example, these actors don't enjoy feeling sad, or angry, or afraid. Researchers and psychologists have found that people in general experience the fear of certain emotions. People can be afraid of the emotion of anger, fear, sadness or other emotions because they fear the emotion itself or fear they will lose control while experiencing the emotion (Salters-Pedneanlt 13; Williams 239). Not many people enjoy feeling these emotions; however, actors in general, express and explore these emotions for a variety of characters. Actors who fear expressing certain emotions will be hesitant to fully express the feared emotion. This causes an emotional blockage where the negative emotions are incompletely expressed by the actor and, hence, unsatisfactorily received by the audience.

A second reason is that some actors using emotion memory and similar exercises are afraid to remember certain experiences from their past. Our individual histories, as Minnick points out, can consciously and subconsciously block us from experiencing certain emotions. She states, "Whether as a result of our cultural or our theatrical training

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or our individual histories, many of us have limited access to the experience or expression of certain emotions" (215). Not all actors are willing to endure the personal pain associated with sadness, fear, and anger while remembering or reliving a personal memory. Actors with these blockages consciously or subconsciously try to protect themselves from negative emotional experiences. They are protecting their own sanity or comfort. For some actors, it is hard enough to experience those emotions the first time without trying to recreate them, no matter how distant in the past the original experience might be. Most actors using emotion memory exercises experiment with "more than a hundred" memories of emotional experiences and only find "five to eight that work fully" (Hull 86). Some actors are not willing to dredge up a hundred memories of intense emotional experiences, just to find a few that work for acting performance.

A third reason why some actors experience emotional blockage is because they are concentrating too hard on the emotion they want to generate or express. These actors are anticipating the emotional experience rather than concentrating on the means by which they create a particular emotion. In other words, the actor is focusing on the result—the emotion—rather than focusing on the action, technique, or inspiration that will produce the emotion desired in a particular scene. For instance, an actor may be focusing on the sadness he experienced in a past event instead of the details of the event which stirred the original emotion of sadness. Stanislavski mentions that these type of actors "want to repeat it [the emotion] and they go at their feelings directly" (175). He advises that actors "Don't think about the feeling itself, but set your mind to work on what makes it grow, what the conditions were that brought about the experience. . . .Never begin with results" (175). Beginning with results or focusing on the emotion itself

creates a barrier between the actor and the emotion. Actors using specific methods or techniques to generate emotion must focus on those techniques and not the emotion itself.

There may be other reasons beyond the three presented that explain why actors experience emotional blockage. Whatever the reason for an emotional blockage, it hinders the actor's ability to generate emotion for performance and is a significant problem some actors experience.

Incomplete, Faded, Inconsistent, and Mixed Emotional Memories

The fourth problem some actors encounter is more often experienced by those who use personal experiences or memories to generate emotion. Some of these actors experience difficulties generating emotion because the emotional memories used are incomplete, faded, inconsistent, or composed of mixed emotions.

Memories can become fuzzy, faded, or incomplete over time. In order to avoid emotional distress when remembering emotional situations, Stanislavski and Strasberg advised actors to let some time pass before using these memories for emotion memory exercises. Lee Strasberg advised that actors use experiences or memories which were at least seven years old when attempting affective memory exercises (*Dream*, 145). Stanislavski did not set a specific amount of time, but simply stated that time acts as a great filter for our memories (*An Actor Prepares* 163). Sometimes these time constraints eliminate possible emotional distress such as emotional hijacking and emotional hangover, other times they do not. However, older experiences make it more difficult for some actors to access the memory of emotional significance. Older memories become faded, fuzzy, and/or difficult to fully remember. Some actors who follow Strasberg's

advice and use memories which are at least seven years old discover it has been too long since the incident occurred to create a strong enough emotion.

Another reason why some actors have difficulties generating emotion using memories or experiences is that some memories of emotional experience are inconsistent. Memories of emotional experience can be strong one moment and weak the next. The inconsistency of memories did not go unnoticed by Stanislavski:

> . . . your emotion memory can bring back feelings you have already experienced. They may seem to be beyond recall, when suddenly a suggestion, a thought, a familiar object will bring them back in full force. Sometimes the emotions are as strong as ever, sometimes weaker; sometimes the same strong feelings will come back but in a somewhat different guise. (*An Actor Prepares*, 158)

Stanislavski noticed that memories may or may not give actors the material they need to utilize the emotion memory exercises. Some actors use a personal memory to generate emotion for a character, but do not know the strength or weakness of the particular emotion. Also, because some memories are inconsistent, actors end up laughing when they think they will cry or vice versa because "the emotional value of the experience could have changed" (Hull 101). Stanislavski recognized that some impressions are not remembered the same way each time, and different emotions arise than the actor anticipates (*An Actor Prepares*, 164). Some actors are not able to control the strength / weakness, or choose the emotion which is generated from a particular memory. Without consistency, the actor cannot depend on his memories to generate emotion for performance night after night.

Also, some actors using memories or experiences have problems because some memories contain mixed emotions. Mixed emotions are emotions which are blended from "pure" or basic, primary emotions. Just as colors have primaries such as red, blue, and yellow, emotions have primary emotions such as love, anger, fear, joy, and sadness. From these primary emotions or colors, other secondary emotions or colors are mixed and created such as green, orange, purple, or jealousy, embarrassment, shame. People live their lives in these mixed emotions as opposed to "pure" or basic emotions.

Adults remember emotional experiences with mixed emotions for a several reasons. First, when an emotional experience occurs in real life, the individual experiences the initial emotion, but also his or her reaction to the emotion. For instance, an individual experiences sadness over the death of a loved one. He/she may also feel a sense of relief, if the person who died was in great pain and the death relieved the love one of his/her suffering. The individual also experiences a sense of sympathy and tenderness for others who are experiencing this same loss. Second, some individuals experience new emotions several years later, while reflecting on the emotional experience. Maybe the memory of that particular funeral will create feelings of love for the individual as it was the last time the face of the departed was viewed. In other words, memories are experienced in mixed forms because adults rarely live their lives in pure or basic emotions. Memories are also experienced in mixed forms because human beings have emotions about emotions, while reflecting back on the experience or during the actual experience (Oatley 278-279).

Actors using memories full of mixed emotions do not have the ability to insert new emotions into the memory nor do they have the ability to separate the mixed

emotions from a memory which may be necessary in a particular scene. Personal memories are not tailored for every character or every situation a character experiences. It is difficult for most actors to separate emotions experienced in mixed forms to suit a character's situation. Remembering an experience from one's life in which an actor remembers the loss of a child to summon tears, hardly works for a scene in which a character experiences a lost lover. The emotions felt for a lost child might consist of parent-child love, tenderness, and sadness while the emotions felt towards a lost lover might consist of sexual love, yearning, and sadness. These mixed emotions in a memory are so intertwined as part of the overall experience that it is difficult for most actors to separate the core emotion of sadness from the other emotions of parent child-love or tenderness. One might suggest a new experience in which an actor uses a memory from a divorce in order to remember the sadness of a lover. In such a situation, a divorce may contain the mixed emotions of erotic yearning, sadness, as well as anger and rage. The sadness and erotic nature may be perfect for the scene, but not the rage or anger. Separating mixed emotions from memories is difficult for most actors. It is particularly difficult to do so for each character that an actor will play.

Alba Emoting Safely Eliminates, Avoids, and Mitigates the Four Problems Some Actors Encounter While Generating Emotion for Acting Performance

When I first encountered Alba Emoting, I was amazed. This technique seemed to be the solution to my problems when generating emotion for performance. Instead of feeling "out of control" or unable to generate the appropriate emotion, I felt empowered. I could instantly generate emotions safely and effectively in any performance. I used it in a

production of *Little Women* and, for the first time, I safety generated honest, true emotion at will without any damaging effects afterwards.

Alba Emoting is a safe and effective technique of generating emotions that avoids, mitigates, or eliminates the four problems of "emotional hijacking," "emotional hangover," "emotional blockage," and using emotional memories that are faded, incomplete, inconsistent, or full of mixed emotions.

Avoiding and mitigating the effects of Emotional Hijacking

Although a few actors using Alba Emoting also experience emotional hijacking, these actors avoid and lessen the negative effects of emotional hijacking with the help of certified Alba Emoting trainers and the "step-out" procedure. An actor trained in Alba Emoting may also monitor and modulate the subjective emotional experience if the actor senses he is losing control so that he does not become emotionally hijacked.

The actor using Alba Emoting may experience emotional hijacking because subjective emotion is produced in the actor. This may cause intense feelings in the actor during initial trainings or after mastering the technique. The actor may also have images of past experiences come into his mind as he experiences the subjective aspect of emotion. This usually occurs in initial training. The actor is not consciously remembering these past experiences, but instead, by inducing the emotion of anger, per se, the subjective feelings of emotion may spark a memory such as when the actor was angry with his or her father or mother, for example.

Although, emotional hijacking may occur in initial trainings of Alba Emoting, Alba Emoting trainers are aware of their students and may identify emotional distress in their actors. Pamela Chabora, an Alba trainer, states, "Alba Emoting can be an incredible

diagnostic tool for teachers well versed in the patterns, helping them recognize or foresee emotional crises and assisting in fostering a safe and healthful environment" (241). Alba trainers may be able to help mitigate the effects of emotional hijacking with actors training in Alba Emoting because they can recognize these patterns of emotions and effects of emotional hijacking in actors. Alba trainers value a safe environment in which actors learn, master, and control the Alba Emoting emotional effector patterns. Alba trainers are prepared to help actor's "step-out" of or modulate the emotional effector patterns if they sense the actor is losing control. If emotional hijacking occurs among actors training in Alba Emoting, the trainer may verbally instruct a student to "step-out" and/or may verbally assist the student through the "step-out" procedure. The trainer can also be approached if the student has any further difficulties or concerns.

