

Are your
arms stuck
like that or
something?



No! I'm
just being
very
emphatic!

Body language of a singer on stage

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February 2016

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Date of presentation: 08-04-2016

*Get it off your chest. Keep a stiff upper lip. Stay at arm's length. Keep your chin up.
Shoulder a burden. Face up to it. Put your best foot forward. Kiss my butt*

(Pease, A. & B. 1988, p. 26)

Abstract

By the use of different research methods, there have been created ideas and strategies to become aware of your body language and how to use it in a confident way on stage. Body language is, next to the singing, an equally important communication tool for singers on stage. It shows knowledge of the movements of the body and understanding of the role or character. The libretto can be translated into body language, so the audience can understand it without knowing exactly what text is sung. There can be concluded that all body parts can be chosen to show a certain mood which fits within the role or character. Gestures don't have to be over-exaggerated because audience is able to see and interpret small signs, even from a distance. Consciously chosen body language is easier to decode than spontaneous body language and can be more convincing, even though the singer is not in that certain mood. Body language is part of the luggage of a singer and a tool for showing his expression and intentions.

I chose for the form of a research paper, because I would like to share new or expanded knowledge with my colleagues by doing an in-depth research.

Preface

My violin teacher told me that during playing I had to stand up straight, with my shoulders backward and my feet apart from each other. During my singing lessons, my singing teacher taught me to “always smile when you enter the stage and the public is watching you”. These very first lessons raised my awareness of body signs used on stage.

It took me a long time before I became aware of my own body language, and I am still not fully aware of it. In order to arise this, I often make video recordings of myself, which always teach me wise lessons. But being constantly aware of my body language can also be very disturbing, because it can create doubting thoughts about which expression I should use during a performance on stage. These thoughts can result in an insecure feeling and can work disturbing on the mind.

In order to solve these doubting thoughts, I started looking for solutions and I partly found them in books about acting, psychology, body language, and so on. However, none of these books contained a combined subject about body language during an onstage singing performance.

Since the whole body is being used during singing, all singers are aware of their body. By contrast, not all movements a singer makes during a performance are in line with his(/her) artistic ideas. Sometimes movements can be distracting or even useless. On top of that, some postures can give the audience a wrong image of the intended presentation of the singer. The transfer of information from one to another makes the role of body language very important. Due to my risen interest in body language, the gap in literature that I found, together with the importance of body language, I am wondering if strategies can be found in order to customize body language of singers. The goal of finding these strategies is to use them on stage or even give them as tips to my colleagues.

I would like to thank my research supervisor Gerda van Zelm who gives me insight, expertise and useful critiques that greatly assisted my research. Elsina Jansen, Gusta Gerritsen, David Prins and Peter te Nuyl, thanks for sharing your wisdom and insights with me. I learned a lot about my own fach because of your answers. I wish to thank Marit Darlang for checking my English. Mam, I thank you for giving all your enthusiastic support, and my special thanks are extended to Gerard Meijer for all his patient, comments and ideas that greatly improved my thinking process.

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1 Introduction

Body language plays a major role in communication between people. This also applies to communication between an artist on stage and the audience.

In the book *Bodily Communication*¹, Argyle (1988) explains: “Art and music also consist of NVB (nonverbal communication); they have a primarily non-verbal meaning and cannot be translated into words. Many experiments have been done on reactions to art and music, and they are found to have several kinds of non-verbal meaning - arousing visual images, arousing and representing emotions, producing bodily movements, representing objects and events, and communicating deeper feelings and attitudes to life.”

In my opinion music is not only able to change moods, it can create inspiration and passion, it can give a better understanding of life. So, if a musician wants to transfer his passion to others, he should be aware that it is not only depending on musical craftsmanship, but on much more than that. “Albert Mehrabian (1988), a pioneer researcher of body language in the 1950s, found that the total impact of a message is about 7% verbal (words only) and 38% vocal (including tone of voice, inflection and other sounds) and 55% non-verbal.”²

Dr. Norman Kagan (1970) from the university of Michigan says: “It became apparent to us, that many parts of the body, perhaps every part to some extent, reflect a person's feeling-state.”³

In our daily life we are often not very aware of our body language, but as an artist on stage we should. Some performing artists deal with their body language in a very natural way, while others struggle with their gestures. The reason an artist should be aware of his body language is that body language can have a positive or negative influence on how an artist shows his artistic message. In literature about body language, one cannot find information specifically focussed on singers. I also searched for Singing Methodology books with a special theme ‘body language’ in the music library. Unfortunately, I couldn’t find any books specialised on this theme. There is no standard formula or practical information written on how a singer can use his body language on stage.

The aim of writing this paper is to get a deeper understanding of body language and find strategies on body language that can be used by a singer on stage during a concert. In this research I investigate how body language can support my presence on stage by doing a literature research, observing other singers (video recordings), doing some interviews and I will do a self-study on my own performance.

Research objective and questions

From the research goal as described above, the following research question is formulated:

Main question:

How can a singer on stage use his body language to support his expression?

¹ Argyle, M. 1988 2nd ed. *Bodily Communication* – London: Methuen & Co Ltd.

² Pease, A. & B. 1988. *The Definitive Book of Body Language*. UK: Orionbooks

³ Fast, J. 1970. *Body Language*. New York: Evans, p. 170

Sub questions:

- *What is body language?*
- *Why is body language useful for a singer?*
- *What influence can consciously chosen body language have on the presence/expression/intentions of a singer on stage?*
- *Which tools can a singer use for conscious applicable body language to enhance or to support his artistic expression?*

2 Methodology

In this research I have chosen for the following research strategies:

- Literature research
- Case study: observation and analysis of video recordings
- Interviews of stage directors and young professional singers
- Testing myself

Literature research

In the literature research, information has been gathered out of four books mentioned below and out of additional readings that can be found in the references. I chose to read the following books:

- Argyle, Michael. *Bodily Communication* – London: 2nd ed. Methuen & Co Ltd: 1988.

The reason I chose this book is that it is cited 2535 times in scholar.google.com, therefore it can be seen as a reliable source. Furthermore, Argyle is Emeritus Professor of Psychology at University of Oxford, and a Fellow of Wolfson College. This book gives an introduction and overview of the subject: body language.

- Fast, Julius. *Body Language*. New York: Evans: 1970

Fast, a writer and psychologist, wrote a book about body language. He explains that our body tells us more than what we tell with our mouth.

- Pease, Allan & Barbara. *The Definitive Book of Body Language*. UK: Orionbooks: 1988.

Allan and Barbara Pease are internationally renowned experts in human relations and body language. The authors explain not only the secrets of body language, but also how to control it in any situation and reach the right conclusion.

- Collett, Peter. *The book of tells*. London: Doubleday: 2003.

Dr. Collet is a psychologist of the University of Oxford. In his book he writes how we can decode the secret language of the body and face. Collet uses thirteen theme's to explain the background and meaning of our body language. His sources are often scientifically substantiated.

In all used literature specific categories can be found. In the following I only focus on the categories about the presence of a singer on stage.

The following order of the third chapter has been made:

3.1 General information

- a. Introduction of body language
- b. The meaning of body language
- c. Posed expressions and to lie

3.2 Specific parts of the body like head, face, shoulders, etc.

3.3 Gestures, posture and other bodily movements

3.4 First impression

3.5 Decoding and application of body language

Additionally, in literature there are some topics found about cultural differences in body language. As Fast (1970) writes: "A study of body language is a study of the mixture of all body movements from the very deliberate to the completely unconscious, from those that apply only in one culture to those that cut across all cultural barriers."¹

¹ Fast, J. 1970. *Body Language*. New York: Evans, p. 18

In this research there has been a focus on the body and posture movements in the performance on stage in the West European culture.

Case study

For the video recordings five recordings of the same opera aria found on youtube.com will be researched. There will be a selection of four (semi-) professional singers and myself, whom are singing the same aria and are accompanied by a pianist or an orchestra. Their body language will be observed according to the same main categories that have been used in the literature research. Per phrase there will be an observation, and this will be linked to the literature research. The goal of the case study is to test literature in practice. These findings will be analysed in order to judge if the body language of the singers support the character and/or text of the aria.

Interviews

For the interviews four stage directors have been invited: Elsina Jansen, Gusta Gerritsen, David Prins and Peter te Nuyl. Those stage directors have been chosen because all of them are working on big stages with professional singers and are professors of drama on conservatories. The goal of the interviews is to find out how stage directors work with body language.

Self study

In order to reflect if this research has been useful for preparing my own performances, I will prepare an aria in which I relate the text of the aria with (in my opinion) matching and convincing body language. A video recording will be made of this result, when after it will be observed. I will use the same aria as the one (I will use) in my case study (video fragments of other singers).

3 Literature research

3.1 Introduction on body language

Body language is a non-verbal form of communication that is used by animals and humans worldwide. As the dictionary displays;

body language

n.

The gestures, postures, and facial expressions by which a person manifests various physical, mental, or emotional states and communicates nonverbally with others.¹

The following phrases explain in a concise manner the meaning of body language.

“Body language means communication without words. It can include any non-reflexive or reflexive movement of a part, or all of the body, used by a person to communicate an emotional message to the outside world.” (Fast, J. 1970, p.12)

“Body language plays a central part in human social behaviour and the research developed a lot since 1960.” (Argyle, M. 1988, p.11)

Charles Darwin², naturalist and geologist, started the study of emotional expressions. He found out that animals and men use different expressions for different emotions. He maintained that emotional expressions are essential to the welfare of animals living in groups, and who need to co-operate and reproduce. Darwin suggested that an individual's emotional expression affects his emotional state, for example regulating its level of arousal. He believed that emotional expression could be modified by experience. (Argyle, M. 1988, p.73)

Not only studies of animals show the importance of body language, but also studies to deaf people prove that it is such an important part of behaviour in daily life.

Researcher Dr. Norman Kagan said after conducting a study among deaf people; “It became apparent to us, that many parts of the body, perhaps every part to some extent, reflect a person's feeling-state.” (Fast, J. 1970, p. 170)

“Originally, as primates, we could only use body language as a way to communicate, but since we evolved and use spoken language, we still largely use non-verbal signals. Most people don't know what they look like from feet to neck, which makes it difficult to recognize non-verbal signs. Many people find it difficult to accept that humans are still biologically animals. We have an advanced brain, but we are still dominated by biological rules that control our actions, reactions, body language and gestures.” (Pease, A. & B. 1988, p. 10) Albert Mehrabian, a pioneer researcher of body language in the 1950s, found that 65% of communication is non-verbal. His analysis of thousands of recorded sales interviews and negotiations during the 1970s and 1980s showed that people form 60 to 80% of their initial opinion about a new person in less than four minutes.” (Pease, A. & B. 1988, p. 10)

“Body language alone, it seems, can serve as a means of communication if we have the ability to understand it, if we are extremely sensitive to all the different movements and signals.” (Fast, J. 1970, p. 171) This is also what is written in the book of A. & B. Pease; “The ability to work out what is really happening with a person is simple - not easy, but simple. It's about matching what you see and hear in

¹ Editors of the American Heritage Dictionaries, 2011, *American Heritage Dictionary of the English Language*, Fifth Edition. Boston: Houghton Mifflin Harcourt Publishing Company

² Darwin, C. 1872 *The Expression of the Emotions in Man and Animals*, London: Appleton; reprinted University of Chicago Press, 1965

the environment in which it all happens and drawing probable conclusions. Most people, however, only see the things they think they are seeing.” (Pease, A. & B. 1988, p. 20)

Collet uses the word ‘tell’ for body language in his book. In the following example he explains what he means with this word:

“Let's imagine that you're talking to an old friend about your schooldays together. You casually ask him if he misses his days at school. 'Oh no,' he replies, 'I don't have any regrets. I'm glad that's all over.' As he's talking, he briefly wipes the skin under his right eye with his index finger. There's no reason why you should notice this tiny gesture, and if you did you'd probably think that he was just removing a bit of dust from his face. But he isn't. The gesture is in fact a tell, and it casts an entirely different light on your friend's true feelings. Although he says that he doesn't miss his days at school, part of his brain knows otherwise, and it instructs his finger to wipe away an imaginary tear. So, while the conscious part of his brain is saying, 'I have no regrets', another part is producing a tell which says, 'Well actually, I do have regrets!' Momentarily your friend might recognize his complicated feelings, but it's highly unlikely that he realizes what his unruly finger is doing, or what it reveals about his true feelings.” (Collett, P. 2003, p. 11)

Later on Collet says:

“In our daily encounters we're constantly trying to project an image of ourselves, and so are other people, and while they're trying to work out what we are thinking, we're doing the same to them. Our chances of success, will always depend on how sensitive we are to other people, and whether we can recognize and understand their tells.” (Collett, P. 2003, p. 14)

“The most important thing to realize about body language, according to Dr Birdwhistell, is that no single motion ever stands alone. It is always part of a pattern.” (Fast, J. 1970, p. 157, 160) This is also what Argyle pointed out: “When we talk of reading body language, it is important to keep in mind that emotions are recognized from a whole pattern of non-verbal signals”. (Argyle, M. 1988) Also Fast says: “...we must approach kinesics with caution and study a motion or a gesture only in terms of the total pattern of movement, and we must understand the pattern of movement in terms of the spoken language. The two, while sometimes contradictory, are also inseparable.” (Fast, J. 1970, p. 157, 162)

It is important to realize that body language is not the same everywhere in the world because of cultural learned behaviour. Pease says: “Cultural differences are many but the basic body language signals are the same everywhere.” (Pease, A. & B. 1988, p. 17) Debate still exists as to whether some gestures are culturally learned and become habitual, or are genetic. In this research the focus will be on body language that is generally common in most parts of the world, but the emphasis will be on Western Europe, because understanding cultural differences is a too big subject to be covered in this research. In the book of Pease is written: “The biggest cultural differences exist mainly in relation to territorial space, eye contact, touch frequency and insult gestures. The regions that have the greatest number of different local signals are Arab countries, parts of Asia and Japan.” (Pease, A. & B. 1988, p. 126)

3.2 The meaning of body language

Argyle mentions that NVC has different *functions*:

- *Expressing emotion*: mainly done by face, body and voice. To understand this takes us to the heart of the psychology of emotions.
- *Communicating interpersonal attitudes*: we establish and maintain friendships and other relationships mainly by non-verbal signals, such as proximity, tone of voice, touch, gaze, and facial expression.
- *Accompanying and supporting speech*: speakers and listeners engage in a complex sequence of head-nods, glances, and non-verbal vocalizations which are closely synchronized with speech and play an essential part in conversation.
- *Self-presentation*: is mainly achieved by appearance and to a lesser extent by voice.
- *Rituals*: NV signals play a prominent role in greetings and other rituals.

(Argyle, M. 1988, p.5)

What are the reasons that humans send those non-verbal signals?

According to Argyle (Argyle, M. 1988, p.71-72):

1. Some are direct physiological reactions, in no sense intended to communicate. For example: the facial expression of disgust when something nasty has been eaten.
2. Some expressive signals have been developed during evolution as social signals, which are sent spontaneously by animals and men. For example a state of fear or anger.
3. Some emotional expressions can be regarded as social signals which are sent deliberately. This is only possible because there is a repertoire of expressions with agreed meanings. However, signals in this category very often do not reflect the emotional state actually experienced. The facial expressions and tones of voice for emotions are also used for other purposes; such as accompanying speech in various ways and in rituals.

3.3 Posed expressions and to lie

“Sometimes expressions are conscious made. There are different meanings for doing this; some are to hide the truth and some are made by social considerations. The first one has been called lying, the second posed expression.

Posed facial expressions are less symmetrical. If you look to the face, you can see difference between the left and right part of the face if someone gives a posed facial expression. The half of the brain's context that specialises in facial expressions is in the right hemisphere and sends signals mainly to the left side of the body. As a result, false facial emotions are more pronounced on the left side of the face than the right. Most of the time we pose expressions if we are in social situations, because in those situations people are more expressive.” (Pease, A. & B. 1988, p. 84)

“Posed expressions are easier to decode than spontaneous ones, and exaggerated posed expressions are easiest of all, both for face and voice.”¹

“Genuine tells often appear when people are being deceptive - when they're trying to pass themselves off as more dominant or confident than they really are, when they're lying, when they're trying to conceal their anxiety or cover up their real intentions. Impostors, professional con men, expert liars and psychopaths often manage to produce convincing performances, with a minimum of revealing tells. Most people,

¹ Zuckerman, M., De Paulo, B., and Rosenthal, R., 1981, *Verbal and Nonverbal Communication of Deception*, *Advances in Experimental Social Psychology* 14: p. 1-59

however, feel awkward when they're being deceptive, and that's when they're betrayed by their tells. There are some experts who believe that there is no such thing as a consummate liar, and that, regardless of their ability, people always leave tell-tale traces of their deception.” (Collett, P. 2003, p. 22-23)

“Freud¹, for example, believed that people ultimately cannot conceal their internal states from others - in the end there is always some outward sign of what they're thinking. As he put it, “He that has eyes to see or ears to hear may convince himself that no mortal can keep a secret. If his lips are silent, he chatters with his fingertips; betrayal oozes out of every pore.” (Collett, P. 2003, p. 23)

“During the lie, the subconscious mind sends out nervous energy which appears as a gesture that can contradict what was said. Professional liars, such as politicians, lawyers, actors and television announcers, have refined their body gestures to the point where it is difficult to 'see' the lie... They do it in one of two ways. First, they practise what 'feel' like the right gestures when they tell the lie, but this only works when they have practised telling a lot of lies over long periods of time. Second, they can reduce their gesturing so that they don't use any positive or negative gestures while lying, but that's also hard to do. With practice, liars can become convincing, just like actors.” (Pease, A. & B. 1988, p. 147-48)

“When people want to pretend that they're in the grip of strong emotions it's much easier to produce a false version of a tell-suppressing tell (a tell whose purpose is to mask other tells) than a false version of the tell itself.” (Collett, P. 2003, p. 25)

“When children are lying or concealing something, they'll often hide their palms behind the back. Similarly, a man who wants to conceal his whereabouts after a night out with the boys might hide his palms in his pockets, or in an arms-crossed position, when he tries to explain to his partner where he was. However, the hidden palms may give her an intuitive feeling that he is not telling the truth. A woman who is trying to hide something will try to avoid the subject or talk about a range of unrelated topics while doing various other activities at the same time. When men lie their body language can be obvious. Women prefer to look busy as they lie.” (Pease, A. & B. 1988, p. 33-34)

3.4 Specific parts of the body

Body language shows itself in the whole body, but some parts are showing the signs more than others. “It is clear from decoding research, that the main channels for communication of emotion are the face, body and tone of voice, in that order.” (Argyle, M. 1988, p. 77)

“There are individual differences in the weights given to these channels by decoders: in particular, women attend more than men to faces, men attend more than women to voice and body. However, some emotions are shown more clearly by particular channels. The face shows happiness best, followed by anger. The voice communicates sadness and fear best and happiness worst.”²

3.4.1 Head:

There are three basic head positions, according to Pease:

1. Head Up

¹ Freud, S. 1905 *'Fragments of an analysis of a case of hysteria'*. Collected Papers, Vol. 3. New York: Basic Books (reprinted 1959)

² Apple, W., and Hecht, K. 1982, *Speaking Emotionally: the Relation between Verbal and Vocal Communication of Affect*, Journal of personality and social psychology 42: p. 864-75

The first is with Head Up and is the position taken by the person who has a neutral attitude about what is being said. The head remains still and the conversation may be punctuated by occasional small nods.



Figure 1: The neutral head position

2. The Head Tilt

Tilting the head to the side is a submission signal because it exposes the throat and neck and makes the person look smaller and less threatening. Its probable origin is in the baby resting its head on its parent's shoulder or chest, and the submissive, non-threatening meaning it conveys seems to be unconsciously understood by most people, especially women.



Figure 2: The head tilt position

Charles Darwin was one of the first to note that humans, as well as animals - especially dogs - tilt their heads to one side when they become interested in something. Women will use this gesture to show interest in men they fancy because a woman who is non-threatening and shows submission is attractive to most men. Studies of paintings from the last two thousand years show that women are depicted three times as often as men using the Head-Tilt and women are shown in advertisements tilting their heads three times as often as men. This shows how most people understand, on an intuitive level, that displaying the neck shows submission. In a business negotiations with men, however, a woman should keep her head up at all times.

3. Head Down

When the chin is down, it signals that a negative, judgemental or aggressive attitude exists. Critical evaluation clusters are normally made with the head down and until the person's head lifts or tilts, you can have a problem, professional presenters and trainers are often confronted by audiences who are seated with their heads down and arms folded on their chests.



