**"UNPACK MY HEART WITH WORDS":**
A Proposal for an Integrated
Rehearsal Methodology for Shakespeare (and Others)
Combining Active Analysis and Viewpoints


by


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**<u>ABSTRACT</u>**

The performance of Shakespeare represents a distinct challenge for actors versed in the naturalistic approach to acting as influenced by Stanislavsky. As John Barton suggests, this tradition is not readily compatible with the language-based tradition of Elizabethan players. He states that playing Shakespeare constitutes a collision of "the Two Traditions" (1984, p. 3). The current training-based literature provides many guidelines on analysing and speaking dramatic verse by Shakespeare and others, but few texts include practical ways for contemporary performers to embrace both traditions specifically in a rehearsal context. This research seeks to develop a new actor-centred rehearsal methodology to help modern theatre artists create performances that balance the spontaneity and psychological insight that can be gained from a Stanislavsky-based approach with the textual clarity necessary for Shakespearean drama, and a physical rigour which, I will argue, helps root the voice within the body.

The thesis establishes what practitioner Patsy Rodenburg (2005, p. 3) refers to as the *need for words*, or the impulse to respond to events primarily through language, as the key challenge that contemporary performers steeped in textual naturalism confront when approaching Shakespeare and other classical playwrights. The research offers a rehearsal methodology to meet this challenge. The methodology synthesises Stanislavsky's late-career extension of the "system" referred to as Active Analysis, and Viewpoints, a technique of movement improvisation derived from contemporary dance by choreographer Mary Overlie and further adapted by directors Anne Bogart and Tina Landau. Active Analysis is an innovative method of textual analysis that centres on a series of improvisations, or études, which serve as successive blueprints toward performance. Viewpoints is a technique that offers a clear and accessible vocabulary related to principles of time and space as a way to create and evaluate stage movement. My study illustrates how these two techniques might be used in tandem to invite actors to discover the *need for words* in a rehearsal context.

This combined methodology was developed through a series of three practical research laboratories related to *The Comedy of Errors*, *As You Like It*, and *Romeo and Juliet* by Shakespeare. A fourth laboratory served to extend the combined methodology to a pre-Shakespearean classical text by focusing on the

unattributed medieval morality play *Mankind*. Accounts of these laboratories are used to illustrate a "director's anatomy" of the development and implementation of the methodology. The thesis concludes with my proposal for an integrated rehearsal practice that can help contemporary actors experience the language-based performance tradition related to Shakespeare and other classical playwrights.

The research contributes to the current literature on playing Shakespeare and others by offering a set of principles and a responsive rehearsal model informed by those principles, whilst also providing illustrations of how they might be employed in the production process. The methodology can be utilised in both educational and professional settings. My deep engagement with Active Analysis and Viewpoints means that I am able to contribute to practice, training and scholarship related to each, extending previous enquiries into these systems. The findings can also be applied more generally to the literature and practice of acting, directing and textual analysis.

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## LIST OF ILLUSTRATIONS

**INTRODUCTION**

I am directing a production of *Cymbeline* (2010) by William Shakespeare for the Notre Dame Shakespeare Festival, the professional theatre in residence at the University of Notre Dame. I am in my fifth year of serving as the festival's Producing Artistic Director. We are in a rehearsal room in a large arts complex on campus. It is the first morning of our second week and we are revisiting 1.4, during which the characters of Iachimo and Posthumus have a very public confrontation. In the spirit of bold physicality, I ask Kevin, the actor playing Iachimo, to stand literally nose to nose with the actor playing Posthumus to create a decidedly theatrical confrontation. Kevin instead asks me when I am going to drop my "concept" and "start directing the show". He argues that "no one stands like this" in everyday life and that our time should rather be focused on making these characters "real people" for the actors and the audience.

The moment I describe precipitated two strands of enquiry that have occupied me for several years; namely, the efficacy of our modern, naturalistic tradition of acting to address the particular demands of Shakespeare, and whether there were different ways to approach these plays that could help actors balance spontaneity, psychological insight, physical rigour and textual clarity. Kevin was seeking a return to the common air that he and all contemporary actors and directors breathe; that is to say, standard Western rehearsal methodology as influenced by the "system", which was developed by Russian actor, director and teacher Constantin Stanislavsky during the late nineteenth and early twentieth centuries. The "system" (in quotes and using the lower case as Stanislavsky preferred) operates on the principle that Stanislavsky historian and biographer Jean Benedetti (1998, p. 2) states is "our understanding of the way we behave in our daily lives" and "that the actor most likely to affect an audience profoundly is the actor who behaves most like a complete human being." The core of the "system" is what Stanislavsky refers to as psycho-physicality; that our every physical action contains psychology and our every psychological action contains physicality. However, a disproportionate focus on the psychological aspect of training and performance, especially in the United States during the twentieth century, obscured Stanislavsky's later emphasis on physical action, and has since become the predominant acting technique in

contemporary film, television and theatre. The traditional view of Stanislavsky's "system" has thus been a process often referred to as "inside-out", or the actor first discovering the inner, psychological life of the character in order to create the outer, physiological life of the character. I am a descendant of this tradition of psychological realism as my own conservatoire training was steeped in American interpretations of Stanislavsky's theories and practices, and my professional directing projects and approach to actor training over the following twenty years reflected that knowledge and experience.

The audacious physicality I encouraged in Kevin that morning was a result of my interest in Viewpoints, a somatically-based training method derived from contemporary dance. I sought to apply its power to generate physical expressiveness and a certain moment-to-moment "liveness" in our rehearsals and performances. My use of Viewpoints for *Cymbeline* thus represented an attempt to address what I perceived as a lack of dynamism in my practice of the "system", specifically as applied to Shakespeare and other classical play-texts.[1] I was first introduced to Viewpoints in the early 2000s in Chicago and was taken with its accessibility and ability to foster a sense of freedom . I undertook intensive training in the technique on two separate occasions before introducing it to my own directing practice with *Cymbeline*. Viewpoints was first articulated in the late twentieth century by American dancer and choreographer Mary Overlie, who identified six basic principles of movement as a way to structure physical improvisations. Overlie's original approach was subsequently adapted and expanded specifically for theatre artists by directors Anne Bogart and Tina Landau, who saw in Viewpoints a welcome reaction to the importance given to psychology and emotion by American teachers and practitioners. Viewpoints, as modified by Bogart and Landau, includes nine principles of movement and is positioned as a means of "generating action based on awareness of time and space in addition to or instead of psychology" (Bogart and Landau, 2005, p. 17). Viewpoints practice, according to Royd Climenhaga (2010, p. 295), thus consists of "awakening" in the actor a somatic consciousness of and responsiveness toward each of these nine concepts, usually in an improvisatory way. Viewpoints is presented not as a style or aesthetic to be applied to a given production, but as a way for theatre artists to work with greater physical awareness. Bogart and Landau's iteration of Viewpoints continues to serve as one of the driving methodologies of the Saratoga International Theatre Institute

(SITI), which was co-founded in 1992 by Bogart and Japanese director Tadashi Suzuki.

However, I also recognised the benefits of returning to the common air of Stanislavsky's "system" during our production of *Cymbeline*. The "system" provides a means for actors to establish textual clarity by establishing a specific internal geography for the language of the play in imaginative ways, and encourages this rich inner life to be outwardly expressed through the body in what Stanislavsky (1961, p. 225) referred to as "the creation of the living word." The result is a psychological realism that can offer, for actors and audiences alike, a powerful and persuasive representation of life as we know it, or the "real people" Kevin referred to in that moment. Yet the question remains to what extent Shakespeare presents us with life as we know it. We may see in his plays recognisable human beings exhibiting psychologically convincing actions, but they often do not speak or act in ways that we might appreciate as natural today. Shakespeare consequently challenges modern performers to balance ordinary behaviour with extraordinary dramaturgy. Stanislavsky argues that actors must connect specific personal motivations to the text in order to communicate clearly to an audience, but this aspect of the "system" when applied to Shakespeare and other classical playwrights can also, in my observation and experience, diminish the visceral power of the language in two ways. Firstly, the intellectual analysis required by traditional interpretations of the "system" can often supersede physical expression in the rehearsal process as actors and directors attempt to clarify the meaning of texts from several hundred years ago. The result is a production that attempts to *explain* the language to me so that I might comprehend its meaning in a logical way. Secondly, the focus of the "system" on clearly motivating every word that is spoken frequently advances to the point where communicating the text becomes less important than the actor communicating her *relationship* to the text. The language becomes passive, according to Cicely Berry (2001, pp. 62), former voice director of the Royal Shakespeare Company, in that actors relinquish a sense of discovery as they speak and "end up describing their feelings rather than finding their way through them to an active solution." In short, the spontaneity and physicality of the language is lost.

I further understood that my incorporation of Viewpoints was a means by which I hoped to foster a quality of expressive physicality and moment-to-moment spontaneity in our rehearsals and performances of *Cymbeline*. However, I had not

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defined for myself nor the company the meaning of spontaneity in the context of rehearsing and performing Shakespeare. In his seminal book *Playing Shakespeare* (1984), John Barton points to this issue as a collision of "the Two Traditions"; specifically, the language-based tradition of Elizabethan performers, and our modern, naturalistic approach to acting as influenced by Stanislavsky. The acting tradition of Elizabethan players was focused on the swift delivery of tightly arranged, poetic language informed by oral and rhetorical traditions. Sir Peter Hall, founding director of the Royal Shakespeare Company, argues in *Shakespeare's Advice to the Players* (2003) that only by observing and fulfilling Shakespeare's form, by which he means the structure of the verse and its embedded rhetorical devices, can both actor and audience understand the physical and psychological aspects of the character, a process often described as "outside-in". He contends that contemporary actors obscure meaning and dissipate the energy of the text by acting single words or inserting naturalistic pauses in order to appear spontaneous in performance, and maintains that by doing so, "the sanctity of the line is betrayed and Shakespeare's primary means of giving out information rapidly and holding our attention is destroyed" (Hall, 2003, p. 24). I recently attended a production of *Hamlet* (2016) directed by Simon Godwin at the Royal Shakespeare Company, and noted several such attempts by the company to appear spontaneous. For example, in the aftermath of the ghost's first appearance (Shakespeare, 2008, 1.1: 135-139), Marcellus fears that he and his associates have unwisely angered the apparition by brandishing their weapons:

> 'Tis gone.
> We do it wrong, being so majestical,
> To offer it a show of violence,
> For it is as the air, invulnerable,
> And our vain blows malicious mockery.

I was struck by the unusually long pause taken by the actor playing Marcellus before speaking the word "invulnerable", filling the silence with a series of gestures and facial expressions that suggested he was only in the moment realising the full horror of his experience and searching for the word to best express his feelings. My focus turned away from the clarity of thought and toward the actor's performance. I

recognised the actor's "inside-out" approach given my own training and experience, but I also understood that it did not represent spontaneity in the context of performing Shakespeare.

Shakespeare is ubiquitous. He is the most frequently produced playwright in the world, and productions of his works provide the greatest number of opportunities for performers in the United States and United Kingdom on an annual basis. There were at least 99 professional productions of his plays during the 2015-16 season in the United States (Tran, 2015) and over 45 productions during the month of August 2016 alone in the United Kingdom (Touchstone, 2016). The Shakespeare Theatre Association (no date), a growing consortium of festivals and companies ranging from Shakespeare's Globe to the Seoul Shakespeare Company, boasts 120 member-organisations dedicated to performing his works across the world year-round. I provided such casting opportunities to actors for eight years whilst leading the Notre Dame Shakespeare Festival following a ten-year freelance directing career in New York, Chicago and Boston. I was also an Assistant Professor of acting and directing at Notre Dame, and created a summer programme as part of the festival to train undergraduate students in classical performance. In this context, the central question around which my professional lives came to revolve was how I might help contemporary actors meet the particular demands of Shakespeare and other classical play-texts through training, rehearsal practice and live performance. Some of the thorniest problems I came up against as a director and trainer concerned finding effective, practical ways to address the clash experienced by actors trying to work with "the Two Traditions" and also extending into practice the guidelines to speaking and analysing dramatic verse provided by current literature. Although, within this professional sphere, I have also sought to follow my hunch that Viewpoints had something to offer actors approaching the performance of Shakespeare. I struggled to articulate those benefits to myself, let alone to other theatre artists like Kevin. This, then, is the background out of which my research arises and which frames the two central questions underpinning my research:

- What are the particular demands that modern theatre artists, versed in the naturalistic acting tradition, meet when approaching the language-based performance tradition as exemplified by Shakespeare?

- Can I develop a new, actor-centred rehearsal methodology combining a Stanislavsky-based approach and Viewpoints to help contemporary actors meet those demands and create performances that balance spontaneity and psychological insight with the textual clarity necessary for Shakespeare and other classical playwrights, and a physical rigour that helps root the voice within the body?

## II. OVERALL RESEARCH METHODOLOGY

The thesis expands on Barton's reference to "the Two Traditions", and identifies the particular demands that modern actors face when approaching the language-based performance tradition of Shakespeare and others (Chapter 1). The history and development of Viewpoints and Stanislavsky's extension of the "system" referred to as Active Analysis and how they might be combined to meet those demands are discussed in Chapter 2. In Chapter 3 I offer my research methodology and accounts of three practical laboratories I undertook to develop and assess an integrated rehearsal practice specifically for the performance of Shakespeare, whilst a fourth account describes the application of my emerging practice beyond Shakespeare to another classical play-text. I include some discussion of the public performance component connected to three of the practical research laboratories, but my primary focus in these accounts is to articulate fully and completely what could be called a "director's anatomy" of my emerging rehearsal process combining Viewpoints and Active Analysis. The study concludes with a summary of the findings, the strengths and weaknesses of my approach and further avenues of enquiry.

The questions I describe were crystalised for me in the midst of my own personal practice, so I approached the research as a director and actor trainer. My research methodology centres on the creation, implementation and evaluation of four practical research laboratories to test and develop a set of techniques integrating key elements of Active Analysis and Viewpoints, which can be employed in a systematic way within rehearsal. According to Estelle Barrett (2007, p. 5), such an experiential approach "acknowledges that we cannot separate knowledge to be learned from situations in which it is used." My questions arose from my experience and observations of the mind and body of the actor in a rehearsal context, and I

sought to locate my responses to them in those same circumstances. However, as Baz Kershaw (2009, p. 105) states, "the most crucial effect of performance practice as research is to *dis-locate* knowledge" in that it can offer information that contradicts received information or traditions. I found this aspect particularly relevant given my own extensive training and experience in Shakespeare, Stanislavsky and Viewpoints.

I looked to current literature to contextualise my exploration and to frame my critical reflections prior to and in response to each practical laboratory, which helped me plan the next one. This review is supplemented by my participation in training sessions related to Viewpoints and the associated practice of Composition offered by members of SITI Company in 2013 and 2015 through the Centre for Performance Research at Aberystwyth University and Falmouth University. The material research is supported by other resources, including interviews with contemporary practitioners to provide context related to current trends in the rehearsal and performance of classical play-texts.

