

Lessac Kinesensics' Five Levels of Communicative Behaviour to facilitate shifts between Theatre Acting and Film Acting

Lelia Bester^a and Marth Munro^b

^aDrama, School of the Arts, University of Pretoria, Pretoria, South Africa; ^bDrama, School of the Arts, University of Pretoria, Pretoria, South Africa

Lelia Bester; (+27)82 831 6842; lelia.bester@up.ac.za

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Lelia Bester is a teacher in Acting and Voice in the Drama division of the School of the Arts, University of Pretoria. She is currently completing her PhD in Drama. Her study explores how the necessary performance shifts from theatre acting to film acting can be taught by taking students' individual thinking and learning preferences into account. This study is partly informed by her experiences as a South African actress and casting director.

Marth Munro (PhD) is Professor Extraordinaire in Drama Studies, a Master teacher in Lessac Kinesensics, and a Certified Laban/Bartenieff Movement Analyst. She has extensive training and experience in neuroscience and emotion. Her research, publications and teaching centre around bodymind in performance.

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The actor's task is to recognise and interpret the potential performative qualities of their character embedded in the written text and to embody and envoice these qualities so that the audience may perceive the behaviour of the character. The different demands of the medium, specifically theatre and film, contribute to the actor as character as well as the audience's formation of meaning. The presentation of (a) reality in a particular medium, is essential to the artistic mimesis of life and relies on the verisimilitude of characters and events so that audience members invest in the narrative. Actors must have an embodied knowledge of the performance shifts posed by each medium so that their communicative behaviour contribute to the verisimilitude of the presented narrative. The demands that each medium pose on the actor can be studied according to space, place and time. Lessac Kinesensics' five levels of communicative behaviour explicate the actor's embodied and envoiced use of space, place and time. This article investigates how these levels of communicative behaviour can facilitate actors in making the necessary performance shifts between theatre acting and film acting.

Keywords: Lessac Kinesensics; film acting; theatre acting

Introduction

The actor's task is to first recognise and interpret the performative qualities of their character embedded in the written text and then to embody and envoice these qualities so that the audience may perceive the behaviour of the character. Communication between the actor (agent) and the audience (target) therefore relies on the actor's presentation of the character and the audience's consequent interpretation(s) thereof. Several elements, such as cultural position, a particular zeitgeist and the genre in which the performance is situated, contribute to the actor as character as well as the audience's formation of meaning. Furthermore, the different demands of the specific medium impact the context in which meaning is constructed. The actor's presentation of a character should be appropriate for the medium, so that it may effectively contribute to the audience's perception of a believable narrative. A sense of probability or likelihood is recognised by the audience when they can connect their observations of the performance to *real life*. Various elements of motivation, justification, plausibility and belief contribute to this sense of *likelihood* and can be defined as verisimilitude (Stam and Miller 2005, 158). The success of all forms of fiction rely on the quality of verisimilitude (Sánchez-Escalonilla 2013, 79). Sánchez-Escalonilla (81) states 'when constructing a story, the imitation of life marks its extent of perfection'¹. The dramatisation of reality in a particular medium, is essential to the artistic imitation of life and relies on the verisimilitude of characters and events so that audience members may be or may become invested in the narrative (93). The actor, regardless of the medium, *extracts* the performative elements embedded in the script that demonstrate the potential to signify the character's behaviour to an audience. However, certain rules, laws, norms and regimes form part of each genre and of each medium, and determine the way in which the actor embodies and envoices these performative elements. This concept is summarised by Barr when he

states that acting in various media ‘call for the same ingredients, but in different proportions’ (1997, 6).

The actor’s ability to perform in a variety of media have become increasingly important. According to See (1993, 15) actors have to specialise in a variety of fields in order to ‘survive in the business’. See’s statement applies to South African actors. The South African entertainment industry is a relatively small industry that cannot support a wide range of actors in regular productions for extended periods of time. It is imperative for South African actors to be versatile performers, so that they may secure as much work as possible in a variety of disciplines and media. Many actors are required to perform in front of the camera during the day and perform on stage at night and have to make performance shifts according to the demands of the medium. The demands each medium pose on the actor can be studied according to space, place and time². The reason for this approach is that acting can be perceived as a process in which the actor as character moves in and through a particular space, at and through a particular time *sequence*. During this process the actor’s movement is energized, or provided with intent, by both the prescripts of the medium at play, and the stimuli provided by or gleaned from the text. Actors must have an embodied knowledge of the required performance shifts posed by space, place and time in each medium so that their performances may contribute to the verisimilitude of the presented narrative. Lessac Kinesensics distinguishes between five levels of communicative behaviour, through which the actor’s embodied understanding and use of space, place and time can be explored. This essay investigates how these five levels of communicative behaviour can aid actors in making the necessary performance shifts between theatre acting and film acting, specifically. To comprehend these shifts, a brief discussion on the notions of space and place and its impact on the actor as character is required.