Figure 3: The head down position
(Pease, A. & B. 1988 p. 233-35)

Table 1: Head positions

Expression	How	Meaning
Bending or leaning	Bending of the head, or leaning the head forward while fingers make meaningless movements	Boredom (Fast, J. 1970, p. 170)
Looking downwards	People who look less and downwards	Sadness (Milgram, S., 1974) Negative, judgemental or aggressive attitude (Pease, A. & B. 1988)
Canting	Head canting exposes the neck, which is a vulnerable part. It makes the person look shorter and therefore less threatening	Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003, p. 82)
Scratching	Scratching the head	Uncertainty (Pease, A. & B. 1988)
Stroking	Stroking the hair at the back of head	When feeling submissive (Collett, P. 2003, p. 78)
Lifted	Head is lifted high with the chin jutting forward	Superiority, fearlessness, arrogance
Head shrug	Raising the shoulders and pulling the head down between them lets a person protect the vulnerable neck and throat from injury	Protect from injury. Trying to appear smaller in order not to cause offence to others (Pease, A. & B. 1988, p. 235)
Clasping head	Hands rise up and cover the top of the head, creating a manual crash helmet	To shield the head from the psychological damage of witnessing some terrible spectacle (Collett, P. 2003, p. 230)
Catapult	The hands are clasped round the back of the neck, while the elbows are pulled back and the chest is expanded in the case of the catapult	Disguised gesture of aggression. To intimidate others. Disguised form of counter-attack (Collett, P. 2003, p. 231)
Cradle	The hands are clasped round the back of the neck to support the head	The need to comfort themselves. Surreptitious form of self-assurance (Collett, P. 2003, p. 231)
Turning head towards something else		Discomfort, negativity (Stalter, H. 2011, p. 272)

3.4.2 Face:

Anthropologist Ray Birdwhistell estimates we can make and recognise around 250,000 facial expressions. (Pease, A. & B. 1988, p. 9)

According many researches, the face is the most important area to show, and see, non-verbal signals:

- Mehrabian found that facial expression carried more than tone of voice and that both carried more information about positive attitudes than verbal contents.¹

¹ Mehrabian, A. 1972 *Nonverbal Communication*, Chicago and New York: Aldine – Atherton

- Bodily postures, gestures and movements are less informative about emotions than the face. However they do provide information about intensity, about the tense versus relaxed dimension.
- The face is the single most important area for signalling emotions, and has evolved as a social signalling area. (Argyle, M. 1988, p. 77)

“The zygomatic muscle is the one that produces an upward curve of the mouth. Frowning is done by the corrugator muscle, which pulls the brows together. These muscles are controlled by the facial nerve which has five main branches, corresponding to the main areas of the face. The facial muscles emanate from the facial nerve nucleus, which is in the pons in the brainstem; containing 7-10,000 nerve cells, mapping the different parts of the face.

The facial nerve nucleus can be activated in two ways:

1. When the organism is emotionally aroused there is activity in the hypothalamus and the limbic system in the lower brain, which influences this facial nerve nucleus via the extrapyramidal tract.
2. When someone poses a facial expression a different route is involved. Impulses now start in the motor cortex, which also maps the parts of the face, going directly to the brainstem, and the facial nerve nucleus, via the pyramidal tract. The face is given a lot of space in the motor cortex, especially the lower face compared with other parts of the body; this is why we can make fine facial movements there, such as those used in speech.

In normal social interaction facial expression is partly spontaneous, partly posed. It is a combination of the operation of routes(1) and (2), sometimes of a battle between them.” (Argyle, M. 1988, p. 124)

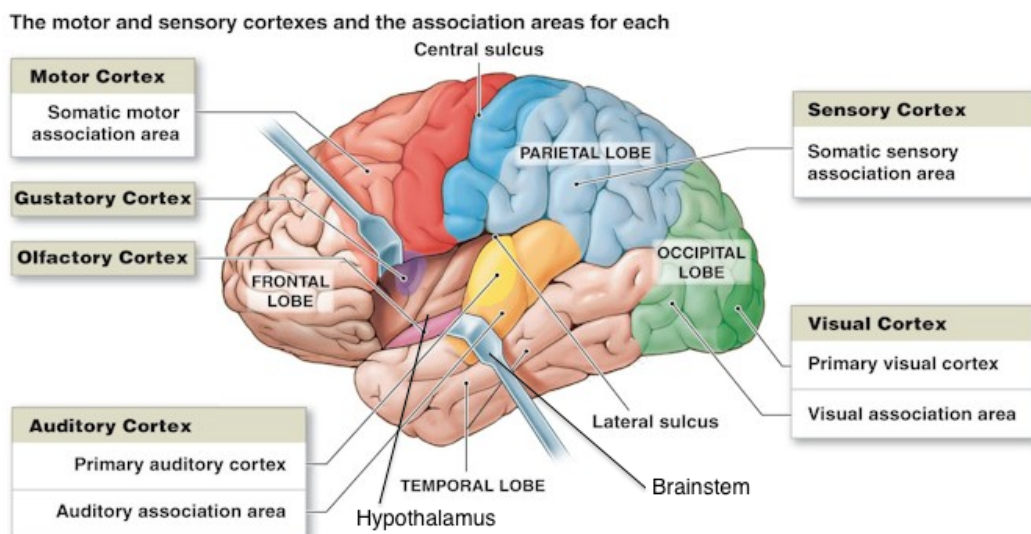


Figure 4: The motor and sensory cortices and the association areas for each (Open Mind Agile, 2013)

¹ Ekman, P. and Friesen, W.V. 1967, *Head and Body Cues in the Judgment of Emotion: A Reformulation*, *Perceptual and Motor Skills* 24: 711-24

extrapyramidal system

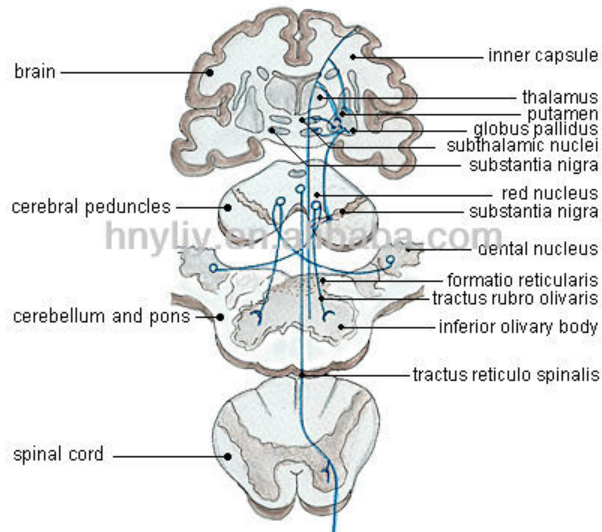


Figure 5: Extrapyramidal system
(Nanayakkara, M. 2011, *Mental health Information*)

This is a result of evolutionary processes. “One of the residues of this evolutionary history is the great visibility of facial expressions, which can be decoded correctly at 45 metres.”¹

Emotions

“The face is the most informative channel for expressing emotions. These can be classified in terms of dimensions: the dimensions most commonly found are pleasant-unpleasant, and level of arousal. However, facial expressions also fall into a number of discrete types:

- Happy
- Sad
- Surprise
- Anger
- Disgust/contempt
- Fear
- Interest
- Shame

The main areas where the face conveys emotions are mouth, eyebrows, skin colour, facial movement.”²

Facial expressions

Table 2: Facial expressions

Expression	How	Meaning
Forehead	Frown: Creasing the skin between our eyebrows	It may simply mark a point in a sentence or, in another context, it may be a sign of annoyance or, in still another context, of deep concentration. (Fast, J. 1970, p.158) Dominance (Argyle, M. 1988)

¹ Hager, J.C. and Ekman, P. 1979, *Long-Distance Transmission of Facial Affect Signals*, Ehtology and Sociobiology 1: 77-82

² Ekman, P. 1982, *Emotion in the Human Face*, 2nd edn, Cambridge: Cambridge University Press

		Concern (Collett, P. 2003, p. 78)
	Eyebrows are raised and pinched together at the centre	Submission and concern (Collett, P. 2003, p. 78)
	Eyebrows and eyes in repose	Face at rest (Collett, P. 2003, p. 86-87)
	Eyebrows in repose and eyes widened (sometimes lowering of the brow)	Anger (Collett, P. 2003, p. 78)
	Eyebrows raised and eyes widened	Fear response (Collett, P. 2003, p. 78)
	Eyebrows raised and eyes in repose	Submission, attentive and impressed (Collett, P. 2003, p. 78)
	Eyebrows lowering	Aggressive (Pease, A. & B. 1988, p. 172)
Mouth	Opening of the mouth	It reflects aggressive intentions, but also sexual ones by showing the tongue
Lips	Biting on lower lip	Sadness and distress. To hold back the crying. The feelings are so strong that they need to be brought under control and we're capable to reining our emotions (Collett, P. 2003, p.24-25)
Touching face/ placing fingers on their lips		When feeling submissive (Collett, P. 2003, p. 78)
Skin	Red or white skin	The skin reflects physiological states directly Red stands for anger, white for fear
	Blush: A reddening in face	Feeling embarrassed and self-conscious (Collett, P. 2003, p.34)

Eyes

"He looked down his nose at me" – "Look me in the eye when you say that!" - "She looked daggers at him" – "He had that gleam in his eye" – "She gave me the evil eye" – "She has big baby eyes" – "He has shifty eyes" – "She gave him a look to kill"

"The recognition of the eye as means of communication is centuries old. The meaning of watching is universal, but normally we don't know how we look or how we are viewed. The muscles of the eye can transmit the most subtle nuances and that makes every gaze different from another. There are so many gazes that it is almost impossible to call them. The eyeball itself cannot show emotions, but the combination of the eye and the face around it, it can give us information." (Fast, J. 1970, p. 137-8) Also Argyle write in his book that gaze is of central importance in social behaviour. "It is partly a non-verbal signal but more a means of perceiving the expressions of others, especially their faces. When people meet for the first time they make a series of quick judgements about each other, based largely on what they see. The eyes can be the most revealing and accurate of all human communication signals because they are a focal point on the body and the pupils work independently of conscious control." (Pease, A. & B. 1988, p. 165-6). "However, the act and manner of looking also have meaning as signals, showing for example the amount of interest in another person, and are partly intended as signals. Eye movements are controlled by four neural systems: one controls saccadic sweep between fixations, another directs pursuit of

moving objects, another corrects for head-turning, and the last coordinates the two eyes, between them affecting the six muscles which move each eyeball.”¹

Opening eyes + raising eyebrows:	Gives better vision
Half-closing eyes + lowering eyebrows:	Protection
More and mutual gaze:	Liking
Look more during interaction:	Attentive, more favourable, competent, friendly, credible, assertive, socially skilled
Gaze a little:	Passive and inattentive
Eyes track and look, eyebrows down:	Interest, excitement
Smiling eyes, circular wrinkles:	Enjoyment, joy
Cry, arched eyebrows:	Distress, anguish
Eyes frozen open:	Fear, terror
Eyes down:	Shame, humiliation
Eyes narrowed:	Anger, rage
Eye movements slow and unhurried:	Dominant
Eye-dip and eye-shuttle:	Fear, shame
Eye-puff:	Disarming, solicitous
Closed eyes:	anxiety, submission

(Argyle, M. 1988), (Kleinke, C.L. 1986, p. 78-100), (Tomkins, S.S., McCarter, R., 1964, p. 119-58), (Collett, P. 2003, p. 87)

According to Collett there are several ocular tells associated with submission:

- **THE EYE-DIP:** People frequently avert their gaze downwards in order to appear submissive. This is usually a deliberate action, and it is designed to placate someone who's more dominant. It is also used as a flirtatious signal.
- **THE EYE-SHUTTLE:** Submissive people frequently flick their eyes from side to side, often without moving their head. This is designed not only to try and take in everything that's happening around them, but also, instinctively, to search for possible escape routes.
- **THE EYE-PUFF:** Here the eyelids are pulled back to make the eyes look bigger. This conveys an image of innocent attentiveness, and when the other person doesn't recognize what's happening it can be very disarming. The eye-puff relies on the fact that babies have disproportionately large eyes, relative to the rest of their face. Large eyes are an 'innate releaser': we feel protective and nurturing whenever we encounter someone who has large eyes, or who has enlarged them to look more appealing.

(Collett, P. 2003 p. 84-85)

“When people are feeling anxious they tend to reduce the amount of time they spend looking at others. They also spend more time searching for 'bolt holes' and 'escape hatches'. Indeed, the gaze of anxious people often focuses on how they can get out of a situation, rather than how they can make a positive contribution to what is

¹ Robinson, D.A. 1978, *The Oculomotor Control System: A Review*, Proceedings of the Institute of Electric & Electronic Engineers 56: 1,032-49

happening. Anxious people are more likely to look away when they're in a conversation.” (Collett, P. 2003 p. 236)

Blushing

Blushing is a sign we only see in humans. There are many reasons for blushing: concern with other people's opinions, self-consciousness, knowing that we have done something wrong, attracting attention of others because we have done something positive, recognition of our failures and achievements, seeing when other people get embarrassed...

“The individuals who are most prone to blushing are those who are most concerned about how other people see them, and who are most eager to behave properly and not do the wrong thing. When individuals do make a social gaffe or say something embarrassing, traitorous blushing often exposes them. Paradoxically, they can usually rely on blushing to get them off the hook, because blushing functions like an apology, showing that they adhere to the norms of the group. This can be seen in the responses that blushing evokes in others - it has been found, for example, that people who do something wrong and who then blush are treated much more leniently than those who make the same error but who don't blush.”¹

“Darwin himself recognized that certain animals redden when they become impassioned, but that there were no animal species that became embarrassed. Darwin concluded that only humans are capable of embarrassment because only they possess the sort of self-consciousness that gives rise to blushing. This, as he pointed out, represents much more than the capacity to think about oneself: 'it is not the simple act of reflecting on our own appearance, but the thinking what others think of us, which excites a blush'.” (Collett, P. 2003, p. 95)

The gastrointestinal tract from lips to anus

The real reason why your moods are so intimately connected with your digestive system is that it has a completely integrated system of nerves called the enteric nervous system. The enteric nervous system, which is almost a brain in its own right, responds to the same neurotransmitters as the central nervous system, and that's why changes in one so often cause changes in the other. When people feel anxious, several reflexes associated with the digestive system come into play:

1. Dry mouth: One of the early signs that someone is feeling anxious is a dry mouth. This is produced by a temporary shutdown of the saliva glands. There are visual as well as auditory cues that indicate when someone has a dry mouth - not only does the person look like he's chewing sawdust, but his voice also sounds dry and mechanical.
2. Coughing: When people become anxious they often get a tickling sensation in their throat, which makes them cough, sometimes uncontrollably. The feeling that there is an excess of saliva at the back of the throat also causes coughing.
3. Swallowing: Most people, when they feel anxious, have an overwhelming desire to clear their throat by swallowing. Women can usually achieve this without being noticed, but because men have a larger Adam's apple, they tend to have more difficulty concealing this kind of nervous swallowing.

¹ Halberstadt, A., and Green, L. R. 1993 'Social attention and placation theories of blushing'. *Motivation and Emotion*, 17(1), 53-64; De Jong, P. J. 1999 'Communicative and remedial effects of social blushing'. *Journal of Nonverbal Behavior*, 23(3), 197-217

4. Biting lips: There are several lip-biting gestures associated with anxiety. First there's the 'lip-bite', where either the top or the bottom lip is held between the teeth. As we saw earlier, this is a gesture of self-restraint, a symbolic way of preventing oneself from saying something that one might afterwards regret. But it can also be a gesture of anxiety or embarrassment - in other words, a way of holding on to oneself with one's teeth.
5. Nail-biting: People who habitually bite their nails tend to score low on psychological tests of self-esteem, and high on measures of anxiety. It has also been suggested that nail-biting is a sign of inhibited hostility, with nail-biters turning their aggression inwards upon themselves, rather than outwards towards other people.
6. Mouthing objects: When people feel anxious they often have a desire to put something in their mouth. This is a throwback to the comforting experience of sucking the breast and, following that, sucking the thumb. The two most common forms of oral comfort behaviour found in our society are chewing gum and smoking cigarettes. Smoking is often portrayed as a sign of coolness, and smokers as people who are in control. In fact, smokers often use cigarettes to calm their nerves and control their anxiety. (Collett, P. 2003, p. 237-40)

3.4.3 Smile:

“Of all the facial expressions, smiling is probably the easiest to produce. It's also disarming because it makes other people feel positive and less suspicious about the liar. But the thing that really recommends the smile is the fact that most people aren't very good at telling the difference between a genuine smile and a false smile, because they tend to take smiles at face value. People can usually identify 'blended smiles' which display negative emotions. They find it very easy, for example, to spot a 'miserable smile', where the inside edges of the eyebrows are raised and the corners of the mouth are either pulled up or slightly lowered. But people are notoriously bad at spotting false, unblended smiles, and that's why they're used to mask the negative emotions associated with lying.”¹

“We all know that some smiles are genuine and others are false. That's because we see people pretending to be happy, and we know what it feels like to smile when we're feeling miserable. Although we're constantly exposed to fake smiles, and spend a great deal of our time producing them for the benefit of other people, it's only since facial expressions have been studied in detail that we have come to understand what distinguishes a genuine smile from a false smile. When people are asked to look at a smiling face and to decide whether the smile is genuine, they automatically look at the crow's feet areas on the outside of the eyes. They seem to know, instinctively, that genuine smiles wrinkle up this part of the face, and so that's where to look. However, although people clearly know where to look when they're deciding about the authenticity of a smile, they are quite happy to accept fake smiles instead. For example, when someone has committed a misdemeanour, other people are more likely to treat that person leniently if he or she offers an apology in the form of a smile. What's interesting is that it doesn't matter very much whether the smile that the person produces is genuine or false - provided it's some sort of smile, people are prepared to

¹ Ekman, P., Friesen, W. V, and O'Sullivan, M. 1988 'Smiles when 'ying'. *Journal of Personality and Social Psychology*, 54, p. 414-20; Ekman, P. 2001 *Telling Lies*. New York: W. W. Norton; Frank, M., Ekman, P., and Friesen, W. 1993 'Behavioral markers and recognizability of the smile of enjoyment'. *Journal of Personality and Social Psychology*, 64(1), p. 83-93

be lenient. This suggests that although we are capable of distinguishing a genuine smile from a false smile, we don't always exercise this ability - there are even times when we actively seem to suppress it. What's important to us is that other people smile at the right time. The fact that their smiling is a pretence doesn't seem to bother us at all.” (Collett, P. 2003, p. 90-93)


“Like other false smiles, anxious smiles tend to appear rather suddenly, to last longer than you'd normally expect, and then to disappear quite suddenly. Anxious smiles are also given away by unusual muscular activity round the mouth. In a genuine smile the corners of the mouth are pulled upward by the zygomatic major muscles, whereas in an anxious smile the corners of the mouth may be pulled sideways or even downwards.” (Collett, P. 2003, p. 234)



The French scientist Guillaume Duchenne de Boulogne also says this. He discovered that smiles are controlled by two sets of muscles: the zygomatic major muscles, which run down the side of the face and connect to the corners of the mouth and the orbicularis oculi, which pull the eyes back. The zygomatic majors pull the mouth back to expose the teeth and enlarge the cheeks, while the orbicularis oculi make the eyes narrow and cause 'crow's feet'. These muscles are important to understand because the zygomatic majors are consciously controlled - in other words, they are used to produce false smiles of fake enjoyment to try to appear friendly or subordinate. The orbicularis oculi at the eyes act independently and reveal the true feelings of a genuine smile. So the first place to check the sincerity of a smile is to look for wrinkle lines beside the eyes.” (Pease, A. & B. 1988, p. 67)

“Although lines around the eyes can also appear in intense fake smiles and the cheeks may bunch up, making it look as if the eyes are contracting and that the smile is genuine. But there are signs that distinguish these smiles from genuine ones. When a smile is genuine, the fleshy part of the eye between the eyebrow and the eyelid - the eye cover fold - moves downwards and the end of the eyebrows dip slightly. You can also recognize a false smile if you take attention of on which side of the face the smile appears stronger, as both sides of the brain attempt to make it appear genuine. The half of the brain's cortex that specialises in facial expressions is in the right hemisphere and sends signals mainly to the left side of the body. As a result, false facial emotions are more pronounced on the left side of the face than the right. In a real smile, both brain hemispheres instruct each side of the face to act with symmetry.” (Pease, A. & B. 1988, p. 67-74)

Different types of smile

Table 3: different smiles

<p>Sealed smile/tight – lipped smile:</p>  <p><i>Figure 6: Sealed smile</i></p>	<p>The mouth is hardly opened at all. The lips remain together. They are stretched tight across the face to form a straight line. The teeth are concealed.</p> <p>It sends the message that the smiler has a secret or a withheld opinion or attitude that they are not sharing with you.</p>
<p>Fell-teeth smile:</p>	<p>Where the top and bottom teeth are exposed. Submissive gesture, non-threatening, someone feeling anxious or fearful. (Pease,</p>

	A. & B. 1988, p. 88)
<p>Drop-jaw smile:</p>  <p><i>Figure 7: Drop-jaw smile</i></p>	<p>The mouth is opened wide and either the top teeth or both sets of teeth are exposed. The lower jaw is simply dropped down. It looks almost exactly like the chimpanzee 'play-face'. This dramatic smile can be seen at a greater distance. This smile looks like laughter, so it is a primitive message of playfulness. It doesn't contain any suggestion of appeasement, like other smiles do. Laughter is much more contagious than smiling. This smile is likely to induce the same feelings in other people.</p>
<p>Sideways-Looking-Up smile:</p>  <p><i>Figure 8: Sideways-Looking-Up smile</i></p>	<p>The head turned down and away while looking up with a Tight-Lipped Smile. The smiler looks juvenile, playful and secretive. This coy smile has been shown to be men's favourite everywhere, because when a woman uses it, it engenders parental male feelings, making men want to protect and care for females. Not surprisingly, this smile is a regular in women's courtship repertoire for attracting men as it's read as seductive and a powerful 'come-on' signal. (Collett, P. 2003, p. 138), (Pease, A. & B. 1988, p. 75-78)</p>
Enjoyment smile:	The lip corners pulled up and the muscles around the eyes are contracted.
Non-enjoyment smile:	Only smiling lips. (Pease, A. & B. 1988, p. 67)

“When men and women smile, they are both seen as happy, contented and relaxed. Unsmiling men, on the other hand, are seen as dominant, whereas unsmiling women are simply seen as being unhappy. These inferences may have something to do with the fact that women smile much more than men, so that while an unsmiling man appears to be fairly normal, an unsmiling woman can look quite unusual. Consequently, to appear normal a woman needs to smile much more than a man. A man, on the other hand, doesn't need to smile a lot because other men aren't smiling that much.” (Collett, P. 2003, p. 90-93)