The thesis aims to contribute to the field by offering a set of principles and a responsive rehearsal model informed by those principles, whilst also offering illustrations of how they might be utilised in practice. I also seek to create a methodology that can operate within educational and professional contexts, and hope my findings can also be applied more generally to the literature and practice of acting, directing and textual analysis.

My survey of current literature and practice is woven throughout the first two chapters, but I will now discuss an overview of sources related to the study.

III. LITERATURE REVIEW

My thesis engages with subject areas that are not only wide, but also contentious for scholars and practitioners alike. I necessarily attempt to focus my survey of the current literature on those aspects of Shakespeare, Stanislavsky and Viewpoints that speak most directly to my practice-based research questions; namely, the challenges that contemporary actors can face in the performance of dramatic verse, and the development of a rehearsal methodology combining aspects of Stanislavsky's "system" and Viewpoints to help address those challenges. I recognise that my narrowing of the field does not make any of the related debates disappear; indeed, I hope this study might contribute to these very discussions.

However, I look in this review to discuss the resources that prove most helpful to the trajectory of the thesis, whilst also acknowledging, where most appropriate given the limitations of space, those issues that remain debatable in the discourse.

John Barton's *Playing Shakespeare* (1984) defines the pivotal notion of "the Two Traditions" which reverberates through many publications related to performing Shakespeare. The language-based tradition of Elizabethan players and playwrights was infused with the ancient art of rhetoric. The trivium, or the arts of logic, grammar and rhetoric, is lucidly explained in Sister Miriam Joseph's seminal work *The Trivium* (1937). She states in this first of several publications on the subject that the trivium "formed the intellectual habits of Shakespeare and other Renaissance writers" and must be thoroughly understood by those approaching dramatic verse (p. 6). She explores this line of enquiry further in *Shakespeare's Use of the Arts of Language* (1947) in which she meticulously explicates the many rhetorical devices employed by Shakespeare throughout his works, arguing that "to cultivate the alert attentiveness to patterns of sound and movement and the expert analysis of thought-relations habitual to educated Elizabethans quickens the responsiveness requisite to a full appreciation of Shakespeare's plays" (p. 289). The majority of modern, practice-based books reflect this focus on analysing Shakespeare's dramatic verse and prose, and largely serve to define for the performer the many rhetorical devices to be discovered in the text. Sir Peter Hall's *Shakespeare's Advice to the Players* (2003) extends to a certain degree Sister Miriam Joseph's work to contemporary practice and serves as a cornerstone for the first research laboratory of the study with surprising results. Other guides to understanding how Shakespeare's language works and which further inform the thesis include *Acting Shakespeare's Language* (2015) by Andy Hinds, former artistic director of Classic Stage Ireland; *Speaking the Speech* (2013) by Giles Block, "Master of the Words" at Shakespeare's Globe; and *How to Do Shakespeare* (2010) by Adrian Noble, former artistic director of the Royal Shakespeare Company. *Thinking Shakespeare* (2007) by Barry Edelstein and *The Actors Guide to Performing Shakespeare* (2002) by Madd Harold are of particular personal interest to in that they reflect the experiences of two US-based directors.

However, the key issue with these resources is that they describe *what* performers need to do to speak Shakespeare, and not *how* to achieve it in a rehearsal context. The embodiment of Shakespeare's text, by which I mean the physical

experience of his language, is best explored for the purposes of this study by a quartet of contemporary female practitioners: Cicely Berry, Kristen Linklater, Patsy Rodenburg and Barbara Houseman. Berry's essential trio of books, including *The Actor and The Text* (1992), *Text in Action* (2001) and *From Word to Play* (2008), discuss the need to locate the text in the body of the performer. Linklater's *Freeing Shakespeare's Voice* (1992) describes why and how the contemporary actor needs to re-connect with oral tradition through the physiological experience of vowels, consonants and words. Houseman extends Berry's approach through *Finding Your Voice* (2002) and *Tackling Text (and Subtext)* (2008), with the latter offering a number of exercises she refers to as "layering" which are designed to embody text and which I will discuss in more detail in Chapter 3 of the thesis. The physicalisation of different rhetorical techniques is a key feature of Rodenburg's *Speaking Shakespeare* (2002), which is further positioned as a manual for contemporary actors to somatically interrogate Shakespeare's language. The work on rhetoric and the oral tradition is important and justifiably infuses much of the contemporary writing about analysing and speaking Shakespeare's dramatic verse. My particular interest in helping modern theatre artists approach classical language through a wholly physical relationship to the text means I have found Berry, Linklater, Rodenburg and Houseman most relevant and useful to the study.

The literature related to other Elizabethan stage traditions is laden as much with conjecture as with fact, but a number of publications suggest how performance conditions not only might have influenced playwrights of the period, but also how those conditions might inform a rehearsal methodology for contemporary actors and directors. The thesis is supported in this area by *Playgoing in Shakespeare's London* (2004) and *The Shakespearean Stage 1574-1642* (2009), both by historian Andrew Gurr, as well as *Rehearsal from Shakespeare to Sheridan* (2000) by Tiffany Stern. *Renaissance Drama in Action* (1998) by Martin White and *Actors and Acting in Shakespeare's Time* (2010) by John Astington also provide informed discussions of stage traditions. *Shakespeare's Theatre and the Effects of Performance* (2013), edited by Stern and Farah Karim-Cooper, as well as *Shakespeare's Globe: A Theatrical Experiment* (2008) edited by Karim-Cooper and Christie Carson, include essays based upon testing original Elizabethan performance conditions at the reconstructed Globe. My study is influenced by these resources and calls upon those conclusions that ring true to my own experience as a director of Shakespeare and

other classical play-texts in indoor and outdoor settings.

*Actors Talk about Shakespeare* (2009) by Mary Z. Maher, *The Routledge Companion to Shakespeare* (2012), edited by John Russell Brown, *Shakespeare on Stage* (2010) by Julian Curry and the *Players of Shakespeare* series published by Cambridge University Press all consist of interviews with a range of international artists who share their thoughts and experiences about acting Shakespeare. These are helpful not only as a means to glean what actors look for in the rehearsal room, but also to affirm that there exists no single approach to the work. My interviews with contemporary actors Jack Hawkins, Rebecca Johnson, Tim O'Hara and David Sturzaker, along with my role as assistant director to Stephen Unwin on the Rose Theatre production of *As You Like It* in 2012 have further provided context and contributed to my understanding of current professional practice related to classical play-texts in general and Shakespeare in particular.

There is vast body of literature related to Stanislavsky in the English language including biographies, translations of his work and analyses of several aspects of his "system". There are two biographies of Stanislavsky, *Stanislavski: A Life* (1950) by David Magarshack and *Stanislavsky: His Life and Art* (1999) by Jean Benedetti. The former is valuable for its recounting of Stanislavsky's early working methods and his relationship with the United States, but the latter includes more specific information related to Stanislavsky's later years and the development of the technique that came to be referred to as Active Analysis. Benedetti also offers a translation of Stanislavsky's revised 1926 autobiography *My Life in Art* (1980), which restores many of the cuts requested by the original publisher and illustrates the evolution of Stanislavsky's practice in his own voice. *Stanislavsky: A Life in Letters* (2014), translated and edited by Laurence Senelick, and *The Moscow Art Theatre Letters* (1991), translated and selected by Benedetti, provide further insight into Stanislavsky's life and career.

Stanislavsky's own writings about the development of the "system" are available in several forms. *An Actor's Work* (2008) translated and edited by the inexhaustible Benedetti aims to follow Stanislavsky's original wishes to present the unity of his psycho-physical approach in one volume. The unity was broken in Elizabeth Reynolds Hapgood's separately published translations of Stanislavsky's writings; *An Actor Prepares* (1936), *Building a Character* (1949) and *Creating a Role* (1961) were issued several years apart, spawning controversial iterations of his

work based on incomplete information, some of which I received in my own conservatoire training. Other collections of Stanislavsky's articles, speeches, and fragmentary notes include *Stanislavski's Legacy* (1968) and *Stanislavski on Opera* (1975), both translated by Hapgood, and *Stanislavsky on the Art of the Stage* (1967), translated by Magarshack. *Stanislavsky Directs* (1954) by Nikolai M. Gorchakov, a student and colleague at the Moscow Art Theatre, describes Stanislavsky's directing practice through accounts of six productions from the early 1920s through the mid-1930s. The Stanislavski Centre, housed at Rose Bruford College, publishes the invaluable journal *Stanislavski Studies* and offers access to a wealth of material that provides insight into Stanislavsky's own productions at the Moscow Art Theatre and many other aspects of his work.

*Stanislavski: The Basics* (2013) by Rose Whyman, *Stanislavsky: An Introduction* (2008) by Benedetti, and *Konstantin Stanislavsky* (2003) by Bella Merlin are all useful overviews of the "system". Merlin's edition is especially helpful as it provides a summary and analysis specifically of *An Actor Prepares* from her point of view as a professional actor. The practical applications of the "system" are further explored through several exercises included in *Stanislavski in Practice* (2011) by Nick O'Brien and *Acting on Impulse* (2007) by John Gillett.

Active Analysis, Stanislavsky's technique of textual analysis through improvisation, is central to the thesis, but has not received the same coverage as some other aspects of his work. Active Analysis also remains highly controversial as Stanislavsky himself left no full description of this extension of the "system", so understanding its practice depends upon sifting through sometimes contradictory accounts from his contemporaries as well as translations and interpretations of those accounts. The thesis relies in some part on *Stanislavsky in Rehearsal* (2001) by Moscow Art Theatre actor Vasili Toporkov (and translated by Benedetti) as it is a first-hand narrative of a 1939 production of *Tartuffe* during which Stanislavsky implemented what came to be referred to as Active Analysis. *Stanislavsky in Focus* (2009) by Sharon Marie Carnicke focuses on the writings of Maria Knebel, one of Stanislavsky's assistants during this period of experimentation, and suggests that the primary focus of Active Analysis is to determine the play's "structure of action", or ongoing interplay of actions and counteractions, through a series of increasingly detailed improvisations. Carnicke thus underscores the *analysis* in Active Analysis. Indeed, as she recently writes in an e-mail exchange with me, "As far I can tell, none

of the Americans who practice [Active Analysis] do it – they focus on the improvisations only."[2] Carnicke further explicates and champions this approach through chapters in *Actor Training* (2010), edited by Alison Hodge, and *The Routledge Companion to Stanislavsky* (2014), edited by R. Andrew White. Bella Merlin writes briefly about Active Analysis in *The Complete Stanislavsky Toolkit* (2007) and contributes her own chapter on the technique in *The Routledge Companion to Stanislavsky* (2014), but *Beyond Stanislavsky* (2001) offers her book-length narrative of training in the technique at Moscow's State Institute of Cinematography as a professional actress. Merlin refers in all three publications to Carnicke's readings of Knebel, but, as suggested by and in contrast to Carnicke, emphasises improvisation as the key feature of the practice, or the *active* aspect of Active Analysis. The thesis includes excerpts from my own correspondence with Carnicke about these issues and other aspects of my practical research.

There is a lively and ongoing debate in academic journals about the utilisation and value of Active Analysis in the rehearsal room. The current discourse tends to support Merlin's view by foregrounding the improvisatory element of the technique, often at the expense of determining the play's structure of action. For example, Paul Christie (2015) accentuates the freedom that improvisation affords his actors whilst rehearsing a production of Maxim Gorky's *Philistines* in his article, "The What Happened of Experience: Reflections on the Practice of the Method of Analysis through Action". He appears not to be concerned with clarifying actions or counteractions through the rehearsal process, but instead defines the singular strength of Active Analysis as allowing "for discoveries of unusual depth without there needing to be a defined goal established in advance" (p. 164). Canadian actor Tom Schulte (2010) extols this focus on improvisation in his article, "The Stanislavski Game: Improvisation in the Rehearsal of Scripted Plays", given that his own training and professional stage experience had been dominated by "round-the-table" analysis of the sort that Stanislavsky was attempting to move beyond with Active Analysis. In "Tongue-tied?: An Active Analysis of Brian Friel's *Translations*" (2012)*,* David Grant continues the emphasis on improvisation through his account of his rehearsal process at Queen's University, Belfast. However, Grant also speaks to my own research in part by making reference to using exercises from Augusto Boal as a means to enhance physical expression during improvisations. It is clear that, like me, other scholar-practitioners have been searching for combinations

of other techniques to enhance Active Analysis, suggesting that the practice is not quite enough on its own.

David Chambers, former head of the directing programme at the Yale School of Drama, and David Jackson, leader of the undergraduate acting programme at Central Saint Martins, both recognise that a definitive interpretation of Active Analysis is elusive, yet offer accounts of their own respective practices that balance the *active* and *analysis* aspects of the technique. Chambers relates his own experience of working with Active Analysis with student actors and directors on scenes from the plays of Anton Chekhov in his article, "Études in America: A Director's Memoir" from *Stanislavski Studies* (2014). The article benefits greatly from the testimonies of many of the participants who speak positively about their first forays into improvisations based upon scripted text, but Chambers is careful to also celebrate the outcomes of those improvisations: namely, "extreme actions and counter-actions" (p. 122). Jackson shares a more measured description of using Active Analysis during a student production of *The Widowing of Mrs. Holroyd* by D.H. Lawrence in "Twenty-first-century Russian Actor Training: Active Analysis in the UK" (2010). He not only affirms the interactivity of improvisation and determining the scene's structure of action, but also provides illustrations of the challenges that directors and actors can meet when attempting to engage with such a powerful, yet still contested, technique in Active Analysis.

The majority of practitioners discussed above use private and closely held translations of Knebel's writings, or they rely on excerpts translated and quoted by Carnicke and Merlin in their respective work. The newest addition to the literature, *A Director's Guide to Stanislavsky's Active Analysis* (2016) by James Thomas, seeks to shift that paradigm by offering the first published English translation of Knebel's foundational essay on Active Analysis. Merlin praises Thomas and his work on the jacket, but the impact of this now widely available translation of Knebel's article has yet to be seen.

Some aspects of Active Analysis can be seen as influenced by those close to Stanislavsky including Michael Chekhov, Vsevolod Meyerhold and Yevgeny Vakhtangov, all of whom also reacted against psychological realism with their own distinct practices and overtly stylised performances. Chekhov describes his approach to physicality and improvisation in the revised edition of *To the Actor* (2002), whilst the work of Meyerhold and its emphasis on the actor's body is given an overview in

*Vsevolod Meyerhold* (2003) by Jonathan Pitches, whilst Meyerhold's own writings are assembled in *Meyerhold on Theatre* (1969), translated and edited by Edward Braun. *Yevgeny Vakhtangov* (2013) by Andrei Malaev-Babel provides a critical overview of Vakhtangov's actor-centric approach to teaching and directing, and *The Vakhtangov Sourcebook* (2011), also by Malaev-Babel, collects many notes and lectures written by Vakhtangov into a single volume. I have been influenced by the work of Meyerhold and Vakhtangov in that they provide new perspectives on Stanislavsky and the evolution of the "system", yet the former's preferred "form of expression was exaggerated, elongated and stylised" (Pitches, 2003, p. 115), whilst the latter wrote, "the theatre of everyday life must die" (cited in Malaev-Babel, 2011, p. 49). My focus in the thesis is on actors operating within the frame of modern naturalism and I am consequently seeking ways to apply Active Analysis in this context.