Actors who are trained in Alba Emoting by a certified trainer are not to perform private exercises until all the emotional effector patterns are mastered and it is clear that the actor is thoroughly trained and can utilize the "step-out" procedure. This is done for the safety of the actor. Eventually, when the actor has demonstrated the ability to induce the emotional effector patterns and the "step-out" procedure safely, effectively, and sufficiently, the actor may use Alba Emoting in performance on his own. The actor then avoids or mitigates the effects of emotional hijacking by modulating the intensities of the breath characteristics, the facial expression, and body configuration or by simply "stepping-out" of the emotional state he is experiencing.

Actors trained in Alba Emoting may avoid emotional hijacking all together by modulating the emotional effector patterns and by using their "emotional intelligence." These actors may be able to identify a potential emotional problem before it occurs using

their "emotional intelligence," and then modulate the emotional effector patterns, decreasing the subjective emotional experience. Emotional intelligence is "the ability to perceive, express, understand, and regulate emotions. [Emotionally intelligent people] can manage their emotions without being hijacked by overwhelming depression, anxiety, or anger" (Myer 340). Learning the emotional effector patterns in Alba Emoting allows actors the ability to identify, express, and control their own emotions. They also naturally learn to identify the emotions of others, thus heightening emotional intelligence. When an actor's emotional intelligence is heightened, the actor learns to sense when an emotion may become out of control. If the actor using Alba Emoting ever senses an emotion may get out of control, he may modulate the pattern or can simply "step-out" at any given moment and return to a neutral or emotionally silent state.

In summary, actors using Alba Emoting can eliminate, avoid, and mitigate emotional hijacking by modulating the emotional effector patterns, using their emotional intelligence to identify dangerous situations, and by stepping-out of the emotional experience. This can be accomplished with the aid of a trainer during initial lessons of Alba Emoting or accomplished privately after the actor has mastered the Alba Emoting technique.

Avoiding Emotional Hangover

Actors trained in Alba Emoting learn to safely end all residual emotion after each acting rehearsal and performance using the "step-out" procedure. By using the "step-out" procedure, actors using Alba Emoting avoid emotional hangover. In Richard Geer's article, "Dealing with Emotional Hangover," he mentions that none of the instructors and directors he spoke to felt they have discovered *the* "cool-down" exercise for acting

performance, except for Susana Bloch (153). Susana Bloch attests that emotional

hangover can be eliminated by actors using Alba Emoting through the "step-out"

procedure.

The "step-out" procedure is the first element taught in Alba Emoting training and

it allows the actor to safely release from the emotional experience or state of emotion.

When properly used, the "step-out" procedure releases all the emotion within three breath

cycles. It also eliminates any residual emotional feeling avoiding emotional hangover.

Once the "step-out" procedure has been properly executed, residual feelings are ended,

emotional hangover is eliminated, and an actor is free to live his personal life without the

ghost of a character haunting him. Once mastered and executed correctly, the "step-out"

procedure works for any emotion, at anytime, during rehearsals or performances and may

be utilized by the actor anywhere. Horacio Muñoz-Orellana, a theatre director in

Denmark states:

> The "step-out" technique saves energy and allows the actor to control the
>
> creative process at will and without unwanted side-effects. . . . [Alba
>
> Emoting] protects the actor from using his own emotions and experiences
>
> on the stage (this may or may not be used during rehearsals), therefore
>
> protecting the mental balance of the actor. (Bloch, "Commentaries"
>
> 46)

Actors using Alba Emoting may give their characters very real emotions and connect to

their characters as little or as much as they want, and then, when the rehearsal is over or

the curtain has come down, the actors can eliminate all residual feelings and connections

by simply using the "step-out" procedure. Peter Brook states: "The step-out technique is

particularly interesting because actors have usually no difficulties stepping into a role, but very often have difficulties stepping-out" (Geer, 152).With Alba Emoting and the "step-out" procedure, actors can enter in and out of emotions quickly, easily, and effectively and then end these emotions safely.

Alba Emoting trainers feel it is just as important or perhaps more important to provide their students with the tools and assistance necessary to release from an emotional induction as it is to help their students induce the emotions and apply them to their rehearsal work. Once the "step-out" procedure is mastered, actors learn to use it immediately and automatically.

Actors using Alba Emoting do not feel it is necessary to hold on to the subjective emotional experience like other actors may feel. The attitude between an actor using Alba Emoting is different from that of an actor using other methods of creating emotion. According to Richard Geer, "For most actors, a real emotion is precious; it is, to some degree, a souvenir of their validity as artists. They don't want to give it up. ALBA actors, on the other hand, can create emotion at will and have no inclination to cling to it" (153). Alba actors do not fear whether or not they will be able to produce emotions, because they know how to use the emotional effector patterns. They have the ability to effectively induce emotions any time they wish.

Eliminating Emotional Blockages

Alba Emoting helps actors eliminate emotional blockage through the help of certified trainers. These actors also eliminate emotional blockage by effectively using and mastering the Alba Emoting technique. They do not need to relive past experiences to generate emotions, thus eliminating a common cause of emotional blockages.

Alba trainers may assist students through the emotional process and emotional blockages. Of course, if an emotional blockage is due to a serious, unresolved psychological issue, the certified Alba trainer can ask the student to withdraw from the class work and/or consult a psychologist before continuing Alba Emoting training (Rix 61). If the emotional blockage is not due to an unresolved psychological issue, the Alba Emoting trainer may help actors identify and eliminate emotional blockages actors encounter while inducing specific emotions.

A certified trainer can identify with the students the specific blockages an actor may have with certain emotions. Perhaps, for example, a student has a difficulty with the primary emotion of angers. The director can work individually with that person to discuss the problems verbally or can also give the student specific tips for reaching the emotional state. If the student has a fear of the emotion of sadness, the instructor can also discuss or work with this student to eliminate these blockages. Susana Bloch states:

> This method helps actors to recognize their own emotions more clearly and to face some of their personal conflicts, which may constitute a professional handicap. At the same time, it enlarges their acting capacities and helps to free them from the exclusive dependence on personal life experience. (Bloch, "Effector Patterns" 16)

After an actor has recognized and solved personal blockages in Alba Emoting training, the actor no longer has this professional handicap, instead, more freedom is given to the actor and the emotional boundaries previously set will no longer hinder the actor's emotional abilities.

In my personal training, I had an emotional blockage towards sadness and never felt like I clearly entered the emotion. I discovered that in my personal life, sadness and crying usually followed anger and frustration. I always viewed pure sadness as a weakness. I was able to identify my blockage and learn to express true sadness with the help of my Alba trainer, Hyrum Conrad. I can still enter into the state of frustration and sadness through different mixtures, but I can also experience pure sadness as well.

Once actors using Alba Emoting have pushed past their personal emotional blockages, they are able to enjoy immense freedom in creating and controlling an array of emotions with little or no difficulty. This is true in my own experience with sadness. Similarly, one actor states, "Alba Emoting has taught me how to recognize and release emotions. In a sense, Alba Emoting has given me freedom" (compiled comments).

Lastly, Alba Emoting, because of its insistence on using technique to generate emotions, avoids emotional blockages that occur when actors focus too much on "feeling" the emotion rather than on how to produce the emotion. Actors who master the Alba Emoting technique do not have to worry whether or not they are expressing genuine emotion or worry that the emotion will not come on command when the emotion is needed. Because Alba Emoting consists of emotional effector patterns that give "how to" instructions for generating emotions, it is easier for actors to apply their energies towards performing these "how to" instructions, thereby helping the actor to effectively and consistently generate the emotion. Once the technique has been mastered, actors may not even have to consciously think about the emotion at all in order to retrieve it. An Alba actor states, "I never consciously used Alba [Emoting emotional effector] patterns on stage during rehearsals or performances, but the emotions had somehow been made

readily available, like paint on the artist's pallet" (Wadsworth). The induction process can become so accessible and integrated in the actor that the emotions follow a natural process and are readily accessible at any moment.

Not Limited by Incomplete, Faded, Inconsistent, and Mixed Emotional Memories

Actors using Alba Emoting are not limited by personal experiences or memories which may be faded, incomplete, inconsistent, or full of mixed emotions. These actors are given the tools to create six basic emotions plus the ability to mix the emotions he chooses, rather than the mixed emotions he remembers. This gives the actor great versatility and emotional range. These emotions can be combined and mixed in a variety of ways. The Alba actor can also discover and decide the specific intensity of emotion that is expressed. By modulating and changing the depth of the breath pattern or by changing the amount of tension or engagement of the facial expression, one can change the intensity of the emotion in a controlled way, thereby creating many different levels of emotion (Bloch, "ALBA EMOTING" 131). For instance, by modulating the amount of tension in the body or the depth of the anger breath pattern, an individual can express slight irritation or on the opposite side of the spectrum, fuming anger. This allows the actor access to a variety of different emotions with the ability to control different levels and intensities of the emotion they are experiencing. According to Rix, "To learn Alba Emoting is, in essence, to become an emotional athlete: to gain awareness and control of the intricate workings of one's own psychophysiological mechanism to an unprecedented depth and degree" (64). Actors using Alba Emoting have the choice to create endless possible mixtures, intensities, and levels of emotion through exploration.

