

Lessac Kinesensic Training as an Embodied Learning Model in Undergraduate Actor Training: The Nigerian Example

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Abstract

This article addresses the significance of voice, speech, body and mind training for the undergraduate trainee-actor with an emphasis on the embodiment of a pedagogy that encompasses all the ever-growing demand of the actor. The trainee while considering the vocal aspects of delivery finds herself engaging with Lessac Kinesensic Training (LKT), a model that grows the undergraduate trainee actor in an organic manner, leading from understanding, self-to-self teaching to being able to guide other actors on a journey to embodying the training and translating it to the acting discipline and everyday life. The ethics of LKT cannot be overemphasised as it builds the trainee-actor not only for classroom action but for global acting appreciation. The body and vocal energies types that springs out of the actor can only give new learners an opportunity to invest in the LKT pedagogy. Through an introductory approach, trainee-actor continues to, in different performance spaces, develop the holistic tools instinctively and organically.

Keywords: Lessac Kinesensic Training, Undergraduate actors, Embodied learning, Organic learning

Training the Trainee-Actor

In Nigeria, there are many universities that offer acting programmes. These programmes are designed to meet the changing demands of the actor. The training provides indigenous or western principles for the educational theatre artists. The adoption or rediscovery of these principles as pedagogy's aim is to be an embodied actor regardless of the physiognomy, cultural and linguistic divides. The training however is to increase the desire of the actor and also how the undergraduate theatre artist is able to use the body, voice, speech and mind in different performance situation and different accents for believability. Yet this understanding may demand and employ a cultural context to be ingrained by the undergraduate actor as a trainee and the trainer in an inclusive and inviting manner. The teacher-to-student scenario cannot be denied and the Lessac Kinesensic Training (LKT) designed by Arthur Lessac, is a way of playfully inviting an individual as a human communicator that greatly engages a learner in a comfortable way. It showcases the pedagogy as a safe one to the actor who in turn employs it for the self, to others, and to improve her overall performance space.

Embodied Learning as a Model

Munro (2018) embodiment as a main learning modality has acquired prominence giving credit to the growth of neuroscience. Embodiment has been defined by scholars as the identification with a physical entity of an abstract concept and the implementation of knowledge and information by the activity of our beings (MacLachlan, 2004; Lindgren & Johnson-Glenberg, 2013). The body which is the main tool in embodiment is immensely relied upon through learning as informed by Lipson-Lawrence embodied or somatic learning depends on the understanding of our beings. In summation of embodiment (Munro, 2018) her research is the intentional and attentive concurrent self-consciousness with the internal and out environments.

While there are many conceptions of embodied learning that are relevant to philosophy of mind and cognitive science (Clark, 1999; Wilson, 2002; Anderson, 2003; Ziemke, 2003; Shapiro, 2007 and Ihidero, 2020) there is a growing process that happens in each individual at different levels of learning. This learning is an active process that considers shifts, processes, and experience that result not in a mechanical process but how the body and mind, brain and the alertness of the undergraduate actor to change. There is a relationship with the body and the brain as existing theories highlight the body's wisdom suggestive of Lessac Kinesensic (Rajvanshi 2011; Glaser 2014; and Porges 2009). Studies have been conducted in this regard and therefore created room for further research to probe actions, behaviours and performances of undergraduate actors as well as individuals.

Embodied Learning and Principles

In order to clearly define the basis for the adopted principles of Lessac Kinesensic Training (LKT) in this article, it will be adequate to briefly list the nine principles of embodied learning in a progressive state (Munro, 2018). They are as follows: Holistic Integration, Organic Congruencies, Personal Uniqueness, Sensory Awareness, Inner and Outer, Continuous Change, Habitual Patterns, Re-patterning, and Self-teaching. These principles when organically adopted into any form of training for actor will produce a resound and expressive actor. They principles are clearly replicated in LKT. It further details that there is a progression from the trainer leading to the trainee self-teaching to an ongoing process for a period or for a whole life time to tackle different situations.