Viewpoints, like Active Analysis, has a problematic genealogy that needs to be acknowledged given its centrality to the thesis. Mary Overlie, as a dancer and choreographer inspired by the anarchic yet fecund art movements of the 1960s and 70s, originally identified six basic principles of movement as means to structure physical improvisation. "The Six Viewpoints", as the practice came to be called, has been rarely articulated in print by Overlie or others. The primary source for those interested in the Six Viewpoints include bits and pieces on various pages of her website, SixViewpoints.com (2016), and a more expository chapter included in Arthur Bartow's compendium, *Handbook of Acting Techniques* (2008), which contains tantalising, but brief, descriptions of practical exercises. Overlie (2016), who refers to herself as "a woman who is not afraid of obscurity" and "prefers to remain out of the limelight in order to create", has disseminated her practice largely through her tenure at Experimental Theatre Wing of the Tisch School of the Arts at New York University. However, useful material about Overlie's influences and the experimental artistic communities from the Six Viewpoints emerged can be found in various publications. *American Avante-garde Theatre: A History* (2000) offers an overview of the movements, such as deconstruction, that informed Overlie. *Terpsichore in Sneakers* (1987), a history and critical study of post-modern dance by Sally Banes, does not directly discuss Overlie, but provides profiles of seminal dance troupes like Judson Church as dancers like Barbara Dilley and Yvonne Rainer with whom Overlie collaborated during the gestation of the Six Viewpoints. *Chance*

*and Circumstance* (2009), an expansive biography of Merce Cunningham by Carolyn Brown, offers valuable information about a major influence on Overlie as a philosophical context for her focus on improvisation.

The relative obscurity under which Overlie has chosen to operate has allowed her work with the Six Viewpoints to be appropriated and superceded by others. Anne Bogart and Tina Landau, after being exposed to the Six Viewpoints by Overlie at New York University, adapted the original six principles and expanded the number to nine specifically for use by stage actors and directors, christening their modification simply as "the Viewpoints" or "Viewpoints". Bogart and Landau's practice has been widely disseminated through the publication of *Anne Bogart* (1995), edited by Michael Dixon and Joel A. Smith, *The Viewpoints Book* (2005), and the many training workshops offered by SITI Company at their home base in New York City or at various locations throughout the world over the past twenty years. Overlie's approach to the Six Viewpoints, according to Bogart and Landau (2005, p. 5), "was and continues to be absolute". However, Bogart has continued to increase the profile of the reworked Viewpoints through her own practice as a director with SITI and elsewhere, as a key member of the graduate directing programme at Columbia University and as the author of a number of interviews and publications. *A Director Prepares* (2001) provides supplemental information about Viewpoints and Bogart's working methods as a director, whilst *And Then, You Act* (2007) and *What's the Story* (2014) contain a number of essays on theatre and the collaborative process as informed by the modified Viewpoints. *Actor Training* (2010), edited by Alison Hodge, *The Actor Training Reader* (2015), edited by Mark Evans, and *The Purpose of Playing* (2006) by Robert Gordon all exclusively focus on Viewpoints rather than the Six Viewpoints, and indicate how deeply the discourse on actor training has embraced Bogart and Landau's approach.

Overlie and the Six Viewpoints are often alluded to in academic literature, but are usually relegated to introductory paragraphs prior to the central discussion of Viewpoints as articulated by Bogart and Landau. For example, Rea Dennis in her article, "Viewpoints, Creativity and Embodied Learning: Developing Perceptual and Kinaesthetic Skills in Non-dancers Studying Undergraduate University Drama", acknowledges the Six Viewpoints, but argues, "In Bogart's hands, the method became tangible; more visible, more exterior, and more transferable, opening the world of movement to actors in a way that dance and choreographic languages had

not been accessible before" (2013, p. 337). Tony Perucci recognises this imbalance in "Dog Sniff Dog" (2015) when he refers to the absence of the Six Viewpoints from two other articles related to the practice of Viewpoints: "Notably, both of these studies focus on the work of SITI Company, rather than that of Mary Overlie" (p. 105). The tension between the two practices and their practitioners, although not immediately apparent given the relative scarcity of specific information related to the Six Viewpoints, is alluded to in the introductory comments Bogart makes in an interview between she and Overlie included in *Conversations with Anne* (2012, p. 471): "Mary Overlie, among many things, is the inventor of Viewpoints, and I have spent the last twenty-something years trying to say that out loud." Overlie is on the verge of clarifying those differences in a more public forum as she is currently crowd-funding the publication of *Standing in Space*, which promises to furnish a full account of the Six Viewpoints and its training methods, as well as provide a clear and extensive contrast to the methods of Bogart and Landau.[3]

The thesis refers often to Overlie's philosophical concepts supporting the Six Viewpoints, but focuses on Viewpoints as articulated by Bogart and Landau. I acknowledge that this remains problematic, but *The Viewpoints Book* (2005) by Bogart and Landau remains as of this writing the primary resource in print for the technical application of the approach. I have also trained extensively with SITI on four occasions between 2005 and 2015, including a month-long training "intensive", roughly defined as five to seven hours a day for six days a week, held annually by the company at Skidmore College in upstate New York. My personal experience with these workshops, as well as notes taken during each session, further serve to support my emphasis on Viewpoints as practiced by Bogart and Landau. An arranged discussion with Mary Overlie was postponed indefinitely due to unforeseen circumstances, but the thesis includes excerpts from a personal interview conducted with SITI Company member Gian-Murray "GM" Gianino.

Viewpoints is part of a larger tradition that offers alternatives to naturalism or text-based approaches to creating theatre. I am aware that there are a number of movement systems, particularly those developed by Rudolf von Laban as described in *Laban for Actors and Dancers* (1993) by Jean Newlove, and Jacques Lecoq, explained by Lecoq himself in *The Moving Body* (2002), which can be effective in their own right. Laban and Lecoq, like Stanislavsky to a certain degree, created comprehensive methods around which highly respected programmes have been

built. My own limited exposure to both practices suggests they require intensive and extensive training to fully comprehend and implement, and can lead to identifiable styles in performance. I also acknowledge that both include helpful ways to look at physical improvisation, but I am choosing to focus on Viewpoints due to my own personal positive engagement with the technique, its relative accessibility and its potential to feed directly into Active Analysis to help actors approach the particular demands of performing Shakespeare and other classical playwrights.

Viewpoints and Active Analysis are practices that invite psychological and phenomenological contextualisation as both place great emphasis on the actor's experiences and how they perceive those experiences. According to Marvin Carlson in *Performance: A Critical Introduction* (2004, p. 50), "performance theorists [as opposed to literary drama critics and psychoanalysts] first became interested in psychoanalysis […] because of its attention to the process of identity formation." The work of psychoanalyst Jacques Lacan has found particular favour within the realm of performance studies, Philip Auslander states in *Theory for Performance Studies* (2008, p. 120), "largely because of his hypothesis of the mirror stage, which has been taken up as a way of understanding and linking the concepts of identity, subjectivity and spectatorship." The essays collected in Patrick Campbell and Adrian Kear's *Psychoanalysis and Performance* (2001) reflect an increasing interest by scholars to situate psychoanalysis in performance-making activities, including the rehearsal process, as well as performance itself.

In contrast to looking at the actor's experience through the lens of psychoanalysis, Maurice Merleau-Ponty's *Phenomenology of Perception* (1962) continues to inform contemporary discourse related to performance theory as it calls into question traditional assumptions of how we generally interact with the world. He contends that classical psychology puts consciousness, or the mind, at the centre of our perceptions, whilst a more scientific approach claims the body as our primary channel to experience. He argues the outcome of these two diametrically opposed approaches was "while the living body became an exterior without interior, subjectivity became an interior without exterior, an impartial spectator" (p. 56). According to Elizabeth Grosz in *Volatile Bodies* (1994, p. 95), Merleau-Ponty proposes an alternative to this dualistic thinking by locating "experience midway between mind and body" and arguing that "experience can only be understood between mind and body – or across them – in their lived conjunction." My

integrated rehearsal methodology lies at this lived conjunction as both Active

Analysis and Viewpoints ask actors to "think" with their bodies.

My research consequently touches more specifically on such concepts as "body" and "presence" around which debate remains lively and contentious. For example, Colette Conroy in *Theatre & the Body* (2010, p. 55) not only questions what the term "body" might encompass, but also contends "*the body* supposes an ideal or assumed body", which runs counter to the subjective experiences of the actor and the spectator; she instead suggests that "we think about *bodies* as entities that see, feel and move in radically different ways.*"* Our corporeality is also a site of tremendous mutability, according to Stanton Garner in *Bodied Spaces* (1994, p. 50): "The body is that by which I come to know the world, the perceptual ground against which the world has existence for me; at the same time, it is an object in the world, much (though not all) of which is available to my direct perception." Our experience of the body can thus paradoxically include its absence, as Drew Leder suggests in *The Absent Body* (1990), illustrating his point with an example easily applied to the actor's experience of training and performing: "I may be engaged in a fierce sport, muscles flexed and responsive to the slightest movements of my opponent. Yet it is precisely upon this opponent, this game, that my attention dwells, not on my own embodiment" (p.1). It is this degree of attention that practitioners and theorists often refer to as "presence", though the term has been subsumed by the current discourse surrounding the problem of "liveness", or the distinct nature of live performance in relation to non-live performances on film or television, as explored in Auslander's *Liveness* (2008). The seeds of the "liveness" argument can be found in Walter Benjamin's influential essay, "The Work of Art in the Age of Mechanical Reproduction", where he seems to redefines "presence" as the "aura" of a work of art as that which cannot be reproduced; specifically, "its unique existence in the place where it is at that moment" (1936, p. 5). The advent of our mediatised culture has invited many theorists to extend Benjamin's argument to include the unique features of live performance. Denise Varney and Rachel Fenshem summarise this view in their article, "More-and-Less-Than: Liveness, Video Recording and the Future of Performance" (2000, p. 93), when they state, "The primary quality associated with live performance is the presence of the living, speaking actor" in the same shared space as the audience. However, as Steve Dixon claims in *Digital Performance* (2007, pp. 132-133), "it must be remembered within the liveness

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debate that mere corporeal liveness is no guarantee of presence" and "reduced to its essence, presence is about interest and command of attention, not space or liveness." Dixon takes his cue from Michael Fried's influential essay, "Art and Objecthood", included in *Minimal Art: A Critical Anthology* (1968), edited by Gregory Battcock. Fried argues, "Something is said to have presence when it demands that the beholder take it into account, that he take it seriously" (p. 127). Joseph Chaikin suggests in *The Presence of the Actor* (1972) that the performer can foster such presence through practice by undertaking "a kind of deep libidinal surrender" (p. 20) in which "the full attention of the mind and body should be awake in that very space and in that very time (not an idea of time) and with the very people who are also in that time and space (p.65)." The notion of surrender is discussed further in Chapter 2 and emerges as a key feature of the integrated rehearsal methodology.

Phillip Zarrilli weaves together many of these concepts – and speaks directly to the practices of Active Analysis and Viewpoints – in his essay, "Model of the Actor's Embodied Modes of Experience" (2004, p. 661), when he proposes an "aesthetic inner bodymind", the result of a deep engagement with "forms of embodied practice which engage the physical body and attention (mind) in cultivating and attuning both to subtle levels of experience and awareness" that ultimately allow "for a shift in one's experience of the body and mind aspects from their gross separation, marked by the body's constant disappearance, to a much subtler, dialectical engagement of body-in-mind and mind-in-body." I agree with Zarrilli, and my research can be seen as directly influenced by his descriptions of this "aesthetic inner bodymind". The work that continues to be done on the psychological and phenomenological aspects of training and performance is significant and valuable. My thesis is informed by and engages with these ideas, but does so on the level of their practical application for actors in the rehearsal room. My focus is thus on developing a step-by-step process that theatre artists can use to approach Shakespeare and others.

In light of this focus and in addition to those publications by Shakespearean directors whose views will be woven throughout the thesis, a group of general guidebooks on directing present differing approaches to the use of Active Analysis or rehearsing Shakespeare. Mike Alfreds' *Different Every Night* (2007) influences the thesis as it not only champions improvisation as central to rehearsal activities, but also provides a rehearsal framework based upon Stanislavsky's Method of

Physical Actions, seen as a precursor to Active Analysis and which will be specifically discussed in Chapter 2. However, Alfreds applies this practical narrative to examples taken primarily from the plays of Anton Chekhov and only briefly considers Shakespeare and other classical texts. *The Director's Craft* (2009) by Katie Mitchell outlines a similar rehearsal strategy related to a theoretical production of Chekhov's *The Seagull*, yet Mitchell refers to it not as Active Analysis but simply as a practice based upon her understanding of Stanislavsky. In regard to methods for rehearsing Shakespeare, current practices in the United States are offered through interviews with over sixty directors in *Directing Shakespeare in America* (2016), but many speak about their approaches only in general terms. For example, Michael Kahn, Artistic Director of the Shakespeare Theatre Company in Washington, DC, is asked how he navigates the transition from table-work to staging, to which he responds, "An actor can get up once he knows he's doing" (p. 222). This sentiment is matched in Ross Hope's *Getting Directions* (2012), billed as a guide for emerging theatre directors, which includes an interview with British director Matthew Dunster as he prepares a 2009 production of *Troilus and Cressida* for Shakespeare's Globe. Dunster requires extensive analysis "around the table" during rehearsals despite the desire of the actors to get on their feet, and claims that "directing isn't about playing loads of games or doing lots of improvisations, which don't necessarily help actors. Directing is about detail, and detail is about craft" (p. 27). The outcomes of my practical research are perhaps most informed by director Declan Donnellan in *The Actor and the Target* (2005). He utilises a fictional actress named Irina to ground his thoughts on acting in general, and provides a host of guidelines on how contemporary theatre artists like Irina can analyse Shakespeare with examples from *Romeo and Juliet*. However, in the final pages he ultimately suggests, "Irina cannot be taught how to speak verse […She] can be given help and guidelines […but] just as Irina will find her own way of performing Juliet with this particular Romeo, so Irina must synthesise her own way of speaking verse" (pp. 270-271). It is in this spirit of self-discovery that I now turn to the study's central argument and an account of my efforts in articulating a "director's anatomy" of an integrated rehearsal methodology that can help contemporary theatre artists meet the unique demands of Shakespeare and others.

**THESIS STATEMENT**

The thesis argues that a combination of Active Analysis, an improvisatory approach to textual analysis developed by Constantin Stanislavsky and based on his "system", and Viewpoints, a technique of movement improvisation articulated by choreographer Mary Overlie and further adapted by directors Anne Bogart and Tina Landau for stage actors and directors, can offer an effective actor-centred rehearsal methodology that helps theatre artists meet the unique demands of the language-based performance tradition related to Shakespeare and other classical playwrights. This integrated rehearsal methodology specifically enables actors to experience the *need for words*, or the impulse to respond to events primarily through language, as a means to create performances that reflect spontaneity, psychological insight, physical rigour and textual clarity. The study also identifies a set of creative principles, including *awareness, exactness, extension immediacy* and *invention,* around which this rehearsal methodology might be centred to support the actors' discovery of the *need for words*.