Let's return back to the analogy of mixing emotions as one mixes colors. Jeremy Whelan states, "Emotions are to actors what colors are to painters" (*Mosaic Acting System* 18). In the end, both the actor and the painter use emotions or colors to create a beautiful work of art that not only will please the artist, but also the observer. Different mixtures of primary and mixed colors and intensities are used to paint a canvas to create a beautiful piece of artwork filled with colorful combinations. The same occurs with the emotions the actor uses to create a character in a play or musical. Different intensities, emotions, and variations on the basic emotions of a character create a beautiful work of art performed in front of a live audience that is appreciated by the actor as well as the audience. This makes Alba Emoting an effective technique that gives the actor the tools to create the beautiful canvas for his observers using different emotional mixtures, intensities, and variations.

Antonin Artaud demanded that the actor be an "athlete of emotions." Despite the fact that theatre directors have spoken about these matters, (Brecht, 1967; Brook, 1968; Growtowski, 1960; Saint-Denis, 1982) they have done so from a creative, artistic, pedagogic, and sociopolitical point of view (Bloch "Effector Patterns" 2). Bloch is the first to answer this call and have developed an actual psychophysiological technique of becoming an athlete of emotions. Alba Emoting allows the actor to move at will from one emotion to the next, creating pure as well as mixed emotions, and then ending these emotions within the matter of seconds whether in rehearsals or in performance. The actor using Alba Emoting truly is an athlete of emotions.

Conclusion

There may be other problems actors may experience when generating emotion for acting performance besides emotional hijacking, emotional hangover, emotional blockages, and faded, incomplete, and/or mixed memories which are not mentioned in this thesis. However, the inability to control emotions and possibly be emotionally hijacked or experience an emotional hangover leaves an actor vulnerable, weak, and susceptible to psychological problems. With proper disciple and instruction, actors trained in Alba Emoting can safely avoid, eliminate, or mitigate the problems which arise when generating emotion for acting performance while still creating emotionally-rich, compelling, complex characters. Alba Emoting is a safe and effective technique of inducing, controlling, and modulating emotions.

CHAPTER FOUR: ALBA EMOTING AS A VERSATILE TECHNIQUE

Alba Emoting is a versatile technique that may be used with a variety of rehearsal and emotional exploration techniques. It may be used with aspects of Stanislavski's System of Acting and Jeremy Whelan's Mosaic Acting System. Alba Emoting is also used by Hyrum Conrad to create his ArcWork, a component of the Emotional gymnastics explorations. This chapter in no way tries to limit the possible uses of Alba Emoting to the techniques it discusses. It does not presume that there is only one way to integrate Alba Emoting with the following techniques. It is, however, a testament to the vast uses of Alba Emoting with other techniques.

Alba Emoting and Stanislavski's System of Acting

Alba Emoting may be used along with aspects of Stanislavski's System of Acting. Many directors and actors in North America are trained in and work with some variation of Stanislavski's system. Actors who are trained in Alba Emoting should understand Stanislavski's System as well as its terminology, especially in working with such directors. If actors using Alba Emoting desire to implement Alba Emoting with Stanislavski's System, they must understand how integration between Alba Emoting and Stanislavski's System occurs. One way Alba Emoting can be used with Stanislavski's system is by applying Alba Emoting to script analysis, scoring, units, objectives, and the superobjective.

Script Analysis and Scoring

Alba Emoting can be used with script analysis to create an "emotional melody" for the script. Script analysis, which entails being aware of the character's background,

the environment, the relationships, and the given circumstances (who, what, where, when) was very important to Stanislavski. He stated, "the purpose of [script] analysis should be to study in detail and prepare given circumstances for a play or part so that through them, later on in the creative process, the actor's emotions will instinctively be sincere and his feelings true to life" (*Creating a Role* 9). The actor studies and understands the given circumstances of a script or scene so that through them the actor's emotions may be expressed in an acting performance.

Analyzing the script for the given circumstances helps Alba actors decide what type of "emotional melody" or emotional scoring is needed for a scene or play. As mentioned earlier, an "emotional melody "is a type of score in which specific emotions and their intensities are chosen by the actor for specific lines in a scene. The actor notates the "emotional melody" in the margins. The actor then performs the "emotional melody" from moment to moment. Analyzing the script for the given circumstances allows actors creating an "emotional melody" to make more informed emotional choices. Alba actors can also choose to let the emotions arise naturally in a scene from the given circumstances without directly and consciously inducing the emotional effector patterns. Without realizing it, actors who are trained in Alba Emoting and who understand how emotions are created may instinctively express the emotional effector patterns as they understand the given circumstances of a play or scene.

By learning Alba Emoting, an actor gains the knowledge of and control over the elements which make up emotions in general and aids in the scoring process.

Stanislavski' states:

> An actor must know the nature of a passion, know the pattern by which
> he must be guided. The better the actor knows the psychology of the
> human soul and nature, the more he studies them in his free time, the
> deeper he will be able to penetrate the spiritual essence of human passion
> and therefore the more detailed, complex, and varied will be the score of
> any part he plays. (*Creating a Role* 71)

Because actors trained in Alba Emoting are intimately aware of the breath, facial, and postural characteristics associated with emotions they can develop the type of detailed, complex, and varied emotional score mentioned by Stanislavski for any part they play. Additionally Stanislavski states, "An actor's analysis is first of all an analysis of feeling" (*Creating a Role* 8). Analyzing the script to create an "emotional melody" is a quintessential example of an analysis of feeling. Alba Emoting may then be easily and effectively applied to realize this "emotional melody" in performance.

Units, Objectives, Superobjective, and Through-Line-of-Action

   After using script analysis to determine the given circumstances, actors identify the character objectives, units, superobjective, and through-line of action within a scene and throughout the play. The objective is the motivating force behind actions and brings about emotions in the character (*Creating a Role* 51). There are physical and psychological objectives, which should be strong enough to move the actor's feelings (63). The objective is categorized with a name or a statement so that actors may readily remember the objective. This name or statement usually uses the beginning phrase, "I wish" or "I want" coupled with an active infinitive verb possibly followed by an object to

signify an objective. Such a statement or objective brings about an action and a correlating feeling (*An Actor Prepares* 115-119). For example, a character might use as an objective name or statement, "I wish/want to annihilate my boss." This is an active verb which for some actors may inspire an action and a feeling of power and domination. Actors try to fulfill a series of objectives to obtain the character's wishes, wants, or goals. A whole series of objectives constitutes a unit. Units then make up a whole scene. A whole play can be scored in this matter with the superobjective or ultimate goal of the character in mind. The superobjective is the primary objective for the character throughout the entire play. Each of the small objectives within a scene points towards the superobjective. As Stanislavski states, "The superobjective contains the meaning, the inner sense, of all the subordinate objectives of the play" (*Creating a Role* 78). The constant striving toward the superobjective is the through-line-of-action of the role or play. In summary, actors begin by analyzing a script to compose a score, determine a superobjective, and then actively seek to remain true to the through-line-of-action (80).

An actor using Alba Emoting may use this same process to identify objectives and units which make up a scene and play, and then create an "emotional melody" for a script. For instance an actor who creates the name or statement, "I want to annihilate my boss" will be motivated by this statement to the point of action. An actor trained in Alba Emoting may let this statement stimulate the action and emotion in the scene. He/she can also use the objective sentence to think of the physical and psychological processes that might occur in a human being when they try to annihilate another human being. An actor may ask himself/herself, "When I think of the character's objective, what types of emotions are involved? What type of emotional mixtures may the character be feeling

when he/she wishes or wants that objective?" The actor trained in Alba Emoting may then choose to compose an "emotional melody" that correlates with the character's objectives and superobjective. He/she may compose an "emotional melody" using anger at the intensity level of four followed by anger at the intensity level of five with a mix of erotic at level two to achieve the state of "annihilation." In the margins of the monologue the actor would write "Anger 4 followed by Anger 5 with a mix of Erotic 2" and then act out this "emotional melody."

The actor trained in Alba Emoting may also choose not to compose an "emotional melody" to the objectives and superobjective, but rather let the objective and superobjective move him emotionally to the point of annihilation. This may not seem much different than what a Stanislavski trained actor might do, however, the actor trained in Alba Emoting has a heightened understanding of the physical and subjective emotional process. By simply understanding the process of Alba Emoting and the physical ties of the body to emotions, the actor trained in Alba Emoting may be stimulated naturally to physically act in such a way that heightens the emotional experience. Bloch mentions that learning Alba Emoting can only help actors to know what specific physical actions do to the body. For instance, it helps actors to know that in a state of anger, the body is tense and ready to attack. It is also impossible to feel or express joy and tenderness without being very relaxed ("ALBA EMOTING" 131). The actor understanding the body and how emotions are expressed and felt only enhances the actor's ability to accurately and effectively execute the character's objectives and superobjective.

Alba Emoting used with the Mosaic Acting System in Rehearsals

Alba Emoting may be used in conjunction with aspects of the Mosaic Acting System, namely the Emotion Charts exercise and the Whelan Recording Technique.[9]

The Mosaic Acting System

The Mosaic Acting System was devised by Jeremy Whelan as a new approach to acting and directing rehearsals. In this approach, directors give actors creative freedom (preface II). The director does not *direct* the actors, but becomes a facilitator so that the actors may freely explore, and create every aspect of their characters through-out rehearsals (iv).