Space, Place and Time

Ingold (2008, 1) views space as a dynamic open space in which earthly elements and aerial substances are combined within the constitution of beings. People find themselves, by default, in space and are thus consciously or sub-consciously navigating themselves in and through space. The meaning of space can be defined according to the external/physical environment or the internal/psychological environment and as such, contains a physio-socio-psychological quality. People see and interact with the space around them, and accept that the same space delineates that interaction. Space, therefore, cannot be separated from relationship. Particularities, such as culture or history that is inscribed in space, results in the space *becoming* a sense of place (Casey 1996, 14). These elements also inform each individual's perception of the space and place that they navigate, thus constructing a relationship with their environments. Place indicates both a physical area and the 'cycles of human life and substance' (Ingold 2000, 207) that are navigated in and through that area. Place therefore refers to both object and event (Casey 1996, 26). In this view, place does not exist *in* space, but rather forms *a part* thereof (Ingold 2011, 30). Place is thus indicated by movement, not by the outer restraints to movement. People's movements develop along paths, and although it can be place-binding, it is not bound to place (Ingold 2008, 13). Casey (23) states that movement is made possible through the interaction of body, place and motion. These movements result in trails, and when several trails intertwine, a knot or place is formed. The combination of a number of knots or places, results in narratives (Ingold 2011, 37).

This description of a narrative and the way in which place forms part thereof is applicable to the actor. The actor performs a series of observable actions or movements in aid of the character and the narrative (Carnicke 2011, 84). The actor develops a trail of movements that

expresses the actor's understanding of the character's intent within the environments of the character. The actor thus creates the character's place. The character's place then combines with various other elements of the play or the film to create a tapestry of knots or places. These elements include multimodal images and sounds that are selected and combined to contribute to the potential meaning(s) that arise(s) in the cinema or theatre (Baron and Carnicke 2011, 4).

The presence or absence of an audience impacts the actor's use of space, place and time in each medium. In the theatre, unlike in film, an immediate relationship exists between the actor as character and the audience. Theatre actors receive instant feedback on their performances through audience responses. The theatre actor and audience's shared space results in the potential manifestation of a mutual place, which contributes to the theatre actor as character's tapestry of knots. On the other hand, the film actor as character's place is devoid of the audience. The film actor's presentation of a character is captured on camera and through the use of a microphone in the absence of an audience. The effectiveness of the actor's embodiment and enunciation of the character only gain significance once the recorded performance has been edited and may be realised only much later, once the film is presented to a film audience. Auslander (2008, 68) explains that the film actor may affect the film audience, but the film audience does not affect the film actor. The film actor's primary audience during performance therefore consists of the camera and the microphone. Both theatre actors and film actors reach into space to present their characters' behaviour to an audience. Theatre actors present their characters' behaviour to audience members over certain distances and therefore expand their expression of energy in space, while film actors limit their expression of energy in space so that their characters' behaviour aligns with the

size of the selected camera shot. The proxemic patterns in the two media significantly influence the actor's engagement with time and space to create the character's place.

Proxemics

Anthropologist E.T. Hall³ was the first to define proxemic distances. Proxemics is derived from the term *proximity* (Marmer 2009, 5) and can be described as the perception and use of space. Individuals who engage in ordinary activities, are conscious of the practical demands of space and time and adjust their actions accordingly (Pye 2005, 75). Hall identifies culture, social variables, personality variables and environmental variables, such as noise level, temperature and the amount of light in a space as factors that influence the individual's use of proxemics. Hall distinguishes between four key proxemic distances: public distance; social distance; personal distance and intimate distance (1963, 1006). The patterns identified by Hall influence the actor and the audience's perceptions on the presentation of a character. Lessac Kinesensics expand on this approach by specifically focusing on the actor's body and voice⁴ in behaviour.

The body and voice in behaviour

The actor's communicative behaviour can be sensed, felt, observed and analysed according to the dynamic energies of the body and voice, its physical manifestation and the consequent extension of the body and voice into surrounding external space. The three-dimensional space that surrounds the body is called a personal space sphere, while a vocal space sphere refers to the 'range and circuitry of... vocal life' (Lessac 1990, 226-227). Lessac Kinesensics identifies three vocal energies (called NRG⁵'s) that 'when deliberately engaged with, shape behaviour' and contributes to clarity of intent (Munro 2017, 18). The three vocal NRG's are discussed individually.