Chapter 1

**THE TWO TRADITIONS**

In this chapter I will expand on the collision of "the Two Traditions" (Barton, 1984, p. 3) by discussing the language-based tradition of Elizabethan players and the modern, naturalistic approach to acting as influenced by Stanislavsky. The chapter identifies the key demands contemporary actors can face when performing dramatic verse and introduces terms that will serve as the "shorthand" used in later chapters to express what I am seeking to help actors achieve through the application of Active Analysis and Viewpoints. I will also propose a set of creative principles around which a rehearsal process might be centred to help actors meet those key demands. I will focus on those aspects of Shakespeare's language that relate specifically to my research questions with the acknowledgment that his play-texts provide many opportunities for enquiry. I also recognise there are many approaches to performing Shakespeare's play-texts, but the chapter emphasises those that have particularly influenced me in relation to my research aims.

I. THE ELIZABETHAN TRADITION

i. The Need for Words

My argument is that the key to approaching the language-based performance tradition of Shakespeare and others lies in what Rodenburg (2005, refers to as the character's instantaneous *need for words* as the natural and primary response to the changing circumstances of the play. The innate impulses to respond to events through language are intrinsic in Shakespeare, director Barry Edelstein (2007, p. 13) states, and "these are the engines that drive thought from deep inside a character's mind all the way to another's ear." The inner experience that fuels that expression is subsequently given structure and drive by the form of iambic pentameter. According to Block (2013, p. 6), "It's worth remembering the obvious. We speak in order to bring about a change. Silence frequently implies agreement. Speaking is an action; it is designed to have an effect." For example, Hamlet doesn't simply think about suicide, his instinct is to speak through the problem as a means to effect change in

his situation. "The word is the character's way out," suggests Rodenburg (2002, p. 6), "body, heart and mind meet in the word."

In his approach to language, Shakespeare also reflects the world in which he moved. According to Barton (1984, p. 56), "The Elizabethans loved [words]: they relished them and they played with them." They also experienced the spoken word differently given its primacy as a means of interpersonal communication. Speaking and listening were the main avenues of information in this period. "Most school learning was by rote, absorbed aurally," states Palfrey (2011, p. 12), "and so too was most knowledge of fables, stories, songs, ballads, news – and in a very real sense plays." Gurr, in *Playgoing in Shakespeare's London* (1987, p. 97) writes, "The hearing of plays, implicit in the Latin origin of the word 'audience', was the basic expectation in the minds of all Shakespearean playgoers." Indeed, the *need for words* can be seen to generate in the hearer the *need for listening.* The poet-playwrights of this period reflected this focus on the spoken word by offering a rich mix of compositional elements to excite the ear of their audience.

The men and women in Shakespeare's plays navigate the world through language, and the modern theatre artist must embrace the same *need for words* as an instinctual response to changes in the environment. Kristen Linklater, whose approach to Shakespeare served as the basis of my own conservatoire experience and remains an influence on my approach to training now, states that the contemporary actor "must be allowed to re-discover old neuro-psychological routes of appetite to bring back taste and texture to speaking, and to spark the animal response mechanisms which fire creative processes" (1992, p. 11). It is these visceral impulses that drive the need to communicate through language in the first instance and informs how actors can relish the performance of Shakespeare. "When we need a word - really connect with it and release it in a brave, physical sense," argues Rodenburg (2005, p. 3), "the experience is not just an act of intellect but a feeling act felt throughout our entire being." The performance of Shakespearean text can be exciting for the modern actor, says actor and director Sir Kenneth Branagh (cited in Maher, 2009, p. 49), "when those words have become necessary to say."

The *need for words* occurs when the actor experiences language in their entire body and connects inner thought to outer action. Linklater (1992, p. 13) refers to the experience of language as a whole-body process and states, "by indulging sensory, emotional and physical responses to vowels and consonants – the

component parts of words – we begin to resurrect the life of language." I see this process as necessary for the contemporary actor to approach the richness of Shakespeare's text and will refer to it in the thesis as *whole-body experience*. Berry (1993, p. 47) attaches inner thought to outer action in Shakespeare when she states, "In the discipline of poetic text we have to release our feeling through the structure of the speech […] And because the speech is direct, it is the physical movement of the thought." I view this concept as equally important for modern theatre artists to grasp in the performance of Shakespeare and other classical playwrights, and will refer to it in this study as *thought as action*. The *need for words* is thus a combination of *whole-body experience* and *thought as action*. I will now further define these two terms.

ii. <u>Whole-Body Experience</u>

Linklater (1992, p. 14) contends, "Actors who want to tune into Shakespeare's text and communicate it fully to the audience can/should/must become sensitive to the feel of vowels and consonants, to the anatomy of words as well as their meaning" through a *whole-body experience* of the language. A fully physical exploration of Shakespeare's language can bring a heightened awareness not only of the meaning of the text, but also of its sonic and rhythmic properties (Callery, 2015, p. 121). For example, consider Duke Frederick's entrance in *As You Like It* (Shakespeare, 2010, 1.3: 38-39):

> Mistress, dispatch you with your safest haste
> And get you from our court.

A slow repetition of the word "dispatch" exposes its construction; namely, two short vowels, "i" and "a", divided by a hissing "s" and surrounded by three sharp consonant sounds, "d", "p" and "tch". The first syllable "dis" originates in the chest and end with the tongue behind the teeth, whilst the second syllable, "patch", starts in the lips, moves through the cheekbones and finishes again in a pursing of the lips. The sound and feeling of the two syllables together arouses a sensation of explosiveness that can lead to subconscious images or thoughts related to those sensations. The return of "dispatch" to the verse line reveals at the very least an increased sensitivity on the part of the speaker to the physical and emotional content

of that single word, which is ultimately communicated to the listener.

The dramatic verse used by Shakespeare is primarily based on an underlying rhythm that corresponds to our heartbeat. The form of iambic pentameter was also evolved by Elizabethan dramatists to connect as closely as possible to everyday speech yet also propel the language forward. It is centred on a single verse line constructed of five iambic feet, each consisting of one unstressed syllable followed by one stressed syllable:

dee-DUM, dee-DUM, dee-DUM, dee-DUM, dee-DUM

The iambic foot, or single heartbeat, provides a palpable undercurrent that drives actor and audience through the thought or line of verse. The structure of iambic pentameter thus invites special attention to those moments in the text, and in the actor's performance, when the heartbeat is altered in any way. The contemporary theatre artist, argues Berry (1992, p. 53), must accept and start working with the circumstance of the metre, "for when the rhythm breaks within the text it does so because the character, to a large or small degree, is at odds with his natural rhythm. And so the metre is there to help the actor find the impulse." For example, the pattern of the heartbeat is broken in Duke Frederick's line from *As You Like It*:

MIS-tress, dis-PATCH you WITH your SA-fest HASTE
and GET you FROM our COURT.

The structure of the first iambic foot is reversed from its usual pattern, but the heartbeat returns to its natural rhythm through the rest of the verse line. The irregular physical sensations of the altered heartbeat indicate that something is different in this moment. The *whole-body experience* of Shakespeare's language can consequently provide actor and audience alike with a fuller and deeper understanding of the text in performance as it is released.

iii. Thought as Action

The form of expression employed by Shakespeare is, at its heart, poetry. The language of poetry captures our inner thoughts and emotional responses to outer events, and is carefully chosen and arranged to convey our experience with force

and clarity to have an effect on the listener. The poetic device used most abundantly by Shakespeare's characters to express those personal experiences is metaphor, a descriptive word or phrase substituted for an object or action within the structure of verse or prose. For example, consider the following from line from *Romeo and Juliet* (Shakespeare, 2000, 2.1: 45-46):

> But soft! What light through yonder window breaks?
> It is the east, and Juliet is the sun.

Romeo compares Juliet to the sun in a poetic metaphor that refers perhaps to the life-giving energies she provides to him, or how her sudden presence immediately brightens the early morning darkness. My own experience with directing *Romeo and Juliet* suggests that contemporary performers, especially those who are young or inexperienced, are prone to endow the word "sun" with an external illustration of romantic feeling, as if to explain the poetic metaphor to the audience. Andy Hinds, a former instructor at RADA and at Shakespeare's Globe, argues persuasively to use the alternate term *imagistic language*, "that is language in which one thing is not being compared to another but which is nonetheless designed poetically to create pictures in the mind of the listener" (2015, p. 24). I agree with Hinds' call for this alternative as it invites the modern theatre artist to see poetic metaphor as a practical means through which Shakespeare's characters communicate their inner thoughts and emotional responses with specificity. The contemporary actor can now consider the minting of each new image as an active process undertaken by the character to capture and convey his experience to the listener at that very moment. The use of imagistic language can also provide greater opportunities for active engagement between speaker and listener in a process that mirrors long-standing oral tradition. According to director Madd Harold (2002, p. 30), "You get an intimacy and connection with an audience when you do this well. You offer them an image, let them sort it out, and they follow you." The dramatic verse used by Shakespeare and others thus serves two main objectives in performance: to simultaneously capture the thought and feeling that the speaker of that thought has, and to channel the release of that thought and feeling through the formal structure of the verse (Block, 2013, p. 13). "So," advises Berry (1992, p. 47), "the thought and feeling must seem instinctive and must be let go unambiguously with the words, for there is no time for

naturalistic consideration: it is always explicit." The expression of the character's inner experience is subsequently filtered through rhetorical and poetic traditions to create dynamic language designed to have an immediate and transformative effect on the situation. In short, speaking in Shakespeare is *thought as action*.

I have described how the *need for words* can result from the actor experiencing a combination of *thought as action* and the *whole-body experience* of language in the tradition of Elizabethan players. I will use these terms throughout the thesis as shorthand for the concepts I have outlined, but turn now to a discussion of how naturalism and textual naturalism can clash with the *need for words*.

## II. THE MODERN TRADITION

### i. The "Underwater Stream"

The work of Stanislavsky pervades the very air that contemporary actors breathe, whether or not they have trained in his "system" (Noble, 2010, p. 4). The "system", reflecting contemporaneous developments in science, operates, according to Benedetti (1998, p. 2), on "our understanding of the way we behave in our daily lives" and on the principle "that the actor most likely to affect an audience profoundly is the actor who behaves most like a complete human being." Whilst working on Anton Chekhov's *The Seagull* in 1898, Stanislavsky understood that a whole new approach to textual analysis was required; as Merlin (2007, p. 91) says, never before "had a writer left more unsaid by the characters than was actually said." The development of textual naturalism as exemplified by Chekhov coincided with Stanislavsky's search to develop the "system" as a means to help actors replicate everyday human behaviour. He began to address the "unsaid" (the "subtext") in Chekhov by advancing a method of silent communication, often in stillness, that included "radiating out" and "radiating in", and which he describes as "the emitting and receiving that, like an underwater stream, flows continuously under our words, in silences, and forms the invisible link between objects that creates an inner connection" (Stanislavsky, 2008, p. 248). Subtext, Stanislavsky (1949, p. 96) suggests, is comprised of the thoughts that flow "uninterruptedly beneath the words of the text, giving them life and a basis for existing." Stanislavsky came to believe that people in their everyday existence voice only ten per cent of their thoughts, whilst the remaining ninety per cent remains unspoken, and,

according to Merlin (2007, p. 91), "in drama, that ninety per cent lies bedded beneath the script." "Don't forget the intricate pattern of thoughts that led up to your speaking this line," Stanislavsky admonishes actor Vasili Toporkov as they rehearse *Tartuffe* in 1938. "When you are doing a scene, you must, first and foremost, establish all the thoughts that precede any given line. You don't have to speak them, just live them." (Toporkov, 2001, p. 132-33). Merlin (2007, pp. 91-92) translates this concept into practical terms by describing "a cyclical and ongoing sequence inherent in all human behaviour, which flows as Action-Reaction-Decision" and can be articulated as A executing an Action toward B, B having a gut Reaction to A's Action, and B then making a Decision about the gut Reaction. The cycle then continues as B initiates an Action toward A, and so on. "Those Reaction or Decision moments," she continues, "are the instigating impulses behind our physical actions" and both our spoken and unspoken words (ibid, p. 92). Stanislavsky realised that the inclusion of well-considered pauses allowed the audience the opportunity to observe the recognisably human process of the Action-Reaction-Decision cycle in characters portrayed . However, he is careful in his articulation of the "system" to draw a distinction between a logical pause, created by punctuation marks in the play-text, and a psychological pause, which, according to Benedetti (1998, p. 90), "indicates the state of mind of the speaker and changes of mood" and "may break up the text differently" than logical pauses. Psychological pauses in practical terms, states Whyman (2013, p. 117), can "involve the gaze, facial expression, sending out rays, hints, scarcely perceptible movements and subconscious means of communication." Stanislavsky, again in his guise as Tortsov, counsels his students not to "abuse" logical or psychological pauses; "if you do," he warns, "speech becomes messy and overextended. Yet this is a common occurrence in the theatre. Actors like to "play about" with everything, including silence" (Stanislavsky, 2008, p. 452).

ii. The Rise of Textual Naturalism

The rise of naturalism and textual naturalism on the stage from the late nineteenth century onward has been matched and magnified by the development of film, television and digital media as our primary sources of entertainment. However, a concurrent and disproportionate focus on the psychological aspect of training and performance, especially in the United States during the twentieth century, obscured Stanislavsky's later emphasis on physical action as the primary means of building a

performance. The pervasiveness of textual naturalism, in its quest to simulate our everyday speech in its verbal inarticulacy, use of silence as communication and utilisation of language to conceal rather than reveal, has arguably invited actors to infuse every utterance or stretch of silence with layers of psychological meaning. The advent of the close-up through modern media has literally contracted the collective focus on the body to the point that the slightest physical movement is to be scrutinized and decoded through single or multiple viewings. In summary, the contemporary actor is encouraged by the expectations of his audience not only to emulate behaviour that we might recognise from our own everyday interaction with the world around us, but also to focus not so much on *performing* text as *informing* text with psychological depth.

## III. CREATIVE PRINCIPLES FOR REHEARSAL AND PERFORMANCE

### i. The Only Bridge You Have to Cross

Rodenburg (2002, p. 11) neatly summarises my review of past and current practice and suggests to the contemporary theatre artist, breathing the air of Stanislavsky, a group of principles that can be embraced when approaching Shakespeare:

> In Shakespeare, characters speak to survive. Perhaps the only bridge you have to cross in order to relate your own heightened awareness to that of Shakespeare is to understand that his characters explore these moments by voicing them clearly through precise and poetic language formed under pressure, and with full and equal attention to the world outside of them.

I see this passage as defining a set of creative principles around which a rehearsal and performance process might be centred to foster the experience of the *need for words* for the performance of Shakespeare. I interpret the phrases "speaking to survive" and "explore these moments by voicing them clearly" to be equivalent to the *need for words* as both describe the impulse to fully engage with the evolving circumstances through language. The qualities necessary for that engagement are closely interrelated, but I have separated them as follows: "precise and poetic language"; "formed"; "under pressure"; and "full and equal attention". I will discuss

these terms, and the principles I have derived from them, in the following section, but for reference I have illustrated my deconstruction of Rodenburg's statement in Figure 1:

Figure 1. Creative Principles for Rehearsal and Performance
Adapted from Rodenburg (2002, p. 11)

**INVENTION**

**EXACTNESS**

"...his characters explore these moments by voicing them clearly through precise and poetic language, formed under pressure, and with full and equal attention to the world outside them."

