

CHAPTER 1: THE TRAINING OF ACTORS

1.1 Origins of Actor Training

This project is focused on the Australian conservatoire model of actor training, which predominantly borrows from the European 'Western' theatre tradition. This chapter examines how actor training has evolved over time, with particular emphasis on the historical context of today's practices. There is a focus on emotions and the role that learning to access a range of emotions—accurately, identifiably, deeply and quickly—plays in providing student actors with the skills necessary for their profession. Attention is given to the different acting methods used in the selected drama schools in order to set the scene for an exploration of teachers and teaching methods, and of student experiences and their wellbeing. This chapter concludes with an introduction to Alba Emoting, considered by its originator (Bloch, 1993) to be a less psychologically invasive method of accessing the emotions than most other acting techniques.

1.1.1 Historical Context

There has been a long tradition of actor apprenticeship in the culture of Western theatre by which students learn from their more experienced colleagues. This tradition has remained strong and been passed on through the generations (Hodge, 2000). Both in early Greek theatre, dominated by theatrical families of wealth and position, and in ancient Roman times, where actors were usually slaves of low status (Csapo, 2010), actor training was firmly rooted in the historical practices of apprenticeship and *learning by doing* (Prior, 2012). Prior (2012) suggested that it was likely that even Greek drama choruses were trained, particularly in the area of voice control. Although institutionalised actor training is largely a twentieth century phenomenon, John Harrop (1992) argued that its roots are as old as acting itself, dating from the beginning of the fifth century BC.

Actor Training 2

David Baud



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