The Mosaic Acting System rehearsals differ from most rehearsals. Most rehearsals analyze the script or material first. Then the director blocks the actions and stage business. Meanwhile, the actors learn their lines as they rehearse each scene with the director. With each run-through the actors pick up their cues, the stage action and business is set, until the actors perform in front of a live audience. Mosaic Acting rehearsals, on the other hand, focus on exploration and improvisation. The actors don't memorize their lines, they are not provided with stage business or blocking. The director never stops an actor once their exploration of a scene has begun. This Mosaic Acting System leads to new explorations and discoveries each run-through until the actor has created a character that is a "fully realized and extremely complex human being" (*Mosaic* 19).

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[9] While at BYU-Idaho I was introduced to The Mosaic Acting System and Alba Emoting in Hyrum Conrad's "Actor and Emotions" class. Hyrum Conrad uses these two techniques together in his rehearsals and classroom curriculum.

The Mosaic Acting System utilizes the study of "Emotionology" which is "a serious in-depth, objective, sustained study of emotions with the goal of recognizing emotions on a pure, abstract, universal level" (*Mosaic* 66). Emotions which are objective and universal are not emotions which are private and personal to the actor or remembered from past experiences. Objective, universal emotions are impersonal, and unbiased. They are global (66). Two ways that Emotionology is studied and applied to the Mosaic Acting System is through the Emotions Charts exercise and The Whelan Recording Technique.

The Emotions Charts exercise is part of the Mosaic Acting System that actors use to build an emotional vocabulary. "Building your emotional vocabulary increases your emotional mobility and brings many new colors into your performance (*Mosaic* 111). Actors are asked to fill in the Emotions Charts located in the back of the Mosaic Acting book. The actor begins by using a thesaurus to define each emotion listed on the chart in written words. Actors may use their own thesaurus or the one contained in the Mosaic Acting book. The actor then defines the emotions through various means such as color identification, doodles, and describing what the emotion smells like, feels like, tastes like, and sounds like to the actor (see figure 4.1).

Figure 4.1: An example of one of the Emotions Charts (*Mosaic170).*

Actors are asked to use their imagination and fill out the Emotions Charts with the first thing that comes to his mind. The actor's emotional literacy and vocabulary increases the more the actor fills out the Emotions Charts (*Mosaic*12). Actors who define and understand an array of emotions can then begin incorporating these emotions into rehearsals and acting performance.

Another aspect of the Mosaic Acting System is the Whelan Recording Technique. The Whelan Recording Technique (WRT) is a rehearsal and audition technique in which the actors discover and explore the emotional implications of a dramatic text as they develop physically and emotionally compelling characters. WRT may be used with monologues, scene work or entire scripts. Basically, actors record a scene of a play using specific instructions. After the taping is complete, the actors turn on the tape and without talking, the actors get in touch with the character's emotions. The actors let the emotions move them during the playback of the taping (*Mosaic* 22). Actors can make three basic moves in relation to other characters when they respond to the emotional content of a line. The actor can 1) move away from—repel 2) move toward—impel or 3) remain where he is—compel (*Mosaic* 22).

The technique begins with a tape recorder (digital is best) and any number of actors involved in the scene. The actors sit around a table or in a circle of chairs and read the scene to get all of the major Given Circumstances (who, what, where, when). The actors discuss their perceptions of the Given Circumstances. They read the scene again, only this time, record the reading.

They very basic rules of recording a scene in WRT are:

Basic Rules for Recording[10]

1. Blot out all stage directions from your script - they are in the past and refer to another director, another cast, another stage.

2. Put the tape recorder close enough to the actors to get a clear recording. Make sure the recording can be heard from any part of the rehearsal area.

3. Do a sound check every time you record a scene.

4. Do only one take for each taping, no matter what or how many mistakes were made during the recording of a scene.

5. Don't rush the reading while you record the scene. Monologues should be read slightly slower (about 1/3) than the tempo of normal speech.

6. Keep your eyes on the script while reading. Don't try to make eye contact. Read every word just the way it is written; stay focused upon the script. Don't disrupt this process. Look up any words you don't understand and/or ask the director/teacher what it means.

7. Don't try to "act." Don't force anything. Don't deny anything. Just read it and let it happen.

8. Never use the same recording twice (*Mosaic* 24-25).

Immediately after the actors finish recording, without any discussion, the actors get up and act out the scene to the playback of the taping that was just made. The actors have rehearsal props and furniture represent the set and properties in the scene's environment. Before starting the playback, the actors pick an emotion, and sink into that

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[10] These "Basic Rules for Recording" are a condensed version of the rules found in *Mosaic Acting (24-5)*. Some of the rules have been combined and clarified for the reader.

emotion before starting the recording. The actor can switch to a new emotion at anytime during the playback of a recording.

The basic rules of exploring a playback of the recording of WRT are:

Basic Rules for Exploring a Playback Recording[11]

1.   Don't perform. Don't force, deny, or work for anything.

2.   Don't move your lips. Put your concentration on the emotions of your character and his/her relationship with the other characters at that moment.

3.   Stay in the moment. Guard your concentration. Do not try to remember what you (the recording) are going to say next.

4.   Don't negate any impulse unless it makes another actor "bleed or walk funny." Do not stop yourself from eating, drinking, sucking on a lollipop, etc. because you hear yourself talking on the tape.

5.   Forget your original impressions of the character and go with what you are feeling at that moment.

6.   Maintain contact with your partner: eyes, hands, feet, etc. Maintain contact with the props and set. Do not sit or stand for long periods of time.

7.   Focus on your emotions – "How do I feel saying that line? How do I feel hearing that?" Let the emotion move you.

8.   Make hand and body gestures. Make verbal sounds without speech. Feel free to laugh, cry, grunt, stick your tongue out, point, whistle, scream, etc.

9.   Don't stop the recording for any reason once you have started. Stay in character until it's over.

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[11] These "Basic Rules for Exploring a Playback Recording" are a condensed version of the original "Basic Rules for Recording" found in *Mosaic Acting System* (26-27). The title of the rules has been changed as to not confuse the reader. Some of the rules have been combined and clarified for the reader.

10.	Actors are never bound by anything that is on the recording (*Mosaic* 26-27). The first WRT run-through consists of recording the scene and an improvisational playback of the recorded scene (as described above).

When the scene is finished the director discusses the run-through with the actors. The director asks, "What was good?" Directors should not let actors mention the problems or worry about what didn't work. What was good? Did the actors feel connections to their character at any moment in the scene? Did they feel connected to any other characters at any moment? Responses may be positive or negative. It does not matter. If the director noticed any good or memorable moments it might be appropriate to ask "Do you remember what you were feeling when you said/did . . .?" The actor may respond at this point. Each actor has the opportunity to talk about his/her experience. Afterwards, the actors should make a new recording so that the discoveries that they made, consciously or unconsciously, don't get lost in talking or waiting time.

There are over twenty-six variations of the basic WRT including the Pause Technique, Laugh Technique, Tragic Technique, Over the Top, and Jump Emotion Scene. Each of the twenty-six variations of the WRT have different guidelines and purposes which make them unique. After each WRT variation, actors should complete a basic WRT recording and run-through so actors can integrate these explorations into the scene.

The Pause Technique variation of WRT is generally used after a basic WRT and two other variations. The actors record the scene as usual, but during the run-through, the director chooses to pause the recording in between lines and speeches. During the pauses, actors do not freeze in their current position, but instead let the current emotion penetrate

deeper and extend further. Actors can accomplish this by responding in anyway which will increase the emotional experience: repel, impel, compel. In most rehearsals, directors stop actors to discuss weak or trouble areas in a scene. Directors may also stop actors in a scene when something is "missing." In this variation, directors simply pause the recording so actors can explore more, find more, and do more. The time used to pause gives the actors more time to explore the environment, the relationships to other characters, as well as the emotions in that given moment (*Mosaic* 39).

For the Laugh Technique variation of WRT, actors record the scene pretending as if everything the character sees is the funniest thing they have ever seen. It does not matter what the lines are about. Actors are asked to sustain high levels of laughter throughout the recording and then directly afterward are asked to act out the scene in the same manner. During the playback, both the recording and the actors should be laughing. Sometimes the laughter will be at higher levels on the tape and sometimes the laughter will be at higher levels as the actors laugh acting out the playback. This technique brings a new looseness and naturalness to the scene as well as helps the actors to see where joy and laughter may be brought into the scene. This exercise is very strenuous and demands a lot of energy from actors. The Tragic Technique variation of WRT is similar to the laugh technique, only instead of everything causing laughter, everything is tragic. Everything the character says is the most tragic thing the actors have ever heard (77).

The Over the Top variation of WRT is just that, over the top. As Whelan states, "Most actors are so afraid of 'over acting' that they under act" (52). The purpose of the Over the Top variation is to take everything to the extreme, making the characters the most dramatic people in the world. The actors can't go too big with this exercise. This

does not mean that every line is shouted. It means that when you're sad, you are the saddest person in the world. When you're happy, you're the happiest person in the world (53). This WRT variation allows actors to see where they can go further emotionally and physically and where to back down. The actors learn to discover the emotional extremes in a scene. The Over the Top variation should be followed by a basic WRT recording and run-through.

The Jump Emotion Scene variation of WRT begins with a regular recording. After recording the scene, each actor writes down three different emotions on a piece of paper and places them in a hat or box. Each actor in a scene then chooses three emotions from the hat/box and orders the emotions as one, two, and three. The actors then start the run-through with one emotion and switches to the next emotion at a signal given by the director. The actor is unaware of what emotions the other actors will be experiencing in the given scene (73).