**IMMEDIACY**

**EXTENSION**

**AWARENESS**
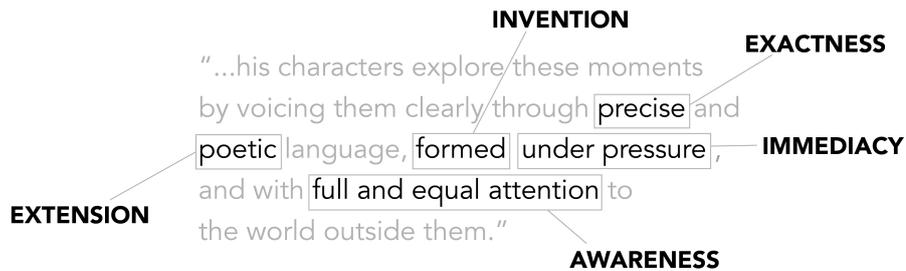
## ii. Creative Principles for Rehearsal and Performance

One of the key concepts that must be understood by contemporary actors is that the action of speaking in Shakespeare results in an extraordinary level of articulacy, or *exactness* (Noble, 2010, p. 250). The physical and psychological clarity that results in such a high and sustained level of articulation is a direct outcome of the focus provided by the structure of dramatic verse. "When we are heightened," says Rodenburg (2002, p.11), "when we need to communicate in order to protect or survive, we do so with real passion and urgency. We cannot afford to be unclear, reticent or imprecise." I discussed on p. 32 how Romeo uses the specific image of the sun to describe Juliet the moment she arrives on the balcony because no other word or image captures his physical and psychological experience as clearly, fully or exactly as the sun. Berry (1992, p. 39) suggests, "What we have to recognise is there is a pleasure at being that articulate, but the pleasure is not to do with being elaborate and poetic, it is to do with release of feeling and the ability to be explicit about it." Thus the modern performer must embrace the action of speaking through the crisis with physical and psychological *exactness*.

I have described the use of imagistic language as a means for Shakespeare's characters to express themselves with specificity, but in this context I would also like to address it as an *extension* beyond the modern actor's relationship to naturalistic text. Michael Earley and Philippa Keil, authors of *The Classical*

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*Monologue: Women* (1992, p. xii), which includes several speeches from Shakespeare, state, "There is nothing timid or puny about the speeches in this volume. They require you to pull out all the stops." Berry (1992, p. 9) advises, "There is a certain size to his language […and] because it is so rich and extraordinary we are forced to be bold and even extravagant." The rise of textual naturalism, and its reflection of contemporary everyday communication, has led audiences to believe that what is unsaid is as important, if not more so, than what is actually said . The actor of today must extend beyond that relationship to the text and embrace the concept that innermost thoughts and passions are communicated with full-bodied speed and drive in Shakespeare. The physical and psychological experience of delivering highly structured and imagistic language requires what Barba and Savarese (2006, p. 7) refer to as "extra-daily techniques, that is, techniques that do not respect the habitual conditionings of the body." The notion of *extension* is informed by historical evidence related to the Elizabethan acting tradition which describes how the company player would assign to each section of text its appropriate "passion"; indeed, as Stern (2000, p. 75) states, "a term often used to describe the art of acting at the time was 'passionating'" since "actors' skill was tested by their ability to illustrate 'the passions' of love, grief, fear horror, etc." In addition, the conditions of performance, including broad daylight in variable weather, minimal scenic elements and only the most necessary of properties, contributed to the exertions actors of the period were expected to undertake. They also had to contend with an audience who had traveled some distance out of their way and over the Thames River to attend, and who did not hesitate to voice their opinions about the play or the players. It was imperative for playwright and actor alike to grab this voluble audience's attention, capture their imagination and continue to do so for the length of the given performance.

I have discussed how Shakespeare's language seeks to capture his characters' inner experience and release it simultaneously through outer expression. I suggest this moment of release can be seen as one of *invention* that reflects an active and ongoing process undertaken by his characters to articulate their thoughts and feelings and to produce change in the environment. The challenge for contemporary actors performing Shakespeare, Noble (2010, p. 36) states, "is that you must invent and speak immediately." The moment of *invention*, according to Berry (1993, p. 19), needs to be "a release of the inner life, and not either an

explanation of it or a commentary on it, otherwise we start to present the reason for the language and not the discovery." For example, the actor playing Marcellus in *Hamlet* (2016) in the recent production at the Royal Shakespeare Company, as discussed on p. 10, did not simultaneously invent and speak the word "invulnerable", but instead offered it as the result of a silent, inner search prior to outward expression. I was presented with the reason for the choice as opposed to the choice itself, much in the tradition of textual naturalism where the actor looks to inform the language.

The moment of *invention* possesses an *immediacy* that releases the character from the internal and external pressures of the immediate circumstances of the scene. These pressures create the crisis through which they must speak in order to change their circumstances. According to Rodenburg (2002, p. 9), "His characters use their language to connect to the world, not hide from it." The men and women in Shakespeare's plays are expected to engage in argument at a moment's notice. "And this *immediacy*," Berry (1993, p. 48) states, "this kind of innocence of communication, un-tinged by reluctance or embarrassment at being articulate, has to be grasped" by contemporary modern theatre artists.

Rodenburg (2002, p. 23) persuasively defines for the modern performer a level of *awareness* that "is a physical state of vivid alertness and presence that matches the heightened awareness and imagination of the Shakespearean character at this moment." In my own practice I have attempted to promote such a state as it creates the spontaneity often missing from productions of Shakespeare. However, Hall (2003, p. 56) expands this notion to suggest more of a dual consciousness when he states, "the character, as much as the actor, in Shakespeare is always aware that he is telling the story of himself and of the play in the images he invents […] either to the other characters or to the audience". The presence of meta-theatricality, or *awareness* of both the stage fiction and the performance in real space and time, is further informed by the conditions of Elizabethan performance. The actors' delivery of highly structured and imagistic language on a mostly bare stage protruding into the audience in the light of day was acknowledged and accepted by Elizabethan theatregoers. The idea of illusion as reality was more complex during this period and, according to Gurr (2009, p. 221), "awareness of the illusion as trickery was therefore close to the surface all the time." Audiences of the time thus enjoyed the interplay between story and storytellers. It must be acknowledged that, historically,

Elizabethan actors possessed out of necessity a high level of *awareness* not only in regard to the stage fiction, but also to the fluid conditions of performance. In the first instance, the actors knew only the content and rough placement of their respective speeches and, under the practice of individual "study" and few if any group rehearsals, would not know when their cues would arrive or who would speak them whilst in performance. In addition, the oft-used dramatic device of the soliloquy, in which the character shares his private thoughts in a public manner, obliged the actor to step forward and engage with an unpredictable audience both close in proximity and accustomed to responding to such direct address. The soliloquy contains in microcosm the physical and psychological challenges that the contemporary actor faces when speaking Shakespeare; namely, its balance of sharing inner thoughts and feelings at a relatively high speed through imagistic and structured language to an audience that can change at any moment. I saw a successful example of dual consciousness in a recent performance of *A Midsummer Night's Dream* (2016) directed by Emma Rice at Shakespeare's Globe. The first scene of this gender-switched production had been interrupted often by the wailing of a baby in the audience, and it threatened to do the same as Helenus (a male Helena) sat at the edge of the stage to speak of his love for Demetrius. The actor launched into the soliloquy and reached the following section (Shakespeare, 1994, 1.1: 232-239):

> Things base and vile, holding no quantity,
> Love can transpose to form and dignity.
> Love looks not with the eyes, but with the mind;
> And therefore is wing'd Cupid painted blind:
> Nor hath Love's mind of any judgement taste;
> Wings and no eyes figure unheedy haste:
> And therefore is Love said to be a child,
> Because in choice he is so oft beguiled.

On the word "child" he pointed directly toward the location of the baby, grateful for the opportunity to clarify his argument. The audience laughed and applauded the actor's choice in a moment that embraced both the fictional circumstances of the play and the conditions of the stage performance.

## IV. SUMMARY

### i. "Owning the Text"

In this chapter I have proposed the *need for words* as the key demand that modern theatre artists face in the performance of Shakespeare. I have discussed how the *need for words* arises from the collision of *thought as action* and *whole-body experience* of language. The chapter has also examined how the rise of naturalism and textual naturalism has created challenges for the contemporary actor when approaching dramatic verse as exemplified by Shakespeare. My discussion concluded by introducing a set of creative principles that can inform the rehearsal process and help foster the conditions necessary for the modern actor to experience the *need for words*. I have drawn upon several practitioners to establish these concepts, but few offer practical methods by which the performer might subsequently absorb and extend them into a rehearsal context. I sense that many of them are referring to these notions when they call on the actor to "own the text" or "make it your own", but Hall, as a key example, offers no actual means of doing so. Barry Edelstein's *Thinking Shakespeare* (2007) attempts to address this issue intellectually in two ways: by encouraging actors to paraphrase the text in their own words to personalise the thoughts of the character, and to embrace the rhetorical tradition by re-framing the text as an argument to be won at all cost (I will return to the latter notion in the account of my first practical research laboratory in Chapter 3). However, these activities, as well as the many somatically-focused exercises outlined by Berry, Linklater, Rodenburg and Houseman, are provided, more often than not, as preparatory work to be undertaken by the actor alone before rehearsal even begins. Berry does describe in *From Word to Play* (2008) a set of specialised, semi-improvisatory rehearsal exercises she refers to as "displacement strategies", but their efficacy, by her own admission, depends in large part on choosing the right exercise at the right time for the right situation.

### ii. A Way Forward

I consequently seek a concrete and consistent approach that can extend into a rehearsal context the concepts and principles I have discussed and help the contemporary actor in the performance of Shakespeare and others. I will argue in Chapter 2 that such an actor-centred approach can be found through an integration

of Stanislavsky's extension of the "system" referred to as Active Analysis and Viewpoints, a technique of movement improvisation derived from contemporary dance. I suggest that the combination of these two methods can create for the actor the *need for words* since Active Analysis can address *thought as action*, whilst Viewpoints speaks specifically to *whole-body experience*. The chapter will also describe how both Active Analysis and Viewpoints can support the principles of *exactness*, *extension*, *invention*, *immediacy* and *awareness*. See Figure 2 for an illustration I used to clarify for myself how the concepts, principles and practices might work together in an integrated rehearsal methodology. It is also offered as a precursor to the discussion of Active Analysis and Viewpoints in Chapter 2. Figure 2 is also available for reference in Appendix A.

Figure 2. Model of Concepts, Principles and Practices
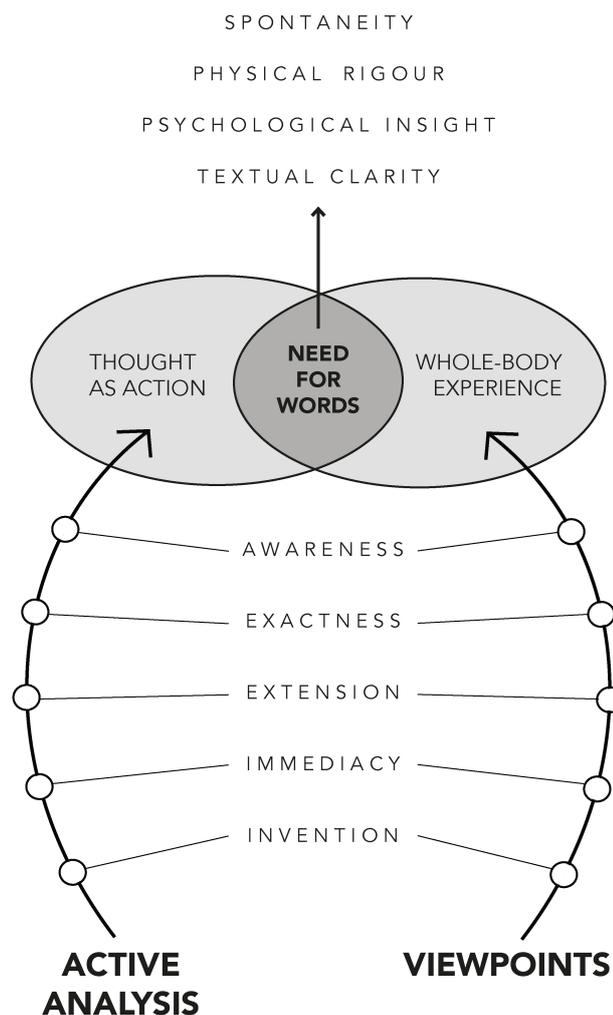
Chapter 2

**ACTIVE ANALYSIS and VIEWPOINTS**

In this chapter I will discuss two methods that – in combination – can provide the requisite conditions for the contemporary actor to experience the *need for words,* or the impulse to respond to events primarily through language, in the performance of dramatic verse. Active Analysis, Stanislavsky's extension of the "system" undertaken late in his career, appears to directly address *thought as action* through improvisatory études. Viewpoints, an approach to movement improvisation originally developed by dancer and choreographer Mary Overlie and further adapted by directors Anne Bogart and Tina Landau, can speak directly to *whole-body experience* and serves to enhance the process of Active Analysis in useful ways. The chapter will describe the history and development of these two techniques in order to provide context for how they may be integrated to create an actor-centred rehearsal methodology specifically for Shakespeare and other classical playwrights. I will also discuss how both Active Analysis and Viewpoints can support the creative principles of *exactness, extension, invention, immediacy* and *awareness*.

I. ACTIVE ANALYSIS

i. The Search for *Perezhivanie*

Stanislavsky was chiefly concerned during his career with the search for a practical and repeatable technique to help actors portray truthful behaviour in performance. The crux of the "system" is *perezhivanie*, or the art of experiencing, that "helps the actor to fulfil his basic goal, which is the creation of the life of the human spirit in a role and the communication of that life onstage in an artistic form" (Stanislavsky, 2008, p. 19). The notion of *perezhivanie*, according to Merlin (2003, p. 57), attempts to address "the 'actual fact' of real life, where we never know what will happen next and the 'scenic truth' of theatrical fiction, where the actors create the *illusion* of not knowing what will happen next." The precise meaning of *perezhivanie* remains a point of contention amongst scholars, but Carnicke (2009, p. 140) argues that Stanislavsky generally used the term to refer to the actor's "immediate communication of felt experience." This definition, to which I will return to later in the chapter, underscores the fact that the "system" has always

centred on a psycho-physical approach, or one that balances inner experience and outer expression. Stanislavsky was more often than not unsatisfied in his search and changed his views over time, but as Bartow (2008, p. xvi) states, Stanislavsky was always convinced that the path to *perezhivanie* lay in the subconscious:

> The subconscious automatically harmonizes the thousands of moment-to-moment decisions and actions of everyday life. But in the imaginary world of the stage, the subconscious knows it's not encountering reality, and therefore cannot perform its customary function. Onstage the subconscious loses its ability to serve as an automatic pilot. (He) wished to find a pathway from the conscious to the subconscious and back, to reinstate an imaginary belief that would summon lifelike behavior.