In embodied learning emphasis should be given to articulation, clarity, resonance and intelligibility for the performer (Vervan & Wiles, 2001; Spivey, 2008), as observed by these scholars. Intelligibility or clarity of diction, and the matrix of vocal communication on stage rendition (Hardison & Sonchaeng, 2005), accent (Aaltonen, 2020; Armstrong, et. al. 2020), breath should inform deep training. Pitch continues to gain attention as this is determined by the actor and also the character she is portraying. Loudness (Pinczower & Oates 2005; Tischler, 2010) has been synonymous with projection. With these, there is confidence, vocal quality and stage presence (Cook, 2012) in the actor. This skill is of particular interest to the audience who yearns to hear the language, rendition and texture of the actors' voice(s). Not much attention is given due diligence by undergraduate actors

as the audience reactions is always being considered. This article explores the understanding of aspects in vocal delivery: breath, resonance, pitch, loudness and articulation. These aspects in undergraduate actor training in terms of speech training need careful attention with deliberate acoustic investigations for guiding undergraduate actors.

Breath

Every living thing demands a vital tool and action for survival which is breathing. Breath is crucial to all living things and their activities, whether as humans, animals or plants. The breathing objective is to supply the body with oxygen while its waste product – carbon dioxide – is taken away through the air passage into and out of the lungs. We breathe or we die in the process of not breathing for a long time. Often, people hold their breath a while. Boston and Cook (2009, p. 13) offer that we breathe “...at a rate of approximately eighteen times per minute, one thousand and eighty times an hour and twenty thousand nine hundred and twenty times a day” which may be cumbersome if one had to monitor that repetitive activity. In undergraduate actor training, we may have an incorrect way of breathing for stage dialogue especially for long dialogues or monologues which can have a long-term effect on our vocal life. Speech is always supported by breath as there are speech training approaches that agree with this view. However, speech training tradition has it that breath is experienced as the carrier of speech. Linklater clearly states the responsibilities of the three large constituents of breathing musculature as,

The diaphragm muscle is the primary breathing muscle; the home of the solar plexus; and the main receiving and transmitting centre for emotional impulses. The inner abdominal muscles and crura connect the diaphragm to the sacrum and the pelvic floor. They are responsive to primal energies and instinctive impulse. The intercostal muscles are responsible for capacity and are responsive to greater demand from the solar plexus and the sacral energies. (2006, p. 213)

Breathing correctly with the right muscles, good posture in sitting and standing, the desire to make meaningful and intelligible communication to the audience, may be representative of different speaking styles. It overall stabilises vocal life and may be hindered if inappropriate body postures are exhibited. Actor training is enhanced when the emphasis on breath control exercises, consciousness and the actor becoming aware of her mental, emotional and physical states. Normal diaphragm movements stimulate and normalise the solar plexus. This, in turn, leads to a normalisation of the breathing process and correspondingly reconstruction of the mental and physical conditions (Nakamura, 1981).

Therefore, breath is the carrier of speech by these assumptions, and “there is a belief that order of attention in speech training should be breathing first, voicing second,

resonance third, and articulation last". Titze opposes the notion, while he questions two aspects of breath in relation to vocalisation that: The role that breath plays in carrying the sound to the listener, once the sound is produced. (2016, p. 91). The observation by Titze may imply is that, unvoiced phonation or vocalisation cannot be carried by breath. To this, he buttresses his view with the following statement, "the sensations of breathing alone do not help deaf children to internalise speech proprioceptively, but the sensations of voicing do. Feeling the buzzing sensations of acoustic energy, as Lessac....taught, are more reliable than the hissing sensations of turbulent air" (2016, p. 92).

