

**Workshop: Rethinking Emotion in the Acting Process**  
**Atelier : Repenser l'émotion dans le processus du jeu**

**Organizers/Organisateurs :** Tom Stroud, Ines Buchli and Gayle Murphy  
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**Languages:** The workshop will run in English only.  
**Langues :** L'atelier aura lieu en anglais seulement.

In a time when respectful workplace policies and mental health issues are of such importance, how actors access emotion requires examination. Our current understanding of emotion clarifies that revisiting past experiences that may be unpleasant or traumatic can potentially hold the actor in trauma and that accessing emotions, whether real or imagined, can have an adverse effect on their emotional well-being. Is it possible to develop a rich and dynamic performance without personal identification? Can we avoid the emotional stress that many seem to accept as part of the stock and trade? In addressing these issues, the BOS Emotional Effector Patterns (EEP) provide a meaningful alternative.

The EEP use precise breathing patterns, facial expressions, and muscle activation defined in specific postures, to allow the actor to stimulate and regulate emotion without the use of past personal experience. In 2018 Tom Stroud (University of Winnipeg), Gayle Murphy (University of British Columbia) and Ines Buchli (York University) were awarded two-year funding from the Social Sciences and Humanities Research Council of Canada to work with eight professional actors to investigate whether the EEP could effectively allow actors to safely enter, regulate and exit an emotion without the need for personal identification or imagination.

Drawing from the field of neuroscience, actor interviews, and the experience of working with the EEP, Stroud, Buchli and Murphy will discuss the results of the project, including training methods, rehearsal process, application to style, repeatability, emotional challenges, and the implications moving forward. Time will be allotted for discussion.