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## **The Actor's Practice**

### **1. Research**

Understand the historical and sociological facts of the play/role. Know the Meaning of all vocabulary from these sources

- A. The play
- B. Historical resources: Books, music, art from/about the era, the place.
- C. Reference resources
- D. Exploring questions not asked/examined in the play-expanding on the character's biography

### **2. Impulse**

Discover physical behavior/responses inspired by the material

- A. Viewpoint character work-inspired by personal/internal stimuli
- B. Viewpoint responses to external stimuli

### **3. Craft**

Combine the facts gleaned through research with impulse to discover physical behavior and internal goals that illuminate the work artfully.

- A. Experimenting with physical activity and text placement playing with logical (obvious) choices and illogical choices for variety, texture.
- B. Tell the truth-tools for honesty

### **4. Repetition**

Deepen emotional connections through rehearsal

### **5. Spontaneity**

Create surprise for yourself and fellow actors while maintaining the integrity of rehearsed choices

# The Actor's Practice techniques/tools

## The Viewpoints

*The Viewpoints is a technique of improvisations which grew out of the post-modern dance world. It was first articulated by choreographer Mary Overlie who broke down the two dominant issues performers deal with - time and space - into six categories. She called the approach The Six Viewpoints. Since that time, Artistic Director Anne Bogart and SITI Company have expanded her notions and adapted them for actors. The Viewpoints allows a group of actors to function together spontaneously and intuitively and to generate bold, theatrical work quickly. It develops flexibility, articulation, and strength in movement and speaking, and makes ensemble playing really possible.*

Anne Bogart

## Viewpoints of Time

**Tempo** - How fast or slow events/phrases of movement occur on stage.

**Duration** - How long an event occurs over time; how long a person or a group maintains a particular movement, tempo, gesture, etc. before it changes.

**Kinesthetic Response** - A spontaneous reaction to a motion that occurs outside of oneself. An instinctive response to an external stimulus.

**Repetition** - a) Internal: Repeating a movement done with one's own body, and b) External: Repeating a movement occurring outside one's body.

## Viewpoints of Space

**Shape** - The contour or outline of bodies in space; the shape of the body by itself, in relation to other bodies, or in relation to architecture; think of lines, curves, angles, arches all stationary or in motion.

**Gesture** - a) Behavioral gesture: Realistic gesture belonging to the physical world as we observe it everyday. b) Expressive gesture: Abstract or symbolic gesture expressing an inner state or emotion; it is not intended as a public or "realistic" gesture.

**Architecture** - The physical environment, the space, and whatever belongs to it or constitutes it, including permanent and non-permanent features.

**Spatial Relationship** - Distance between objects on stage; one body in relation to another, to a group, or to the architecture.

**Topography** - The movement over landscape, floor pattern, design.

## Viewpoints of Sound

**Volume** - The loudness or softness of a sound.

**Tone** - The pitch or frequency of a sound.

**Timbre** - The quality of a sound.

## The Barrow Group Techniques

Tools that help actors to "live truthfully under imaginary circumstances." The technique emphasizes carrying out an action truthfully on stage really talking, and letting emotion and subtext build based on everything that occurs among collaborators onstage. TBG techniques are not mysterious at all- they are extremely practical-sort of like instructions for how to bake a cake, or how to swing a tennis racket; if you simply follow the directions, you will have cake-you will be playing tennis. The more you practice these simple techniques, the better and easier the result. The techniques are explored in class. Recommended reading : The Actor's Companion: 99 Bits of Craft by Seth Barrish

## **The qualities every good actor must possess**

### **Attributes that can be learned**

- Good vocal technique
- Physical fitness
- A system for crafting a role

### **Attributes that can be cultivated by the individual**

- Self confidence
- Positivity