The above statements thus suggest that breath cannot be the carrier of speech in the case of deaf children and the hissing sensations are turbulent air. Additionally, proprioception is the feeling of the relative place and strength of the body of one's own components. It is usually described as the 'sixth sense'. In summarising his argument, good coordination of breathing and effectively speaking is nearly irreversible if the individual attempts a powerful and sustainable vocalisation. Enhanced voicing improves respiration and articulation as a by-product. Invariably, enhanced (by itself) breathing does not necessarily lead to other mechanism. Studies continue to observe the place of breath in performance and how it appeals to emotions, diction, and thought may shed light to how we may view breath in performance. As Linklater (1976) says conscious breath control destroys the sensitivity to altering emotional states and significantly reduces the reflex link between breath and emotional energy. The concept, however, is what complements breathing to acting and a build-up of energies.

Arthur Lessac's famous exercise "smelling the flower" encourages/invites actors to imagine smelling something that is most pleasurable to them to get the ideal breathing pattern (1997). Glasheen puts it that: "this exercise enhances awareness of drawing the breath in deeply and freely, then continuing that connection into the exhale, or "pleasurable sigh" which eventually can be brought onto voice and then text" (2017, p. 26). Berry, on the other hand, describes it in the image of touching. "The sound off with breath is like a drum...familiar with the feeling of the sound springing from the diaphragm" (1973, p. 26). Just as Lessac (1997) and Berry describe it as a sensing or feeling process, Linklater also describes breath and emotion as a "sigh of relief" which eventually transitions from breath to touching a "pool of vibrations in the lower half of the torso" (2006, p. 36). What this does conclude is that, even one has a different breathing pattern that changes under different circumstances or situations. Our transformations of physical and emotional states are reflected in respiratory discoveries.

Resonance

Resonance is the method through which timbre and/or intensity of the fundamental product of phonation is improved by oxygenated cavities (pharynx, nasopharynx, nasal cavity, oral cavity) through which it passes on to the outside atmosphere. Resonance is generated through the pharynx, nasal and oral cavities when the sound waves produced by phonation and goes through the bones and structures that accommodate the speech articulators. The size and shape of a person's vocal tract and its boundaries directly influence the sound quality (voice) that is inadvertently perceived by the listener.

Frequency in acoustics is a term commonly used to refer to sounds that have different range of tones (Greene 1989) and the effective resonating frequency is known as the “bandwidth” (Ladefoged, 1960). The understanding as argued by (Minifie, Kixon & Williams 1973) is that the oral, nasal, and throat cavities are the most effective resonators, and that the chest cavity only supports what is realised.

Pitch

Pitch is the auditory related frequency of the vibration. The frequency of the vibration is explored and analysed for precise acoustic discoveries. The regulatory part of the vocal folds that opens and closed creates the emerging sound. Frequency is viewed as the increase in tension of the voice and the decrease in length and mass (Ladefoged 1960). Boone, et al. (2005) opposes this view with the claim that short folds vibrate slower than long ones. Another argument by (Khambata 1977) is that the vocal cords vibrate sequentially. While Greene (1989) holds that the different frequencies are as a result of vibrations called overtones.

Loudness

Acoustics studies explain loudness as a definitive perception of sound pressure. Often times and studies have all agreed and shown (Knight 2013; Linklater 2006; Rodenburg 2002; Mayer 1968; Lessac 1967 and Machlin 2013) that actors are markedly differentiated from non-actors in loudness as the demand to fill the theatre with their voices during performances. Loudness is commonly observed as attributes of energies in vocalisation, muscle tension, articulation, intelligibility, articulation and all these are described extensively in voice and practitioners as projection of the voice. Broadly, the auditory sensation attributed is described which Lessac opposes to. For him, projection as a form of loudness will invariable mean throwing one’s voice rather than allowing it to resonate within the individual and thereby allowing the none conductors to aid the journey of reaching out to the audience. What this implies is that when the pitch rises, amplitude decreases and vice versa or it may be the reverse (Kambata, 1977). And this discussion closes with viewpoint of (Sears, 1977) that the efforts we make in vocalisation are products of certain intensity level, and are mainly condensations of our overall musculature, gesticulations and experiences.