Stanislavsky's published work describes his early quest for *perezhivanie* by simply mimicking his acting heroes during what he refers to as his artistic childhood; his fictionalised narrative of the creation of the "system", published intermittently in the twentieth century, has often been interpreted as focusing solely on inner experience; and his later years suggest a focus on physicality as the more successful route to truthful behaviour. Sadly, Stanislavsky himself left no final articulation of these investigations, so understanding his work on Active Analysis, a more open and holistic "system" merging inner experience and outer expression through improvisation, can be found only through accounts of his contemporaries and our own interpretation of those accounts.

Stanislavsky's initial steps toward *perezhivanie* during the early 1900s grew from the axiom "in the theatre, knowing means feeling" (Stanislavsky, 2008, p. xxiv). According to Merlin (2003, p. 28) he believed "that real human feelings were a vital part of good acting, and that every gifted performer possessed the appropriate raw material. It was just a matter of finding the 'right bait' to arouse them.". He originally suggested that gaining knowledge through observation and discussion of the play and its characters was the right bait to capture feelings, and served "to stir our imagination, [and] helped us create a picture of our imaginary, illusory life with greater and greater definition" (Stanislavsky, 2008, p. 83). In this "inside-out" approach, the rehearsal process included the actors sitting around the table for an extended period of time, analysing every aspect of the text, and using their

imagination to create the world of the play prior to actually stepping into the playing space. Shomit Mitter (1992, p. 10) summarises Stanislavsky's position at this time by stating, "In the alchemy of drawing reality from representation, the actor's problem is therefore primarily of knowledge. If to know is to feel and to feel is utterly to be, then to know is, by logistical extension, to be. To know more about a character is to experience it more fully and eventually seamlessly to become it."

However, Stanislavsky's approach continued to evolve even after his early articulations of the "system" were accepted as revolutionary and published abroad. As Benedetti (1999, p. 355) describes it, "Stanislavsky now felt that too much preliminary discussion cluttered the actors' minds, inhibited their creative energy. Their minds were so stuffed that their bodies could not move." The right bait to *perezhivanie* had changed. In 1935, sidelined by the Moscow Art Theatre and under virtual house arrest by the Soviet authorities, he created a new Opera-Dramatic Studio to continue interrogating his "system". Sessions took place in his apartment with hand-picked students. Stanislavsky (cited in Magarshack, 1950, p. 389) welcomed his charges by describing his current thinking:

> Everything we did before, we shall do now the other way around … [The actor] knew everything about what sort of person he was supposed to be, but he did not know the main thing: he did not know what he had to do, so he almost invariably ended by overacting. We tried to draw feeling out of him and he exerted himself to the utmost in his attempts to represent feeling. But now we shall proceed differently. We shall the create line of his action, the life of his body, and then the life of his spirit will be created indirectly by itself.

The actor's "line of action" is a logical sequence of simple, precise physical actions undertaken by the character to achieve a specific task related to other actors . Stanislavsky did not suggest that these actions were ends unto themselves, states Merlin (2003, p. 29), but "through this kind of logical progression, actors found that small, achievable tasks could encapsulate great psychological complexities" and thus propel them into *perezhivanie*. The actor Jack Hawkins refers to such an approach as "centering the decision-making in the physical rather than in the mind."[4]

The process by which the actor creates the line of action is referred to as "the Method of Physical Actions". The Method of Physical Actions includes a thorough analysis of the text, a preliminary list of the physical activities the character performs in the scene and an immediate exploration of those activities through improvisations, or études, in the playing space. The activities can be changed or expanded upon as a result of the improvisations until a precise and believable line of action is found. Stanislavsky was no stranger to improvisation having been introduced to it by his associate Leopold Sulerzhitsky in the early days of the Moscow Art Theatre, and he had used it previously as a supplement to his use of the "system" in training and rehearsal. Tortsov, Stanislavsky's fictional counterpart in his published works, creates for his students many exercises that are certainly improvisatory in nature. However, it is only during these last few years that Stanislavsky sees improvisation as the central means of determining action and character (I will return to the development of these improvisations later in the chapter). He wrote of his experiments to his friend and publisher Elizabeth Reynolds Hapgood in December 1936, asking her not to talk about it as "it may mislead a great many people":

So the whole play proceeds by physical actions. It is easier to gain an understanding and control of them with the body than with the fickle mind. That's why this physical line of a role is easier to create than a psychological one. But can the physical line of a role exist without a psychological one, when the mind is not inseparable from the body. Of course not. That is why simultaneously with the physical line of the body the internal line develops on its own. This practice distracts the attention of the person doing the creating away from feeling and conveys it to the subconscious, which alone can correctly control and direct it. Thanks to such a procedure you avoid forcing the emotions and draw nature itself into the work (cited in Senelick, 2014, p. 606).

Indeed, Vasili Toporkov, one of the leading students of the Opera-Dramatic Studio, states in an account of his experiences that "the shift from the search for inner feelings to the fulfillment of tasks is one of Stanislavsky's greatest discoveries" (2001, p. 28).

ii. "Analysis through Action"

      Stanislavsky was in ill health during the final two years of his life and rarely took notes, so the final articulation of "analysis through action", or Active Analysis, depends on accounts of his contemporaries and interpretations of those accounts. In 1936, he appointed Maria Knebel, a young actor and burgeoning director, to explore his latest approach in the classroom by working with a specific group of students in the Opera-Dramatic Studio. He was also anxious to apply his work to a professional production, and started rehearsals that same year for the Moscow Art Theatre production of Moliere's *Tartuffe* (1939). Because of his frailty, Stanislavsky invited Mikhail Kedrov, a member of the company and a loyal Marxist, to serve as assistant director. Knebel and Kedrov are largely responsible for shaping Stanislavsky's final legacy after his death, and represent two distinct interpretations of his last experiments. Kedrov took the Method of Physical Actions to extraordinary extremes by linking it to the more politically palatable principles of Socialist Realism, by 1934 the official state cultural policy under Stalin; in a nutshell, reason was paramount, the intangible or emotional were at best decadent and at worst counter-revolutionary and punishable. Kedrov's approach consequently focuses solely on the logical sequence of simple physical activities as the primary means to achieve truthful behaviour . The extraction and clarification of these activities from the play-text is, in Kedrov's view, the primary task of the rehearsal process; in short, Stanislavsky's psycho-physical approach becomes purely physical.

      Active Analysis, as argued by Knebel in her interpretation of Stanislavsky's activities, moves beyond the Method of Physical Action by retaining not only the performer's inner experience of action, but also Stanislavsky's use of improvisation to explore the entire structure of the play-text. In the first instance, any actor working on a role, states Stanislavsky, "must first make the sequence of physical actions firmer and stronger. It is even useful to write them down. Second we must discover their nature. Third, we must be audacious, not think, *do*. Once you start to do something, you will feel the need to justify it" (cited in Toporkov, 2001, p. 115). The "doing" through improvisatory études fundamentally connects the organic impulses of the performer to the play's action. As Merlin (2001, p. 19) states, Stanislavsky believed that if he drew on the actors' "personal perspective of life, habits, artistic senses, intuition, or whatever was needed to help them execute their actions, they would find their own nature would guide them toward the first stages

of characterisations." Actors were no longer required to justify their actions through intellectual analysis around the table, but instead stepped into the playing space where "we ourselves searched for whatever was needed to help us execute our actions; our own nature came to our aid and guided us" (Stanislavsky, 1961, p. 202). Stanislavsky (cited in Senelick, 2014, p. 606) describes the exuberant effect of this approach in a letter to Hapgood: "When the actor, having created the physical line, suddenly and unexpectedly begins to feel the inner, spiritual line of the role, his joy and wonderment know no end. It seems to him that a miracle has taken place in him." Mitter (1992, p. 21) summarises Stanislavsky's early articulation of the "system" by suggesting the actor pursues knowing a character through intellectual analysis; in this new approach, knowing becomes a fully psycho-physical experience and actors are "able subsequently to approach their parts with the confidence of knowing them on the basis of their own experience." The performers thus create their own path to the character and establish personal ownership of their choices.

Active Analysis also uses improvisation as the primary means to identify and explore *every* aspect of the text. For example, in rehearsals for *Tartuffe*, after a thorough read-through and discussion of the play-text, Stanislavsky asked the actors to undertake an *auxiliary étude,* or one not directly associated with the specific scene (Chambers, 2014, p. 116). In this instance, the entire company of *Tartuffe* were to transform their awkward working space into the main setting of the play. Toporkov, cast in the leading role, describes the process:

> We didn't have a particular room or acting space to rehearse in, but two
> floors of the dressing-room area. They were supposed to represent the two
> storeys of Orgon's house, a rich bourgeois home with a large number of
> rooms. The actors were asked to get to know the layout of the house and
> allocate the rooms among the family. This had to be done in a serious and
> business-like fashion. The rooms were not to be allocated with the
> performance of a dramatic episode in mind, but in response to a genuine,
> real-life question of how to divide up a house of twenty rooms, each of
> different dimensions, among a family of ten, all different in age, position and
> character (2001, p. 119).

Stanislavsky continued to add more circumstances to the work, collectively building

an increasingly specific and tangible environment of detail, character and incident. However, as his actors continued to rehearse *Tartuffe* using silent études and group exercises, Stanislavsky, states Carnicke (2009, p. 196), "began to ask them to trace the exact structure of Moliere's play in their improvisations. This is the point where the Method of Physical Actions becomes more precisely Active Analysis of text." In that moment, Stanislavsky introduced dramatic structure as a source of action and moved forward into another iteration of his rehearsal process. The Method of Physical Actions, or simply determining a logical sequence of physical activities, was, according to Merlin (2003, p. 34), "no longer such a big deal. Anything provided the actors with valuable clues – the structure of a scene, the 'anatomy' of the play, the very *medium* of drama itself."

Stanislavsky came to see the text as a structure of action, including words, images, style and any other aspect he came to refer as the *facts* of the play. The facts of the play serve as an expanded set of given circumstances the actor must take into account in the process of creating a performance. For example, the actor approaching Juliet is not only invited to respond psycho-physically to the situation of being on her balcony in the early morning, but also to the imagery she uses in reference to Romeo. The principal building block of the structure of action is the *event*, usefully defined by director Katie Mitchell (2009, p. 55) as "the moment in the action when a change occurs and this change affects everyone present." Romeo's first outburst to Juliet at the balcony reveals his presence; this moment changes both of them and can be viewed as an event in the scene. The event occurs when an *action* meets what is referred to as a *counteraction* and produces conflict. Romeo's stealing into the orchard beneath Juliet's balcony is an action, whilst Juliet's spoken desire for Romeo to relinquish his name so that she may marry him is the counteraction that helps the event to occur. I follow Carnicke's preference for the term *counteraction* as opposed to Merlin's use of *opposing* or *resisting* action. "I get [counteraction] from [Maria] Knebel and have found [it] in Stanislavsky's transcripts, too," Carnicke tells me. "I like counteraction better […] because it allows for more subtle tensions in scenes that are about negotiations, collaborations, love, etc."[5] In summary, the story of the play is seen as a series of events created by the ongoing interplay of actions and counteractions.

In this approach, the actors undertake a series of *primary études*, or those directly related to the scene, to determine "how each conflict arises through their

specific, dynamic relationship to each event" (Carnicke, 2009, p. 200). The initial études can be done in silence in order to identify the physical actions of the characters in the scene, whilst subsequent improvisations include paraphrases of the text in the actors' own word (I will discuss the addition of language in more detail in the following section). The results are subsequently discussed and compared to the script for clarity and accuracy. These primary études thus serve as successive drafts that move the actors closer and closer to the precise structure and language of the play and, ultimately, to performance. See Figure 3 for illustration of the process of Active Analysis shared with research laboratory participants. It is available for reference in Appendix B.

Figure 3. The Process of Active Analysis
Adapted from Carnicke (2010, p. 19)

Carefully read and assess the facts of the scene on which you are working. Determine the event, the actions and counteractions that create its dynamics, and notice the style, language, images and rhythms of each character's language.

Immediately play the scene using your own words; incorporate any "facts" that you remember. (You may also use silent études to test your understand of action, counteraction and event.)

Re-read the scene and compare it with what happened in your improvisation. Did you retain the scene's basic dynamics and sequence? What images, styles, rhythms were you able to retain, and which did you forget? Did the event occur?

Repeat the improvisation again, and again check your work against the text. Continue this repetition until you come as close as you can to the scene without actually memorising it. Each time, add something specific from the scene, using images, phrases, lines as written.

Now memorise the scene for performance.

By their very nature the improvisations at the centre of Active Analysis address the creative principles I have identified in Chapter 1, p. 36, for the contemporary theatre artist to perform Shakespeare. The études require the actor to focus outward at all times, resulting in a heightened *awareness* of the evolving circumstances. "After all," writes Anne Libera, author of *The Second City: An Almanac of Improvisation* (2004), "in an improv, you don't know what the next moment is until you're listening to, watching, and reacting to others" (p. 89). Viola Spolin, the influential pioneer of using improvisational games in American actor training, and whose methods also informed my own conservatoire experience, argues the outward focus that improvisation demands can free the actor from the often restrictive monitoring of one's own behaviour, and allows *extension* beyond "handed-down frames of reference, memory choked with old facts and information and undigested theories and techniques of other people's findings" (Spolin, 1999, p. 4). Alfreds (2007, p. 33) also supports the notion of *extension* by stating, "The route of improvisation is a search for possibilities." The form of improvisation also requires a degree of *immediacy* and *invention* in that you must do something, anything, in response to the changing environment. Mick Napier, founder of the Annoyance Theatre in Chicago, which is well-known for its improvisational productions, states that "this is the first step to playing, and it's powerful and bold and fearless and unapologetic" (2004, p. 16). However, it is Stanislavsky's addition of language to these improvisations that offers a way to approach my research questions.

### iii. The Creation of the Living Word

The first stage of Active Analysis seeks to discover the play's physical action through silent études, but it is the second stage of Active Analysis that speaks directly to my search for a means to help the actor experience *thought as action* in rehearsal. Stanislavsky sought, through Active Analysis, not only to discover living action, but also to promote "the creation of the living word" by connecting the actor's natural instincts to the language of the play (Stanislavsky, 1961, p. 225). Paradoxically, he looked to enhance the connection between impulse and language by eliminating the actual play-text from the first series of improvisatory études in rehearsal. For example, he initially took the script of *Tartuffe* away from his company, referring to it as a "protector", to emphasise the physical action within the

play's structure. "I want you to learn to do, to do physical actions," Stanislavsky tells the company in Toporkov's account. "You will need words and ideas *later on to reinforce and develop these actions*" (2001, p. 121, my emphasis). Stanislavsky, as the teacher Tortsov, follows the same pattern as he rehearses *Othello* with his students and praises their work without the play-text by saying, "in the end you were in possession of the physical side of your parts, and the physical actions pointed out to you by the author and the director of the play were transmuted into your own" (Stanislavsky, 1961, p. 174).

