



Jon Hunter: Embodied Acting : Experiencing the Whole in Order to Play Your Part



Jon Hunter is an acting coach, storyteller, and human whisperer. He is a creative coach and consultant who works with actors, singers, dancers, and presenters. In this session with Jon, learn techniques for how to embody a character different from your conventional life role/ character, by exploring and leaning into the body and voice of the 'new' character you wish to portray.

**TOP EMBODIMENT TIP:** Your voice is a servant to your body, not a slave to your mind.

How to Take On A Character:

- 1. reduce the size of the character to fit within us; or 2. overlay the character, on top of us.
- When taking on a character: the architecture is within our *whole* body - not just in our head. The shape of the character could be different from our own shape and beyond the realm of our existing life experience.

Vowel Exercise:

- The input to create the sound may be the same, but changing the shape of the vocal tract produces a different output.

How Do I Adjust My Shape To Embody The Shape Of The Character?

- Imagination is a tool: body knowledge from below the head gives wisdom and knowing.
- Discovering my own boundaries/limits: Explore making my boundaries thinner or more flexible by pushing against those edges or acceding to them can offer new attributes in forming the character.
- Open yourself/your expression/your relationship/your responses to stimuli so you can embody it in the new character.

Voice, Breath And Movement Release:

- **The voice is not a by-product of physical experience, it is part of the metabolising of experiences.** Our psychosocial conditioning informs us that certain sounds and vocalising may not be welcome so we freeze or shut down our voice.
- **Sound is only made through muscular action** - like exhaling air so vocal folds can oscillate.
- **False vocal folds are a primitive protective layer that are often experienced in the larynx as a brace and holding.** Their functionality resides around emotional safety: naturally screaming/ intense crying/shouting and also to protect the lungs from ingesting food or water.
- Relaxing the tightness in the false vocal folds is called retraction. Two triggers make this occur naturally - laughing and intense crying.

Resources:

- ❖ **Website:** [Jon Hunter](#)
- ❖ **References:** Dr Jane A Brody [Voice Explorations](#)



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