3.4.4 Shoulders:

Table 4: Shoulder positions

Expression	How	Meaning
Pulled/retracted back		Controlled anger, suppressed anger (Fast, J. 1970, p. 82) Dominance (Collett, P. 2003, p. 72)
Raised shoulders		Appear smaller and less significant (Pease, A. & B. 1988, p. 235) Anxiety, fear (Fast, J. 1970, p. 82)
Square shoulders		Shouldering responsibility (Fast, J. 1970, p. 82)

Bent/bowed shoulders		Carrying a burden, the weight of a heavy load (Fast, J. 1970, p. 82) Submissive (Collett, P. 2003, p. 72)
Shoulder Shrug	It's a multiple gesture that has three main parts: exposed palms to show nothing is being concealed in the hands, hunched shoulders to protect the throat from attack and raised brow.	Not understood (Pease, A. & B. 1988, p. 20) A sign of helplessness (Collett, P. 2003, p.25)

3.4.5 Arms:

“...the movements of the hands and arms reflect our thinking, like language itself but in a completely different manner... Movements of the hands and arms act as a window on the human mind; they make thought visible.”¹

Table 5: Arm positions

Expression	How	Meaning
Crossed arms		Show tension and withdrawal and opposition to any contact (Fast, J. 1970, p. 82)
Stretched arms towards other		Liking (Argyle, M. 1988)
Arm grip	The hand stretches over the chest to grab the bicep of the opposite arm	When feeling submissive (Collett, P. 2003, p. 78)
Bandoleer	The arm is extended over the chest to grip the opposite shoulder	When feeling submissive (Collett, P. 2003, p. 78)
Double bandoleer	Both arms are crossed on the chest and each grips the opposite shoulder	When feeling submissive (Collett, P. 2003, p. 78)
Arm fully extended		Wish to maintain some distance (Beattie, G. 2003, p. 164)
Slow, upward arm gesture		Help to convey the idea of getting louder through a musical phrase (Rink, J. 2002, p. 145)
Arms stretched sideways		Terror (Wallbott, H.G. 1998, p. 893)
Arm stretched out frontal		Interest (Wallbott, H.G. 1998, p. 893)



3.4.6 Hands:





“A human hand has 27 small bones, including eight pebble- shaped bones in the wrist, laced together by a network of ligaments, dozens of tiny muscles to move the joints. Scientists have noted that there are more nerve connections between the hands and the brain than between any other parts of the body, and so the gestures and positions we take with our hands give powerful insights into our emotional state. Because our hands are usually held in front of our body, these signals are easy to see and most of us have several trademark hand positions we continually use. Few people ever consider how their hands behave or the way they shake hands when they meet


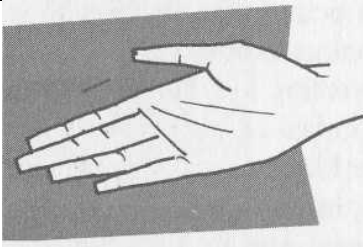
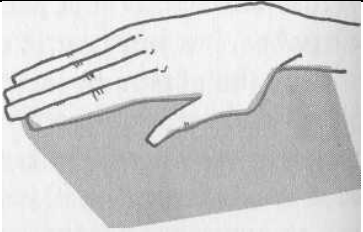
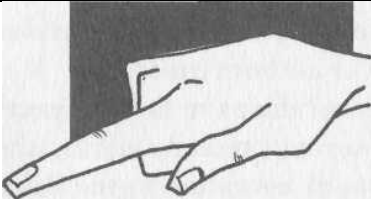
¹ Beattie, G. 2003 *Visible Thought: The new Psychology of Body Language*, London: Routledge, p. 1




someone. Yet those first five to seven pumps establish whether dominance, submission or power plays will take place.” (Pease, A. & B. 1988, p. 125-135)


Table 6: Hand positions

Expression	How	Meaning
Restless use hands	Playing hands or fiddles keys	Wants to get down on his hands and knees and crawl away as fast as possible (Collett, P. 2003, p. 225-6)
	Nervous fidgeting with hands or fingers	Sign of nerves, embarrassment or insecurity (Fast, J. 1970, p. 170)
	Manipulating objects	Anxious (Collett, P. 2003, p. 227)
	Touching themselves	Alleviate the anxiety, self-comforting (Collett, P. 2003, p. 228) Feeling uncertain or anxious. Self-comforting (Pease, A. & B. 1988, p. 21)
Rubbing palms	Rubbing the palms together 	Communicate positive expectation (Pease, A. & B. 1988, p. 129)
Rubbing the hands in each other	The hands are slightly cupped together and they are rubbing each other 	Not knowing how to behave or feeling sorry for what happening (Hanisch, H. 2000, p. 97)
Showing one palm of the hand out and to the front	The hand is stretched out and palm of the hand facing in the direction of the other person	Defensive behaviour. Does not want to be offended. Swears telling the truth (Hanisch, H. 2000, p. 95)

	 <p><i>Figure 11: Showing one palm</i></p>	
Palm facing public/person. Palms of the hands facing forward	<p>Both arms are held out and the palms of the hands face in the direction of other person</p>  <p><i>Figure 12: Palm facing forward</i></p>	<p>Unreceptive to message (Gibson, D. 2014, p. 47) Defensive posture (Hanisch, H. 2000, p. 97)</p>
Pushing the palms away	<p>Both hands are parallel to each other and widely pushed away from the body</p>  <p><i>Figure 13: Pushing palms away</i></p>	<p>To keep a certain distance (Hanisch, H. 2000, p. 96)</p>
Hand in front of chest	<p>Hand moves upward to area in front of chest. Palm of hand is pointing to left</p>  <p><i>Figure 14: Hands in front of chest</i></p>	<p>Hand moves to who is most important (Beattie, G. 2003, p. 150)</p>

The palms of the hands facing toward the body	Both arms are widely spread away from the body and they hug an imaginary person 	Positive gesture (arms hug another person) (Hanisch, H. 2000, p. 97)
Hands in the air	High, busy gestures. Waiving hands around as a distraction	Express personal confidence in oneself and the situation (Parker, P. 2004, p. 84)
Hands clasped in front of the body	In a fig leaf position	‘Don’t hurt me’ (Parker, P. 2004, p. 85)
Open palms/ palms up	 <i>Figure 16: Open palms</i>	Honesty, truth, allegiance, non-threatening, submission (Pease, A. & B. 1988, p. 36)
Palm down	 <i>Figure 17: Palm down</i>	Authority (Pease, A. & B. 1988, p. 36-37)
Pointing finger	 <i>Figure 18: Pointing finger</i>	It evokes negative feelings, annoying and insulting gesture (Pease, A. & B. 1988, p. 38)
Palm press	The palm of one hand faces upward, holding the the palm of the other hand.	When feeling submissive (Collett, P. 2003, p. 79)
Fingertip-touch	Squeezing fingers against the thumb and make an ‘OK’ type of gesture.	Thoughtful, authoritative, goal-oriented, focused (Pease, A. & B. 1988, p. 39)
The Steeple	The fingers of one hand lightly press against those of the other	Used in superior-subordinate interaction. It indicates a confident or self-assured attitude, although it can sometimes be

	<p>hand to form a church steeple.</p>  <p><i>Figure 19: The steeple</i></p>	<p>read as smugness or arrogance (Pease, A. & B. 1988, p. 132)</p> <p>Authority, confidence, superiority, and reasoned thinking. When spreading fingers wider: higher degree of dominance. When raising hands: indicate superiority. When lowering hands: reflect openness and willingness to be considered as equals (Reiman, T. 2007)</p>
Interlocked fingers/ Dovetail	<p>The fingers of the two hands are intertwined. They can raise in front of the body, chin or face.</p>  <p><i>Figure 20: Dovetail</i></p>	<p>Forms a barrier. The higher the position, the stronger the barrier becomes (Phipps, R. 2012, p. 105)</p> <p>It creates a sensation that is very similar to holding hands. When feeling submissive (Collett, P. 2003, p. 79)</p>
Laying the palms of the hands together	<p>Both palms of hands are pressed together. Fingertips point up and forward</p>  <p><i>Figure 21: Laying the palms of the hands together</i></p>	<p>Nervous, seeking support (Hanisch, H. 2000, p. 96)</p>
Fist/Clenched hand		<p>Anger or intense emotion (Beattie, G. 2003, p. 40)</p>
Thumb in fist	Thumb tucked inside the fingers	<p>Anxiety (Parker, P. 2004, p. 84)</p>
Clenched fists on hips		<p>‘We will do this my way’ (Parker, P. 2004, p. 85)</p>
Opened fists on hips		<p>Soften the look and the decisive attitude (Parker, P. 2004, p. 85)</p>
Hands clasped, holding on to one another or holding		<p>Defensiveness, negativity, discomfort, dissension (Stalter, H. 2011, p. 272, chapter 3)</p>


on to body		
Fingers touching lips		Upset or confused. To soothe nerves (Gives, D. & Hagen, S. 2011, chapter 6)
Fingers touching heart	<p>One hand is lying on the left side of the chest</p>  <p><i>Figure 22: Fingers touching heart</i></p>	Obviously challenging a statement (Hanisch, H. 2000, p. 98)

“The distance between the hands tell us something about his view of the real level of intimacy.”¹




3.4.7 Legs:

“The legs evolved in humans to serve two purposes: to move forward to get food and to run away from danger. Because the human brain is hardwired for these two objectives - to go towards what we want and move away from what we don't want - the way a person uses their legs and feet reveals where they want to go. In other words, they show a person's commitment to leaving or staying in a conversation.” (Pease, A. & B. 1988, p. 210)

Table 7: Leg positions

Expression	How	Meaning
Crossed legs		Show tension and withdrawal and opposition to any contact (Fast, J. 1970, p. 82) Uncertainty. Deny access to the genitals (Pease, A. & B. 1988, p. 211-4)
The Parallel stance/ At Attention	<p>The legs are straight and parallel, so that the feet are planted close together and the weight of the body is evenly distributed between them.</p> 	Non-committal. They're neither showing that they intend to go nor that they wish to stay. Subordinate individuals (Collett, P. 2003, p. 41-42, 123) ‘No Comment’-signal (Pease, A. & B. 1988, p. 212)

¹ Beattie, G. 2003 *Visible Thought: The new Psychology of Body Language*, London: Routledge, p. 150

	<i>Figure 23: The parallel stance</i>	
The Straddle stance/ The Crotch Display	<p>The legs are straight, but the feet are spread apart. No intention of leaving.</p>  <p><i>Figure 24: The straddle stance</i></p>	<p>Dominance. Posture of immovability. It offers more stability (Collett, P. 2003, p. 41-42, 124)</p> <p>Dominant attitude (Pease, A. & B. 1988, p. 211)</p>
The scissors stance	<p>The legs are crossed, just as if they were the blades of a pair of scissors. This posture can be performed with both legs straight (the 'scissors stance') or with one leg bent across or behind the other (the 'bent blade stance')</p>  <p><i>Figure 25: The scissors stance</i></p>	<p>A posture of immobility. It's an example of an 'unintentional display' because it shows that the person is committed to the conversation and has no intention of leaving. Because it is completely devoid of any suggestion of impatience, the scissor stance also comes across as a gesture of submissiveness (Collett, P. 2003, p. 76, 124-5)</p> <p>'No comment' but he's not leaving. Lack of confidence, reticence (Pease, A. & B. 1988, p. 215)</p>
The buttress stance / The Foot-Forward	<p>Most of the body's weight is on the 'support' leg, while the other leg acts as a buttress - rather like a flying buttress on a cathedral. In this posture the support leg is straight and the buttress leg is either straight or bent - typically it's bent at the knee and the foot is positioned so that it's pointing away.</p>  <p><i>Figure 26: The buttress stance</i></p>	<p>Person wants to leave. A disguised intentional movement to depart. This is especially true when someone repeatedly shifts his or her weight from one foot to the other. When you see someone with the buttress stance it's worth looking at where the toe of their buttress foot is pointing because it often shows what they're thinking. This can be the nearest exit, but also the most interesting or attractive person (Collett, P. 2003, p. 76, 125)</p> <p>Shy or lacking in confidence (Pease, A. & B. 1988, p. 214)</p>

3.4.8 Feet:

“Like hands, our feet are neurologically gifted. As smart parts and sensory feelers, for example, they are well connected to diverse areas of the brain. Our feet are highly expressive and play major roles in non-verbal communication worldwide. The feet are probably the part that we have the least conscious control over, but their position in various situations can give us clues about a person’s non-verbal behaviour.”¹

Table 8: Feet positions

Expression	How	Meaning
Tapping	Tapping foot impatiently	Preparing feet for a getaway (Collett, P. 2003, p. 27) Impatience (Lewis, H. 2012, p. 176)
Feet used for pointing	Feet pointing to one direction	Where the mind is focussing on, escape route (Lewis, H. 2012, p. 176)
The foot lock/ankle lock	The foot locks around the other foot at the ankle or lower calf	Uncomfortable, nervous, negative or defensive attitude, shy ((Lewis, H. 2012, p. 178)
Curling	Curl toes up or down	Extreme pleasure or extreme pain
Shifting	Shifting from foot to foot	Worried about getting found out wrongdoing, feeling out of place (Lewis, H. 2012, p. 178)

3.4.9 Personal space:

“One of the residues of this evolutionary history is the great visibility of facial expressions, which can be decoded correctly at 45 metres.”² “Several elements of body language today have both a universal and a cultural element. We all have an unconsciously intimate body space around us, which we only allow our family and closest friends to enter. Should a stranger enter that space, we experience the physiological responses of increased heart rate, adrenalin pouring into the bloodstream, and the tightening of muscles, all of which are preparations of a potential ‘fight or flight’ situation.”³

1. The Intimate Zone between 6 and 18 inches (15-45 centimetres). Of all the zone distances, this is by far the most important, as it is this zone that a person guards as if it were his own property. Only those who are emotionally close to us are permitted to enter. These include lovers, parents, spouse, children close friends, relatives and pets. There is a sub-zone that extends up to 6 inches (15cm) from the body that can be entered only during intimate physical contact. This is the close Intimate Zone.
2. The Personal Zone between 18 inches and 48 inches (46cm—1.22m). This is the distance that we stand from others at cocktail parties, office parties, social functions and friendly gatherings.
3. The Social Zone between 4 and 12 feet (1.22~3.6m). We stand at this distance from strangers, the plumber or carpenter doing repairs around our home, the postman, the local shopkeeper, the new employee at work and people whom we don't know very well.
4. The Public Zone is over 12 feet (3.6m). Whenever we address a large group of

¹ Lewis, H. 2012, *Body Language, guide for Professionals*, New Delhi: Sage Publications India

² Hager, J.C. and Ekman, P. 1979, *Long-Distance Transmission of Facial Affect Signals*, *Ethology and Sociobiology* 1: p. 77-82

³ Mithen, S. 2006 *The singing Neanderthals: the origins of music, language, mind, and body*. Weidenfeld&Nicolson Ltd: London, p. 156

people, this is the comfortable distance at which we choose to stand.
(Pease, A. & B. 1988, p. 195)

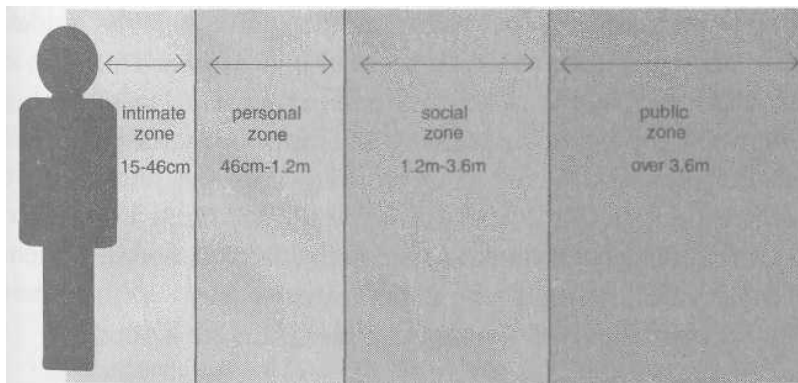


Figure 27: Personal space

3.5 Gestures, posture and other bodily movements

“Because people are far less aware of where their torso is facing, it's often a much better indicator of their feelings. However, when it comes to gauging someone's commitment to a conversation, the best place to look is at their legs and feet. There are two reasons for this. One is that people are often quite unaware of these parts of the body. In fact, if we produced a scale of body awareness, we'd find that people are more aware of their front than their back, and most aware of their head and face, followed by their arms, hands and torso, and least aware of their legs and feet. The second reason why the legs are especially informative is that they are associated with primitive impulses of flight. When people feel threatened they react either by defending themselves or by trying to escape. In the process of preparing to escape they often produce intention movements that give rise to various postures. Because they are outside conscious control they reveal people's true feelings about the person they're talking to.” (Collett, P. 2003, p. 122)

“One way to appear more dominant is to increase one's apparent height by positioning oneself above other people. Another is to sit straight or to stand erect. Psychologists have found that people who adopt an erect standing posture tend to be seen as more dominant than those who adopt a slouched posture, and that those who are trained to stand erect feel more confident and optimistic than those who continue to stand in their customary fashion.”¹

“It has also been found that when people succeed at a task they tend to respond by sitting up straight, whereas those who fail at a task are more likely to respond by slumping forward.”²

3.6 First impression

It is well known that the first impression takes an important place in social behaviour. “When we meet people for the first time we rapidly judge them in terms of whether they're dominant, friendly and sexually attractive. Although we sometimes think that we're more interested in other issues, these three factors play a major role in the

¹ Weisfeld, G. E., and Beresford, J. M. 1982 'Erectness of posture as an indicator of dominance or success in humans'. *Motivation and Emotion*, 6(2), p. 113-31

² Weisfeld, G. E., and Linkey, H. E. 1985 'Dominance displays as indicators of a social success motive'. In S. L. Ellyson and J. F. Dovidio (eds), *Power, Dominance, and Non-verbal Behavior*. New York: Springer Verlag

impressions that we form of other people.”¹ This is also what Pease tells us: “People form up to 90% of their opinion about others in the first four minutes and that 60 to 80% of the impact people will make is non-verbal.” (Pease, A. & B. 1988, p. 348) “At early meetings individuals often package themselves carefully, paying great attention to self-presentation. If first impressions of the other are favourable, a closer relationship may be sought, by sending positive non verbal signals and trying to elicit similar ones in return.”²

3.7 Decoding and application of body language

In the book of Pease is written: “We are regularly asked, ‘Can you fake body language?’ The general answer to this question is ‘no’, because of the lack of congruence that is likely to occur between the main gestures, the body’s micro-signals and the spoken words. The key here is being able to separate the real gestures from fake ones so a genuine person can be distinguished from a liar or impostor. Signals like pupil dilation, sweating and blushing cannot be consciously faked but exposing the palms to try to appear honest is easily learned.

There are, however, some cases in which body language is deliberately faked to gain certain advantages. Take, for example, the Miss World or Miss Universe contest, in which each contestant uses studiously learned body movements to give the impression of warmth and sincerity. To the extent that each contestant can convey these signals, she will score points from the judges. But even the expert contestants can only fake body language for a short period of time and eventually the body will show contradictory signals that are independent of conscious actions. Many politicians are experts in faking body language in order to get the voters to believe what they are saying, and politicians who can successfully do this - such as John F Kennedy and Adolf Hitler — are said to have ‘charisma’.”

The opinion of Fast about changing body language is; “The start to increase the awareness of body language will probably feel self-conscious and uncomfortable. It is surprising how many gestures there will be made and how often things will be fiddle. It will be like everyone around is seeing it all too. Luckily, most people are completely unaware of what bodies are doing and are busy with making their own impression on others, than watching what these others are doing. You can learn to have an open body language, but you have to understand the signs. You have to see yourself like others seeing you, you must come to confront yourself, and than you can change.” (Fast, J. 1970, p. 178)

Collett agrees; “As a rule, we don’t want others to notice our symptoms of anxiety, because it shows that we aren’t fully in control. It also undermines our confidence and puts other people at an advantage. Although we can’t always control our anxiety, we can take steps to ensure that other people don’t notice it. In fact it’s often our attempts to conceal our anxiety that reveal what we are really feeling.” (Collett, P. 2003, p. 220)

To change your body language you have to step out of your comfort zone, but according to Pease this action will benefit; “Research has now shown convincingly that if you change your body language, you can change many things about your approach to life. Some people may feel that learning body language skills is manipulative or insincere, but learning to be proficient at reading it and using it is no different to wearing certain types of clothes, using certain language or telling stories

¹ Kalma, A. 1991 ‘*Hierarchisation and dominance assessment at first glance*’. European Journal of Social Psychology, 21, p. 165-81

² Argyle, M. and Henderson, M., 1985, *The anatomy of relationships*, London: Heinemann and Harmondsworth: Penguin

that put you in the best light. The difference here is that it won't happen unconsciously and you'll make a better impression on others.” (Pease, A. & B. 1988, p. 377-8)

Application:

How to address the audience:

“As professional conference speakers, we developed a technique for keeping an audience's attention and letting them feel involved. In groups of up to 50 people it's possible to meet the gaze of each individual. In larger groups you usually stand further back, so a different approach is needed. By pegging a real or imaginary point or person at each corner of the group and one in the centre, when you stand at a distance of 10 yards (10m) from the front row, approximately 20 people in a group of up to 50 will feel you are looking at them individually as you speak and so you can create an intimate bond with most of your audience.” (Pease, A. & B. 1988, p. 188)

“Studies show that people who sit in the front row learn and retain more than others in the audience, partially because those in the front row are keener than others to learn and they show more attention to the speaker in order to avoid being picked on. Those in the middle sections are the next most attentive and ask the most questions, as the middle section is considered a safe area, surrounded by others. The side areas and back are the least responsive and attentive. When you stand to the audience's left — the right side of the stage — your information will have a stronger effect on the right brain hemisphere of your audience's brains, which is the emotional side in most people. Standing to the audience's right — the left side of stage - impacts the audience's left brain hemisphere. This is why an audience will laugh more and laugh longer when you use humour and stand to the left side of the stage, and they respond better to emotional pleas and stories when you deliver them from the right side of the stage. Comedians have known this for decades - make them laugh from the left and cry from the right.