Once the physical actions of the character are joined to the inner experience of the performer, Stanislavsky introduces language to challenge or strengthen those actions. He does this by inviting actors to paraphrase the text in their own words as a means of finding an individual path to the specific language of the play. He described the process to Hapgood in more colloquial terms by writing, "Do you know the gist? Then speak the gist. What? You don't know the words? Never mind, speak your own words" (cited in Senelick, 2014, p. 606). Stanislavsky (1961, p. 84) saw this progression as a means to bridge the distance between the actor and the character:

> Our own words are the direct expression of our feelings, whereas the words of another are alien until we have made them our own, are nothing more than signs of future emotions which have yet to come alive inside of us. Our own words are needed in the first phase of the physical embodiment of a part because they are best able to extract from us live feelings which have not yet found their outward expression.

*Tartuffe* rehearsals moved forward with the actors continuing to physicalise key events of the play, but improvising Moliere's text. "The 'impulses' to action we had worked on had to be developed and rounded out through active words," writes Toporkov (2001, p. 129); "We had to make the characters come to grips with each other in verbal conflict." Stanislavsky did not rule out side-coaching the company when necessary, prompting them with the sequence of the scene if they became lost in the process. "I often reminded you of or suggested whatever thought came next," says Stanislavsky-as-Tortsov (1961, p. 174) when he summarises his students' attempts at improvising *Othello*: "You seized upon my suggestions with eagerness

because you grew more and more accustomed to the logic of the thoughts which Shakespeare himself laid down in his play." Stanislavsky invites the actor to personalise the text, as Chambers (2014, p. 207) argues, "until the precise and absolute words of the author become an organic necessity."

I see this aspect of Active Analysis specifically as a way to help the modern performer experience *thought as action* in Shakespeare. I have discussed *thought as action* in Chapter 1 (pp. 31-33) by describing how the dramatic verse in Shakespeare captures the inner experience of the speaker and simultaneously releases that inner experience through verbal expression. In short, the text is the action. The foundation of psycho-physical acting is that inner experience and outer expression occur at the same time. The initial stages of Active Analysis define outer expression as physical action so the performer can focus on establishing the personal justification for a logical sequence of activities using the facts of the play. The second series of études continue to place the actor in an improvisatory situation, but one in which she must respond with movement *and* speech. Active Analysis thus seeks to connect the impulse for physical action to the impulse for verbal action. This stage of the process continues until the actors come closer and closer to needing the language provided by the playwright and eventually memorise the text. Stanislavsky, once again as Tortsov, describes to his students how they responded to this aspect of Active Analysis: "You scarcely had to work on your lines […] You remembered the Shakespeare words because you fell in love with them and they became necessary to you" (1961, p. 175). Active Analysis, by providing the circumstances to experience *thought as action*, brings actors a step closer to the *need for words* in Shakespeare.

iv. The Challenges of Active Analysis

Despite the attributes I have outlined, I see three key challenges with the use of Active Analysis as a rehearsal methodology for Shakespeare and other classical play-texts. These issues are:

- no specific or consistent vocabulary for structuring or evaluating études
- no provision for the *whole-body experience* of language
- the need for an ongoing dual consciousness

In the available literature, there is a lack of clarity as to how the improvisatory études of Active Analysis should be structured or evaluated in a manner that is clear, consistent, and productive within a rehearsal context. My conservatoire programme included improvisation as an aspect of actor training, but my directing instructors did not view it as the organising principle of a rehearsal plan. My own experience as a director and actor trainer suggests that many actors turn pale at the prospect of improvisation without clear parameters or expectations. "I have a certain reaction to improvisation," admits the actor David Sturzaker, who recently appeared in *Richard II* at Shakespeare's Globe. "I meet it with clenched shoulders in the rehearsal room because I panic about where it's going to go or whether I am doing it right or wrong. I need a framework, the more framework the better."[6] This framework, I will suggest, is something Viewpoints can provide.

I recognise that improvisatory études in Active Analysis can help the modern performer practice *thought as action*, but I am not persuaded that the act of speaking is the *whole-body experience* of language that performing dramatic verse requires. Berry states (1993, p. 11), "too often the imaginative process becomes ordinary at the moment of speaking [...] we are tentative and do not know how far we can go, or because we do not know how to explore the language boldly enough without being unreal." The principle of *extension,* as captured in my experience with Kevin whilst rehearsing *Cymbeline,* can be especially challenging to contemporary theatre artists and actors-in-training working in the tradition of naturalism. According to Rodenburg (2005, p. 29), "The biggest hurdle a young speaker faces is the belief that extravagant, brave and passionate speaking can be truthful, that ownership of the language can be original and distinctive." I see this hurdle to be an especially high one in the context of using Active Analysis given that the improvisatory études require the actor to speak through the crisis they inherently present. "In order to transfer Shakespeare's full emotional, intellectual and philosophical intent from the page to the stage," states Linklater (1992, p. 11), "words must connect with the full human range of intellect and emotion, body and voice." I see Viewpoints as a means of fostering in the actor a fuller range of physical expressivity that can support that connection.

The process of Active Analysis also changes the definition of *perezhivanie,* or experiencing, to a heightened and ongoing dual consciousness that, in my view, can be difficult to achieve in the context of naturalism. "I understand [*perezhivanie*]

as naming the experiential dimension of performing," Carnicke explains to me, "[or] the dual consciousness that we feel when we simultaneously act as if a character and yet are aware of acting for an audience."[7] The notion of *perezhivanie* in Active Analysis thus expands to encompass both the character adapting to the changing fictional circumstances of the play-text as written, and the actor adapting to the changing circumstances of the stage performance occurring in real time and space. The actor becomes both participant and observer in that he must simultaneously explore the facts of the play and monitor the progress of himself and the company toward the scenic event. According to Merlin (2001, p. 83), "It's a state of existence which is completely *in* the moment and *alongside* the moment at the same time." Stanislavsky can be seen in the literature as contradictory on this issue, arguing on the one hand that "if an actor is to be emotionally involved and pushed into action on the stage by the imaginary world he builds on the basis of what the playwright created, it is necessary for him to believe in it as thoroughly as the real world" (Stanislavsky, 1968, p. 188). In contrast, in his fictional guise of Tortsov, Stanislavsky reinforces the expanded notion of *perezhivanie* to his students by describing stage events from his own experience, including retrieving a mistakenly dropped handkerchief and righting an overturned chair, that ultimately served to enhance the verisimilitude of his performance: "an unexpected action of that kind is performed not in a theatrical but a human fashion, and creates a genuine, life-like truth in which you have to believe," he writes. "It produces living action on stage" (Stanislavsky, 2008, p. 163). Active Analysis appears to require such a dual consciousness as Carnicke and Merlin describe, but the literature is not explicit as to *how* the actor might achieve this heightened creative state and balance both the stage fiction and the changing conditions of the performance.

I consequently seek a complementary practice to Active Analysis that can provide a consistent way to structure and evaluate improvisatory études, ensure the *whole-body experience* of dramatic verse as exemplified by Shakespeare and support in the actor an ongoing dual consciousness. I suggest that Viewpoints, given my knowledge and experience of the technique, might address the issues I describe and help contemporary actors to approach the performance of Shakespeare and others.

## II. VIEWPOINTS

### i. The Development of Viewpoints

  Viewpoints was originally articulated as a method of movement improvisation by dancer and choreographer Mary Overlie, and was further adapted specifically for use by theatre artists by directors Anne Bogart and Tina Landau. Overlie, similar to Stanislavsky, sought first to define an artistic process and create a practical system for her own use, and then a means of working with others. Overlie entered the dance community in the late 1960s when artists, according to Sally Banes (1987, p. 15), "challenged the range of purpose, materials, motivations, structures and styles in dance." The questions she - and others - posed about dance quickly "evolved into an investigation into theatre in an era when so much crossover happened in the arts" (Overlie, 2006, p. 187). Overlie's search for a practical system of working was fueled in large part by her and others' interpretation of emergent post-modernist thinking; specifically, the notion of "deconstruction" as proposed by French-Algerian philosopher Jacques Derrida. Derrida, according to Kenneth Pickering (2005, p. 229), argued that no text holds "an absolute and finite meaning awaiting our discovery." Christopher Butler states (2002, p.16) that Derrida saw meaning as "always relative to the differing standpoints and predisposing intellectual frameworks of the judging subject." The search for meaning in a given text becomes a process of deconstruction by which elements of its construction can be examined in isolation from other elements (Pickering, 2005, p. 229). This process reveals personal, historical or ethical choices made by the author, and exposes underlying social, political or cultural frameworks, or "discourses", of which the author might not be aware, but which inform both the work's construction and its interpretation. The process of deconstruction also allows the reader to discover and construct her own meaning from the deconstructed elements. "Any truth," argues art historian Anne D'Alleva (2012, p.138), "is therefore contingent, relational and partial."

  From the mid-1970s onward, Overlie became inspired by and connected to two seminal postmodern dance troupes, Grand Union and The Natural History of the American Dancer, which had sprung from the Judson Church Theatre, a multidisciplinary group of artists in New York City who questioned the nature, history and function of art during the early 1960s. Judson Church had begun to

extend the notion of deconstruction to music, sculpture, theatre and dance in order to interrogate the structural materials of each art form and how they might inform one another. Banes (1987, p. 13) states, "It was the explosion of interacting ideas from a variety of fields that opened up new attitudes about what dance could be." One of the fundamental agreements that linked the different members of the Judson Church and its artistic "children" was, according to Bogart and Landau (2005, p. 4), a "belief in non-hierarchical art and the use of 'real-time' activities which were arrived through game-like structures or task-oriented activities." The group's democratic principles sought to remove in these improvisations any barriers between art forms, asking, for example, how movement might support a piano recital or sculpture enhance a theatrical performance. "These early influences," Overlie (2016) explains, "allowed me to conceive of the idea that theater had a basic working language and that I could find it if I kept looking." She began her work in earnest in 1977 and pronounced her work as a complete theory called "the Six Viewpoints" in 2004. Overlie (2006, p. 190) states that the Six Viewpoints approach in itself is "not art, but simply a preparation system for making art."

The Six Viewpoints, according to Bartow (2006, p. xxx) is based on what Overlie "observed of the elements of classical and modern theatrical forms […and then she] separated these hierarchal elements into six materials and arranged them side by side, horizontally, giving them equal importance." The six materials, or "languages", include Space, Shape, Time, Emotion, Movement and Story. Overlie (2006, p. 194) argues that this deconstruction "releases the verticality of hierarchy, since the six are no longer dependent on each other to support the main focus", and consequently allows each to be explored individually by the artist on a "horizontal plane". The Six Viewpoints invites the performer or ensemble, once developing the ability to separate the materials, to "step into the structure of the work, improvising with combining the materials" in order to initially examine and then construct a theatrical performance using one or more of the materials free from what she refers to as "traditional" forms (ibid, p. 208). This process of deconstruction, examination and reconstruction, according to Bartow (2006, p. xxx), allows the actor "to discover new information that might not be so easily encountered through traditional methods of working" and sublimates the "theatrical hierarchy of realistic acting to the needs of its individual components." Overlie (2016) states the training places the actor "in a theatre with the deconstructed languages that surround him […and he] begins to

learn of performance through the essential languages as an independent intelligence." Overlie here not only subverts the customary role of director as sole authority with this approach, but also invites all participants to take equal responsibility for the creation of the theatrical event. According to Bogart (2012, p. 471), "The way that she approached the stage actually said to the actors or to the dancers, 'Make work yourselves. Make it eloquent. Don't wait for somebody to tell you what to do.'"

Overlie shared her ideas with director Anne Bogart while both were teaching at the Experimental Theatre Wing of New York University in the late 1970s. Tina Landau (1995, p. 16) first experienced what was still called the Six Viewpoints when she was Bogart's assistant director on a project in 1988, and consumed the "methodology as someone who was starving to finally name the things [she] had always done but had no words for." Bogart (2005, p. 17) recognised a counterpoint to the prevailing notion, spread by the Americanisation of Stanislavsky's "system", "that all onstage action is motivated exclusively by psychological intention", and saw in Overlie's work a way of generating physical action "based on awareness of time and space in addition to or instead of psychology." As a self-confessed scavenger, Bogart (2012, p. 471) admits she "started bastardizing [Overlie's] work, adding things and changing things." By 1994, Bogart and Landau, together and separately, had expanded the original Six Viewpoints to nine and grouped them according to their relationship to space and time. The modified list of materials includes Tempo, Duration, Kinaesthetic Response, Repetition, Spatial Relationship, Shape, Gesture, Topography and Architecture (see Figure 4 on following page for illustration of Viewpoints shared with research laboratory participants. See Appendix C for further definition of each Viewpoint). These extended concepts were soon absorbed as "one of the driving philosophies of the Saratoga International Theatre Institute (SITI), founded in 1992 by Bogart and Japanese director Tadashi Suzuki" (SITI, no date).

I have been trained in Viewpoints as articulated by Bogart and Landau, and it is this iteration on which I focus in the thesis. However, Overlie's original concepts remain at the heart of the technique and they will continue to inform my discussion of how Viewpoints can be integrated with Active Analysis to create a rehearsal methodology for contemporary performers to approach Shakespeare.

Figure 4. Viewpoints

Adapted from Bogart and Landau (2005, pp. 7-11)

**TIME**

TEMPO
the rate of speed at which a movement occurs

DURATION
the length of time a movement or sequence of movements continues

KINAESTHETIC RESPONSE
an immediate, uncensored physical response to an external event

REPETITION
the repeating of a movement or sequence of movements

**SPACE**

SPATIAL RELATIONSHIP
the distance between things in space

SHAPE
the contour or outline the body (or bodies) make(s) in space

GESTURE
a behavioural or expressive movement involving a part or parts of the body

TOPOGRAPHY
the landscape, floor pattern or design created by movement through space

ARCHITECTURE
the tangible and intangible physical enivironment

## ii. Viewpoints and Active Analysis

I see in Viewpoints a complementary practice to Active Analysis that can, in the context of performing Shakespeare, offer:

- the means to foster an ongoing dual consciousness
- a provision for *whole-body experience* of language
- a specific and consistent vocabulary for structuring or evaluating études

The technique also supports many of the creative principles I identified in Chapter 1 (p. 36) to help the actor experience the *need for words,* or the impulse to respond to events primarily through language.

The primary goal of Viewpoints training is to develop in the actor an optimal state of somatic consciousness that alone can ensure *whole-body experience*, but I have found in my own exposure to the technique that it can also inform *whole-body experience* of language. The first stage of training helps actors identify and explore the nine individual points of awareness through simple group exercises and improvisations, ultimately leading to what SITI members refer to as "360-degree awareness". "In this way," Overlie (2006, p. 189) suggests, performers can assemble "an entirely different set of skills, which [focus] on their ability to read space with

their bodies, dissect time from various perspectives, and listen and see without the prejudice of the creator." The performers discover through these explorations that they necessarily adjust their primary stage activity from *doing* to that of *receiving,* not only through emphasis on *soft focus,* or the ability to allow information in without judgement, but also through the inclusion of Kinaesthetic Response, or our unconscious physical reactions to outside events, as a key point of awareness. The actors' habitual orientation is directed outward in a way that relieves them of the burden of generating action internally. The training further encourages *extension* by inviting actors to aim at all times for the expressive possibilities of each Viewpoint, staying out of *the grey zone*, or rejecting anything that is safe, predictable or uninspiring to the actor or the audience. By staying outside *the grey zone*, Bogart and Landau (2005, p. 61) argue, "we become more comfortable with these extremes and are therefore likely to call on them when needed in our work: the expressive range of the artist is widened."