Articulation

Articulation has been a paramount aspect of consideration in vocal training. Articulation is the way organs of speech production operate for encoding by a speaker and decoded by a listener. Modifications vary from language to language and from accent to accent and considering idiolects have a major contribution to articulation. This means that vowels change, consonants change for phonological realisations in languages. In Ladefoged & Maddieson (1996) there are a number of characteristics describing the relationship between the section and the type of phonetic variation, while articulation leads to supra-laryngeal activity. Generally, the nature of articulation is classed by manner and place of articulation, the voicing, and the extent of the laterality. In summation, voice quality as a factor does not have much to do with articulation as

personality, agility, what the actor/individual hears and how it is produced influences the phonation in the vocal tract.

First Language

First language is linguistically implied to mean the first language of communication between a child and the parent. It may necessarily not be the language of both parents but rather a language of instruction that can be dominated by the community in which an individual is living in. First language which is the speech of an individual develops with the individual until she is able to independently manoeuvre the nature of the language. The development of voice and speech in the acquisition of language begins at infancy. Weiss (1992, p. 101) supports the view that, "this development ceases when the child becomes proficient in the mother tongue". Obviously, the characteristics of voice and speech, the temperament, anatomy and milieu of voice and speech as a first language or mother tongue is well developed from the womb through the genes of the parent. About the time that a child moves to elementary school, she has almost become a sophisticated user of a language with great communicative skills (Yule, 2004). Jowitt (1991) observes that there is less support for indigenous languages in Nigeria regardless of the implementation policy of mother-tongue (L1) being the medium of communication and instruction in the primary education.

Interference of First Language in Performance

The ever-growing need of accent and dialect should not be neglected in actor training. Just as actors train for accent actualisation performance, there is the need to explore and embody the idiolect of a native speaker in order to reduce first language interference by actors. People often get misinformed about accent and dialect. Accent is restricted to a variety of pronunciations of a language, while dialect on the other hand, blankets the grammatical and vocabulary of a language. Lyons (2009, p. 269) informs that, "everyone speaks in one dialect or another, just as everyone speaks with one accent or another". What can be deduced from this statement is that a people can speak the same way with strikingly different accents. The crux in adopting it to performance space is for clarity and intelligible to the audience as possible.

Therefore, Lessac Kinesensic training encourages speakers as performers to honour their accents as this is their identity. She must do exploration exercises that will help her teach herself to be intelligible to her audience without any form of accent reduction. Interference may set in but the ability to carry her audience along with the message of the playwright goes a long way. Lemmer (2014) study supports this discourse as she explores the contemporary South African perspective from two angles: the relationship between inclusivity and language where there are over ten official languages while English serves as the lingua franca. Investigations on code switching among actors and students (Weinreich, 1953; Macaro, 2005; Ustunel & Seedhouse, 2005; Lin, 2008; Uys & Dulm, 2011; and Richardson, 2015) continues to be an avenue on physicality and pluralistic backgrounds in actor training for the discovery of personal and linguistic uniqueness which begs to be embraced without implications.

Introduction to Lessac Kinesensic Training

Lessac kinesensic (LK) is a voice, speech, body and mind work that helps an individual, especially an actor, to discover and explore the body and mind through a feeling process in a healthy way. Arthur Lessac was an American pedagogue of a voice, speech, body, and mind pedagogy known as kinesensic approach to training. Lessac coined a term called “kinesensics” for his pedagogy and defines it as an inherent feeling/sensing process which the main target of energy qualities that are perceived and felt physically with a long-term result of creative and productive expressions. Lessac Kinesensic helps an individual to cultivate a conscious act of keeping a healthy vocal habit and positive lifestyle. It further improves an organic way of self-training and self-teaching and guides against frustrations in performance space and everyday situations.