Tonal NRG

Tonal NRG indicates the acoustic output or tone of the voice. It is '[T]he music of the voice itself' (Lessac 1997, 122). Vocal tone is created through the vibrations of the voice. Tone is the result of *organised* vibration – in other words, the awareness and control of bone-conducted sound (Lessac and Kinghorn 2014, 66). Bone conducted sound refers to vibrations that are experienced internally in the hard surfaces of the body, as opposed to air-conducted sound that can be heard externally (Lessac 1997, 123). These hard surfaces include the teeth, the hard palate, the nasal bone, the cheekbones and the forehead. Tonal NRG can especially be felt in the lower third of the vocal range (136), although acoustic output that is as saturated as possible, can be experienced over the entire vocal range. The use of Tonal NRG in the higher (or expanded) voice range can be necessary, especially when communicating with intense emotion over an extended distance. The actor who engages in heightened vocal qualities required for emotional speech, can employ bone conducted tone so that they do not resort to shouting and damaging the vocal folds (Lessac and Kinghorn 2014, 70). Lessac (138) identifies this behaviour as a *Call*. The Call is similar to calling out to others over a distance and sometimes above the noise of a crowd (Lessac and Kinghorn 2014, 71-72). Tonal NRG is employed to fill a large space. As such, vocal pitch and volume intensify while the pace of an utterance is adjusted to suit the demands of the space according to context.

Structural NRG

Structural NRG is defined as the shape and space of the oral cavity and is closely related to Tonal NRG. Tonal NRG is influenced by the shape and space of the oral cavity. Movement of the facial muscles enable the shaping as well as the space of the oral cavity and thus the shape of tone. This sensation of *shaping* can be observed with the pronunciation of a vowel or when a musical note is held (Munro, Kinghorn, Kur, Aronson, Krebs and Turner 2017, 8).

The oral cavity thus provides a structure in which the voice can resonate (Lessac and Kinghorn 2014, 60; Lessac 1997, 160). Structural NRG facilitates the clarity of vowels for pronunciation and contributes to intelligibility. The combination of Structural NRG with Tonal NRG requires the cheek muscles to naturally extend forward and create the sensation of a forward facial orientation. This sensation can be sensed and felt during the onset of a yawn when the cheek muscles subtly extend forward; the jaw gently releases and the soft palate lifts (Munro et al 2017, 8-9). Different shapes and sizes occur in the lip openings and the oral cavity. When tone is added to the structural shapes and sizes, different vowels are created in each phase of its development.

Consonant NRG

Consonant NRG refers to the exploration of consonants to discover their versatile and unique qualities and to experience the richness and precision they add to speech (Lessac 1997, 120). Different ‘obstructions, frictions and impedances... result in consonant formation’ (Munro et al 2017, 9). In other words, consonants are obstructions that occur in the oral cavity when the lips, tongue, hard-palate and soft-palate form various contact points. Percussive consonants can be likened to short staccato sounds and contain a spring-away quality. Sustained consonants have a legato, elongated quality. Consonants can be voiced or unvoiced.

Theatre actors’ physical and vocal engagement with their space spheres differ from that of film actors. Film is considered an ‘art of reality’ (Stam, Burgoyne and Flitterman-Lewis 1992, 186) and as such, film actors as characters can ‘just speak to each other’ (Nelson 2013, 86). The theatre actor, on the other hand, contributes to the ‘resemblance of life’ presented on stage (Kracauer 2004, 20; States 2006, 33) by employing heightened physical and vocal behaviour. Lessac Kinesensics’ five levels of communicative behaviour can aid actors in making the

necessary performance shifts between these two media.

The five levels of communicative behaviour

Lessac (1997, 240) asks '[I]s there, or should there be, a difference in quality between normal conversational speech and stage speech?' Lessac asserts that the answer is both no and yes.

He explains that the quality of the actor's vocal production and embodiment of character should not decrease due to the demands of the physical environment (240). The five levels of communicative behaviour define how the actor can maintain effective embodiment and enunciation of a character over various proxemic distances. Each of these levels, in relation to Hall's proxemic distances, are elucidated individually, although it should be noted that communicative behaviour at any given moment is not restricted to a single level but move fluidly between levels based on context.

Extravagant communicative behaviour over a public distance

Behavioural communication over a public distance occurs between people and/or objects, over a distance of twelve to twenty-five feet⁶ or more (van Oosterhout and Visser 2008, 62; Marquardt and Greenberg 2012, 15). Individuals who communicate over a public distance are physically separated from one another. This proxemic pattern can be observed when a public figure addresses a crowd (Giannetti 1999, 75). Vision is often considered to be the main contributor to one's perception of spatial characteristics. Sound, including vocal expression, however, contributes to the presentation of the spatial relationship between the character(s) and/or object(s) in the film frame or the theatrical space (Maaso 2008, 37). In film, the public distance is visually established through the use of wide/long shots or extreme wide shots. Wide or long shots include the actor's body and the background. Extreme wide or extreme long shots frame the actor exceptionally far from the camera. The film actor's utterances are

usually recorded through a microphone in close proximity. The actor's voice can then be manipulated in postproduction to signify the character's communication over a public distance (44-45). The theatre actor's entire body, if confined to the stage space⁷, is always in view of the audience (Giannetti 1999, 241). Lutterbie (2011, 184) posits that the theatre's⁸ specific design and size (thus the theatre space) influences what the set looks like and how the audience views the play and the actor as character. Although all the audience members in a theatre should be able to see the entire stage, set, and character(s), each audience member's seat will influence their point of view of the play (Comey 2002, 18). The theatre actor's audibility is influenced by the proxemic patterns within the theatre. Unlike film actors, theatre actors mostly utilise their natural voices for vocal communication.