Alba Emoting used with the Mosaic Acting System

Alba Emoting is an objective study of emotions with the goal of recognizing emotions on a pure, abstract, and universal level, just as "Emotionology" is in the Mosaic Acting System. This common thread between The Mosaic Acting System and Alba Emoting promotes a positive integration. That is one reason why Alba Emoting works well with the Emotion Charts exercise and the Whelan Recording Technique.

Alba Emoting and the Emotions Charts Exercise

Actors who know Alba Emoting and fill out the Emotions Charts learn more about emotions and the emotional possibilities available to them. Learning about different

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emotions and emotional mixtures gives the Alba actor more possible emotions to create and induce when using the emotional effector patterns. For example, if an Alba actor begins filling out the chart for "flirtatious," which includes coy, seductive, kittenish, coquettish, sportive, and playful, he will have a list of new emotional mixtures to experiment with using the emotional effector patterns. Perhaps the actor will use a combination of erotic love and aggression to create a sportive flirtation, or use a mixture of erotic love, joy, and tenderness to create a playful flirtation. Increasing an actor's emotional vocabulary increases the actor's ability to act an emotion (111). The emotional possibilities are endless, especially for an actor trained in Alba Emoting who learns about new emotions from the Emotions Charts and can then induce these emotions using the emotional effector patterns.

Alba Emoting used with the Whelan Recording Technique

Actors trained in Alba Emoting may use the Whelan Recording Technique to explore emotional ranges in a scene, deepen the emotional experience in a scene, and use their knowledge of emotions to enhance the emotional experience.

Actors trained in Alba Emoting can explore possible emotions and emotional mixtures of a scene when using the Whelan Recording Technique. The Whelan Recording Technique facilitates the goal of exploring emotions for a character. These emotions are discovered gradually throughout the process of a run-through in WRT and the WRT variations. Alba Emoting actors have the choice to explore the ranges and mixtures of the emotional effector patterns in a scene through the WRT process. For example, in the Jump Emotion variation, actors choose three emotions from a hat and act out a recording of a scene. The actor may use the emotional effector patterns to induce

these emotions within the scene and use this opportunity to explore emotional transitions from one emotion to the next. They can also explore the emotional mixtures of a particular emotion, such as fear. If the actor chooses the emotion of fear out of the hat, the actor may explore different mixtures of fear, such as anxiety, feeling terrified, or feeling hesitant.

Actors using Alba Emoting may deepen the WRT emotional experience using the emotional effector patterns. Using Alba Emoting allows actors to expand on the impulses and actions they discover in the WRT. For example, when Alba actors use the Over the Top variation they can truly explore the emotional range, the high and lows, of a scene with the emotional effector patterns. For example, if the actor feels anger in the scene, he can intensify that anger by increasing the tension in his arms or legs, increase the depth of his breathing, or increase the tension around his mouth or lips. These simple modulations of the emotional effector pattern of anger will deepen the emotional experience while using the Over the Top variation. The actor can also consciously or unconsciously modulate emotional mixtures by changing the breathing aspect of the emotional effector pattern while using the Over the Top variation. For example, the actor using the emotional effector pattern may increase the tension in the arms, the legs, the mouth and the eye muscles, but change the breathing characteristic to joy. The actor's body is completely tense, but at the same time is laughing. This creates an emotion of arrogant pride. The actor can explore all types of these emotional mixtures in their extreme form using the Over the Top Variation. Likewise, actors can deepen the emotional experience of WRT using the Pause Technique variation. During the Pause Technique, actors are to use the time while paused "to go deeper into the emotion generated by that line. They are

to penetrate that emotion with every fiber of their being" (39). The Pause Technique gives actors trained in Alba Emoting the opportunity to explore, extend, and deepen a character's emotional experience. Alba actors can do so by modulating the breath, facial expressions, or body configurations or by simply allowing the mind and body to drive these emotions further. Even if an Alba actor is not consciously inducing or modulating the patterns, understanding how to express emotions physically and subjectively deepens the emotional experience when using the WRT.

Actors trained in Alba Emoting have an increased knowledge of emotion that enhances their experiences with the Whelan Recording Technique. For example, in the WRT, actors may choose to be impelled, repelled, or compelled in relation to other actors while acting out a recording. These three movements correspond to physical postures of approach, withdrawal, and remaining stationary and are also taught in the Alba Emoting technique. These movements are also associated with different emotions. Alba actors know which emotions and emotional effector patterns are associated with the movements of impel, repel, and compel. By choosing to approach or impel towards something, certain emotions are triggered such as tenderness or anger, while repelling backward or withdrawing from someone triggers other emotions such as fear or sadness. Alba Emoting actors can apply their knowledge of the physical aspects of emotions to the movements made in the Whelan Recording Technique. Alba actors have an increased understanding of emotions and the emotional effector patterns that help actors sustain high levels of emotion. For example, in the Laughter/Tragic variation of WRT, actors are expected to sustain a high level of laughter or sadness for a scene which in some cases might last over ten minutes. As Whelan states, "This is a very strenuous exercise and

very difficult for some actors" (*Mosaic* 76). For some actors it is difficult to sustain laughter/sadness for ten minutes. It is also hard for some actors to begin laughing. Most actors who are trained in Alba Emoting do not find this exercise difficult. They can directly induce laughter/sadness at the beginning of this WRT variation to get in the emotion because they know how these emotions are expressed physically and subjectively. These actors can also sustain high levels of laughter/sadness using the emotional effector pattern of joy-laughter/sadness as well as adjust and modulate the emotions of joy-laughter/sadness through facial expressions, body configurations, and the joy-laughter/sadness breath pattern as needed. The actors' knowledge of emotions allows them to sustain these high levels of emotion throughout a scene or induce emotions to begin every run-through of the WRT or WRT variation.

Alba Emoting used in Hyrum Conrad's ArcWork

Hyrum Conrad uses Alba Emoting to achieve the same goals of emotional exploration and *rasa* as Richard Schechner's Rasabox exercise.

Conducting the Rasabox Exercise

Richard Schechner, a theatre theorist and practitioner, designed the Rasabox exercise as a practical component to his theory of "Rasaesthetics." Schechner's theories of "Rasaesthetics" are adapted ideas of Indian *rasa* and emotion created for the Western theatre. According to Schechner, "Rasa is sensuous, proximate, experiential. Rasa is aromatic. Rasa fills space, joining the outside to the inside" (29).The idea behind Schechner's work is to unite the actor and audience through emotion. He states, "Acting

is the art of presenting the sthayi bhavas so that *both* the performer and the partaker[12] can taste the emotion, the rasa" (Schechner 31). The Rasabox exercise allows actor to connect with emotion and unite himself with the audience through the experience of *rasa*. The Rasabox exercise also provides a way of developing a character, creating "emotional performance scores," and preparing an actor emotionally in rehearsals and offstage.

The Rasabox exercise begins with a grid drawn on the floor with chalk or tape which is approximately 18'x 15' with nine equal-sized 6' x 5'rectangles.[13] Each of the eight rasas is randomly assigned to one of the eight boxes.[14] The center box is left empty. This box is reserved for "shanta" which is interpreted as a state of detachment or neutral from the other emotions. Chalk may be used to write the names of the rasa in each box or the name of each rasa can be printed on a piece of paper and taped to the floor. The original Sanskrit is used for each of the rasas. [15]

After the rasas have been assigned to each box and written on the floor, each of the rasas are described or roughly defined from the Sanskirt context. For instance, "raudra" means anger/ rage; "bibhasta" means disgust; "sringara" means desire/love; "hasya" means humor/laughter; "karuna" means pity/grief; "vira" means courage/vigor; "bhayabaka" means fear/shame; "adbhuta" means surprise/wonder (see figure 4.2).

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[12] Schechner believes the term "partaker" is a better word to describe the rasa experience than audience. According to Schechner, the word "audience" is limited to the audio and visual aspects of theatre found in Western theatres, particularly Greek origins of theatre. Indian theatre is much more internal, spiritual, and requires more of the senses to enjoy performances, including taste and touch.

[13] The following information is described in Richard Schechner's article "Rasaesthetics" (39-47), and Michele Minnick and Paula Murray Cole's article, "The Actor as Athlete of the Emotions: The Rasaboxes Exercise" (217-226).

[14] As mentioned in Chapter One, rasa is "the experience felt by both the performer and partaker (audience) when the *bhavas* or emotions are mixed, presented, and devoured." The specific rasas used in the Rasabox exercise are tied to the eight bhravas or emotions.

[15] Schechner retains the original Sanskrit terms in order to help the students. None of his students have been literate in Sanskrit and so each student must come up with their own association with the rasa.

SRINGARA	BIBHASTA	KARUNA
RAUDRA	SHANTA (empty)	BHAYABAKA
HASYA	ADBHUTA	VIRA

Figure 4.2: The Rasaboxes grid with each rasas written in a box. Created from figures by Schechner (39), Minnick, and Cole (218).

A series of exercises exist for the Rasabox. The first exercise begins as participants enter each box in silence, writing and/or drawing (in whatever language they chose) their personal associations with each rasa. The associations may include abstract designs, quotations, poetry, images, thoughts, and feelings. These associations and definitions may change from day to day. The exercise ends when all the participants have made their contributions, writings or drawings, to each of the rasa boxes. After all participants have stepped out of the grid, participants are allowed to walk around the edge of the boxes and read and observe the contributions by others. Other variations of his exercise exist which include postural and verbal explorations in each of the rasaboxes, moving from one rasa box to another in quick succession, relating and interacting with others, and textual explorations performed in the rasaboxes. The next section describes these exercises in further detail followed by a description of how these exercises relate to ArcWork.