In terms of habits, many repatterned habitual patterns are gained from the employing LK in training undergraduate actors; ranging from humming, to improved resonance and enhanced articulation for native and non-native speakers of a language. From studies in Africa, South America, Europe, Australia, Middle East, introducing and integrating LK into performing arts programmes would improve how actors resonate and articulate sounds and dialogues never minding the accents they are domiciled. Lessac Kinesensic has been employed at the University of Ibadan (Benson, 2021). Students have been exposed to the principles and lexicons that guide LK which have and continue to prove helpful in their speaking in performance spaces and it has also been observed to give clarity in stage accent, as well as specific educational programmes: in performance, from pre-school to junior division, elementary, intermediate, and advanced levels, all of which incorporated performing, coaching, orchestra, dance, music, acting and individual instruction (Turner, 2009, p. 29-31).

According to Turner, Lessac continued to teach his practice and principles to improved vocal life. His main goal was not to read to them but to help them commune the intent to the congregation through their vocal expression. Hurt (2014, p. 4) further accounts that he conducted lessons that “inspired the students not to imitate an admired rabbi and orator in their school, but to find the passion with the text. Through his teachings of the feeling process and communing with text and spirit, students discovered their individuality in expressing their sermons”. Of great significance in Lessac Kinesensic training is the ability to playfully communicate a text to the audience through vocal artistry. Imitation is debunked as a learning process and individuals, as actors, singer, public speakers during workshops, are able to discover themselves through a feeling, sensing and tasting process. Lessac’s teaching evolved over time to not only working with actors and singers, but also with speech and voice therapy patients at Bellevue Hospital and St. Vincent Hospital where he used his feeling process.

Lessac being a resilient person, continually problem-solved with each of his students, finding ways to help their voices through the feeling of sensation. His books and trainings continue to inspire lives and change the training of voice, speech, body and mind in the vocal world. His workshops spread from within the United States of America to other continents including Africa. The work was originally domiciled in the US and shaped for the American actors, singers, and human communicators but due to the

flexibility and fluidity of the pedagogy, it continues to impact different tongues without the imitation/cognitive process but a feeling experience. As it continues to meet the demand of the professional actor, it found its way into the academic world among the educational theatre space. Hurt reports that:

Lessac continued developing his work every time he taught and never called his work a “method” or system.” Lessac called it “our work,” which encompasses his spirit of sharing the work to all people, including disadvantaged groups at varying times in America throughout the twentieth century. To this day, practitioners and certified trainers simply call it “the work” because it is a practice that one tends to each day... Lessac made an important shift in the third edition when he changed his term for the main components of his work from “actions” to “energies” to encompass the spirit of the work as an energy one feels in ways that are larger than a series of actions one does. (2014, p. 5)

As his work continues to grow, it yields a self-discovery through an organic approach. It is mainly a self-to-self teaching in voice, speech, body, mind and movement. Lessac Kinesensic is a pedagogy that is a reliever and a healer through self-awareness. It is a process of discovery from the inner environment to the outer environment and vice versa.

The Theory and Praxis of Lessac Kinesensic Training

The theory and praxis of any training in an educational theatre is possibly to situate it in a context that meets the demands of the trainee and to understand how knowledgeable the trainer is about the teaching of a method or pedagogy. Turner defines pedagogy as, “either the art or science of teaching, and as such, has significant political, social, and economic implications for those who are being taught. The teaching of voice and body is no different” (2009, p. 375). Just like the art and science of any creative discipline, the voice and speech are to consider the implication it is likely to have in the individual, in performance context and real life. Life itself is energy. ‘Breath is energy that fuels us’ (Hurt, 2014, p. 22). Energy is not something that can be seen but rather felt. It is a phenomenon that radiates when optimally utilised. Everything we do demands energy. The singing voice demands energy in order to reach a high pitch, key, sustain a note and make her voice reach the last row in the theatre. The scenario is somewhat the same for the speaking voice but with a little digression. Crockett adds that, “The speaking voice must gain this skill if she wants her speeches remembered and if she wants to gain the admiration of the audience. Since we know that emotion takes energy, the speaking voice must learn and practise the skills needed to be effective” (2012, p. 2).