Extravagant behaviour is required for effective communication in certain physical environments. As stated before, Hall argues that public communication can occur between twelve to twenty-five feet or can exceed twenty-five feet. In the theatre, the distance between the actor and some of the audience members can extend beyond twenty-five feet.

Communication that extends beyond this parameter requires different behavioural patterns than communication that occurs between twelve to twenty-five feet. As such, a differentiation can be made between public communication on an extravagant level and public communication on a heightened level.

Extravagant communication refers to the actor's utilisation of their personal space sphere through increased physical and vocal behaviour. The actor generally employs a large use of the personal space sphere. Extravagant behaviour is not limited to the movement possibilities within the personal space sphere. The actor can actively engage, through their use of energy or intent, with people, objects and orientations beyond their physical reach and as such, a traveling space sphere manifests (Lessac 1990, 228). The bodymind⁹ continuously adapts and

readapts the personal space sphere in movement. For example, an actor who portrays a clown in a children's theatre production could enter the stage area by doing several cartwheels and conclude the movement sequence with an energetic jump. Lessac explains that the personal space sphere thus becomes a sphere within a sphere. A person who engages in extravagant behaviour remains within their own personal space sphere. The individual's space sphere does not come into contact with that of another individual (as stated by Kinghorn in personal communication on 25 June 2019). Kinghorn (2019) states that behaviour has to be larger, or more extravagant to capture attention and vocal use has to be heightened. Krebs (as explicated in personal communication on 18 March 2019) posits that vocal behaviour on this level of communication is heightened. She states that a yawn dynamic manifests in the oral cavity and that utterances occur at a slow tempo.

Lessac (1997, 243) argues that actors who employ extravagant communicative behaviour, employ optimal Tonal NRG. According to Kinghorn (2019) extravagant communicative behaviour requires a high degree of Structural NRG. The use of Structural NRG and Tonal NRG for extravagant communicative behaviour results in the elongation of vowels. Speech is therefore uttered at a reduced pace (Lessac and Kinghorn 2014, 64). In terms of real time sounds, words or sentences thus take more seconds to utter when extravagant behaviour manifests than when communicative behaviour occurs on one of the other five levels.

Although Tonal NRG and Structural NRG dominate the actor's vocal behaviour on this level of communication, the actor should employ consonants effectively so that intelligibility is maintained (Lessac 1997, 243). This may result in deliberate engagement with consonants.

Extravagant communicative behaviour can be observed in classical Greek plays and many Elizabethan dramas (Lessac 1997, 243). Other examples in which theatre actors employ

extravagant communicative behaviour include pantomimes, some children's theatre productions, certain musicals and performances that are *site-specific*¹⁰. The film actor hardly ever engages with extravagant communicative behaviour. In film, the relationship between the subject and the size of the shot may be the same as, or may vary from, the implied space between two or more subjects in the frame. Barr (1997, 182-4) explains that when an actor is placed within a film screen or frame, the space (or absence thereof) surrounding the actor influences the audience member's perception of the space between themselves and the character. The director thus creates an illusion of distance that may differ from the actual distance. Even when a film actor addresses a large crowd, the actor's intent for communication extends only to the camera and microphone.

Heightened communicative behaviour over a public distance

Heightened communicative behaviour can be aligned with Hall's definition of public distance. The public distance refers to communicative behaviour that occurs between twelve to twenty-five feet. To effectively communicate on this level, actors commit their intent through the use of heightened physical and vocal behaviour. Lessac (1990, 227) explains that the actor's auditory space sphere, vocal space sphere, and visual space sphere can exceed the outer limits of the personal space sphere. Actors, through the embodiment of gestures, utilise a medium to large personal space sphere. For instance, an actor who plays the role of a preacher who blesses a community, extends their arms upwards and sideways, towards the outer membrane of their personal space sphere. Heightened behaviour also occurs within the individual's personal space sphere, but that the peripheries of two individuals' space spheres may be in close proximity to each other or may be further apart. The barrier between personal space spheres can be breached through the voice (indicated in personal communication by Kinghorn on 25 June 2019) or through a gesture executed with intent. The actor employs

Tonal NRG and Structural NRG, with similar commitment than when engaging in extravagant communicative behaviour, although diluted tone usage may be employed. The full use of the sustained Call focus is reduced. The Call will rather be used sparingly. The yawn dynamic can still be observed in the oral cavity, but the tempo of utterances increases (communicated through individual correspondence on 18 March 2019). This type of behaviour can be observed in most theatre plays (Lessac 1997, 243). Film actors occasionally engage in heightened communicative behaviour.