The Alba Circle and Arc Work: Adapting the Rasaboxes Exercise to Alba Emoting

The substitution of Alba Emoting effector pattern inductions for Rasabox exercises was first attempted by Hyrum Conrad at BYU-Idaho in 2003 and is termed ArcWork. ArcWork quickens Alba Emoting training, enhances emotional mixture exercises, accelerates learning how to transition from one emotion to the next, and provides a means by which emotional scoring may be explored for characters.

ArcWork adapts the theories of Schechner's rasaesthetics and the Rasabox exercises to the six Alba Emoting emotions and effector patterns as well as the "step-out" procedure. ArcWork may be used as a classroom exercise, an Alba Emoting training tool, or an emotional warm-up exercise for a rehearsal or performance. ArcWork begins by creating a circular shape with tape or chalk in an open area on the floor. This circular shape is called the Alba Circle. A smaller inner circle exists for neutral or step-out which may be engaged using the breath of the "step-out" procedure. The outer section of the circle is divided into six equal arcs. Each of the six basic emotions in Alba Emoting is randomly assigned to an arc in the Alba Circle. These assignments will change from day to day so as no emotion is designated to one specific area (see figure 4.3).
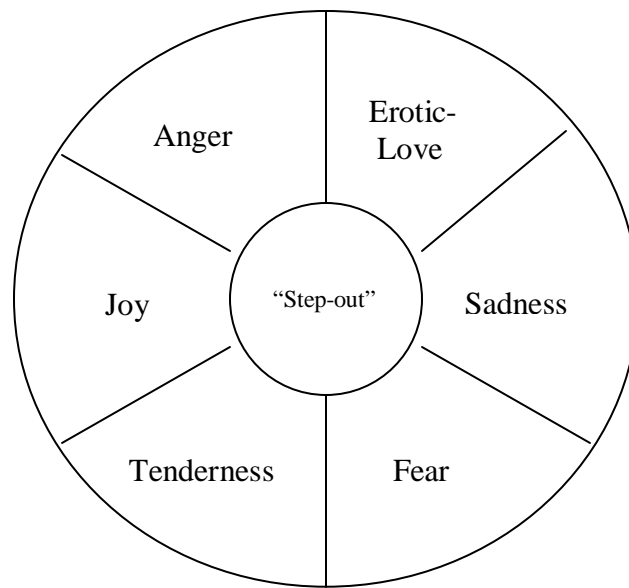
Figure 4.3: The Alba Circle formation created by Hyrum Conrad with the six basic emotions of Alba Emoting. (Figure created by Angela Baker).

Exercises in ArcWork are similar to the Rasabox exercises. The original exercises performed in the Rasabox exercise are described and then applied to ArcWork.

The first exercise used in the Rasabox exercise of writing and drawing in each of the rasaboxes was initially used in the development of ArcWork. Actors were asked to write and draw their associations for the six basic emotions of Alba Emoting. However, it was discovered by a fellow student and Hyrum Conrad that it is not necessary for ArcWork as it is in the Rasabox exercise. The purpose of the writing and drawing association in the first Rasabox exercise is used to relate the emotions to the actor and to understand what the emotions mean. Actors trained in Alba Emoting are already familiar with the Alba Emoting emotions. The exercise may be utilized in training new students of Alba Emoting or may be used to make personal connections to the Alba Emoting

emotions. However, it is not a foundation for other exercises to commence in ArcWork as it is in Rasabox training.

In the second Rasabox exercise, participants are asked to enter one of the rasa boxes and strike a pose or make a verbal association to the rasa. The postures chosen must be embodied from head to toe. Postures can be created and memorized for three or four rasas. The participants are then asked to move from one box to another, switching from one posture to the next. According to Michele Minnick and Paula Murray Cole, after establishing postures, breath and voices can be shaped from the correlating postures (219). Schechner mentions that at first the postures / sounds may be social clichés. Sooner or later the social stereotypes will be augmented with gestures, sounds, and postures which are more intimate and personal (42).

In ArcWork, postural exploration may be used to train new students to control their postures in preparation for Alba Emoting training. However, postural exercises may also be used after a student has mastered the Alba Emoting emotional effector patterns and is ready to explore the range of postures and movements that can be made in a particular emotion. For instance, the postural withdrawal found in the emotion of sadness can be expressed in numerous ways while standing, sitting, or laying. Movements may also vary while in the emotion of sadness. This postural exercise will allow the actor to explore and learn a vast array of different postures and movements for each emotion.

The third Rasabox exercise allows participants to move rapidly from one rasabox to the next, thereby allowing an actor to become "an athlete of emotions," able to switch from one emotion to another in quick succession (Schechner 43). There is not time for thinking or preparing in advance for the switch. "One of the goals of the Rasabox

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exercise is to prepare actors to move with the same mastery from one emotion to another, in a random or almost random sequence, with no preparation between emotional displays, and with full commitment to each emotion" (43). By moving from one emotion to another in a random sequence in the rasaboxes, the actor is then able to quickly switch from one emotion to another in performance without thinking.

ArcWork utilizes this exercise for the six Alba Emoting emotions and allows actors to establish a mastery of switching from one emotion to another. Alba Emoting actors are trained to switch from one emotion to the next in Alba training, but with the aid of the Alba Circle, actors are able to make this transition earlier in their training. The shape in Alba Circle acts as a map for these transitions to occur. Instead of relying on an instructor to tell an actor to change emotions, the actor can simply move their feet and body into a new section of the circle and therefore into a new emotion, while other actors are moving into other emotions within the Alba Circle. The exercise also acts as a great emotional warm-up to a night's performance. A small cast or individual actor can perform the ArcWork exercise switching from one emotion to the next in quick succession in preparation for the emotional demands of a scene. The ArcWork exercises also help the small cast or individual actor to warm up the body and mind emotionally.

In the fourth Rasabox exercise, participants begin relating to each other. Two people enter in different boxes. Initially they ignore each other as they embody the rasabox they occupy. Then the two participants engage with each other from within their particular rasabox. Eventually the participants are given the ability to make different choices. They may choose to change boxes, stay in the same box, or may leave the grid,

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allowing someone else to participate. Relating verbally is usually limited addressing the other actor to his/her first name or a phrase such as "I am . . . Who are you?"

ArcWork invites two people to enter in different areas of the Alba Circle and begin relating back and forth in a given emotion. These exercises can be utilized and are typically performed in regular Alba Emoting training; however, actors have a visual map on the floor to guide them as an added tool. Actors can make their own choices by moving inside the circle or leaving the circle for others to participate instead of depending solely on a teacher to tell them when they should switch emotions and to what emotion they must switch. Actors are given the freedom to choose and act on their own impulses, while their scene partners do the same. This leads to some interesting combinations. Directors can also instruct actors to move from one emotion to the next if they so choose.

In the fifth exercise of the Rasabox, participants bring in memorized text such as a poem, a scene, or a monologue. A specific scene may also be memorized by all participants and a round-robin exercise may be performed. The scene begins as two actors enter a given rasabox and interact. The actors may switch boxes or leave the grid so others may enter and interact with the text as well as with the other actor in the scene. Often the least logical emotion makes the scene the most interesting.

ArcWork utilizes the fifth Rasabox exercise in the same way. Actors bring in memorized text and either relate to others using the text or explore the emotional range of the scene, script, poem, or monologue using the Alba Circle.

The sixth Rasabox exercise is used to enrich the round-robin exercise or used as an emotional layering exercise without text. Actors choose to create a character using a

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core or baseline rasa with surface rasa appearing to mask or layer the core rasa. For instance, an actor plays a character using a core of raudra rasa (rage) with surface layers of karuna (grief) appearing through the piece. Actors can also blend and mix two or more rasas to create a more complex emotion.

ArcWork uses the sixth Rasabox exercise to create mixed emotions. Training and exploring mixed emotions is part of Alba Emoting training sessions. Actors and directors can choose to use the Alba Circle as an additional tool for mixing emotions. In the Alba Circle, lines divided by tape indicate the area of each of the six basic emotions. Actors straddle these lines or divide the body between two emotional areas. They decide how these mixtures are combined. The actor has the choice to place only one foot in anger while the rest of the body stays relaxed and expresses tenderness, or the actor has the choice to fully mix the emotions of fear and sadness. The body expresses a fear posture while the breath and facial expression exude a combination of fear and sadness. These emotional mixtures vary each time they are executed and are easily explored using the Alba Circle.

At the end of an ArcWork session, actors are either asked to enter the neutral circle in the center of the Alba Circle, or the "step-out" procedure is conducted by the whole group to release any residual emotion. A "step-out" procedure is typically not used by a group if the Alba Circle acts as a preparation or warm-up tool for a performance; however, neutral may still be explored as part of any of the above mentioned exercises.