If you are asked to address an audience at any time, it's important to understand how an audience receives and retains information. First, never tell the audience you feel nervous or overawed - they'll start looking for nervous body language and will be sure to find it. They'll never suspect you're nervous unless you tell them. Second, use confidence gestures as you speak, even if you're feeling terrified. Use Steeple gestures (the fingers of one hand lightly press against those of the other hand to form a church steeple and will sometimes rock back and forth like a spider doing push-ups on a mirror. Used in superior-subordinate interaction. It indicates a confident or self-assured attitude), open and closed palm positions (see 4. *Specific parts of the body, hands*), occasional protruding thumbs (thumbs represent strength of character and the ego, and body language signals involving the thumbs also show self- important attitudes) and keep your arms unfolded. Avoid pointing at the audience, arm crossing, face touching and lectern gripping.” (Pease, A. & B. 1988, p. 341-2)

Head tilt: When giving a presentation or delivering a speech, make a point of looking for this gesture among your audience. When you see an audience tilting their heads and leaning forward using hand-to-chin evaluation gestures, you're getting the point across. When you listen to others, use the Head-Tilt and Head Nods and the listener will begin to feel trusting towards you because you appear non-threatening.

Head down: Experienced conference speakers and presenters will take action to involve their audience and get participation before they begin their presentation. This is intended to get the audience's heads up and to get involvement. If the speaker's tactic is successful, the audience's next head position will be the Head Tilt.

(Pease, A. & B. 1988, p. 233-5)

Crossing arms or legs: “Schutz, in his book *Joy*, notes that groups of people often sit with arms and legs crossed to indicate tightness and withdrawal, resistance against anyone else reaching them. Asking such a person to unlock himself, uncross his legs or arms, Schutz believes, will also open this person to communication with the rest of the group. The important thing is to know what the person is saying with his crossed arms and legs, what message he is sending. It is also important for the person himself to know what message he intends. He must be aware of the reasons for his own tension before he can break it.” (Fast, J. 1970, p. 82)

And Pease write down: “if you feel defensive, for example, you're likely to cross your arms across your chest. But if you simply cross your arms you'll begin to experience defensive feelings.” (Pease, A. & B. 1988, p. 125-135)

Hands: “To appear more open and credible man should practise the open palm gestures when communicating with others. Interestingly, as the open palm gestures become habitual, the tendency to tell untruths diminishes. Most people find it difficult to lie with their palms exposed because of the law of cause and effect. If a person is being open they'll expose their palms, but just having their palms exposed makes it difficult for the person to tell a convincing lie. This is because gestures and emotions are directly linked to each other. And if you are talking with your palms exposed it puts even more pressure on the other person to be truthful too. In other words, open palms can help to suppress some of the false information others may tell and encourage them to be more open with you.

Finger-pointing: Finger pointing not only registered the least amount of positive responses from the listeners; they could also recall less of what the speaker had said. If you are a habitual finger-pointer, try practising the palm-up and palm-down positions and you'll find that you can create a more relaxed atmosphere and have a more positive effect on others. Alternatively, if you squeeze your fingers against your thumb to make an 'OK' type of gesture and talk using this position, you'll come across as authoritative, but not aggressive. The audiences who listened to the speakers who used the fingertip-touch gestures described those speakers as 'thoughtful', 'goal-oriented' and 'focused'.” (Pease, A. & B. 1988, p. 125-135)

Posture: “Standing erect, sitting up straight and 'walking tall' are ways of giving yourself a confident appearance and, because of the law of cause and effect, you will feel more confident when you do these things.” (Pease, A. & B. 1988, p. 329)

Smile: “When people are asked to look at a smiling face and to decide whether the smile is genuine, they automatically look at the crow's feet areas on the outside of the eyes. They seem to know, instinctively, that genuine smiles wrinkle up this part of the face, and so that's where to look. However, although people clearly know where to look when they're deciding about the authenticity of a smile, they are quite happy to accept fake smiles instead. What's interesting is that it doesn't matter very much whether the smile that the person produces is genuine or false - provided it's some sort of smile, people are prepared to be lenient. This suggests that although we are capable of distinguishing a genuine smile from a false smile, we don't always exercise this ability - there are even times when we actively seem to suppress it. What's important to us is that other people smile at the right time. The fact that their smiling is a pretence doesn't seem to bother us at all.” (Collett, P. 2003, p. 93) “It is also found out that there is a mirror neuron in the brain that triggers the part responsible for the recognition of faces and expressions and causes an instant mirroring reaction. We

automatically copy the facial expressions we see according to Professor Ruth Campbell, from University College London. This is why regular smiling is important to have as a part of your body language repertoire, even when you don't feel like it, because smiling directly influences other people's attitudes and how they respond to you. Science has proved that the more you smile, the more positive reactions others will give you.” (Pease, A. & B. 1988, p. 71)

The drop-jaw smile is a useful smile one. “Because they are more dramatic, they can be seen at a greater distance. They look like laughter and this affect people in three ways: First, they convey a primitive message of playfulness. Secondly, they don't contain any suggestion of appeasement, like other smiles do. Thirdly, because laughter is much more contagious than smiling, drop-jaw smiles are likely to induce the same feelings in other people. A drop-jaw smile therefore makes a politician look playful and unthreatening, and makes other people feel playful and unthreatened.” (Collett, P. 2003, p. 138)

Make-Up: “Make-up gives a woman a more intelligent, confident and sexier image and the combination of glasses and make-up in business has the most positive and memorable impact on observers, so having a pair of non-correctable glasses could be an excellent strategy for business meetings.

For one of our television shows, we asked nine women to turn up for a series of interviews with both male and female inter- viewers. For half the interviews, each woman wore lipstick but they did not wear it to the other half. The interviewer's attitudes after the experiment quickly became clear - the women wearing red lipstick and using larger lip displays were seen as more interested in themselves and in men's attention, while women with reduced lip displays and muted or pastel colours were seen as more career oriented and business-like. The women with no lipstick were seen as more serious about work than men but lacking in personal skills. This means that a woman should wear larger displays of bright red lipsticks for going on dates but smaller, more understated displays for business meetings. If she works in businesses that promote female image, such as clothing, cosmetics and hairdressing, bright displays are seen as positive because they sell female attractiveness.” (Pease, A. & B. 1988, p. 295)

And for everybody who wants to show an attractive body language according to Pease:

Face: Have an animated face and make smiling a part of your regular repertoire. Make sure you flash your teeth.

Gestures: Be expressive but don't overdo it. Keep your fingers closed when you gesture, your hands below chin level and avoid arm or feet crossing.

Head Movement: Use Triple Nods when talking and Head Tilt when listening. Keep your chin up.

Eye Contact: Give the amount of eye contact that makes everyone feel comfortable. Unless looking at others is a cultural no-no, lookers gain more credibility than non-lookers.

Posture: Lean forward when listening, stand straight when speaking.

Territory: Stand as close as you feel comfortable. If the other person moves back, don't step forward again.

Mirror: Subtly mirror the body language of others.

(Pease, A. & B. 1988, p. 378)

3.8 Conclusion

The literature shows in general the same views on the specific categories. The main categories for nonverbal communication with other persons are gestures, postures and facial expressions by which a person manifests various physical, mental or emotional states. Charles Darwin was one of the first researchers that studied the human social behaviour; he found that emotional expressions are essential for the welfare in groups. The literature writes that body language can be seen in all animals, but in humans there can be seen an advanced development since prehistoric times. Since 1960 the research in body language developed a lot, which makes it more and more easy to decode the body language of humans. Albert Mehrabian has stated that 65% of communication is nonverbal. Often, people are not aware that they use body language whilst speaking, and if they are aware of it, they don't know how to use it.

Conscious/Unconscious

- Humans make most signs unconsciously, but are able to make posed signs; those are easier to decode than spontaneous ones because the poses are more exaggerated.
- Head and face are the most important in showing emotions. Posed expressions in the face are less symmetrical; they show more difference between the left and right part of the face. Fake emotions often appear stronger on the left side of the face. The face is the most important area for signalling emotions, and facial expressions can be decoded correctly at 45 metres (Hager, J.C. and Ekman, P. 1979).

Head

- All authors have the same opinion on the position of the head; when people look downwards or turn their head towards something else, they are not interested, they are bored, sad or uncomfortable, in other words: a negative signal. Showing the neck, lifting the head or pointing the chin forwards is a signal of appeasement, superiority, arrogance; a way to look more confident.
When we look at the facial expression more detailed, we can focus on the eyes, forehead, mouth, skin and smile.
- The eyebrows can show different emotions. When they are raised and pinched together at the centre, they show concern, dominance, submission or deep concentration. The exact meaning of the placing of the eyebrows is depending on the state of the eyes.
- The eyes tell a lot about the emotional state of someone. The muscles of the eye can transmit the most subtle nuances and make every gaze different. With decoding the eyes, we should look if the eyes are open, widening, closed, half-closed, etc., but also what the eyes are looking at. A downward gaze can be used as a flirtatious signal, but in another situation it can be used to appear submissive.
- There are many different kinds of smiles, and although smiles are often faked for social benefits, it is an important gesture to use. We're constantly exposed to fake smiles, and spend a great deal of our time producing them for the benefit of other people. What's important to us is that other people smile at the right time. The fact that their smiling is a pretence doesn't seem to bother us at all. (Collett, 2003).
When the lips are closed the smile contains a secret or a withheld opinion. A smile with the mouth opened wide and all the teeth exposed is used to show playfulness and is much more effective for inducing the same feelings in other people. The smile men like the most is the sideways-looking-up smile, where the head is turned down and away while looking up with a tight-lipped smile. It looks juvenile and playful.

Upper body

- Movements with the upper and lower body parts such as shoulders, arms, hands, legs and feet are used for non-verbal communication. Most people are not aware of those parts of the body, according to Collett (2003).
- In the literature I found some different opinions about the non-verbal communication of the shoulders. According to Fast for example, pulled shoulders can mean controlled or suppressed anger, while Collet calls it dominance. According to Fast (1970) bent shoulders are a sign of carrying a burden while Collet calls it submissive.
- The placement of the arms gives information about the emotional state someone is in. Movements of the arms act as a window of the human mind (Beattie, G. 2003). Open arms reflect an open mind, closed arms reflect the opposite: crossed arms can show tension and opposition to any contact, and feeling submissive.
- According to Pease (1988) scientists have noted that there are more nerve connections between the hands and the brain than between any other parts of the body, and so the gestures and positions we take with our hands give powerful insights into our emotional state. It seems agreed in the literature that when the use of the hands is restless, this is always a sign of nerves, embarrassment and anxiety. Showing the palms is an open signal, but it is not open anymore if the palm is used when the hand is stretched out and facing in the direction of the other person, than it becomes a defensive posture. When the hands protect a part of the body, like in the fig leaf position (the hands touch the other hand or another part of the body), it is a sign of discomfort. Those gestures are used by mothers to calm down, protect or comfort their children. As adults we use those gestures to stimulate those feelings.

Lower body

- Looking at the lower body, the legs are associated with primitive impulses of flight. When people feel threatened they react either by defending themselves or by trying to escape, which gives rise to various postures. If a person is heading for a direction, we see one of the feet pointing in that direction. If the weight of the body is evenly distributed between the legs, no matter if the legs are crossed, straight or spread apart, there is no intention of leaving. Also we experience a different meaning when the legs are close together or crossed, or the legs spread apart. The last is a sign of dominance, while closed position stands for uncertainty, lack of confidence or non-committal.

First impression

First impressions play an important part in social behaviour. People rapidly judge in terms of dominance, friendly and sexually attractive. 90% of our first opinions about others is formed in the first four minutes we meet, of which 60 to 80% of the impact is made nonverbally (Pease, 1988).

From the literature we can conclude that we can become aware of our body language and apply it in different ways. As a performing artist, this literature gives me information and insight into how I can use my body language in certain situations and it shows me how body language could support my characters and the emotions on stage.

4 Case study

The ability to read body language is a tool someone can practise by observing the body language of a singer on stage and compare the created signs with the written literature in chapter 3.2. For the research five singers, including myself, have been observed while they were singing the same aria. Their body language has been observed according to the same main categories which have been used in the literature research. These observations can be found in the Appendix 3 – Observations recordings. The sung aria is “Signore ascolta” from the opera Turandot by Giacomo Puccini.

Singers:

- Montserrat Caballe
- Leontyne Price
- Miriam Khalil
- Gulnara Shafigullina

Aria:

Composer: Giacomo Puccini

Libretto: Giuseppe Adami

Opera: Turandot

Aria: Signore, ascolta!

Role: Liú, a slave girl

Fach: Lyric soprano

Setting: The streets of Peking

Synopsis: Liú, Calaf, and Timur are in the midst of a procession to the execution of the Prince of Persia who attempted to win the Princess Turandot by answering three riddles. If he had given the correct answers, he would have married the Princess, but the price for answering them incorrectly was death. During the procession, Calaf catches a glimpse of Turandot, immediately falls in love with her, and decides to attempt to answer the three riddles. Liú sings this aria to beg him not to risk his life for the Princess.

(Glaubitz, R. *The aria database*)

Text and translation:

Signore, ascolta! Ah!

My lord, listen! Ah!

col nome tuo nell'labbra.

With your name on my lips.

Liù non regge più!

Liù can bear it no more!

Signore, ascolta!

My lord, listen!

Ma se il tuo destino,

But if your fate,

Ah, pietà!

Ah, have mercy!

Liù non regge più!

Liù can bear it no more!

doman, sarà deciso,

Is decided tomorrow,

(Fiorelisa, *Sempre Libera*)

Si spezza il cuor!

It breaks my heart!

noi morrem sulla strada

dell'esilio.

Ahimè, ahimè,

Alas, alas,

We will die on the road to

exile.

Quanto cammino

I have walked so far

Ei perderà suo figlio.

He will lose his son.

col tuo nome nell'anima,

With your name in my soul,

io l'ombra d'un sorriso!

I, the shadow of a smile!

Table 9: Meaning of noticed body language according to the literature research

Text	1. Signore, ascolta! Ah! <i>My lord, listen! Ah!</i>	2. Signore, ascolta! <i>My lord, listen!</i>
Montserrat Caballe	<u>Furrowed eyebrows:</u> Deep concentration (Fast, J. 1970) Dominance (Argyle, M. 1988) Concern (Collett, P. 2003) <u>Fists in front of her diaphragm:</u> Anger or intense emotion (Beattie, G. 2003)	
Leontyne Price	<u>Chin a little bit up:</u> Interest, non-submissive (Pease, A. & B. 1988) <u>Eyebrows up:</u> Submission, attentive and impressed (Collett, P. 2003) <u>Shoulders squared:</u> Shouldering responsibility (Fast, J. 1970) <u>Right hand on piano, left hand open palm to public:</u> Honesty, truth, allegiance, non-threatening, submission (Pease, A. & B. 1988) Defensive behaviour. Does not want to be offended. Swears telling the truth (Hanisch, H. 2000)	<u>Right hand open palm, directing to own breast:</u> Honesty, truth, allegiance, non-threatening, submission. (Pease, A. & B. 1988) Obviously challenging a statement (Hanisch, H. 2000)
Miriam Khalil	<u>Head is a little bit bent to left:</u> Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003) <u>Right hand holds the left hand:</u> 'Don't hurt me' (Parker, P. 2004)	<u>Fingers are entwined:</u> Submissive (Collett, P. 2003) Forms a barrier. The higher the position, the stronger the barrier (becomes). (Phipps, R. 2012)

	<u>Both hands as fists:</u> Anger or intense emotion (Beattie, G. 2003)	<u>Eyebrows frowned (middle is frown upward):</u> Deep concentration. (Fast, J. 1970) Dominance (Argyle, M. 1988) Concern (Collett, P. 2003) <u>Fingers of left hand touching heart:</u> Obviously challenging a statement (Hanisch, H. 2000)
Charlotte Houbert		<u>Head is tilted to right:</u> Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003) <u>Eyebrows are pinched together at the centre:</u> Submission and concern (Collett, P. 2003)

Text	3. Liù non regge più! <i>Liù can bear it no more!</i>	4. Si spezza il cuor! <i>It breaks my heart!</i>
Montserrat Caballe	<u>Upper body is turning a little bit to the left. Left shoulder more in front:</u> Taking responsibility, carrying a burden, the weight of a heavy load. (Fast, J. 1970) Submission (Collett, P. 2003)	<u>Left arm comes up:</u> Helps to convey the idea of getting louder through a musical phrase (Rink, J. 2002) <u>Palm of her hand down:</u> Authority (Pease, A. & B. 1988)
Leontyne Price	<u>Right hand again open palm to public:</u> Honesty, truth, allegiance, non-threatening, submission. (Pease, A. & B. 1988) Defensive behaviour. Does not want to be offended. Swears telling the truth (Hanisch, H. 2000)	<u>Right hand open palm, directing to own breast:</u> Honesty, truth, allegiance, non-threatening, submission. (Pease, A. & B. 1988) Positive gesture (arms hug another person) (Hanisch, H. 2000)
Miriam Khalil	<u>Chin is down:</u> Sadness (Milgram, S., 1974) Negative, judgemental or aggressive attitude (Pease, A. & B. 1988) <u>Fingers are entwined:</u>	<u>The skin between the eyebrows is creasing:</u> Deep concentration. (Fast, J. 1970) Dominance (Argyle, M. 1988) Concern (Collett, P. 2003)

	Feeling submissive (Collett, P. 2003) Forms a barrier. The higher the position, the stronger the barrier (becomes) (Phipps, R. 2012)	
Guhnara Shafigullina	<u>Head is a little bit tilted to right:</u> Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003) <u>Fingers of left hand touching heart:</u> <u>Obviously challenging a statement</u> (Hanisch, H. 2000)	
Charlotte Houberg	<u>Eyebrows are pinched together at the centre and eyes are narrowed:</u> Submission and concern (Collett, P. 2003) Anger, rage (Argyle, M. 1988)	<u>Eyebrows are up, eyes widened:</u> Fear response (Collett, P. 2003) <u>Right arm is going up:</u> Helps to convey the idea of getting louder through a musical phrase (Rink, J. 2002)

Text	5. Ahimè, ahimè, <i>Alas, alas,</i>	6. Quanto cammino <i>I have walked so far</i>
Montserrat Caballe	<u>Left arm going higher:</u> Helps to convey the idea of getting louder through a musical phrase (Rink, J. 2002) <u>Fingers spread, pointing at public, at eye level:</u> <u>Defensive behaviour.</u> Does not want to be offended. Swears telling the truth (Hanisch, H. 2000)	<u>Right hand is a fist:</u> Anger or intense emotion (Beatle, G. 2003)
Leontyne Price		<u>Open palm directing to piano:</u> Honesty, truth, allegiance, non-threatening, submission. (Pease, A. & B. 1988
Miriam Khalil	<u>Shoulders are raised:</u> Anxiety, fear (Fast, J. 1970)	

	<u>Fingers are entwined:</u> Feeling submissive (Collett, P. 2003) Forms a barrier. The higher the position, the stronger the barrier (becomes) (Phipps, R. 2012)	
Gulnara Shafigullina	<u>Head is put forward and a bit up:</u> Superiority, fearlessness, arrogance <u>Finger from right hand pointed at conductor:</u> It evokes negative feelings, annoying and insulting gesture. (Pease, A. & B. 1988)	
Charlotte Houbert	<u>Chin is down:</u> Sadness (Milgram, S., 1974) Negative, judgemental or aggressive attitude (Pease, A. & B. 1988) <u>Eyebrows are lowered:</u> Aggressive (Pease, A. & B. 1988)	

Text	7. col tuo nome nell'anima, <i>With your name in my soul,</i>	8. col nome tuo nell'abbra. <i>With your name on my lips</i>
Montserrat Caballe		<u>Left and right arm going up:</u> Helps to convey the idea of getting louder through a musical phrase (Rink, J. 2002) <u>The palms move to each other:</u> The level of intimacy (Beattie, G. 2003) Nervous, seeking support (Hanisch, H. 2000)
Leontyne Price	<u>The fingertip-touch sign on the right hand:</u> Thoughtful, authoritative, goal-oriented, focused (Pease, A. & B. 1988) <u>Hand is next to breast:</u> Obviously challenging a statement (Hanisch, H. 2000)	<u>Head up, chin in the air:</u> Superiority, fearlessness, arrogance <u>Right hand is open, pointing in the air</u> Honesty, truth, allegiance, non-threatening, submission. (Pease, A. & B. 1988)