Expanding/Social communicative behaviour over a social distance

The social distance is usually reserved for social encounters and impersonal business gatherings. The distance between individuals or an individual and an object is roughly between four feet and twelve feet¹¹ (van Oosterhout and Visser 2008, 62; Marquardt and Greenberg 2012, 15). Medium shots, in which the actor is framed from the middle or the middle of the chest upwards, and full shots, where the actor's entire body is framed (Marmer 2009, 5-6) are used to signify the social distance in film. Maaso (2008, 37) purports that sound intensity and distance are interrelated. The intensity of sound decreases with the increase of distance. A greater intensity of sound will be detectable over the social distance than over a public distance. The film actor's voice is recorded and can be controlled electronically (Giannetti 1999, 247). The film actor's vocal volume can thus be mediated to imply a social distance. As stated previously, the theatre audience can usually view the theatre actor's whole body. As with the public distance, the theatre actor's intent extends beyond their personal space sphere to communicate the character's vocal and physical behaviour to the audience. The actor's communication over a social distance is evident in both theatre and film.

When communication occurs over a social distance, expanding/social communicative behaviour can be observed. The actor's communicative intent reaches four to twelve feet. The actor makes use of a small, medium or large personal space sphere, depending on the context. According to Kinghorn (as mentioned on 25 June 2019) expanding communicative behaviour could include the merging of two or more people's personal space spheres. One's space sphere may also remain distinct from another person(s) space sphere(s), but in close proximity. Two characters who shake hands, while extending their arms, make use of expanding communicative behaviour. The actor's vocal usage changes. Structural NRG dominates on this level of communication (Lessac 1997, 242). The size of the oral cavity is reduced while the shape is still deliberate. An occasional diluted Call forms part of the actor's communication, which indicates the actor's use of diluted Tonal NRG. The use of consonants, or Consonant NRG¹² becomes more prominent. There is a further increase in speech tempo (as communicated in personal correspondence by Krebs on 18 March 2019). This behaviour is evident on a small stage or when conversation across a full-sized room takes place (Lessac 1997, 242).

Conversational/Bridging communicative behaviour over a personal distance

Communication on this level ranges from approximately eighteen inches to four feet¹³. While the use of this distance could preserve privacy between individuals, it does not necessarily imply exclusion. This distance usually occurs between friends or acquaintances (Hall 1959, 90). The volume and audibility of the individual's utterances, as well as the person's expression of commitment could be slightly enhanced, depending on the exact distance of communication that is signified. Medium close shots are generally used to present the personal distance in film (Giannetti 1999, 78). A personal distance can occasionally be observed in the theatre between actors, actors and other objects, as well as actors and

audience members. This occurrence is evident when a performance is staged in a small theatre space with a very limited number of audience members. To achieve an effective performance, the actor must adjust their gestural routines to suit the size of the space and the distance from the audience. The personal distance is usually the smallest utilisation of space – for the purpose of articulating gestural routines – incorporated on stage. The presentation of the intimate distance to indicate certain relationships, occurs more frequently in film.

As the name indicates, communicative behaviour on this level is conversational; it is the extending or *bridging* of the self to another. The individual's behavioural intent thus extends only as far as the person(s) with whom they communicate. The individual expresses physical and vocal behaviour through the use of a small or medium personal space sphere, depending on the context. Kinghorn identifies smaller hand and arm movements as part of this behaviour (personal communication 25 June 2019). When communicating with conversational behaviour, two or more individuals' space spheres touch and may share a common denominator. It is the type of communication that often occurs between friends (Kinghorn 2019). Since conversation occurs at a close range, speech tempo resembles that of everyday speech. Krebs explains in personal communication received on 18 March 2019, that the same reduced yawn dynamic (as that employed during expanding/social communicative behaviour) manifests in the oral cavity while the tempo of speech increases. Consonant NRG dominates, supported by diluted Tonal NRG. The use of Structural NRG is condensed (Lessac 1997, 242). Film actors' behaviour is mainly filmed on close-up shots, which frames the actor's head and shoulders, or medium shots. Film actors as characters therefore primarily communicate through conversational behaviour. Theatre actors hardly ever employ conversational behaviour in performance, even when two theatrical characters are in close proximity; the actors portraying these characters present their characters' behaviour to an

audience over a public or social distance. Theatre actors therefore mainly employ expanding, heightened or extravagant behavioural communication.