Lessac Kinesensic Training is a pedagogy that employs the use of energies that are perceived as actions. These energies are in two parts: vocal energy or body energy. When

this is experimented upon, it develops an embodied actor application for underpinning and enhancing undergraduate actor vocal training. Under the two energies, Lessac training distinguishes the vocal energies into three forms: Consonant, Structural and Tonal, while in the Body energy, he groups them into four parts: Buoyancy, Radiancy, Potency and Inter-Involvement. These energies develop the undergraduate actor's body and mind for vocal expression. Crockett (2012) posits that its goal should be to consciously achieve the sole aim of gaining admiration from the audience, Lessac argues that it's when these energies are explored; it is for her to ask herself if she feels good about her exploration in preparation for performance. It requires an awareness approach which will result in a well-developed total human instrument. If otherwise, it will lead to frustration and throwback to old habitual patterns that will not develop effective vocal expression skills. It may result in a complex outcome which one can term an intellectual process – 'a cut to chase' – if well integrated, it will be beneficial to the actor and the audience. The observation is that when the principles of a pedagogy is not lucid and well embraced, it becomes complex in theatre training.

This article has considered various definitions of voice and speech and how they relate to the acting for the stage. Morrison's definition may be true in the light of the undergraduate actor understanding the human anatomy or organs, i.e. bone, tissues, muscles, posture responsible for vocal expression. However, the purpose of speech in the theatre is to perform and communicate to an audience who may be able decode the accent, mood, energy, character and the language of the dialogue. Major aspects to consider in the training for vocal expression are the human anatomy responsible for shaping sounds, muscles for expression and neurological components responsible for change in human behaviour. Many practitioners of voice and speech anchor their training on an intellectual process which may be rigid depending on how it is taught to the actor; it can also be a hindrance for her to equipping herself to new acting approaches. Hurt, through her years of actor training informs that:

It never occurred to me to approach acting on a non-intellectual level. This resulted in a disconnection between my cognitive understandings of the process and my physical portrayal of the character – i.e., the acting! I always thought my mind was supposed to learn movement and then coerce my body into imitating my teachers (2014, p. 1).

Hurt is a Lessac Certified Trainer and has taught acting and Lessac Kinesensic training at colleges across the United States. In her doctoral research which she later published and discussed the personal challenges and growth she encountered as an actor as well as integrating Lessac Kinesensic to training and teaching. Many vocal practitioners face similar challenges in embodying actor training personally before going on to communicate their own experiences in a way that would assist the undergraduate actors who relate to acting trainings differently, especially to the vocal demands. This article discusses the implication and application of LKT to the Nigerian undergraduate

actor training. The emphasis of the application is to discourage an imitation process while embodied training but to organically grow through the training in an awareness manner.

Voice and speech training for undergraduate actor training are for continue practical applications with continued debate for dynamisms but there are places where they intersect. Saklad records that:

Both seek a connectedness of self-self, and of self to other, to the moment and the audience; both seek clear communication and connectedness to the dramatic piece and the imaginary world of the play; both emphasised the importance of the actor's groundedness, healthy alignment, strength, dexterity, stamina, physical freedom, and an expansive range of expressiveness (2011, p. 12).

Although this may be contextualised as an integral part of the whole process of voice, speech, body and mind training, it is also worthy to note that undergraduate actors hardly develop on their own without the instruction of basic principles of a pedagogy. There are also factors that may be militating against her fluidity and flexibility in character portrayal/development. This may be conditioned to how responsive her body and mind are to new trainings/approaches – breath, posture, movement through space, and connecting energy and emotions to others on stage. The major gist of any vocal training approach is for connectedness of self-self and self to others, to the moment and to the audience. Many pedagogical tools aim at an intellectual process: a method to arrive at a problem, thereby creating another problem if not done creatively (due to lifeless pedagogies) that leaves a lacuna for other pedagogues to develop models to meet specific demands of the actors. One of the aims of Lessac Kinesensic pedagogy is to teach the actor, individual, performer and instructor to explore ways that will make her feel good inside out. Lessac Kinesensic was developed by Arthur Lessac.