	<u>Shoulders bow a little bit to the front:</u> Carrying a burden, the weight of a heavy load (Fast, J. 1970) Submissive (Collett, P. 2003)	
Miriam Khalil	<u>Head bent down:</u> Sadness (Milgram, S., 1974) Negative, judgemental or aggressive attitude (Pease, A. & B. 1988) <u>Lowering eyebrows:</u> Aggressive (Pease, A. & B. 1988) <u>Fingers are entwined:</u> Feeling submissive (Collett, P. 2003)	<u>Head bent a bit down and to right:</u> Sadness (Milgram, S., 1974) Negative, judgemental or aggressive attitude (Pease, A. & B. 1988) <u>Eyes are closed:</u> Anxiety, submission (Collett, P. 2003)
Gulnara Shafigullina	<u>Head bent to left:</u> Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003) <u>Eyes are closed:</u> Anxiety, submission (Collett, P. 2003) <u>Right palm open:</u> Honesty, truth, allegiance, non-threatening, submission. (Pease, A. & B. 1988)	<u>Teeth are shown, kind of smile:</u> Submissive gesture, non-threatening, someone feeling anxious or fearful. (Pease, A. & B. 1988) <u>Fingers are entwined:</u> Forms a barrier. The higher the position, the stronger the barrier (becomes) (Phipps, R. 2012) It creates a sensation that is very similar to holding hands. When feeling submissive (Collett, P. 2003) The thumbs are up: Strength of character and ego, self-important attitudes
Charlotte Houbert		<u>Head is a little bit tilted to left:</u> Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003) <u>Eyes are closed:</u> anxiety, submission (Collett, P. 2003)
Text	9. Ma se il tuo destino, But if your fate,	10. doman, sarà deciso, Is decided tomorrow,

Montserrat Caballe		
Leontyne Price	<u>Head is a bit bowed to front and to right:</u> Boredom (Fast, J. 1970) Sadness (Milgram, S., 1974) Negative, judgemental or aggressive attitude (Pease, A. & B. 1988) Both hands are used now with palms pointed to public: Unreceptive to their message (Gibson, D. 2014) Defensive posture (Hanisch, H. 2000)	<u>Head is up:</u> Superiority, fearlessness, arrogance <u>Right hand with palm to public:</u> Defensive behaviour. Does not want to be offended. Swears telling the truth (Hanisch, H. 2000)
Miriam Khalil	<u>Head bent to left:</u> Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003) <u>Eyes are closed and eyebrows down:</u> Aggressive (Pease, A. & B. 1988) Anxiety, submission (Collett, P. 2003)	<u>Eyebrows raised and eyes widely opened:</u> Fear response (Collett, P. 2003) <u>Shoulders bowed:</u> Carrying a burden, the weight of a heavy load (Fast, J. 1970) Submissive (Collett, P. 2003) <u>Fingers pointing at face:</u> Upset or confused. To soothe nerves (Gives, D. & Hagen, S. 2011)
Gulnara Shafigullina		
Charlotte Houbert		<u>Eyebrows are raised and eyes widened:</u> Fear response (Collett, P. 2003) <u>The hands hold each other:</u> Defensiveness, negativity, discomfort, dissension (Stalter, H. 2011)

Text	11. noi morrem sulla strada dell'esilio. <i>We will die on the road to exile.</i>	12. Ei perderà suo figlio. <i>He will lose his son.</i>
Montserrat Caballe		
Leontyne Price	<u>Right hand with open palm, directing to breast:</u> Honesty, truth, allegiance, non-threatening, submission (Pease, A. & B. 1988)	

	Obviously challenging a statement (Hanisch, H. 2000) <u>Little smile (is seen), all teeth can be seen:</u> Submissive gesture, non-threatening, someone feeling anxious or fearful (Pease, A. & B. 1988)	
<p> <u>Miriam Khalil</u> Chin is a little bit up: Interest, non-submissive (Pease, A. & B. 1988) <u>Eyes are narrowed:</u> Anger, rage (Argyle, M. 1988) Left arm is up: Helps to convey the idea of getting louder through a musical phrase (Rink, J. 2002) <u>Right palm open:</u> Honesty, truth, allegiance, non-threatening, submission (Pease, A. & B. 1988) <u>Finger pointing:</u> It evokes negative feelings, annoying and insulting gesture (Pease, A. & B. 1988) </p>		
<p> <u>Gulhara Shafigullina</u> <u>Frowning eyebrows downwards:</u> Aggressive (Pease, A. & B. 1988) <u>Hand is nearly mouth, fingers almost touching lips:</u> Upset or confused. To soothe nerves (Gives, D. & Hagen, S. 2011) </p>		<p> <u>Fingers of right hand are pointed at mouth:</u> Upset or confused. To soothe nerves (Gives, D. & Hagen, S. 2011) </p>
<p> <u>Charlotte Houbert</u> Chin is bent down: Sadness (Milgram, S., 1974) Negative, judgemental or aggressive attitude (Pease, A. & B. 1988) <u>Eyes are widened:</u> Anger (Collett, P. 2003) One hand is holding the hip: Soften the look and the decisive attitude (Parker, P. 2004) </p>		
<p> Text 13. io l'ombra d'un sorriso! <i>I, the shadow of a smile!</i> </p>		<p> 14. Liù non regge più! <i>Liù can bear it no more!</i> </p>
<p> <u>Montserrat Caballe</u> Palms directed downward: Authority (Pease, A. & B. 1988) </p>		<p> <u>Eyebrows frowned and lowering:</u> Aggressive (Pease, A. & B. 1988) </p>

		<p>It may simply mark a point in a sentence or, in another context, it may be a sign of annoyance or, in still another context, of deep concentration (Fast, J. 1970)</p> <p>Dominance (Argyle, M. 1988)</p> <p>Concern (Collett, P. 2003)</p> <p><u>Head bent downward:</u></p> <p>Sadness (Milgram, S., 1974)</p> <p>Negative, judgemental or aggressive attitude (Pease, A. & B. 1988)</p>
Leontyne Price		<p><u>Head bent a little bit to left:</u></p> <p>Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003)</p>
Miriam Khalil		<p><u>Eyes are closed, eyebrows are down:</u></p> <p>Anxiety, submission, protection (Collett, P. 2003)</p> <p><u>Shoulders are bent to right and front:</u></p> <p>Taking responsibility, carrying a burden, the weight of a heavy load (Fast, J. 1970)</p> <p>Submission (Collett, P. 2003)</p>
Gulhara Shafigullina	<p><u>Head down and bent to left:</u></p> <p>Sadness (Milgram, S., 1974)</p> <p>Negative, judgemental or aggressive attitude (Pease, A. & B. 1988)</p> <p>Boredom (Fast, J. 1970, p. 170)</p> <p><u>Shoulders turn in:</u></p> <p>Taking responsibility, carrying a burden, the weight of a heavy load (Fast, J. 1970)</p> <p>Submission (Collett, P. 2003)</p> <p><u>Left hand touching heart, right hand touching hip:</u></p> <p>Obviously challenging a statement (Hanisch, H. 2000)</p> <p>Soften the look and the decisive attitude (Parker, P. 2004)</p>	<p><u>Head down:</u></p> <p>Sadness (Milgram, S., 1974)</p> <p>Negative, judgemental or aggressive attitude (Pease, A. & B. 1988)</p> <p><u>Shoulders bowed:</u></p> <p>Carrying a burden, the weight of a heavy load (Fast, J. 1970)</p> <p>Submissive (Collett, P. 2003)</p>

Charlotte Houborg		
Text	15. Ah, Ah, pieta!	
Montserrat Caballe	<p><i>Ah, have mercy!</i></p> <p>Head is bent down:</p> <p>Sadness (Milgram, S., 1974)</p> <p>Negative, judgemental or aggressive attitude (Pease, A. & B. 1988)</p> <p>During the last beat, her hands, as fists, cover her eyes:</p> <p>To shield the head from the psychological damage of witnessing some terrible spectacle (Collett, P. 2003)</p> <p>Anger or intense emotion (Beattie, G. 2003)</p>	
Leontyne Price	<p>Eyebrows up, eyes in repose:</p> <p>Submission, attentive and impressed (Collett, P. 2003)</p> <p>Hand is directing to air, open palms:</p> <p>Honesty, truth, allegiance, non-threatening, submission. (Pease, A. & B. 1988)</p>	
Miriam Khalil	<p>Pic 1 : eyebrows are up and eyes widened:</p> <p>Fear response (Collett, P. 2003)</p> <p>Pic 1 : Raised shoulders:</p> <p>Anxiety, fear (Fast, J. 1970)</p> <p>Pic 1 : Fingers pointing at public:</p> <p>It evokes negative feelings, annoying and insulting gesture (Pease, A. & B. 1988)</p> <p>Pic 2 : Fingers are entwined and hands against her heart:</p> <p>Forms a barrier. The higher the position, the stronger the barrier (becomes). (Phipps, R. 2012)</p> <p>It creates a sensation that is very similar to holding hands. When feeling submissive (Collett, P. 2003)</p> <p>Obviously challenging a statement (Hansch, H. 2000)</p>	
Gulnara Shafigullina	<p>Right arm upward:</p> <p>Helps to convey the idea of getting louder through a musical phrase (Rink, J. 2002)</p> <p>Head up and bent a little bit to left:</p> <p>Appeasement, helpless, appear submissive, sexually attractive (Collett, P. 2003)</p>	

	<u>Open palm down</u> Authority (Pease, A. & B. 1988, p. 36-37)
Charlotte Houberg	<u>Chin is up:</u> Superiority, fearlessness, arrogance (Collett, P. 2003) <u>Eyebrows frown:</u> Deep concentration. (Fast, J. 1970) Dominance (Argyle, M. 1988) Concern (Collett, P. 2003) <u>Eyes are closed:</u> Anxiety, submission (Collett, P. 2003)

Montserrat Caballe

1. Signore, ascolta! 2. Ah! Signore, ascolta

In the beginning of the aria Caballe has a very intense expression on her face. Her eyebrows are furrowed which can be translated as deep concentration. Her hands are fists which gives the idea of intense emotion.

3. Lì non regge più!

Her shoulders are a little bit bowed which can be decoded as submission and as bearing a heavy load. This corresponds exactly to the text.

4. Si spezza il cuor! 5. Ahimè, ahimè,

The palm of her hand is facing downwards which means radiating authority, but she changes her palm pointing to audience which can be decoded as swearing or telling the truth. Her left hand is going upward which can be a sign of conveying the idea of getting louder through a musical phrase.

6. Quanto cammino, 7. Col tuo nome nell'anima,

Again, her right hand is a fist, showing intense emotion, and her left palm is facing downward which means radiating authority.

8. col nome tuo nell'labbra. 9. Ma se il tuo destino, 10. doman, sarà deciso, 11. Noi morrem sulla strada dell'esilio. 12. Ei perderà suo figlio.

Both palms move closer to each other, which shows the level of intimacy.

13. io l'ombra d'un sorriso!

The palms of her hand are facing downward, which stands for authority.

14. Lì non regge più!

Her eyebrows are frowned and lowering. Lowering the eyebrows can stand for aggressiveness, but frowning is more a sign of annoyance or deep concentration. Her head is bent downwards, meaning sadness, or negative, judgemental or aggressive attitude.

15. Ah, pietà!

Her head is still bent down, but her hands cover her eyes as fists, which can mean 'to shield the head from the psychological damage of witnessing some terrible spectacle'. The fist can stand for anger or intense emotion.

Looking at the recording of Caballe, the hands show intense emotion and her face shows deep concentration. The use of the palm of her hands is interesting. Sometimes she uses it as a sign of authority (palms facing downwards), on other moments as a sign of swearing (palms facing audience); it is as if she wants to keep control. She doesn't move her body very much. In the text she is really begging Calaf not to risk his life, which can feel as bearing a heavy load, and this is what she shows in bending her shoulders. She uses her hands as fists several times what can be seen as a moment of intense emotion. For instance, at the end of the aria she finishes with her hands as fists covering her eyes as if she really is afraid to see the misstep Calaf will make.

Leontyne Price

1. Signore, ascolta! Ah!

Her chin is pointed a little bit forward and up, her eyebrows are raised, her shoulders are squared and her palms are open: all signs of an open, honest body language. With her body she shows that she doesn't want to be offended or submissive.

2. Signore, ascolta.

The palm of her right hand is open and directing to her own breast. This means that she is making a statement.

3. *Liù non regge più!*

Now she turns her hand with open palm to the public, like she is swearing or telling the truth.

4. *Si spezza il cuor!* 5. *Ahimè, ahimè,*

After this sign, her hand is again directing to her breast.

6. *Quanto cammino,* 7. *Col tuo nome nell'anima,*

She uses the fingertip-touch, which is a thoughtful, authoritative and focused sign.

This hand is next to her breast, which shows challenging a statement. Her shoulders are a little bit bent to the front which shows the idea of carrying a burden, the weight of a heavy load.

8. *col nome tuo nell'labbra.*

Now her shoulders are again open, chin in the air and head up and right hand is open and pointing to ceiling. These are all signs of fearlessness, honesty and non-threatening.

9. *Ma se il tuo destino,*

Her head is a little bit bowed to the front which, in this case, can stand for sadness or a negative, judgemental attitude. Both hands are facing the audience which is a defensive posture.

10. *doman, sarà deciso,*

She is pointing one hand at the audience; a defensive posture. Her head is up, this shows a superior, fearless and arrogant look.

11. *Noi morrem sulla strada dell'esilio.* 12. *Ei perderà suo figlio* 13. *io l'ombra d'un sorriso!*

Her right hand is directing to her breast and she is showing a smile where you can see all her teeth; with her hands she is swearing the truth and with her smile she stresses this gesture, because this smile shows a non-threatening gesture.

14. *Liù non regge più!*

Her head is tilted to the left which shows appeasement, helplessness, and submission.

15. *Ah, pietà!*

Her eyebrows are up and eyes in repose: attentive and impressed. Her hand with open palm is directing to air which stands again for honesty, non-threatening.

Leontyne Price's eyebrows are often raised and she uses the palms of her hands a lot. Her hands are most of the time open, sometimes directing to her own breast, like she really wants to show that she doesn't lie, or her hand is directing to the audience, like she is swearing the truth. At one point, 'ma se il tuo destino, doman, sarà deciso' she takes a defensive posture; her head is up and she points her hands with the palms open to the audience. At the end the character looks exhausted and says for the last time that she can't bear it. Price bents her neck to her shoulder which makes us see her helplessness.

Miriam Khalil

1. *Signore, ascolta! Ah!*

Khalil starts the aria with her head bent to the left, and her right hand holding the left hand. This hand gesture is a way to say; 'don't hurt me' and the bended head is also a sign of helplessness, appeasement and appearing submissive.

2. *Signore, ascolta.*

Her fingers are now entwined which again means submissive.

3. *Liù non regge più!*

Her fingers are still entwined and her head is now facing downward which means sadness.

4. *Si spezza il cuor!*

The skin between her eyebrows is creasing which can mean deep concentration, but also dominance or concern. Looking at the text, she probably doesn't want to show dominance, while recognizing that her fingers are still entwined.

5. *Ahimè, ahimè*, 6. *Quanto cammino*,

She raises her shoulders: anxiety and fear, while her fingers are still entwined.

7. *Col tuo nome nell'anima*,

Her head is down: sadness and negative attitude. Her eyebrows are lowered: aggressive. Her fingers are still entwined: submissive.

8. *col nome tuo nell'labbra*.

Now she is also closing her eyes which means anxiety or submission.

9. *Ma se il tuo destino*,

As in the beginning of the aria, she bent her head to the left: a sign of helplessness, appeasement, appearing submissive. Her eyes are closed and eyebrows are down: aggressive, anxiety, submission.

10. *doman, sarà deciso*,

She raises her eyebrows and eyes which is a fear response. Her shoulders are bowed like she is carrying a burden. She points her fingers to her face what is a sign of confusion and soothing nerves.

11. *Noi morrem sulla strada dell'esilio*. 12. *Ei perderà suo figlio* 13. *io l'ombra d'un sorriso!*

Here we can see a contradictory sign: her chin is a little bit up which stands for interest and non-submissive. Her eyes are narrowed, which shows the opposite: anger and rage. Her left arm is going upward: this helps to convey the idea of getting louder through a musical phrase. The palm of her right hand is open: honest, truth, submission, but her finger is pointing: negative feelings, annoying.

14. *Liù non regge più!*

She has closed her eyes and her eyebrows are down: anxiety, submission and protection. Her shoulders are bent to the right and front which shows taking responsibility, a gesture of submission.

15. *Ah, pietà!*

She shows two signs in this last sentence. In the first one her eyebrows are up which stands for fear response. Her shoulders are raised: anxiety and fear. And her fingers are pointing to the public which evokes negative feelings; annoying and insulting gesture. In the second sign her eyebrows and eyes are back to normal and her fingers are entwined, both hands against her heart. Those fingers form a barrier when someone feeling submissive. By touching the heart you challenge a statement.

Miriam Khalil shows different body language than the previous two singers. She shows more signs of helplessness, 'don't hurt me', anxiety, fear, and sadness. She entwines her fingers a lot like as if she is submissive. Sometimes she shows an aggressive attitude when she points her finger, while on the recordings of Caballe and Price I see a more open, honest and convincing attitude.

Gulnara Shafigullina

1. *Signore, ascolta! Ah!*

Shafigullina starts the aria with looking downward. This is a sign of sadness, a negative and judgemental attitude. Her both hands are fists, which stands for anger or intense emotion.

2. *Signore, ascolta.* 3. *Liù non regge più!* 4. *Si spezza il cuor!*

Now her head is a little bit tilted to the left which shows appeasement or a submissive, helpless gesture. She is frowning which can mean deep concentration, concern or dominance, although I don't think her body language shows dominance according to the rest of her body (language). The fingers on her left hand are touching her heart which shows that she wants to make a statement.

5. *Ahimè, ahimè,* 6. *Quanto cammino,*

She puts her head forward and a bit upward, which stands for superiority, fearlessness and arrogance. She points her finger at the conductor. It evokes negative feelings.

7. *Col tuo nome nell'anima,*

She again bends her head: appeasement, helplessness, appear submissive, sexually attractive. She closes her eyes: anxiety or submission. The palm of her right hand is open: honesty, truth, allegiance, non-threatening, submission.

8. *col nome tuo nell'labbra.* 9. *Ma se il tuo destino,* 10. *doman, sarà deciso,*

She is showing a kind of smile with all her teeth shown. This is a submissive gesture used when someone is feeling anxious or fearful. Her fingers are entwined, so they form a barrier, used when someone feels submissive.

Her thumbs are up which can be strength of character and ego.

11. *Noi morrem sulla strada dell'esilio.* 12. *Ei perderà suo figlio*

She frowns her eyebrows downwards which is an aggressive sign. Her hands are nearby the mouth, the fingers almost touching her lips, which can mean that she is upset or confused.

13. *io l'ombra d'un sorriso!* 14. *Liù non regge più!*

Her head is down and bent to the left: sadness, negative, judgemental or aggressive attitude. Her shoulders are bent which is a submissive gesture. Her left hand is touching her heart: obviously challenging a statement, and her right hand is touching her hip: soften the look and the decisive attitude.

15. *Ah, pietà!*

Her right arm goes upward which helps to convey the idea of getting louder. Her head is up and bent a little bit to the left, which is a sign of appeasement, helplessness, appearing submissive or sexually attractive. Her palm is open and facing the floor which stands for authority.

Shafigullina starts with a sad and negative body language by showing fists and looking downward, then she changes it to a helpless and concerning body language by tilting her head to the side, letting her eyebrows frown and going with her hand to her heart. In the next line she changes it back to a negative posture by pointing her finger and head forward and upward. Then she changes to a submissive posture, using open palms, closing her eyes and bending her head. She shows her teeth like she is anxious and entwines her fingers like a barrier. Later, she frowns her eyebrows downwards and she is almost touching her lips with her fingers: which shows a combination of an aggressive sign (eyebrows) and an upset or confused sign (fingers). In the last three sentences her head is first down and then going upward. Her hand moves from touching her heart to further up. She switches her body language a lot from helplessness and submissiveness to negativity and arrogance.

Charlotte Houbert

1. *Signore, ascolta! Ah!* 2. *Signore, ascolta.*

Houbert's head is tilted to the right which stands for appeasement, helplessness, appearing submissive and sexually attractive.

The eyebrows are pinched together at the centre which can mean submission and concern.

3. *Liù non regge più!*

Here, the eyebrows are still pinched together, but the eyes are now narrowed, which means anger and rage.

4. *Si spezza il cuor!*

The eyebrows are going up and the eyes are widened; a fear response. One arm is going upward, this helps to convey the idea of getting louder through a musical phrase.

5. *Ahimè, ahimè*, 6. *Quanto cammino*, 7. *Col tuo nome nell'anima*,

The chin is down: sadness and a negative or aggressive attitude, and the eyebrows are lowered: aggressive. She changes back to a normal posture.

8. *col nome tuo nell'labbra*. 9. *Ma se il tuo destino*,

Like in the beginning she cants her head: appeasement, helplessness, appear submissive and sexually attractive. The eyes are closed which stands for anxiety and submission.

10. *doman, sarà deciso*,

The eyebrows are raised and eyes are widened which can mean a fear response. The hands holding each other which shows negativity, discomfort and dissension.

11. *Noi morrem sulla strada dell'esilio*. 12. *Ei perderà suo figlio* 13. *io l'ombra d'un sorriso!* 14. *Liù non regge più!*

The chin is down which shows sadness, the eyes are widened which stands for anger, but one hand is holding the hip, which means softening the look and the decisive attitude.

15. *Ah, pietà!*

The chin is up which can mean superiority, fearlessness and arrogance. The eyebrows frown: deep concentration, dominance and concern, and the eyes are closed: anxiety and submission.

When I watched the video recording of myself, I was a little bit in shock. This is the first time I understand what the meaning of my body language is. This doesn't agree with the ideas I had in mind about the character and feeling of this aria/role.