Intimate/Confidential communicative behaviour over an intimate distance

Van Oosterhout and Visser (2008, 62), as well as Marquardt and Greenberg (2012, 15) explain that this level refers to the use of approximately eighteen inches¹⁴ of space or less between two or more individuals or an individual and an object. In this distance expressions of love, tenderness, and comfort are generally evident. In film, close and extreme close shots are used to indicate intimate distances. As explained previously, close shots refer to shots that frame the actor's head and shoulders. Any shot that focuses even closer on the actor is referred to as an extreme close-up (Marmer 2009, 6). The use of these shots can create the illusion that the performers are very close to the film audience (Ralph and Barker 2015, 5). The mediation of the actor's voice contributes to the presentation of an intimate distance. Baron (2007, 34-35) explains that modern sound design is so evolved that film audiences can experience characters' conversations as though they are eavesdropping on it. An example of an intimate distance in the theatre can be found in theatre presentations where the performance space merges with the spectator space, such as interactive theatre (Counsell and Wolf 2001, 161). In such instances, the audience's view of the character may at times be compared to a filmic close-up shot.

A person who displays intimate or confidential behaviour minimises their behavioural intent and keeps their gestures as small as possible. In personal communication received from Kinghorn on 25 June 2019, she explains that 'body actions are smaller... and somewhat still'. Two people who engage in the act of hugging display intimate or confidential communicative behaviour. Their separate space spheres become a shared personal space that remains a

common denominator for as long as their communicative behaviour is intimate or confidential. This type of behaviour can also be observed when a person minimises their personal space sphere to include only themselves. When communicating vocally on an intimate or confidential level, a rapid pace occurs (Kinghorn 2019). Tonal NRG can be completely reduced or diluted while Consonant NRG dominates, followed closely by Structural NRG. This type of behaviour forms part of the film actor's gestural routines but eludes the theatre actor. The actor's use of their personal space sphere on each level of communicative behaviour is demonstrated in Figure 1.

Elements of space, place and time combine within each level of communicative behaviour. As a result, the theatre actor mainly employs expanding, heightened or extravagant communicative behaviour, even when the character is situated in a conversational or intimate context. The film actor primarily makes use of conversational, intimate or expanding communicative behaviour, even when the character is placed within a heightened or extravagant context. The actor's embodiment and envoicement of a character on each level of communicative behaviour is summarised in Table 1.

Human behaviour is dynamic. The five levels of communicative behaviour are interchangeable and shifts between them are fluid, depending on the context. When the actor's behavioural intent differs from the character's behavioural intent two different levels of communicative behaviour could be simultaneously at play to create verisimilitude.

Consider the following examples:

A theatrical character's intent might be to whisper the words *I love you* to a loved one in close proximity. The character, within the reality of the fiction, could employ a small

personal space sphere. The character's intentions should, however, be visible and audible to the audience. In other words, the actor has to present the character's behaviour to the audience. The actor (as character) therefore addresses the audience through their fellow actor (as character) (Barr 1997, 3; Sternagel 2012, 93), even though '*the perceived communication should be between the actors onstage*' (emphasis in original) (Lessac 1997, 241). The theatre actor's attention and correlating physical and vocal expressions thus exceed their personal space sphere to include the audience. An actor/character dichotomy that manifests as more than one spatial level of communication is presented simultaneously.

A film character's intent could be to communicate to a large crowd. An example hereof can be found in the film *Braveheart* (1995). The character, William Wallace, portrayed by actor Mel Gibson, addresses the Scottish army. The relationship between the actor and the specific size of the shot determines the actor's behavioural intent. In this case close up shots are being used. The actor should thus display conversational behaviour. The character's behavioural intent extends to an entire army, with communication over such a distance requiring extravagant behaviour. The actor adheres to the demands of both the medium and of the fictional narrative to create verisimilitude. For instance: The actor, Mel Gibson, elongates his vowels and thus speaks at a slower pace, as though the character's behaviour is extravagant. Gibson, however, does not make use of heightened Tonal NRG – vocal behaviour associated with this level of communication. Instead, Gibson only occasionally employs a Call. Gibson thus signifies behaviour that serves both the narrative and the medium.

Conclusion

Barr's statement that acting in various media 'call for the same ingredients, but in different proportions' (1997, 6), has been elucidated in this article from the perception of the actor.

Elements such as the actor's physical and vocal expression as well as their use of the personal space sphere can be considered mutual 'ingredients' in film acting and theatre acting. The 'different proportions' in which actors employ these elements in each respective medium, have been indicated. The actor's embodiment and envoicement of the performative qualities of their character so that the behaviour of the character may contribute to the verisimilitude of the medium, can be cultivated through the exploration of Lessac Kinesensics' five levels of communicative behaviour. The actor's embodied understanding of this approach will potentially enable them to make the necessary performance shifts between theatre acting and film acting. Future research should investigate the practical application and assessment of this approach. Practical explorations ought to incorporate the elements of acting that are evident in both theatre acting and film acting. The identification and inclusion of these correlating elements will enable participating actors to explore the differences between acting in these two media.