Although a neutral area exists in the rasaboxes like the Alba Circle, students are not asked to enter "shanta" at the end of a session. The actor is asked to enter "shanta" when they are "cleared" by experiencing all other emotions first. Richard Schechner

mentions that in his experiences with the Rasaboxes, very few students enter "shanta" at all. He states:

In the years that I've directed the Rasabox exercise, 'shanta' has been occupied very rarely, one or two times. There can be no challenge to such a position. So what if it is 'not really so' that the person is 'clear'? How can another person tell? And maybe it is so, maybe the participant has surpassed all samsara, all the clutter of feelings, the confusion of mixed emotions, the noise of change. I will not judge. (44)

Although Schechner states that he will not judge the clarity of his students as they engage in the emotions, he does question why it is not being utilized by his actors. Minnick and Cole, however, at times utilized the box as another rasa to be explored as well as a place to clear, empty, or calm oneself during exercises. This acts more like the neutral used in ArcWork and Alba Emoting "step-out" procedure. Although, like Schechner, Minnick and Cole mention nothing about using the space at the end of exercise sessions to release from the emotions experienced.

In Rasabox training, eventually actors can shift from one rasa to the next without using the rasabox structure, create an emotional life for a character, and score performances using the rasas. Actors trained in Alba Emoting already know how to switch from one emotion to the next, how to mix emotions, how to score an emotional scene without Arc Work exercises. However, ArcWork is one way in which actors trained in Alba Emoting may practice and improve these skills more quickly.

Actors and directors using the Rasabox exercise and ArcWork both sense the sharing of emotions between the actor and the audience, or the "rasic" nature of working

with these techniques. Those watching the actors perform the Rasabox exercise and ArcWork become engaged in the emotions that the actors explore. These observers have a tendency to reflect the emotion physically on their faces or body postures. Minnick and Cole state, "If the performance is truly 'rasic,' there is no longer an outside—both performer and spectator are on the inside, tasting and enjoying the same rasa" (220). This same rasa experience, where the actor and observer feel the emotions together, also occurs when actors participate in ArcWork exercises. As Bloch states, "[I]t is the performance of the respiratory/postural/facial patterns of an emotion that evokes the corresponding subjective activation or feeling in the performer as well as in the observer" (Bloch, "Effector Patterns" 18). This sharing of feelings between performer and observer constitutes a "rasic" performance (as defined by Schechner) through Alba Emoting. The goal of a rasic performance is the sharing of the emotions between actor and audience member. As Schechner comments, "Its [rasic performance's] pragmatic activity is a sharing between performers and partakers" (31). This goal of sharing between actors and audience members is made possible and manifested in the Rasabox exercises, Alba Emoting, and ArcWork.

Conclusion

This chapter demonstrated how Alba Emoting is integrated with Stanislavski's System of Acing and the Mosaic Acting System. It also demonstrated how Hyrum Conrad adapted Schechner's Rasabox exercises to his ArcWork exercises, for the use of Alba Emoting. These examples are provided to substantiate the claim that Alba Emoting is a versatile technique that can be integrated with a variety of rehearsal and emotional exploration techniques. Because it is so versatile, it gives actors, directors, and coaches

the opportunity to use Alba Emoting with all sorts of techniques they currently use and teach in actor training programs. As Alba Emoting becomes an essential aspect of actor training programs, other applications and integrations of Alba Emoting will surface.

CHAPTER FIVE CONCLUSION:

ALBA EMOTING IS A SAFE, EFFECTIVE AND VERSATILE TECHNIQUE OF GENERATING EMOTION FOR ACTING PERFORMANCE

In the introduction of this thesis I describe an experience where the emotions I experienced for a monologue were too difficult to control. The introduction also mentions the need for a safe, effective, and versatile technique for generating emotions in acting performance. Trainers and actors who use Alba Emoting agree that it is a safe, effective, and versatile for generating and controlling emotions. Alba Emoting trainer and writer of "Learning Alba Emoting," Roxanne Rix states, "With Alba Emoting, I never have to worry if I'm "on" enough to get an emotional peak in a given performance, nor depend on external stimulation, push for an emotion, or summon the memory of my dead grandmother; I can simply focus on my partners in the present moment" (65). Alba trainer, Nancy Loitz, additionally claims that Alba is versatile tool because "you can start from a neutral place, then go into the angry state but come out of it without that cloud over you" (Hanna).

Two actors mention that they feel they have become better actors using this safe and effective technique of generating emotion. Tia, an Alba Emoting actor states, "I feel that I have been more emotionally sincere to every role that I have had since discovering Alba Emoting, as well as more emotionally connected to that person and the other characters on stage with me" (Saxton). Another Alba actor, Brant, agrees: "Alba Emoting is safe, effective, and in my experience has made every person I've seen trained in it a better actor" (Wadsworth). Brant relates his experience with Alba Emoting in a production of *Spinning into Butter*:

Alba [Emoting], with focused practice, created the ability in me to flow

in and out of an array of emotional conditions at will during rehearsal and

at the speed of one breath. . . . .I could be completely immersed in

every moment of the play because whatever emotional impulse came to

me in consequence of another actor's performance, I could respond

instantaneously rather than anticipating the moment and disconnecting

with the ensemble because I was internally preparing for the next big

emotional moment. I came to rehearsals, wept, laughed, raged, and so on,

all within the first thirty minutes, then I left rehearsals with absolutely no

residuals of any emotional trauma my character may have had that

night . . .Combined with disciplined character work and application of

other necessary performance training, Alba Emoting has given me an edge

I have palpably experienced both in feeling more creative as an artist and

in standing out in the audition scenario. Above all, it [Alba Emoting] has

balancing, healing effects, rather than disturbing, unsettling results, as

other approaches used in performing so often do. (Wadsworth)

Brant also mentions that he was able to combine Alba Emoting with other performance

training.

Ryan, a graduate from the Boston Conservatory describes the benefits he has felt

by using Alba Emoting to generate emotion for performance:

During my performance I can give myself more freely to the character

because I have set myself up for it. I may or may not use the patterns

purely or consciously on stage, but I know that I have the safety of

throwing myself whole-heartedly into my work because I have a safe

guard through the Alba work and the neutral, step-out pattern so that

performing has no damaging effects on me. (Wood)

In contrast to Allen, whose character's emotions linger with him, Brant and Ryan used Alba Emoting to generate emotions for their characters which allowed effective, believable emotions to be safely conveyed to the audience, with no residual emotion affecting their personal lives. Brant feels more creative as an actor and feels he stands out in the audition scenario with his training in Alba Emoting. Ryan also feels, like Brant, that he can safely and effectively generate emotion using Alba Emoting without causing any psychological damage or residual emotional effects in his personal life.

It does not matter a person's situation as Hyrum Conrad and editor of "The Development of Alba Emoting" says. The Alba Emoting emotional effector patterns are effective:

There is no doubt in my mind that Alba Emoting techniques induce

emotions within me and my students. There is also no doubt on my part

that executing the Alba Emoting effector patterns induces emotions in

people regardless of age, life experience, gender, educational preparation,

cultural background, or intellectual capacity. (preface ii)

There are many other actors and instructors of Alba Emoting who would testify of the benefits of the Alba Emoting technique as well as of how safe, effective, and versatile it is to use. This is just one more reason why actors should learn Alba Emoting and directors and Universities should implement Alba Emoting in actor training programs.

Alba Emoting is a safe, effective, and versatile technique of generating emotion for acting performance. 1) Alba Emoting avoids or mitigates "emotional hijacking;"2) it helps avoid "emotional hangover;" 3) Alba Emoting is taught by certified instructors who direct actors past their emotional blockages while provided an emotionally safe working environment. 4) Actors trained in Alba Emoting are given the tools to create any emotion at any desired intensity for as long as the director or actor would like. 5) This technique creates endless ranges and possibilities of emotions beyond that which an actor's personal experience would give them. 6) Actors using Alba Emoting are not limited by faded or incomplete memories. All of these reasons suggest Alba Emoting is a safe and effective technique of generating emotion for acting performance. Alba Emoting is a way in which actors may effectively utilize both inspiration and technique to generate subjective emotions in both the actor and the audience creating a rasic exchange. Additionally, Alba Emoting is a versatile tool which may be integrated with a variety of techniques used in rehearsals in performance. This thesis demonstrates how Alba Emoting may be integrated with Stanislavski's system and the Mosaic Acting System. It also demonstrates how Alba Emoting can be used in ArcWork to accomplish the same goals of emotional exploration as those found in Richard Schechner's Rasabox exercise. Alba Emoting changed my life and my acting, and because of that and because of all these other reasons mentioned in this thesis, I encourage universities to evaluate whether Alba Emoting would be a beneficial supplement to their theatre curriculum.

Updates: Alba Emoting in Actor Training

Since my encounter with Alba Emoting at BYU-Idaho from 2000 to 2003, the field of Alba Emoting has changed. Individual trainers have integrated Alba Emoting

with different acting techniques and different fields of study. Despite these changes, the emotional effector patterns remain the same for the six basic emotions.

Pamela Chabora mentions in her article, "Alba Emoting: The Mind/ Body Connection" that Alba Emoting works well with Stanislavski's Method. She uses personalization techniques along with the Alba Emoting technique in her actor training program and conference presentations. This is one more example of how Alba Emoting may be used with another rehearsal technique.