There often can be seen a submissive attitude in the body language, like canting the head to the side. The use of the eyebrows and eyes can be a sign of submission or anger and fear. Next to the submissive attitude, there are made some gestures that stand for decisiveness and dominance. According to those signs, there is an interpretation of the text in an anxious way, or it can be that she doesn't feel comfortable on stage.

Conclusion

Even though we are all humans with an own identity, there can be found stereotype expressions in our body language. If we observe the five performances, it strikes that the body language of every singer is different, but each different artistic product(s) can still convince us. It might be because it shows the personal interpretation of the role, or that there is a possibility to give a different physical expression of the aria as performer, but this does not necessarily indicate that the implementation is less

convincing. There can be already a different interpretation of the text, which is a personal opinion. Besides that there can be a difference in life experiences and (in) stage experiences.

If we focus on the hands of the singers we can see already a lot:

Caballe uses her hands to show intense emotion, especially with her palms, when she is facing them forward or downward. She uses it as sign of authority or swearing. Price uses her hands also a lot to show honesty and swearing. Khalil uses her hands to show anxiety, fear and sadness, by entwining her fingers or pointing one finger. Shafigullina shows her hands as fists which shows sadness and negativity. Also she is pointing one finger and entwining her fingers.

Also in the eyebrows of the recorded women can be seen a lot. By furrowing the eyebrows: deep concentration and concern (Caballe in the first sentence and Shafigullina in the second sentence), by raising the eyebrows: submission (Price in the first sentence), eyebrows pinched together: submission and concern (Houberg in second sentence). This could be an artistic choice according to the text in the first two sentences, where the role Liú tries to get the attention of Calaf, because she is very concerned about his decision.

It is hard to conclude if there is a difference in personal character, difference in age or experience, or even maybe stage fright. We should also take into account that Caballe and Price probably have sung the whole role more often and singing this aria is their second nature.

*"In her first few weeks at the Met, Price gave four other company debut performances as Aïda, Cio-Cio-San in [Madama Butterfly](#), Donna Anna in [Don Giovanni](#), and Liu in [Turandot](#)."*¹

*"Caballé returned to the Met the following year to portray the title role in Verdi's [Luisa Miller](#) and in 1969 to sing the role of Liù in Puccini's [Turandot](#) with [Birgit Nilsson](#) in the title role and [James King](#) as Calaf."*²

For a listener, one performance can be more convincing than the other, but that will likely be a matter of taste or personal preference.

¹ Wikipedia, *Leontyne Price*, https://en.wikipedia.org/wiki/Leontyne_Price, 09-01-16

² Wikipedia 2016, *Montserrat Caballé*, https://en.wikipedia.org/wiki/Montserrat_Caball%C3%A9, 09-01-16

5 Interviews

In order to get more information about body language seen from another view, I interviewed three stage directors who work a lot with singers on stage. It is interesting to see which ideas they have about singers concerning body language. For the interviews I asked four stage directors: Elsin Jansen, Gusta Gerritsen, David Prins and Peter te Nuyl (See Appendix 4; Biographies stage directors). All four are working on big stages with professional singers, but also teach drama lessons at conservatories. In the interviews I asked them their opinions about body language. (See Appendix 5; Questionnaire)

1. How do you interpret the word Body Language according to singers on stage?

Jansen: For me body language is the natural physical expression. It is very personal, because every body is different. You could say acting is a conscious way of using body language; different than in normal life and sometimes enlarged or much more precise. Body language is part of the singers' expression, and while playing a role in an opera, body language is acting or interpreting the character. There are different stages or layers of body language on stage: firstly the personal body language, secondly the enlarged body language, the acting and thirdly the addition of costumes and wigs. That also has an effect on how you move.

Prins: There are two directions: from inside to outside and the other way around. So the outside is the body language and the inside is the emotions. Both sides deserve attention whilst acting.

In a production everything is set. There is no time to fill in your own pauses, rhythm, controlling breathing, etc. To find freedom in those given conditions, a singer should train to oversee where he can be himself within the given circumstances. A singer should train that he can process the cues of a choreographer into his playing.

Gerritsen: It's an important tool for expression: in standing still, walking, pacing, gesturing, both in solo performance as in ensembles in scenes. Next to the voice, the body is maybe the most important communication tool for a singer.

Te Nuyl: Body language is everything what a person can do with his body: from an eyelash to the arms and legs, but also the attitude of the pelvis and shoulders. This applies to a singer on stage, no matter if this a concert or in an opera.

2. How can a singer show a convincing body language on stage?

Jansen: A singer has to work on getting to know him/herself first. When you study your voice, you also have to study your body in a simple way, without even thinking about acting yet. Body awareness is crucial if you want to be on a stage. Next thing to work on is: does what I want to express, also come across to an audience?

Prins: As a stage conductor you work with the singer and his luggage (his experience, his character, his musicality, his gestures, etc.) Most of the time you have cast this person yourself, so you choose a personality who fits the character, but the interpretation of a role by a stage conductor can change when he sees and works with the singer. The story of an opera is told by the costumes, the décor, the lightening and the singer. A singer is just 20% of the total image.

Weak points are often forces: embarrassment, shame, feelings of inadequacy are feelings everyone in the audience recognizes. So if a singer doesn't hide those feelings, it can make the performance sensitive. Singers see those weak points as a defect, but as a stage director I try get out those feelings by providing safety and radiating peace.

Gerritsen: Among other things, deepen into different acting styles. The body should be trained and flexible so the singer can adjust the acting to a role. Physical impulses show the character and the longings and needs of a role. Unfortunately many singers miss the technique to use their body in a convincing way. Some use the same body language all the time and are therefore unable to transform. They will more or less act the same character all the time. A good basic acting training includes physical impulses, the technique to start and finish a gesture and to move according to a role. A singer/actor should know him/herself; should know how the audience and colleagues see her/him.

Te Nuyl: This is a complicated question: in the training there should be taught an awareness of the value of body language. There are some techniques to learn what you can do with your body. A student should become aware of what he is doing with his body. This starts with watching the body language of other people in the moment you cannot hear them talking. As an example: watching a movie without sound. The difficulty for a singer is that he uses his whole body as an instrument, so he uses movements to control the voice, but those movements can be interpreted as body language instead of a tool to help and control the voice, because every movement has a meaning on stage.

3. Does every singer have the same body language on stage?

Jansen: No, thank god.... that would be boring...! Every singer should take him/herself as a starting point. Stage directors can immediately see when a singer moves in an organic way and feels good in his or her body.

Prins: No, everybody is different. The focus of singers is mostly on themselves, because their job asks a lot of them. They have to work with so many people, which can be confusing, so singers don't want to be depending on the world around them. They charge themselves emotionally and focus on the inner side instead of the outside, while the information for the audience consists of how an actor reacts on the things happening around him.

Gerritsen: No, every individual has his own way of moving, which comes from personal body structure, energy and temperament. A singer should have self-knowledge and the ability to transform his/her own body language, according to the wish of a stage director, role or need of expression. In order to gain this self-knowledge a singer can study video recordings of rehearsals and stage performances. Feedback from supporting colleagues and teachers can also help.

Te Nuyl: No, but you can see classical gestures from the 19th century or clichés, like touching the heart. Mostly, they arise from watching old opera productions or they are learned by teachers from the old generation. The stage directors of today don't accept those gestures, and a singer will never get an audition by doing this. Everybody has his own body language, but it can happen that a stage director wants a uniform body language in his production.

4. Is there a difference between female and male body language on stage?

Jansen: Yes, the bodies are different. When you switch (female plays men role and vice versa) you can immediately see when someone is convincing. This is a good exercise for singers, because you get to know your body better. With men, the centre of gravity is lower. They usually move with space between the arms and legs. In general women are more aware of their body and how they move. The upper part of the body and the hips play a more important role. It is really fun to play with this in

drama lessons. The more difficult part is that young singers are mostly very aware of their voice and body, criticize and judge it on grounds of insecurity or not having 'the perfect voice or body'. These mental blocks influence the acting. On the stage you have to be there with everything you have.... being fat or thin should not play any role.

Prins: No, it is personal. Every person changes roles in every situation. Some singers change into an 'on-stage role', which can be restrictive, because there is no freedom anymore in body language and postures.

Gerritsen: Yes, the same as we see in daily life.

Te Nuyl: There is a cliché that all men are macho and all women cute, but nowadays that is gradually obsolete. Body language is more and more aligned: women become more male and men become more female, although the difference is still present. For example, men walk with bowlegs to suggest that there is something between their legs. If a woman plays the male role, she can use this trick. This means that as an actor you don't have to 'feel' anything or enter into an emotion, because the audience understands those outside signs intuitively.

5. From what point of view should a singer make his artistic choices according to body language?

Jansen: A singer should make his artistic choices driven by his/her talent and love for music. In a concert it is most important for the singer to know "what story do I want to tell" and "do I want to move, touch, smile or surprise the audience?" The expression of the body comes from the story you tell.

It is different in a production where the singer depends on the stage director to shape the expression. But still it is very important for singers to have developed their own ideas, this can inspire the director.

Prins: That depends... In a production the stage director's question has to mix with a singer's preparation of the character.

Gerritsen: From his interpretation of the composition, poem or libretto. Some stage directors have clear views on a specific acting style.

Te Nuyl: There are three things to take into account: first, your own autonomous body and how you deal with it. Second, your own opinion about what character the personage should have and how this character should be expressed. Third, the opinion of a stage director. There will arise a problem when the stage director asks a singer for things which are not corresponding with the personal, autonomic body of the singer. The stage director is often not involved during the audition, so this happens often.

6. What tools does a stage director expect from a singer regarding the body language?

Jansen: The director expects the singer to know his/her own body, what to do with it on stage and that he/she is willing to use and adapt it to the concept/idea of the director.

Prins: A stage director cannot change physical characteristics, weight and length of a singer. A singer should accept those facts, so he can be free on stage. And, very important, a singer should realize that he is already cast in the way he looks now, so the team is already satisfied with the immutable. A singer should know very well his individuality and humanity so he can show this in his craftsmanship and role. Audience and stage directors want to see you, your individuality and your perception on life.

Gerritsen: The stage director expects craftsmanship. Speaking ideally the singer masters his body and has the capacity to be physically flexible. A drama coach should be able to teach this, but next to that, physical theatre training is essential. The old French mime style is a good training (not to be confused with pantomime), also Eastern fighting sport (martial arts) such as Taekwondo or Aikido give singers the power to move from the centre of the body.

Te Nuyl: Knowledge of own body! If a singer has some moving technique, it would be even better. It is important that a singer knows what he can do with his body (from the outside); how he handles his body, when he looks at someone and how he can change a clue into a psychological feeling (from the inside).

7. How crucial is it that a singer is aware of his body language and is able to use it?

Jansen: It is very important. You can only work with a singer on stage if he is able to use his body and is aware of what it can do. The work is much easier if somebody knows what his body can express. In that way the singer can repeat what he/she did and adjust if a director wants something to be “bigger” or “smaller”.

Prins: It is essential that a singer is aware of his body language, but he should be able to let it go. Many singers are their own stage director and direct themselves while they are on stage because of uncertainty. This is the work of the stage director; he should derive the singer and work on the unpolished part of the motor skills. For a singer it is important to let flow the source that you are within the given circumstances and to enable unconscious behaviour. Being keenly aware of the body can be disastrous.

Gerritsen: Crucial! From unconsciously incapable, to consciously incapable, to consciously capable. At conservatories there is more and more attention for this aspect of the versatile job of a singer.

Te Nuyl: It is extremely crucial, because that is where acting starts.

8. Do you think conscious chosen body language can hide what we feel in real?

Jansen: Yes, because body language is acting. You don't want to bring all your private emotions on stage. You have a private person and a stage person. But for example if you are very tired, the best you can do is not fight being tired, but use it in your acting. Use what you have at that moment, so you don't lose energy fighting it. Try to focus on the text, technique and music, so your concentration will move away from your private thoughts and mood.

Prins: Everybody communicates in an identical way. You cannot change emotions. Real behaviour is the unconscious expression of what you feel or think. Your body reacts on every sensation, something you cannot switch off. Singers try to move into an emotional state, but that is not acting. The situation is created by the librettist, the composer, the lightening, costumes etc. That's enough to bring a suggestion to the audience.

Gerritsen: Consciously chosen body language has influence on the expression. By observation of people in their daily life, you can learn a lot about stage characters. This is an interesting exercise for a singer.

Te Nuyl: A stage director doesn't mind what a singer feels. It is a singer's technical assignment to let him or the audience feel it.

9. Do you think that consciously chosen body language can change your mood?

Jansen: I don't really think it can change your mood, but it could perhaps influence each other? If you are down and you go to work on stage where you play a very cheerful role, it can sometimes make you feel better. On the other hand if a character

is angry or sad, you don't have to be angry in real life to play it. To get yourself in a certain mood, use the music, the situation and your body to get that into that feeling, but you don't have to really "feel" it, to become convincing on stage.

Prins: Yes, there is a lot of research done on this subject. But you cannot push it to change your mood: you cannot separate body language and mood. You can prepare conscious chosen body language, so it becomes a real reaction. The audience is not interested in your private mood; they just want to feel their own emotions or mood.

Gerritsen: Yes. It is of great influence.

However: my theory about emotions of a singer/actor is that feelings are unreliable and technique is not. The acting should be "credible", not "real". Meaning: the acting should be convincing.

Te Nuyt: Yes, that is possible, even in real life. If you are reluctant about something, there will be some tensions in your body. If you are able to relax, and focus on breathing, than you change something on the outside of your body and that will also changes your mental state.

10. Can I be convincing to the audience by using consciously chosen body language, while I am not in that certain mood?

Jansen: Yes, of course. That is acting. Your body language comes from the expression of the music and text, and in an opera you are in a *mis en scene*, this is a kind of rehearsed body language. To be able to repeat this, you need focus, concentration and energy. And always find your freedom within this framework of *mis en scene*; moving has to come from a physical intuition so it stays organic and fresh.

Prins: If you see body language as an externality, then it can be convincing for the audience. Nobody's concern is about your mood. Not any feeling is inappropriate at any time. Not any thought is inappropriate, whatever your thoughts are. If you can accept that, you can colour your play and give it direction. It is all about focus.

Gerritsen: Yes! Like I mentioned before: moods or feelings are unreliable. The control of body language (and other acting forms) gives the singer confidence, like the singing technique. A professional singer doesn't sing based on his feelings, but based on perfect control of his voice. Body language is a substantial part of acting. "Moods" can follow the technique.

Te Nuyt: Absolutely! Although you are in a certain mood, the audience definitely doesn't notice this. This is because the audience doesn't feel what you are feeling, but they feel what you trigger with your body language and voice. This view of this topic is often missing in the training of singers.

11. Should there be a special thinkingprocess during the musical preparation?

Jansen: Teachers and coaches can encourage the fantasy of the students and make sure that singing is not just a question of technique, but also of expression and telling a story.

Prins: A singer should learn to let it all go while he's on stage. The stage-director will focus on the singers' body.

Gerritsen: Yes. The cue to that lies in the text/libretto. Almost everything you perform on stage is to convince others; a stage role usually wants something from other roles or an audience, for instance sympathy, help or any form of understanding. Argumentation within the role makes the singer/actor think efficiently in character. These thoughts or desires will influence the body language.

Te Nuyl: The rational process should be to create an idea of what kind of impact you want to have on the audience. What should the audience think of the role? It is not about feeling the character/role, but about the body language.

12. Should there be a special workingprocess during the musical preparation?

Jansen: See if you can combine moving with your singing practise. For example: warm up your body just as you warm up your voice, and while you sing your arias walk up and down your room, do some cleaning.

Prins: First, a singer should learn his notes very well. Second, he can make the choice to get deeper into the style of the opera/composer by reading about the history, biographies, etc. Third, he should make an opinion about the role; how to react on the other characters, where to go on stage, what do you want to tell. So the stage director can work with a person who knows what he wants, and maybe there will be a discussion because the singer and the stage director don't have the same idea.

Gerritsen: Yes. It would be wonderful if singers/actors would consider the text/libretto equally important while studying a piece. The text would influence the singing and the other way round.

Te Nuyl: Up to the first rehearsal, the concept of the stage director is unknown. So during the preparation of a role, there should be a focus on the thinkingprocess written above.

13. Are there techniques, strategies, etc. which have influence on the body language of a singer?

Jansen: Acting and movement classes can really help body awareness. Also improvisation class can help to become freer on stage.

Prins: It is important that a singer is living in the moment and is not dictating his physic and psychic. He should find freedom for his mind and feelings, although he has to work under given circumstances. It is not about feeling or thinking, but about doing... Don't dictate your body language, because it is so personal, and that is what the audience is looking for.

Gerritsen: Yes. Earlier I mentioned martial arts and mime, but also different acting styles from directors like Grotowski, Stanislavski or Brecht can help a singer/actor to develop a free body language.

14. What can a student do himself to create another body language?

Jansen: Work on your body in general, do sports, or better, dance or yoga to connect your breath to your movements. Professionally; do (physical) acting and movement classes.

Prins: Students should practise in groups. Listen and watch to each other and give comments. It would help if a student visualizes his unconscious movements.

Gerritsen: Study and practice!

Te Nuyl: To enlarge his awareness of body language. Be a deaf person for one day, watch movies without sound, watch other people seeing each other for the first time (how do they move, how do they sit in front of each other), notice your own body language...

15. How do you help students to change their appearance during your work as a drama teacher or stage director?

Jansen: As drama teacher I don't want students to change their appearance at all! I teach them the opposite: how to connect more to themselves and feel free on stage so they can express themselves in a more authentic way.

As stage director you do your casting in such a way that the singers fit the role both musically and theatrically. Of course you can use costume and make up to change somebody's appearance, but for me organic movement, expressive acting and singing are the most important.

Prins: I practise theatre games with them. Games like learning to observe, memory games, games where the student observe and see things, but not interpret them. I learn them to observe, so they have more time to do this while being on the stage, what makes the performance interesting. And when the student is focussed on himself, I try to get the focus outward. It is about communicating with the outside world. You can only learn this by practising. I try to give singers safety and peace.

Te Nuyl: It depends on who is in front of me. When someone is very aware of his body, you can appeal on this. You can see that his movements are better timed in the music. It can happen that someone is keenly aware of his body, which mostly is expressed in embarrassment (which can be seen in the body language), than there can be a problem. This problem should be solved firstly.

Vocal training should offer different ways to become aware of a body, like Tai Chi, mime and yoga.

Conclusion

In the interviews with the four stage directors we see partly a different view and partly the same idea on some topics. Often, there is an overall idea about how a singer should behave and which tools he should master, but the interviewees work in a different way. I will discuss this later.

Body language is a most important communication tool on stage next to the voice and emotions. It is a tool for expression. A singer should be aware of his body and he should know how the audience and colleagues see him, because it is his luggage, as it is for his character, musicality and his experience.

Training

Like training the voice, the body should also be trained, so it can be used in a convincing way. If a singer is able to use conscious chosen body language, according to the stage directors, it could hide what this person feels in real and even change his mood.

Body language in relation to emotions

A body reacts to every sensation, so a singer should use the music, the situation and his body to get into a certain mood of a role and (he should) act the role convincing and credible. Te Nuyl: "change something on the outside of the body and it will change the mental state."

Private and audience

A singer shouldn't bring his private emotions¹ on stage (Jansen), because the audience and stage director are not interested in what a singer feels (Te Nuyl). Feelings are unreliable and technique is not. Because audience doesn't feel what a singer is

¹ A private emotion = personal and not publicly expressed

feeling, they don't notice it if a singer is not in the certain mood of the role. Audience feels what a singer triggers with body language and voice. By seeing the body as an externality and by focussing on the moving technique, a singer will be convincing. Concentration will move away from private thoughts and mood if a singer focusses on the text, technique and music (Jansen).

Artistic choices

It is most important that a singer knows what he wants to tell with the music and have an overall idea about the character. A singer should make his artistic choices driven by his talent and love for music (Jansen), his own interpretation of the composition, poem or libretto (Gerritsen), next to taking into account that you have to deal with your own body, your opinion of the character and his expression, and the opinion of the stage director (Te Nuyl). At the end the stage director's question has to mix with a singer's preparation of the character (Prins).

Building up consciously chosen body language

To build up consciously chosen body language, a singer should follow the following steps:

- There should be an awareness of the value of the body language.
- It should be accepted that every body is and moves different, which comes from personal body structure, energy and temperament. Those are facts singers should accept and be proud of, because it shows individuality and perception on life.
- There should be the ability to transform his body language.
- Craftsmanship and the awareness of the body should be created, so on stage a singer doesn't have to think about the movements of his body anymore. Ideal would be that the singer masters his body and has capacity to be physically flexible. The cue of what-to-act can almost always be found in the libretto: most of the time you want to convince other characters or the audience. Argumentation of this conviction should be found within the role (Gerritsen).

Strategies for singers

The stage directors have different strategies that have influence on the body language. Acting, improvisation and movements classes, like dance or yoga according to Jansen, can help body awareness. But she also says: "there are some questions a singer should answer by the preparation of the role: does what I want to express, also come across to an audience? What story do I want to tell? Do I want to move, touch, smile or surprise the audience?" Gerritsen mentioned that a good training is the French mime style or Eastern fighting sport as Taekwondo or Aikido, but overall 'Study and practice!' A basic acting training should include physical impulses, the technique to start and finish a gesture and to move according to a role. Te Nuyl pointed out how important it is to watch body language of other people when they can't be heard, but also classes like Tai Chi, mime and yoga. Prins says that theatre games (observing and memory games) are helpful. He tries to get the focus from a singer outward, so he can communicate with the outside world.