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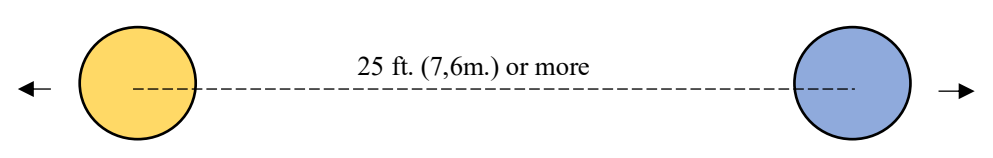
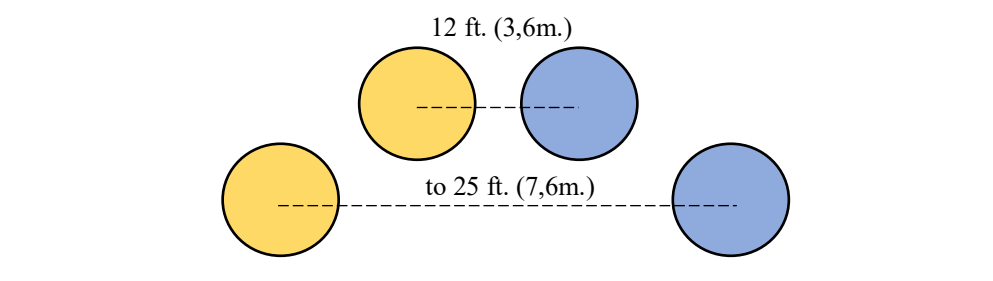
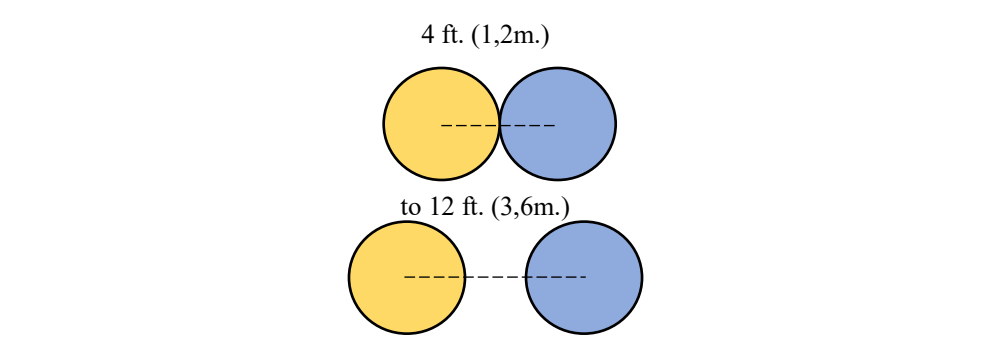
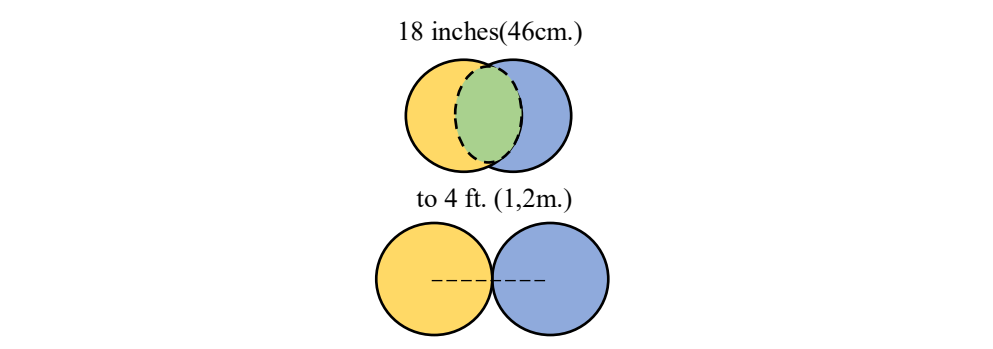
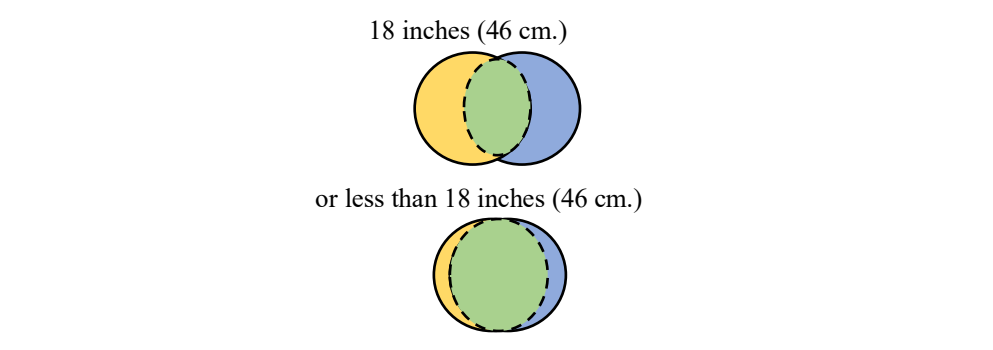
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Table 1. The elements of the actor's sign systems in the media of theatre and film