Nancy Loitz, an Alba Emoting trainer, has stated that Alba Emoting is a valuable tool in rehearsals and may be more applicable to film work than stage acting (Hanna). Although I believe Alba Emoting can be applied to film acting just as it is applied to stage acting, the application of Alba Emoting to film acting has not been mentioned in scholarly articles. This thesis mentions that actors can choose to directly induce the emotional effector patterns or allow them to naturally arise while performing a scene. Actors can also choose a combination of directly and naturally induced emotional effector patterns. This may also be true for film acting. One student of Alba Emoting, whom I interviewed, Ryan Wood, directly induced emotional effector patterns for a specific take he acted in a film and used other patterns to explore the character:

> I had a short [film] segment on King David from the Bible lusting after Bathsheba. In preparation, I used anger and erotic patterns in differing mixtures to explore this man in this situation . . . .However, the real challenge came when David realizes that his kingdom is lost and his power is gone. He takes his crown off, puts it on an empty throne and weeps on the floor. I had to do eight takes of this portion of the segment. I

had to weep in tremendous pain over and over again. . . . I used the

sadness [emotional effector] pattern directly, while mixing in fear at

differing levels as the moment progressed. (Wood)

There are likely several ways to apply Alba Emoting to film. More interviews need to be

conducted on the subject, and more information needs to be documented on the

application of Alba Emoting to film acting.

Laura Facciponti has conducted Alba Emoting seminars and training sessions in

Canada, the United States, and Mexico in correlation with the Feldenkrais Method and

Feldenkrais instructors. The Feldenkrais Method is a movement based method that

increases physical awareness. It is used by Olympic athletes, performing arts institutions,

and pain clinics. These separate techniques "augments the experience of the other" ("A

Body of Emotion"). Such seminars and trainings are offered to performers, health care

and business professionals, teachers, and therapists. Facciponti mentions that those who

attend these sessions and seminars feel that "by learning carefully chosen Feldenkrais

lessons before or after getting their Alba Emoting lessons that they were able to approach

the Alba Emoting in a deeper way, with a more detailed understanding of what the

muscles are doing throughout the whole self "(Facciponti)

One area in acting that I am personally interested in is how Alba Emoting may be

applied to different styles of theatre beyond realism. Alba Emoting is a technique of

summoning and controlling emotions at will and is ideal for the conventional theatre

styles such as realism. Conventional theatre is comprised of a fictional illusion created

with characters living in a specific time and place meant to captivate the audience while

the audience loses its self awareness. Conventional theatre operates in a realistic

framework and psychological character structure. This can include classical Greek, Roman, Neoclassical, and Renaissance, as well as theatre of realism up to today's mainstream theatre, film, and musical theatre. However, Alba Emoting may be applied to alternative and experimental theatre styles.

An Alba Emoting actor has complete control and can isolate specific elements of his body. He has the ability to specifically change his breath pattern, change his body configuration, and change his facial expression. Parts of the body can be in emotional silence while others can be fully engaged in a given pattern. For example, the body can exhibit tension while the facial expression and breath can exhibit emotional silence. Actors in Robert Wilson's *Einstein on the Beach* were expected to possess the same skills mastered by actors trained in Alba Emoting. The actors were busily dancing and moving, "but all the while the faces of the performers are [were] calm:" (Burnham 100). As described by Mary Effie Burnham, a drama critic, actors were asked to isolate different parts of the body in anxious, erratic movements while other parts of the body were relaxed and engaged in a counter movement or facial expression. Perhaps the actor trained in Alba Emoting may be able to apply different aspects of the emotional effector patterns to achieve the isolation of different parts of the body that is sometimes required in alternative/experimental theatre pieces.

Alba Emoting in Other Fields of Study

There is no reason to limit the application and benefits of Alba Emoting to actors. Anyone can use Alba Emoting to safely control and modulate emotions. Conrad claims that it does not matter one's age, gender, educational background, or cultural connections. Anyone can use the technique. Many fields of study would benefit from a technique such

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as Alba Emoting. Several of these fields are drama therapy, child birth, and the application of Alba Emoting to personal life.

The skills learned in Alba Emoting are valuable in theatre, but are also valuable in psychology. It is a technique which induces both the physical and subjective experience of emotion as well as releases individuals from emotional experiences. Drama therapy is the combination of theatre techniques and psychology. Recently, Brant Wadsworth, a Kansas State University graduate student implemented Alba Emoting in drama therapy exercises. The integration of Alba Emoting and drama therapy is just beginning to take place. How this integration is taking place is the question. Wadsworth suggests that drama therapist would benefit from understanding the emotional effector patterns found in Alba Emoting. This increases emotional awareness among therapists and allows them to easily identify emotions in their clients. He also mentions that the "step-out" procedure and tenderness emotional effector pattern would be a great asset to drama therapy sessions and clients (Wadsworth). Further research and training among drama therapists need to be conducted to substantiate these claims.

Furthermore, pregnant woman can benefit from learning the Alba Emoting "step-out" procedure and the emotion effector pattern for tenderness in preparation for child birth and labor. I personally utilized the tenderness effector pattern and "step-out" procedure in the labor and birth of my first child. While driving in a car for three hours to Idaho to deliver my baby, I utilized the neutral breath from the "step-out" procedure during my contractions. My husband thought I was not in much pain because I remained so calm and focused. I withstood seven hours of contractions without medication using the neutral breath from the "step-out" procedure. During the last hour of hard

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contractions without medication, I induced the tenderness emotional effector pattern. After eight hours of labor using the neutral breath and tenderness emotional effector pattern, I received an epidural. I was in labor for a total of fourteen hours. The nurses commented that I showed a high endurance for pain during my contractions without medication. Because these patterns worked so well, I plan on using them for the labor and delivery of my second child in the near future.

The neutral breath from the "step-out" procedure and the tenderness emotional effector pattern seem to be the most fitting for relaxing the body, face, and breath while enduring extreme pain and pressure. According to the popular pregnancy and child labor book recommended by many physicians, *What to Expect When You're Expecting,* states that one important goal of childbirth education classes is to teach techniques of relaxation, distraction, muscle control, and breathing, "all of which increase a couple's sense of being in control while contributing to the woman's endurance and a reduction in her perception of pain" (254). It would be interesting to perform a large scale study where expectant mothers apply the "step-out" procedure and emotional effector pattern of tenderness during child birth.

Finally, Alba Emoting is said to have therapeutic, health benefits for actors in their day-to-day lives unrelated to performance. Susana Bloch states, "as a byproduct, the method helps to control the stress generated during work on the stage, and by the same token may have a psychotherapeutic action" ("Effector Patterns"18). I personally have felt a therapeutic benefit from Alba Emoting and have heard similar comments to that effect from my fellow actors. One actor trained in Alba Emoting states, "When I first began, I thought this was all about theatre. I was wrong. These sessions have actually

turned out to be incredible therapy. Instead of uncomfortable, I feel cleansed and more alert." Another actor trained in Alba Emoting states, "I feel study of Alba Emoting has brought not only increased quality of life, it has brought me new, additional life, and increased capacity to enjoy both" (complied comments). Both these actors feel their personal lives have greatly improved as a result of Alba Emoting training. Further research needs to be conducted among those who have been taught Alba Emoting and among those who teach Alba Emoting to discover if personal therapeutic benefits do indeed exist among more than a handful of students and teachers.

If therapeutic, health benefits exist, the application of Alba Emoting, in this regard, extends beyond theatre, film acting, or any other field of study. Therapeutic health benefits of Alba Emoting would extend to every human being. Doctors recommend that people of all ages and sizes need intellectual stimulation and physical exercise in order to maintain good health. One day, perhaps we will hear the words: "Have you had your emotional warm-up today?"

Certified Alba Emoting Trainers in North America as of July 2007[16]

Hyrum Conrad	CL5	(Rexburg, ID) <conradh@byui.edu>.
Roxane Rix	CL5	(Allentown, PA) <roxanerix@albaemotingna.org>.
Nancy B. Loitz	CL4	(Rock Island, IL) <nancyloitz@augustana.edu>.
Christine Scott	CL4	(Philadelphia, PA) <christinescott@yahoo.com>.
Laura Facciponti	CL4	(Asheville, NC) <lfaccipo@unca.edu>.
Rocco Dal Vera	CL4	(Cincinnati, OH) <dalverr@ucmail.uc.edu>.
Christina Fischer	CL4	(NY, NY) <trina@lookingforlilith.org>.
Michael King	CL3	(Highland Heights, KY) <mking@nku.edu>.
Tom Skore	CL3	(Anchorage, AK) <tskore@ptialaska.net>.
Evelyn Case	CL3	(Fullerton, CA) <ecase@fullerton.edu>

Certified Alba Emoting Trainers Worldwide

Dr. Susana Bloch	CL6	(Santiago, Chile)
Solange Duran	CL5	(Santiago, Chile)
Joan Povlsen	CL5	(Copenhagen, Denmark)

CL3=Certified at Level Three: Certify students to level 1

CL4= Certified at Level Four: Certify students to level 1 and 2

CL5= Certified at Level Five: Certify students to level 1 and 2

CL6=Certified at Level Six: Master Teacher of Alba Emoting

All certified trainers of Alba Emoting are personally certified by Dr. Susana Bloch.

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[16] This information was retrieved from: <http://albaemotingna.org/_wsn/page2.html>

For more information regarding Alba Emoting trainings, current classes offered, or the certification process please visit the Alba Emoting North America Organization at <http://albaemotingna.org/index.html> or visit Dr. Susana Bloch's web page at <http://www.albaemoting.cl/> (primarily Spanish).

Questions asked to Actors Trained in Alba Emoting

1.   How have you used Alba Emoting in creating a role?

2.   What benefits have you found by using Alba Emoting?

3.   How easy is it to access the emotions and range of a character using Alba Emoting?

4.   Do you feel safe as an actor using Alba Emoting?

5.   Is Alba Emoting effective?

6.   How does Alba Emoting compare to other methods of creating emotion in rehearsals and performance?

7.   Share some of your experiences or stories about Alba Emoting. Anything you have to contribute would be great.

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