

CHAPTER 4

4.0 SUMMARY

Actor training, when truly integrated involves the optimal exploration of human skills and talents, be they physical, emotional, artistic, intellectual, intuitive; and provides or creates a problem-solving resource for such related areas as energy-systems approach to the body ecology, physical training, body-voice-speech therapy, and research in identifying body synergies, among other areas. Theatre and actor training in particular, is the only art form that makes optimal use of the total human instrument. It requires the mastery of movement, sensitivity, vocal life, nonverbal communication, and character development. Clearly, serious actor training can even lead to the elevation of human behavior. The craft of acting demands and integration and instinctive coordination of voice, movement, awareness, emotion, and perception of spoken language; as such, it deals with human potential itself. It requires a training that respects and listens to the body-whole i.e. the entire human organism. Lessac's Kinesensic training is one of such training because it basically wants the actor to submit himself in order to fully experience the process.

In the previous chapter, Lessac's Kinesensic training was placed along-side Method Acting in order to disclose its efficacy over the Method which had been used by student actors of the University of Ibadan overtime. The researcher discovered that although both techniques tried to break out of the mechanized form of acting style practiced during the pre-Stanislvskian era; Lessac's kinesensic involved the actor experiencing the process and understanding in depth how the body works as well as taking into consideration other facets of actor training which include: voice, speech, accent, movement etc. this however, makes Lessac's Kinesensic an ideal actor training technique.

4.1 RECOMMENDATIONS

Having compared Lessac's Kinesensic awareness with Strasberg's method acting, the researcher has found out that the former is a model of excellence and perfection making it suitable for student actors as well as speech students of the Theatre Arts Department, University of Ibadan. It has also been discovered that overtime, the acting students are usually taught more of the theoretical aspects of actor training rather than the practical. With the inclusion of Lessac's

kinesensic awareness in their curriculum, the acting students of Theatre Arts Department, University of Ibadan would stand a chance of experiencing something new and holistic.

4.2 CONCLUSION

For so long, student actors of Theatre Arts Department, University of Ibadan have been exposed to actor training techniques that focused on only one or two aspects of an embodied actor training thereby sidelining other aspects. Lessac Kinesensic awareness therefore brings to light the significance of a well-rounded actor training technique in order for these student actors to achieve the full benefit of their training when applied to different performance situations.