		SPACE AND PLACE			TIME
		SPACE IN THEATRE AND FILM	BEHAVIOURAL INTENT	PERSONAL SPACE SPHERE	
LEVEL OF BEHAVIOURAL COMMUNICATION	EXTRAVAGANT	*Large theatre *Amphitheatre *Extreme wide shots	Communication over a public distance that exceeds 25 feet	* Large use of personal space sphere * Personal space sphere becomes a sphere within the travelling space sphere * Tonal NRG as saturated as possible including full Call * High degree of Structural NRG	Reduced pace due to larger physical and vocal expressions extending from the personal space sphere to a larger, general space sphere
	HEIGHTENED	*Theatre *Wide/long shots	Communication over a public distance between 12-25 feet	* Medium to large use of personal space sphere, depending on context * Strong Tonal NRG slightly less saturated * High degree of Structural NRG * Individual's space sphere remains separate from other individuals, in close or far proximity	Pace remains slower due to large physical and vocal expressions extending from the personal space sphere to a larger, general space sphere
	EXPANDING/ SOCIAL	*Small theatre *Full shots	Communication over a social distance	* Small, medium or large use of personal space sphere, depending on context * Prominent use of Structural NRG * Prominent use of Consonant NRG * Diluted Tonal NRG * Personal space sphere can be distinct from others or start merging with others	Pace slightly reduced, but increases in comparison to the extravagant and heightened levels of communicative behaviour
	CONVERSATIONAL/ BRIDGING	*Medium shots *Close-up shots	Communication over a private distance	* Small use of personal space sphere * High degree of Consonant NRG * Diluted Tonal NRG supports * Reduced Structural NRG * Personal space sphere overlaps with others	Behaviour resembles that of everyday life and as such, the tempo of movement and speech is also considered <i>normal</i>
	INTIMATE/ CONFIDENTIAL	* Close-up shots * Extreme Close-up shots	Communication over an intimate distance	* Minimal physical expressions * High degree of Consonant NRG * Increased Structural NRG * Diluted Tonal NRG * Personal space sphere merges with others	Communicative behaviour occurs at a rapid pace

Figure 1. The various employments of personal space spheres

Extravagant Communicative Behaviour	
Heightened Communicative Behaviour	
Expanding or Social Communicative Behaviour	
Conversational or Bridging Communicative Behaviour	
Intimate or Confidential Communicative Behaviour	

¹ It should be noted the author accesses the debates around *mimesis* here. It is not the intention to pursue that argument here.

² Space and time can merely be separated for analytical efficiency. An image is as much a representation of time as it is of space. Görling (2018, 273) explains: '[T]here is no possibility of determining the function of a certain space...without reflecting on time'. Space and time are combined and coordinated in place (Casey 1996, 36). These three elements – place, space, and time – are thus inseparable.

³ Graziano (2018, 354) states that Hall's theory of proxemics is built on stereotypes. He criticises Hall for making unmotivated and unresearched cultural speculations (Graziano 2018, 375). Graziano (2018, 356) does, however, credit Hall with identifying 'a deep truth about human behavior' (spelling in original) by identifying the systematic and often unconscious way in which humans engage with their surrounding space.

⁴ It is acknowledged that the voice and the body are integrated and can be referred to as bodyvoice. The voice and body are approached separately here since performances (in theatre and on camera) can engage the body without engaging the voice. Voice thus implies the holistic and organic functioning of the bodyvoice.

⁵ This acronym is used to indicate both *energy* (Lessac 1997, 273) and *neurological regenerative growth*.

⁶ 3,6 metres to 7,6 metres.

⁷ When/if actors venture into the audience space, the audience's view of the actors' bodies will change.

⁸ The performance space can vary from a traditional proscenium stage, thrust stage, theatre-in-the-round, large auditorium, small auditorium or unconventional spaces such as art galleries, gymnasiums, factories, churches and outside locations (Lutterbie 2011, 216).

⁹ The holistic interplay of body and mind during the acting process.

¹⁰ Performances that are developed in relation to the specific physical site in which it is staged.

¹¹ 1,2 metres to 3,6 metres.

¹² Consonant NRG refers to the exploration of consonants to discover their versatile and unique qualities and to experience the richness and precision they add to speech (Lessac 1997, 120).

¹³ 46 centimetres to 1,2 metres.

¹⁴ 46 centimetres.