Hurt (2014) Arthur Lessac was a developer and pedagogue of voice, speech, body, mind and movement he communicates to interested learners as kinesensics training. His pedagogy uses the whole human senses and one he calls inner harmony; the harmony within the body. His training encompasses more than current training, the training engages an individual/actor learn from his old habitual pattern, physical behaviours and how the whole function for a positive goal in what can be described as playfulness with clear intent from self-to-self and self- to-others. Kinesensic is a term created to describe how the energies in the human body are expressed physically and psychologically in a process of working towards a creative process for actors, speakers and singers. Expression comes from the response the actor can readily relate to her habitual patterns that she struggles to get rid of before retraining them for creative purposes. According to Lessac, kinesensic is better described as a neurophysical sensing/feeling process with four main parts to consider – movement; basic meaning and cognition; inner and outer

energies and occurrences experience from childhood – that are daily tapped for every use and development.

The Kinesensic feeling process becomes a built-in tonic control factor in human instrument development. Hurt (2014) describes kinesensic as a pedagogy that engages with continuous discoveries of the important sensation in the body, voice and speech of the actor and how they collaborate to the success of an actor and not mere copying/imitating another person for a definite goal. We all started speaking different and we are from different genetic composition but we have the same human likeness. Copying, which can be likened to imitation, is a common norm or habit by undergraduate actors as well as vocal practitioners. Nevertheless, if the actor is not allowed to imitate, there is a huge demand from her as well as from her instructor due to her vocal artistry. Knight (2013: ix-x) reports that the needs of the actor within performance are ‘constantly changing and are never fixed... Saklad (2011, p. 13) also adds that, in the midst of a very fast-paced world, with its “gotta get a quick fix” mentality, teachers run to keep up with the changing needs of the students. If intelligibility is what the actor has to focus on for effective communication in performance, how then does the undergraduate actor achieve this in a convincing manner? Crannell (2011, p. 1275) corroborates one of the common characteristics of poor vocal habits, unintelligibility results from not being aware of salient sounds in speech delivery which may be as a result of duration, pitch, loudness and articulation. Lessac describes intelligibility and clarity in relation to how playfully articulate consonants sounds that create room for intelligibility. Just like the spinal cord is the vital part to uprightness in the human body – how we sit, walk, stand, dance – so is the consonant to vocal communication.

The essence of vocal training during actor training for undergraduate actors in educational theatre is mainly to solve major problems (habitual patterns) they encounter as well as research into the voice, body and mind that will synergise the actor to her character for character portrayal development. This can be termed as a ‘transformative and restorative value’ Moraitis defines this as, “a value of vocal training widely recognised in theatrical environments where the training focuses on unlocking habitual tensions that impede creative communication and allow actors to alter physical and vocal behaviour” (2009, p. 387). Lessac Kinesensic as pedagogy describes the habitual tensions as destruct patterns. As part of its principles termed ‘body wisdom’ and ‘vocal life’, habitual patterns are also known as destruct patterns which have the power to force the attrition of body wisdom.

Conclusion

The reality remains that the undergraduate actors as trainees are still in a search to discover how their body and tool for performance and communication work to appeal the audience. There is a continuous search for rediscover, perception, awareness, coordination, and in a nutshell, a neuro-physical sensing approach. The goal of the trainer for these trainees is to explore Lessac Kinesensic training for themselves before going on to introduce it to undergraduate actors. The undergraduate actor through an organic process, will reclaimable, learn to depattern and repattern habits to a healthy space with

body intelligence for performance and everyday situation. This progress is a continuous continuity for trainer and trainee since this is the goal of LKT.

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