Strategies for singers at home

Jansen pointed out that a singer should warm up his body just as the voice, and while singing, walk up and down your room and do some cleaning, but also work on the

body in general by doing sports, dance or yoga. Prins gives the tip to get deeper into the style (of a piece) by reading about the history, biographies, etc. and make your own stage plan: where to go on stage, what to tell, how to react to others. She said: "Practise in groups. Listen to and watch each other and give comments". Gerritsen would like to see that singers would consider the libretto equally important as singing. Te Nuyl would advise that every singer should create an idea of what kind of impact you want to have on the audience.

Although the stage director is the leader, a singer has to develop his own ideas about the role.

6 Self study

In order to reflect if this research has been useful so far for the preparation of my own performances, I have taken a fresh look at 'Signore ascolta' by Puccini, considering my research and the other five performances (Chapter 4 – Case Study). In preparation a table has been made (Table 9) in which the text is matching the emotions or actions of the character (my interpretation of the text is based on my understanding of the motives of the character Liù. I also based my interpretation on some sources. See Appendix 6 – Character Liù). Those emotions or actions have been linked to specific body language that was already found in my literature. I sketched an example on paper (Figure 28) and made a video (video 1).

Table 10: Emotions or actions based on text 'Signore ascolta'

Text and translation	Keywords about motivation/character of the text	Body language according to literature
Signore, ascolta! Ah! <i>My lord, listen! Ah!</i> Signore, ascolta! <i>My lord, listen!</i>	1. Concern: Afraid that Calaf will make a misstep 2. Helplessness: Is she able to convince him? 3. Anxiety: Is she allowed to talk to him as a slave?	1. Eyebrows frown 2. Canting head and shoulder shrug 3. Closed eyes
Liù non regge più! <i>Liù can bear it no more!</i> Si spezza il cuor! <i>It breaks my heart!</i> Ahimè, ahimè, <i>Alas, alas,</i> Quanto cammino <i>I have walked so far</i>	1. Non-threatening: Convincing him by mentioning her own sorrow 2. Making statement: Letting him know that she is very serious 3. Upset/Confused: Seeing that he is already in love with Turandot and cannot reach him	1. Open palms 2. Fingers touching heart 3. Fingers touching lips
col tuo nome nell'anima, <i>With your name in my soul,</i> col nome tuo nell'labbra. <i>With your name on my lips.</i>	1. Swearing: Letting him know that she is serious 2. Honest: Convincing him by showing her honesty and loyalty	1. Showing one palm to the front 2. Fingers touching heart
Ma se il tuo destino, <i>But if your fate,</i> doman, sarà deciso, <i>Is decided tomorrow,</i> noi morrem sulla strada dell'esilio.	1. Submission: Thinking of what will happen if he won't listen 2. Telling truth: Telling him what will happen if he doesn't change his decision	1. Head tilt, eyebrows raised and eyes in repose, touching face or lips, eye-dip or eyes closed, open palms 2. Showing one palm to the front








<i>We will die on the road to exile.</i>		
<p>Ei perderà suo figlio. <i>He will lose his son.</i></p> <p>io l'ombra d'un sorriso! <i>I, the shadow of a smile!</i></p> <p>Liù non regge più! <i>Liù can bear it no more!</i></p> <p>Ah, pietà! <i>Ah, have mercy!</i></p>	<ol style="list-style-type: none"> 1. Sadness: Expressing the feeling of something lost 2. Feeling sorry for what happened 	<ol style="list-style-type: none"> 1. Look downwards 2. Rubbing hands together



Figure 28: Sketched gestures

Table 11: Video 1 + video 2

Text and translation	Video from chapter 4	Video 1
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<p>1. Signore, ascolta! Ah! <i>My lord, listen! Ah!</i></p> <p>2. Signore, ascolta! <i>My lord, listen!</i></p>				
<p>3. Liù non regge più! <i>Liù can bear it no more!</i></p> <p>4. Si spezza il cuor! <i>It breaks my heart!</i></p> <p>5. Ahimè, ahimè, <i>Alas, alas,</i></p> <p>6. Quanto cammino <i>I have walked so far</i></p>				
<p>7. col tuo nome nell'anima, <i>With your name in my soul,</i></p> <p>8. col nome tuo nell'labbra. <i>With your name on my lips.</i></p>				

<p>9. Ma se il tuo destino, <i>But if your fate,</i></p> <p>10. doman, sarà deciso, <i>Is decided tomorrow,</i></p> <p>11. noi morrem sulla strada dell'esilio. <i>We will die on the road to exile.</i></p>		
<p>12. Ei perderà suo figlio. <i>He will lose his son.</i></p> <p>13. io l'ombra d'un sorriso! <i>I, the shadow of a smile!</i></p> <p>14. Liù non regge più! <i>Liù can bear it no more!</i></p> <p>15. Ah, pietà! <i>Ah, have mercy!</i></p>		

Conclusion

When I compare the video recording of myself in chapter 4 with the video recording of this chapter, I see differences and similarities.

Line 1 and 2: In both recordings I see the head canting to shoulder and eyebrows pinching together.

Line 3 - 6: In both recordings the eyebrows are pinched together. In the first recording the eyes are narrowed which expresses anger and rage. In the first recording the chin goes downward which shows sadness and a negative or aggressive attitude. The right arm is moving up in the first recording; this can show an emphasis on the musical interpretation of that specific moment. In the second recording the hand is touching the heart which shows honesty.

Line 7 - 8: In both recordings the chin is up which can mean superiority, fearlessness and arrogance. In the first recording the eyes are closed: anxiety and submission, in the second the eyebrows are raised and the eyes are widened: fear response. Also, one palm is showed to the front: swearing.

Line 9 and 10: In the second recording the eyes are sometimes closed which suggests submission. But sometimes the eyebrows are raised and together with the widened eyes, which we can also see in recording 1, that can mean fear. In the first recording the hands are held together which stands for negativity, discomfort and dissension, while in the last recording one palm of the hand is facing to the front, which is an open and positive gesture.

Line 11 – 14: In both recordings the chin is down which stands for sadness. In the first recording one hand is holding the hip, which softens the looks and the decisive attitude, while in the last recording the arms and hands hang alongside the body.

Line 15: In both recordings the eyebrows are frowning: deep concentration and concern. In the first recording the chin is up which can mean superiority, fearlessness and arrogance, while in the last recording the chin is down which shows sadness.

Can consciously chosen body language support the character?

I am convinced that the chosen body language has improved my performance of the aria. If I compare both recordings, I see in the first recording anger and rage in narrowed eyes, and anxiety and submission in closed eyes, while in the second recording the eyes are in repose most of the time, which means that the eyes are in rest and I am feeling impressed or attentive. Also, in the beginning there is a sad and negative attitude created by the chin going downwards, while in the end the chin is up which can mean superiority and arrogance. In the second recording the chin stays in a normal position most of the time. In the first recording the hands are held together in line 9 - 11 which stands for negativity, discomfort and dissension, in the second recording the hands are at rest.

It would be a good start for a singer to find some keywords in emotions and actions connected with specific body language for every aria. When you practise those gestures whilst singing in front of the mirror or, even better, recording yourself on video, you can check if the natural flow is still there and if the gestures are convincing and proportionate to the text.

7 Conclusions

In this chapter I will summarize the answers to my main and sub questions.

Main question:

Can a singer on stage use his body language to support his expression?

In my opinion, this research confirmed the possibility to become aware of body language; what it expresses and the possibility to work with it. It will help to support a singer's expression on stage, but also to gain more self-confidence.

Sub questions:

1. *What is body language?*

Body language means communication through gestures. It can include any non-reflexive or reflexive movement of a part, or all, of the body, used by a person to communicate an emotional message to the outside world. The face is one of the most common and important parts for showing expressions, but that doesn't mean that the other parts as shoulders, arms, hands, legs and feet are not important.

2. *Why is body language useful for a singer?*

Body language is, next to the singing, an equally important communication tool for singers on stage. In the vocal music the text is written in different languages. It cannot be expected that the audience understands all these languages, not taken into consideration that all libretti can be intelligible. This makes it important that the text can be translated into body language, so the audience still can understand it. We can develop and transform body language in a certain way that is useful for the singer's stage presence, so that it can enhance and support the artistic expression.

3. *What influence can consciously chosen body language have on the presence/expression/intentions of a singer on stage?*

In the literature we find that posed signs are easier to decode than spontaneous ones, because the poses are more exaggerated. Facial expressions can be decoded correctly at 45 metres (Concertgebouw Amsterdam big hall is 44 metres). So, consciously (exaggerated) chosen body language can have a great impact on the performance, because the audience has an easier task in decoding the artistic choices of the singer and the meaning of the singer's gestures. Next to that, the body reacts to every sensation, so a singer can use the music, the situation and his body to get into a certain mood and is able to act the role more convincing and credible. A singer should have character, musicality and experience, but equally important is body language, which is also part of the luggage of a singer and a tool for showing his expression and intentions.

4. *Which tools can a singer use for conscious applicable body language to enhance or to support his artistic expression?*

- Of course, there is a difference between a concert where the singer stands next to the piano and a concert where the performance is staged. In the second case, more body parts can be used to express the character, but in both cases, the head, face and upper body can be used as a tool to express the character.
- The head can show emotions by using the position of the head and the placement of the eyebrows in combination with the eyes. The mouth can show different kinds of smiles. It is said that the placement of the arms acts as a window of the human mind. The arms are often used as a sign of tension or open mind. The

lower body is associated with primitive impulses. The best is to evenly distribute the weight of the body between the legs, because then there is no intention of leaving.

- If the singer sees the body as an externality and focuses on the moving technique, he/she will be convincing. First, there should be an awareness of the value of body language, and it should be accepted that every body is and moves different; it shows individuality and perception on life. Second, it is most important that a singer knows what he wants to tell with the music and have an overall idea about the character.
- Acting, improvisation and movement classes like dance, yoga, French mime style, Eastern fighting sport (Taekwondo or Aikido), Tai Chi and theatre games are very helpful for knowing the body and his abilities. But at home there can be done some practise as well: every day the body should be warmed up, like warming up the voice. Moving around whilst singing or practising in a group (listen, watch and give comments to each other). Also, reading about the history of style, biographies can give awareness of the style. Making an own stage plan, knowing how to react on the other characters, thinking of what kind of impact you want to have on the audience...
- A singer should never forget how important the first impression is: 90% of our first opinions about others is formed in the first four minutes we meet, of which 60 to 80% of the impact is made non-verbally.

Through the research, I have learned new techniques that enhance my presence on stage. Just the awareness of my body language and the possible intention of it already changed my mindset. Since I use some of the strategies I mentioned in chapter 7, I slowly feel more confident, balanced and grounded. By using body language such as confident, relaxing and honest, I am able to focus more on the interpretation of the text and my breathing. Since September 2015, I follow yoga classes weekly, and that makes me feel more conscious of all the little parts of my body. Now I am more and more able to feel the stress points of my body when I am on stage and I am becoming more able to relax them.

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Montserrat Caballe <https://www.youtube.com/watch?v=UL9WzAdVDzA>

Leontyne Price <https://www.youtube.com/watch?v=XHyhXneLFvA>

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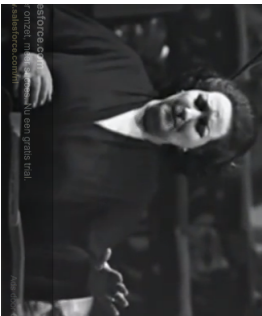

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Appendix 3 – Observations recordings

Analyse recordings Montserrat Caballe

<https://www.youtube.com/watch?v=UL9WzAdVDZA>




Text	1. Signore, ascolta! Ah!	2. Signore, ascolta!	3. L'ù non regge più!	4. Si spezza il cuor!	5. Ahimè, ahimè,
Translation	My lord, listen! Ah!	My lord, listen!	L'ù can bear it no more!	It breaks my heart!	Alas, alas,
Face	Furrowed eyebrows				
Shoulders			Upper body is turning a little bit to the left. Left shoulder more in front		
Arms	Fists in front of her belly			Left arm comes up, right arm in front of her belly	Left arm going higher
Hands				Palm of her hand down Fingers spread	Fingers spread, pointing to public, at eye level

Photo				
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Text	6. Quanto cammino	7. Col tuo nome nell'anima,	8. col nome tuo nell'labbra.	9. Ma se il tuo destino,	10. doman, sarà deciso,
Translation	I have walked so far	With your name in my soul,	With your name on my lips.	But if your fate,	Is decided tomorrow,
Arms	Left arm drops slowly	Left arm drops even more, to high of her breast	Left and right arm going up	-Not filmed-	-Not filmed-
Hands	Right hand is a fist, left hand fingers are open and wide		Left hand is a little bit higher, but right hand comes closer to the left. The palms move to each other		

Photo					
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Text	11. Noi morrem sulla strada dell'esilio.	12. Ei perderà suo figlio.	13. Io l'ombra d'un sorriso!	14. Liù non regge più!	15. Ah, pietà!
Translation	We will die on the road to exile.	He will lose his son.	I, the shadow of a smile!	Liù can bear it no more!	Ah, have mercy!
Face				Eyebrows frown and lowering	
Head	-Not filmed-	-Not filmed-		Head bent downward.	Head is tilt down
Arms			At same high, at breast level	Arms come to the front	Arms closed in front of breast
			Palms look downward. Fingers spread		Hands going upward to front head, where the right hand is a bit higher than front. During the last beat, her hands, as fists, cover her eyes

Photo							
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Analyse recordings Leontyne Prince

<https://www.youtube.com/watch?v=XH9yhXneLFvA>




Text	1. Signore, ascolta! Ah!	2. Signore, ascolta!	3. L'io non regge più!	4. Si spezza il cuor!	5. Ahimè, ahimè,
Translation	My lord, listen! Ah!	My lord, listen!	L'io can bear it no more!	It breaks my heart!	Alas, alas,
Head	Chin little bit up			Bended to left	
Face	Eyebrows up				
Shoulders	Square shoulders				
Arms	Right arm bended next to belly				
Hands	Right hand on piano, left hand open palm to public	Right hand open palm, directing to own breast	Right hand again open palm to public	Right hand open palm, directing to own breast	

Photos								

Text	6. Quanto cammino	7. Col tuo nome nell'anima,	8. col nome tuo nell'labbra.	9. Ma se il tuo destino,	10. doman, sarà deciso,
Translation	I have walked so far	With your name in my soul,	With your name on my lips.	But if your fate,	Is decided tomorrow,
Head		Little bit more bow to front	Head up, chin in air	Head is bit bow to front and to right	Head is up
Hands	Right hand next to breast, open palm directing to piano	The fingertip-touch sign on the right hand. Hand is next to breast	Right hand is open, pointing to air	Both hand are used now with open palms pointed to public	Right hand with open palms to public

Photos						
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Text	11. Noi morrem sulla strada dell'esilio.	12. Ei perderà suo figlio.	13. Io l'ombra d'un sorriso!	14. Liù non regge più!	15. Ah, pietà!
Translation	We will die on the road to exile.	He will lose his son.	I, the shadow of a smile!	Liù can bear it no more!	Ah, have mercy!
Head				Head little bit to right	Head to front
Face					Eyebrows are up, eyes in repose
Smile	Little smile is seen, all teeth can be seen				
Shoulders					
Arms				Right arm is low	
Hands	Right hand with open palm, directing to breast.				Hand is directing to air, open palms

Legs						
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Analyse recordings Miriam Khalil

<https://www.youtube.com/watch?v=duxcOqaNi2E>

Text	1. Signore, ascolta! Ah!	2. Signore, ascolta!	3. L'ù non regge più!	4. Si spezza il cuor!	5. Ahimè, ahimè,
Translation	My lord, listen! Ah!	My lord, listen!	L'ù can bear it no more!	It breaks my heart!	Alas, alas,
Head	Head is little bit bent to left		Chin is down		
Face				The skin between the eyebrows are creasing	
Shoulders					Shoulders are raised
Arms	Arms in front of lower belly	Arms in front of diaphragm			Arms are in front of heart
Hands	Right hand holds the left hand	Fingers are entwined	Fingers are entwined		Fingers are entwined
Legs					

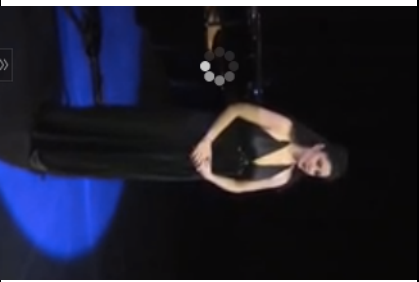






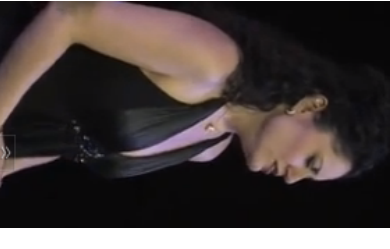



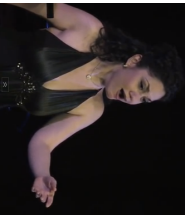


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Text	6. Quanto cammino	7. Col tuo nome nell'anima,	8. col nome tuo nell'abbraccio.	9. Ma se il tuo destino,	10. domani, sarà deciso,
Translation	I have walked so far	With your name in my soul,	With your name on my lips.	But if your fate,	Is decided tomorrow,
Head		Head bent down	Head bent bit down and to right	Head bent to left	
Face		Lowering eyebrows	Eyes are closed	Eyes are closed and eyebrows down	Eyebrows raised and eye widely open
Shoulders					Shoulders bowed
Arms			Arms in front of her belly		Arms in front of her diaphragm
Hands		Fingers are entwined			Fingers pointing to face
Legs					

Photo								
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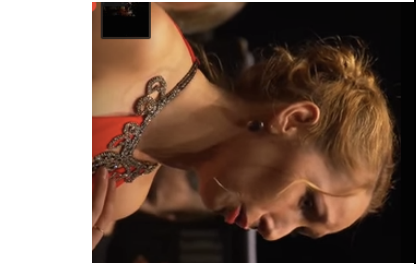
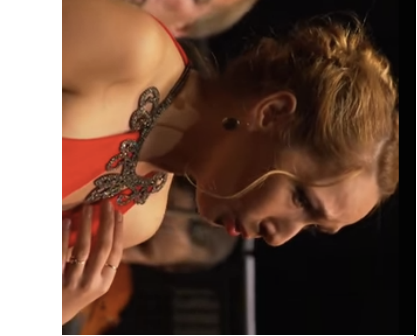
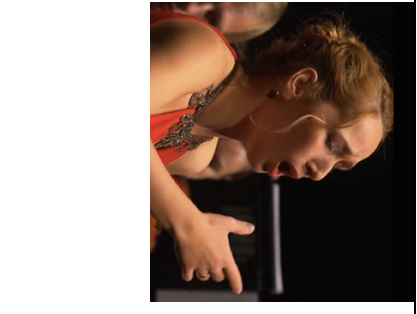
Text	11. Noi morrem sulla strada dell'esilio.	12. Ei perderà suo figlio.	13. Io l'ombra d'un sorriso!	14. Liù non regge più!	15. Ah, pietà!	
Translation	We will die on the road to exile.	He will lose his son.	I, the shadow of a smile!	Liù can bear it no more!	Ah, have mercy!	
Head	Chin is a little bit up					
Face	Eyes are narrowed			Eyes are closed, eyebrows are down	Pic 1 : eyebrows are up and eyes widened	
Shoulders				Shoulders are bent to right and front	Pic 1 : Raised shoulders	
Arms	Right arm is in front of diaphragm and left arm is up			Arms are in front of belly	Pic 1 : Left are high and in front Pic 2: Arms are in front of heart	
Hands	Right hand palm open and fingers widen. Left hand is open and pointing to sealing				Pic 1 : Fingers pointing to public, palm is open Pic 2: Fingers are entwined	At the end she grabs her throat with her left

							hand
Photo							


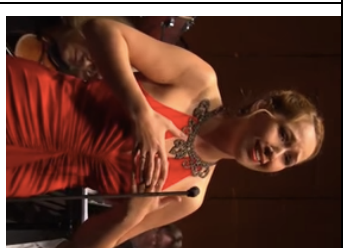
Analyse recordings Gulnara Shafigullina

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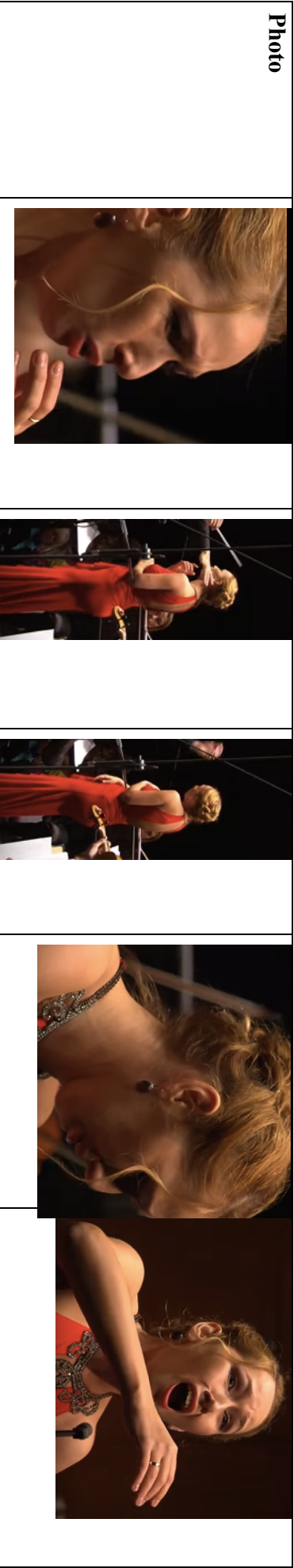
Text	1. Signore, ascolta! Ah!	2. Signore, ascolta!	3. L'io non regge più!	4. Si spezza il cuor!	5. Ahimè, ahimè,
Translation	My lord, listen! Ah!	My lord, listen!	L'io can bear it no more!	It breaks my heart!	Alas, alas,
Head	Head is down	Head is a little bit tilt to left	Head is little bit tilt to right		Head is put forward and bit up
Face		Eyebrows are frown (middle is frown upward)			
Arms		Left arm is bent	Left arm is bent		
Hands	Both hands as fists	Fingers of left hand touching heart	Fingers of left hand touching heart		Finger pointed at right hand, to conductor

Photo				
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Text	6. Quanto cammino	7. Col tuo nome nell'anima,	8. col nome tuo nell'abbra.	9. Ma se il tuo destino,	10. doman, sarà deciso,
Translation	I have walked so far	With your name in my soul,	With your name on my lips.	But if your fate,	Is decided tomorrow,
Head		Head bent to left		- Not filmed	
Face		Eyes are closed	Teeth are show, kind of smile		
Arms		Arms are in front of belly	Arms are high at breast level		
Hands		Right hand palm open	Fingers are entwined. The thumbs are up		

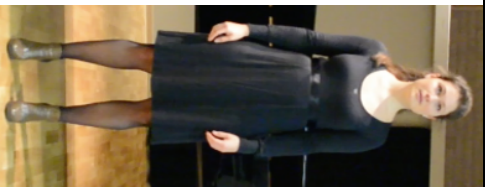


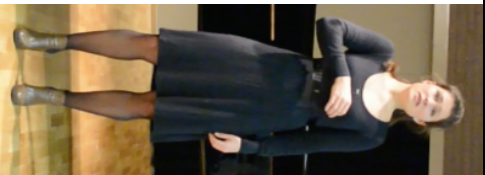

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Text	11. Noi morrem sulla strada dell'esilio.	12. Ei perderà suo figlio.	13. Io l'ombra d'un sorriso!	14. Liù non regge più!	15. Ah, pietà!
Translation	We will die on the road to exile.	He will lose his son.	I, the shadow of a smile!	Liù can bear it no more!	Ah, have mercy!
Head			Head down and bent to left	Head down	Head up and bent little bit to left
Face	Frown her eyebrows downwards				
Shoulders			Shoulders turn in	Shoulders bowed	
Arms		Left arm is in front of belly, right arm in front of breast	Right arm cover her belly		Right arm upward, at the high of the face
Hands	Hand is nearly mouth, fingers almost touching lips	Fingers of right hand are pointed to mouth	Left hand touching heart, right hand touching hip		Open palm down

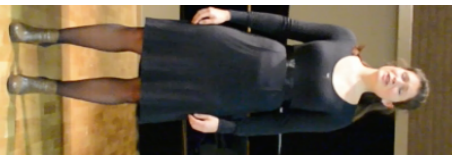



Analyse recordings Charlotte Houborg

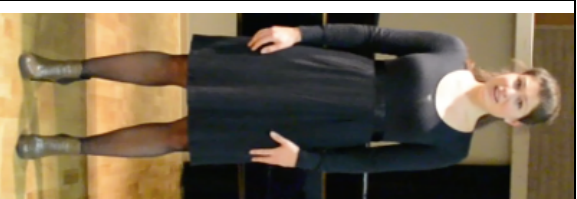
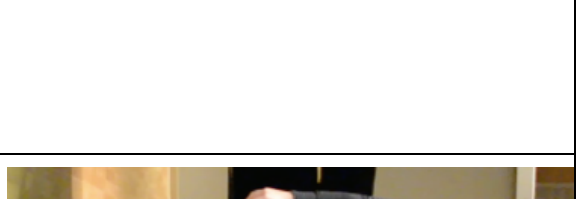
Text	1. Signore, ascolta! Ah!	2. Signore, ascolta!	3. L'io non regge più!	4. Si spezza il cuor!	5. Ahimè, ahimè,
Translation	My lord, listen! Ah!	My lord, listen!	L'io can bear it no more!	It breaks my heart!	Alas, alas,
Head		Head is tilt to right			Chin is down
Face		Eyebrows are pinched together at the centre	Eyebrows are pinched together at the centre and eyes are narrowed	Eyebrows are up, eyes widened	Eyebrows are lowered
Arms				Right arm is going up	
Hands					

Photos					
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Text	6. Quanto cammino	7. Col tuo nome nell'anima,	8. col nome tuo nell'labbra.	9. Ma se il tuo destino,	10. doman, sar� deciso,
Translation	I have walked so far	With your name in my soul,	With your name on my lips.	But if your fate,	Is decided tomorrow,
Head			Head is a little bit tilt to left		
Face			Eyes are closed		Eyebrows are raised and eyes widened
Hands					The hands hold each other
Legs					

Photos						
						

Text	11. Noi morrem sulla strada dell'esilio.	12. Ei perderà suo figlio.	13. Io l'ombra d'un sorriso!	14. Liù non regge più!	15. Ah, pietà!
Translation	We will die on the road to exile.	He will lose his son.	I, the shadow of a smile!	Liù can bear it no more!	Ah, have mercy!
Head	Chin is bent down				Chin is up
Face	Eyes are widened				Eyebrows frown. Eyes are closed
Arms	One hand is holding the hip				

Photo								
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Appendix 4 – Biographies Stage directors

Elsina Jansen studied Theatre Arts at the University of Amsterdam and University of Kent in Canterbury. In order to learn her profession more thoroughly she took on various apprenticeships. She worked as Assistant Director with directors such as Monique Wagemakers, Giuseppe Frigeni, Pierre Audi, Peter Greenaway and Saskia Boddeke, David Pountney, Porgy Franssen and Christopher Alden and at major opera houses including the Netherlands Opera, the Nationale Reisopera, the Flemish Opera, Opera Zuid and Schauspielhaus Frankfurt.

In the Netherlands, Elsina Jansen has staged numerous music theatre productions including productions at the Nationale Reisopera (La Barca, revival director for La traviata and La traviata RAP), Opera Trionfo (Zaide, Les adventures du roi Pausole), at The Dutch National Opera Academy (Così fan tutte), National Symphonic Orchestra (Die Fledermaus, Coppelia), the Dutch Philharmonic Orchestra (Heroes, an educational program) and the North Nederlands Orchestra (Die Fledermaus, Love is in the air). She worked with conductors such as Jan Willem de Vriend, Robbert van Steijn, Mark Shanahan, Balázs Kocsár, Ed Spanjaard and Henrik Schaefer.

One of her specialties is creating new music theatre. Elsina made two unique productions with KamerOperaProject in collaboration with the Grachtenfestival in Amsterdam. Both projects were a combination of short operas and songs set to a new storyline. I'm very lonely in my way, about America in the fifties and Vloed!, in which several short operas and songs of composer Boris Blacher created a new perspective on Berlin in the 1940s.

As artistic director, stage director and producer, Elsina founded Opera op Zak. Opera op Zak produces small-scale opera and music theatre productions with young singers and actors, mostly on location.

Recently Elsina directed three opera performances with company CamerOpera with young singers in new Dutch translations. La Scala di Seta (Rossini), Don Pasquale (Donizetti) and Hänsel und Gretel (Humperdinck) are characterized by inventive modern design which turns the classics into fresh contemporary opera.

In addition to her work as a director and producer, Elsina also works as a teacher and coach with instrumentalists as well as singers. Since 2011 she has worked as a drama teacher at the vocal department of the Royal Conservatory in The Hague. Together with zen teacher Marc Brookhuis Elsina developed the courses Zen and Zang (Zen and Singing). This course is given several times a year and as summer course with voice teacher Margreet Honig.

David Prins studeerde cello en muziektheaterregie aan het Koninklijk Conservatorium in Den Haag. In de afgelopen 15 jaar ontwikkelde hij zich tot onafhankelijk regisseur van voornamelijk muziektheater. Hij realiseerde ensceneringen van opera's van Mozart, Purcell, Verdi, Puccini, Offenbach, Poulenc, Menotti, Vaughan Williams, Sjostakovitsj, Von Suppé en Andriessen, als ook gesproken theater van o.a. Ionesco, Albee, Anouilh, Büchner, Dürrenmatt en Synge. David Prins werkte mee aan producties van o.m. Toneelgroep Baal, Opera Forum, De Nederlandse Opera, Opera Zuid, De Nationale Reisopera, Opera aan het Spui, Speeltheater Holland, Theater im Pfälzbau Ludwigshafen, The New Israeli Opera, Tel Aviv en de Staatsopera van Tatarstan, Kazan.

Recentelijk regisseerde hij - naast de Purcell on Stage-cyclus met Barokopera

Amsterdam - Der VETTER aus Dingsda van De Nieuwe Nederlandse Operette, bewerkte hij Abdelkader Benali's monoloog Jasser tot libretto voor de door hem te regisseren kameropera van Guy Harries, en vervulde hij een gastdocentschap muziektheaterregie aan de Hogeschool voor de Kunsten te Utrecht.

Begin 2007 regisseerde David Prins voor Opera Zuid Rusalka van Dvorak en realiseerde hij voor de Opera van Innsbrück zijn eerste Wagner-productie Der Fliegende Holländer.

Met veel (internationaal) succes werden zijn bewerkingen van The Fairy Queen, King Arthur en The Tempest en het door hem geschreven Purcell-gala Henriques' Hotspots uitgebracht.

Prins geeft regelmatig internationale workshops acteren voor operazangers. Hij bekleedde gastdocentschappen aan de conservatoria van Amsterdam, Rotterdam, Den Haag, Maastricht en Utrecht, aan de Nieuwe Opera Academie, aan de Toneelacademie Maastricht en aan de Amsterdamse Hogeschool voor de Kunsten. Dit seizoen doceert hij aan de klassieke zangafdelingen van het Rotterdams Conservatorium CODARTS en het Koninklijk Conservatorium.

Naast het regisseren schrijft, vertaalt en bewerkt Prins teksten voor theater en organiseert hij community podiumprojecten.

Gusta Teengs Gerritsen heeft na het behalen van haar diploma aan de Amsterdamse Toneelschool ruim tien jaar als actrice gewerkt bij diverse toneelgezelschappen en in film -, radio -, en televisieproducties. Al tijdens die periode begon ze les te geven en te regisseren. Ze heeft zich inmiddels gespecialiseerd in het coachen van jonge zangers en het realiseren van operaproducties op locatie.

Hieronder een selectie uit haar werkzaamheden.

1981- '85 toneelschool Amsterdam

'82 film "de Vlaschaard"

'83 film "Dutch Girls"

'85- '88 lid v.h. ensemble van de Haagse Comedie

'89- '95 freelance actrice, div. gezelschappen, film en televisierollen

'90 met Peter te Nuyl regie "Tosca", Puccini

'92 -'93 regies: "het Warenhuis", auteur: Kees 't Hart Twee jeugdtheaterproducties, auteur: Tjitske de Boer

'92 docent aan de docentdrama opleiding in Leeuwarden

'95- '04 dramacoach Opera Studio Nederland (met inbegrip van diverse presentaties voor verschillende opdrachtgevers)

'96 bewerking en regie hoorspel Herman Heijermans

'97 hoorspel serie in opdracht van de NPS, radio 3, "Quo Vadis"

'05- heden dramacoach DNOA

'03 regie familievoorstelling "Ferhad en Sirin" van Nazim Hikmet. Staatstheater. Istanbul

'04 libretto kleine opera "het Trieste Gelaat", n.a.v. Don Quichot Regie "het Trieste Gelaat"

'08 regie en samenstelling van "Komponistenliebe", voorstelling met als uitgangspunt Dichterliebe van Schumann, theater Ede en het Amsterdams Grachtenfestival

'01-heden div. workshops aan het conservatorium Utrecht

'08 bewerking en regie van "Il Turco in Italia" van Rossini, in samenwerking met het Nederlands Blazers Ensemble

'08 workshop Mozart acteren, Opera Studio Nederland
 '09-heden dramacoach a/h/ conservatorium Utrecht
 '09 regie "Lisettes Rache", een compilatie van opera's van Mendelssohn.
 Eindexamen productie van Carl van Renen. Conservatorium Utrecht.
 '09 regie kinderkoor de Watergraafsmeer
 '09 bewerking en regie "La Traviata" van Verdi, bij het gezelschap Armida. Première oktober '09.
 '10 workshop en presentatie conservatorium Utrecht.
 '11 jan. Project met masterstudenten aan het conservatorium Utrecht
 '11 mei Regie "Dialogues des Carmélites van F. Poulenc, conservatorium Utrecht
 '12 febr. Regie "Cadmus & Hermione", Lully, conservatorium Utrecht
 '12 oktober Concept & regie "Tournedos Rossini", met uiteenlopende HBO en MBO opleidingen in Zwolle.
 '12 nov. Concept & regie jubileumvoorstelling HKU
 '13 maart regie "Die Zauberflöte", Mozart, aan het conservatorium Utrecht.
 '14-heden Dramacoach conservatorium Amsterdam
 '15 concept en eindregie openingsfestival Akoesticum, Ede
 '15 regie "La Voix Humaine", van Francis Poulenc
 '15 Dramacoach conservatorium Den Haag

Peter te Nuyl is a writer, director, dramaturge and sound composer.

In theatre he directed plays by, among others, Ibsen, Racine, Euripides, Yeats, Maeterlinck, Pirandello, Ayckbourn and Tsjechov with the major companies of Holland.

He was artistic director of the Frisian Theatre group Tryater.

He wrote and directed plays for radio and theatre based on works and biographical material of writers such as Dylan Thomas, Toergenjev and Kleist.

Te Nuyl wrote libretti for Dutch composers Klaas de Vries (based on Marquez), Huub Kerstens (Creon, based on Sophocles) and Henk Alkema (Bonifacius) and he directed the world premières of those operas.

Opera productions Te Nuyl directed include: Gluck Orfeo ed Euridice. Dvorak Rusalka, Weill Mahagonny, Wagner Der Fliegende Holländer, Debussy Pelleas et Melisande, Stravinsky Rake's Progress, Schönberg Erwartung, Christian Jost Hamlet. For Dutch Public Broadcasting Companies he realized radiophonic pieces, a hybrid of drama, feature, ars acustica and soundscape.

He directed a live-broadcasting of Jean Paul Sartres four hour drama The Devil and The Good Lord. Both The Sound, a original radiophonic piece, and the radio-adaptation of the complete Metamorphosis by Ovid, won special mentions at the prestigious Italia-Prize-Festival.

Te Nuyl adapted and produced the longest radiodrama-series in Dutch history, based on J.J. Voskuils novel Het Bureau. Te Nuyl is preparing an integral audio drama adaptation of the Bible.

As a sound composer Te Nuyl scrutinizes the No Man's Land between sound and music.

As a coach and professor he transmits his know-how and experience to a younger generation of directors, conductors and designers.

Since 2011 Te Nuyl works as a dramaturge for Lotte de Beer.

Appendix 5 – Questionnaire

1. *How do you interpret the word Body Language according to singers on stage?*
2. *How can a singer show a convincing body language on stage?*
3. *Does every singer have the same body language on stage?*
4. *Is there a difference between female and male body language on stage?*
5. *From what point of view should a singer make his artistically choices according to body language?*
6. *What tools does a stage director expect from a singer regarding the body language?*
7. *How crucial is it that a singer is aware of his body language and is able to use it?*
8. *Do you think consciously chosen body language can hide what we feel in real?*
9. *Do you think that consciously chosen body language can change your mood?*
10. *Can I be convincing to the audience by using consciously chosen body language, while I am not in that certain mood?*
11. *Should there be a special thinkingprocess during the musical preparation?*
12. *Should there be a special workingprocess during the musical preparation?*
13. *Are there techniques, strategies, etc. which have influence on the body language of a singer?*
14. *What can a student do himself to create another body language?*
15. *How do you help students to change their appearance during your work as a drama teacher or stage director?*

Appendix 6 – Character Liù

Explanation of the character Liù and argumentation of my interpretation of the libretto of the aria Signore ascolta

In order to find convincing body language which supports the text of the aria ‘Signore ascolta’, I did a little research on the character of Liù and on the opera Turandot.

The story

“A Mandarin announces the law of the land ("Any man who desires to wed Turandot must first answer her three riddles. If he fails, he will be beheaded"). The Prince of Persia has failed and is to be beheaded at moonrise. As the crowd surges towards the gates of the palace, the imperial guards brutally repulse them, pushing a blind old man to the ground. His slave-girl, Liù, cries for help. A young man hears her cry and recognizes the old man as his long-lost father, Timur, the deposed king of Tartary. The young Prince of Tartary is overjoyed at seeing his father alive but urges him not to speak his name because he fears the Chinese rulers who have conquered Tartary. Timur tells his son that, of all his servants, only Liù has remained faithful to him. When the Prince asks her why, she tells him that once, long ago in the palace, the Prince had smiled upon her.

The moon rises, and the crowd's cries for blood turn into silence. The doomed Prince of Persia is led before the crowd on his way to execution. The young Prince is so handsome and kind that the crowd and the Prince of Tartary are moved to compassion and call on Turandot to spare his life. She appears, and with a single imperious gesture orders the execution to continue. The Prince of Tartary, who has never seen Turandot before, falls immediately in love. He cries out Turandot's name three times

with joy, and the Prince of Persia echoes his final cry. The crowd screams in horror as the Prince of Persia is beheaded.

The Prince of Tartary is dazzled by Turandot's beauty. He is about to rush towards the gong and strike it three times—the symbolic gesture of whoever wishes to attempt the riddles to marry Turandot—when the ministers Ping, Pang, and Pong appear and urge him cynically not to lose his head for Turandot, but instead go back to his own country. Timur urges his son to resist, and Liù, who is secretly in love with the Prince, pleads with him not to attempt the riddles. Liù's words touch his heart. The Prince tells Liù to make exile more bearable and never to abandon his father if the Prince fails to answer the riddles. The three ministers, Timur, and Liù try one last time to hold the Prince but he refuses to listen.

He calls Turandot's name three times, and each time Liù, Timur, and the ministers reply, "Death! - Morte!", and the crowd declares "we're already digging your grave!" Rushing to the gong that hangs in front of the palace, he strikes it three times, declaring himself a suitor. From the palace balcony, Turandot accepts the challenge, as Ping, Pang, and Pong laugh at the prince's foolishness.

Ping, Pong, and Pang appear and offer the Prince women and riches if he will only give up Turandot, but he refuses. A group of soldiers then drag in Timur and Liù. They have been seen speaking to the Prince, so they must know his name. Turandot enters and orders Timur and Liù to speak. The Prince feigns ignorance, saying they know nothing. But when the guards begin to treat Timur harshly, Liù declares that she alone knows the Prince's name, but she will not reveal it. Ping demands the Prince's name, and when she refuses, she is tortured. Turandot is clearly taken aback by Liù's resolve and asks her who put so much strength in her heart. Liù answers, "Princess, Love!" Turandot demands that Ping tear the Prince's name from Liù, and he orders her to be tortured further. Liù counters Turandot, saying that she too shall learn love. Having spoken, Liù seizes a dagger from a soldier's belt and stabs herself. As she staggers towards the Prince and falls dead, the crowd screams for her to speak the Prince's name. Since Timur is blind, he must be told about Liù's death, and he cries out in anguish. Timur warns that the gods will be offended by this outrage, and the crowd is subdued with shame and fear. The grieving Timur and the crowd follow Liù's body as it is carried away. Everybody departs, leaving the Prince and Turandot. He reproaches Turandot for her cruelty and then takes her in his arms and kisses her in spite of her resistance. (Here Puccini's work ends. The remainder of the music for the premiere was completed by Franco Alfano.)

The Prince tries to convince Turandot to love him. At first she is disgusted, but after he kisses her, she feels herself turning towards passion. She admits that, ever since he came, she had both hated and loved him. She asks him to ask for nothing more and to leave, taking his mystery with him. The Prince however, reveals his name, and places his life in Turandot's hands. She can now destroy him if she wants.”¹

Character Liù

Fisher (2007) writes in his book: Liù is described as a gentle, kind, selfless and self-sacrificing slave girl. Her believable and self-sacrificial character is in contrast to the two mythic protagonists, Calaf and Turandot. In each of the arias of Liù there are intense emotions. She is a woman who became the victim of her yearning for love,

¹ Wikipedia 2016, *Turandot* <https://en.wikipedia.org/wiki/Turandot>, 17-1-16

but must sacrifice that into death. Biographers note echoes in Puccini's own life. He had had a servant named Doria, whom his wife accused of sexual relations with Puccini. The accusations escalated until Doria killed herself – though the autopsy revealed she died a virgin.¹

Bourne (2010) also describes the character as gentle, faithful and in marked contrast to the ice maiden Turandot.²

My opinion

I agree a lot with the descriptions above. In my opinion Liù is a sympathetic character in the opera. She is faithful, honest, gentle and selfless. At the same time Liù is very courageous and is prepared to give her life as that services her feeling for honesty. In the aria “Signore ascolta” she is begging Calaf to not risk his life, so she is trying to convince him not to attempt the riddles to marry Turandot, because she is afraid to lose him. Another goal can be that she would like to show him that there is somebody who loves him without any sacrifice in return. I think she is doing this with compassion. She feels upset and confused, because it is hard to tell your opinion as a slave to your boss. She is swearing, non-threatening, honest, concerned, making a statement and feeling sorry and sad for what happened.

¹ Fisher, B.D. 2007, *Puccini's Operas: The glorious Dozen*. Miami, Opera JourneysTM Publishing, p. 694-697

² Bourne, J. 2010, *A dictionary of Opera Characters (Revised edition)*. New York, Oxford University Press, p.166