I suggest that the outward focus and expressive physicality fostered through Viewpoints training can ensure textual embodiment in the process of Active Analysis specifically for the performance of Shakespeare. I experienced this aspect of the training during a recent two-week intensive taught by two SITI members. The entire group was required to memorise Macbeth's "Tomorrow, and tomorrow, and tomorrow" speech (Shakespeare, 1990, 5.5:19-28). In the midst of an exercise responding to the Viewpoint of Architecture, one actor found himself lying on his belly on the floor, using the friction of his outstretched hands to slide himself forward. The session leader unexpectedly shouted "Macbeth!" to indicate that the actor was required to speak the text immediately. The resulting soliloquy was a guttural cry from a beaten warrior as the performer maintained the difficult physical process of inching forward. My experience of this moment is captured well by Ellen Lauren, Co-Artistic Director of SITI, when she states in Viewpoints training, "The body's priority over the text allows a truer emotional response to surface. One is simply too busy to 'act'. When the body informs the psychology, the language is startlingly alive" (1995, p. 64). I view this *whole-body experience* of language as valuable in the use of Active Analysis specifically for Shakespeare.

The expanded definition of *perezhivanie,* or experiencing, that Active Analysis requires can also be addressed through Viewpoints. "Absorbed in a dialogue with the materials," Overlie (2006, p. 189) states, "the new artist could be

more accurately defined as an observer-participant." The role of the actor as observer-participant is enhanced by what Bogart and Landau (2005, p. 19) refer to as *surrender*, or the recognition that "the source for action and invention comes to us from others and from the physical world around us." The act of *surrender* can generate in the actor a heightened degree of *awareness* that can be seen to connect directly to the notion of the *need for listening*. In addition, *surrender* invites the actor to further practice *extension* through individual vulnerability, shared responsibility and a sustained focus on external events. *Surrender* demands a degree of individual vulnerability that, in my experience, can be especially daunting for student-actors who, in order to avoid feeling uncertain or to please the director, often just want to be directed to the "right" choice (Merlin, 2014, p. 330-331). The actor's anxiety related to making "wrong" choices is limiting at best and crippling at worst; it can emerge as the fundamental obstacle to using Active Analysis as a rehearsal methodology. Viewpoints places value not on reaching a "right" outcome, nor on any subjective ideas of good or bad, Overlie (2006, p. 190) states, but rather "promotes the development of a personal source of information, an intricate personal vocabulary pertaining to each material." I find this facet of *surrender* particularly important as the practice of Active Analysis, states Carnicke (2009, p. 202) throws "greater and greater responsibility for the interpretation of the play onto the shoulders of the actors."

The act of *surrender*, through its call for performers to juggle multiple points of awareness, can also support the practice of identifying and fulfilling events in Active Analysis. Active Analysis requires the actor to submit to the primacy of a chain of events that must occur for the structure of the play-text to be clear and compelling to an audience. The question for the theatre artist using this technique is no longer asking the ego-centric, "What does my character want?", but the more externally motivated, "What is the event we need to achieve and how can I help realise it?" The latter question becomes, according to SITI member Tom Nelis, "a basic tenet of how you will collaborate with a group toward building a piece that is going someplace" (cited in Bond, 2002, p. 250). Viewpoints, states Overlie (2006, p. 189), "demands concentration beyond the self […], so that you can be receptive to what the materials or events are actually trying to communicate". The actor's focus is consequently split between participating and observing.

Viewpoints and its associated practice of Composition, which I will discuss

shortly, thus align with the reassessment of Stanislavsky's term *perezhivanie* by Carnicke and Merlin to encompass a dual consciousness that includes the actor's equal engagement in both real life and theatrical fiction during performance. In this holistic view, spontaneity for actor and audience is defined not only as the character adapting to the changing circumstances of the play-text as written, but also as the actor adapting to the changing circumstances of the stage performance occurring in real time and space. The role of participant-observer created by Viewpoints training can consequently be applied to Active Analysis as a means for the theatre artist to remain open to any information that comes toward her from changes in the environment, whilst also assessing progress toward the realisation of the specific event.

Viewpoints presents a common language not only to talk about stage movement, but also to structure the improvisatory études at the heart of Active Analysis. Viewpoints training includes, and ultimately feeds, the central activity of the rehearsal process; namely, Composition, which to a large extent formalises the deconstruction, examination and reconstruction process first proposed by Overlie. Bogart and Landau (2005, p. 12) define Composition as "the practice of selecting and arranging the separate components of theatrical language into a cohesive work of art for the stage." Composition can be used in equal measure as a means to create new work or to approach a fixed text. SITI has created productions of both devised pieces such as *Room* (2000) and *Who Do You Think You Are* (2008) and scripted plays including *Death and the Ploughman* by Johannes von Saaz (2004) and *Persians* by Aeschylus (2014).

The combination of Viewpoints training and Composition, according to Gordon (2006, p. 119), "enhances the expressive potential of the individual and the ensemble, integrating exploration of the physical possibilities of the individual body with discovery of the principles of group composition in time and space." The practice of Composition takes the form of a *sketch* wherein a group of actors is given an assignment with a specific structure and a list of *ingredients* that must be included in the outcome. Any of the nine Viewpoints can serve as *ingredients*, along with any other materials including objects, physical actions, or text. The group is granted a short amount of time to complete the assignment in order to create exquisite pressure to, in turn, stimulate more intuitive choices. Viewpoints and Composition may further be utilised in a process that Bogart and Landau (2005, p.

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163) refer to as Source Work, or "the series of activities done at the beginning of the rehearsal process (both intellectually and emotionally, both individually and collectively) with the source from which you are working" (I will discuss Source Work in more detail in Chapter 3). The process of creating a theatrical performance is, under Bogart and Landau, a blend of engaging with Viewpoints, Source Work and Composition. I see in this approach a clear framework for an étude in Active Analysis and also a flexible way to explore what Stanislavsky refers to as the *facts* of the play. Any aspect of the play-text, including its structure of actions, language or imagery, might serve as an *ingredient* to explore through improvisation. The vocabulary of Viewpoints can also provide specific points of entry to auxiliary or primary études for the actor, as well as a clear and consistent language for evaluating the outcomes.

Overlie argues in her articulation of the original Six Viewpoints that in the Stanislavsky system, the product - in the form of the scene or text - is necessary for actors to understand and participate in the "system". The Six Viewpoints, she states, "unhooks the actor from the issues of acting a character in a play" (Overlie, 2016). The theatrical performance, in her view, is the result of a dialogue with the theatrical materials as opposed to the traditional hierarchy that places the play-text at the top of the pedestal. Overlie is understandably claiming her own territory in the marketplace of actor training methodologies, but she does so by citing Stanislavsky's well-known earlier work in order to highlight the advantages of the Six Viewpoints. In this way she overlooks Active Analysis and its emphasis on physical improvisation. It is clear that an animating concept, theme or idea can inform the performer's interaction with the materials, as Overlie describes. I suggest in the thesis that the play-text, which she seems to dismiss as restrictive, provides the same improvisatory impetus to an acting company using Active Analysis as does a theme or concept using Viewpoints and Composition. In addition, SITI member Gian-Murray Gianino finds that "actors who have had at least a familiarity with 'classic' training like Stanislavsky tend to incorporate Viewpoints more quickly" because the "system" provides performers "with a context for understanding the concept of embodiment that Viewpoints helps to provide."[8] Carnicke speaks of her own interaction with SITI actor Will Bond when they compared Active Analysis and Viewpoints at a recent conference: "Will and I spent a great deal of time talking

about […] how both techniques treat interaction as a palpable, visceral experience among actors."[9]

Active Analysis and Viewpoints, as noted, are both subject to interpretation, and the understanding of what these methods are and how they should be practiced remain fluid. My participation in The S Word: Stanislavski and the Future of Acting, a conference recently held at Rose Bruford College in south east London included several scholars and practitioners proposing different readings of Active Analysis. Overlie maintains the purity of the Six Viewpoints, but SITI encourages its students to add and subtract Viewpoints as necessary. I, like Bogart, have scavenged to construct something that works for me and my personal practice, but ultimately hope it can benefit others. I am therefore offering my own interpretations of Active Analysis and Viewpoints, based on rigourous research and personal experience, as cornerstones to an actor-centred rehearsal methodology specifically for performing Shakespeare and other classical play-texts from this period.

III. SUMMARY

In this chapter I have outlined two approaches that in combination might create the environment for the modern theatre artist to experience the *need for words,* or the impulse to use language as the primary response to the changing circumstances of the play. Stanislavsky's technique of Active Analysis provides a holistic approach to any play-text as it utilises the actor's full experiential faculties in a series of improvisatory études that serve as successive drafts toward performance. These études appear to directly address the notion of *thought as action* by connecting the impulse for physical action to the impulse for verbal action. However, Active Analysis offers no clear or consistent way to organise improvisations, no provision for fostering the dual consciousness that the practice requires and no assurance of *whole-body experience*. I have suggested that Viewpoints can provide a vocabulary to structure and evaluate improvisation, acclimatise the performer to working with dual consciousness and supply a persuasive pathway to *whole-body experience*. I have also described how both techniques embrace the creative principles *exactness, extension, invention, immediacy* and *awareness*. I now turn to accounts of four practical research laboratories that served to test and develop an actor-centred rehearsal methodology

that integrates Active Analysis and Viewpoints to help actors discover the *need for words* in the context of performing Shakespeare and other classical playwrights.

Chapter 3
**<u>RESEARCH LABORATORIES</u>**


I provide in this chapter an overview of the methodology that framed four practical research laboratories created to develop and test my proposed rehearsal methodology integrating Active Analysis and Viewpoints specifically for dramatic verse as exemplified by Shakespeare and utilised by other classical playwrights. I will discuss the goals that drove these experiments, as well as the circumstances under which each was conducted. The basic structure of the rehearsal and performance plan is offered as a point of reference. I will also explain my approach to data collection and documentation, and describe ways in which the materials will be used in this chapter. The majority of the chapter provides detailed accounts and analyses of each laboratory through written and visual forms.


<u>I. RESEARCH LABORATORY METHODOLOGY</u>


<u>i. Overview</u>

I chose to undertake my research through practical laboratories due to the nature of the study, the opportunity to retain control of its many variables and the application of my findings to a professional context. The thesis concerns two acting techniques and their possible integration into a new actor-centred approach to Shakespeare and others. I could argue for the soundness of a theoretical rehearsal methodology, but the true efficacy of my theory would be located only in the experience of the actor. Barrett (2007, p. 5) states that action-based learning "involves learner-centred activity driven by real-world problems or challenges in which the learner is actively engaged in finding a solution." In the context of my own research, I could learn through the actions of the participants as they actively navigated the challenges of using these two acting techniques.

The form of a practical laboratory provided the autonomy to pursue specific objectives and gather first-hand information, and allowed for a degree of reflexivity in the process. Brad Haseman and Daniel Mafe (2010, p. 219) state that reflexivity "occurs when a creative practitioner acts upon the requisite research material to generate new material which immediately acts upon the practitioner who is in turn stimulated to make a subsequent response." I saw this reflexivity as a welcome and

necessary aspect of the laboratories given that exploring one aspect of either practice would invariably impact the next step in the research. In other words, with my basic rehearsal plan, I was able to construct a laboratory with particular aims, identify the questions it raised and use those questions to inform the next laboratory.

The inclusion of a public outcome to three of the practical laboratories was based on the notion that many potential participants would be attracted to the study as an opportunity to not only learn new skills, but also to expand their own performance experience. I acknowledge that my research was focused primarily on finding a specific and concrete set of rehearsal activities to help modern theatre artists approach the language-based performance tradition of Shakespeare and others, but I reasoned that I could also observe how the rehearsal methodology might inform public performance. I further understood that the rehearsal room provided a safe environment for the participants to comfortably engage with new ways of working to meet my research aims, but the addition of performances enabled a useful test of my findings and generated new knowledge for the study. The structure of the laboratories thus followed professional practice by including a clearly defined framework and a traditional progression from establishing a way of working to individual scene work to public outcome. In this way I was able to assess the methodology's future application outside the parameters of the study. I also mirrored professional practice by choosing plays based on the practical demands of production, including the number of company members and potential audience appeal.

I acknowledge that this form of research placed me in the dual positions of participant and observer. As Robin Nelson (2013, p. 20) states, "the attempt to make tacit knowledge more explicit involves a process of dynamic movement from the closeness of subjectivity to a greater distance, if not quite achieving objectivity as traditionally conceived." The cool eye of objectivity can be challenging in the heat of the rehearsal space. However, I provided the means for reflection and evaluation by filming rehearsal sessions over the course of the study, engaging the participants of each laboratory in relevant discussions in rehearsal, and conducting more formal interviews with many of the participants immediately following the process. I was also able to discuss my findings on a regular basis with my supervisors, who offered helpful insights at critical junctures over the course of the study.

## ii. Summary of Objectives

Through these four practical research laboratories I sought to explore the application of Active Analysis and Viewpoints to dramatic verse in a rehearsal context. I specifically looked to find ways to help the actor practice *thought as action* and the *whole-body experience* of language that could ultimately lead to the *need for words*. The first laboratory investigated using Viewpoints as the sole approach to a straightforward Shakespearean comedy. It verified Viewpoints as a viable means to support physical rigour, but did not offer a persuasive path for actors to experience the *need for words*. This confirmed that the addition of Active Analysis was worth exploring. I consequently chose another relatively accessible play by Shakespeare to test and develop an approach that integrated the two techniques. In this second laboratory, I found a means to utilise the structure of Active Analysis and the vocabulary of Viewpoints to create a series of improvisations that fostered *thought as action* and the *whole-body experience* of language. It affirmed the value of integrating the two techniques specifically for the performances of Shakespeare. I narrowed the scope of the third laboratory to address a specific question that arose from the previous laboratory and which I will discuss later in the chapter. This experiment did not lead to a public presentation as I sought to lift the pressure to perform and allow ample opportunity to focus on the research aim. As the value of the integrated methodology was previously confirmed, I embraced the chance to apply it to an unfamiliar pre-Shakespearean play-text in the fourth and final laboratory.

## iii. Participant-Actors

The participants of each practical research laboratory were a cross-section of undergraduate students or recent alumni of Kingston University, Rose Bruford College, and the Kogan Academy of Dramatic Arts. They were invited to join each workshop following a series of auditions and discussions during which I clarified the theoretical and practical aspects of my research. The chief advantage of working with students and recent graduates was a refreshingly open attitude to experimentation and a willingness to expand their own personal resources through our research activities. This allowed the implementation of the two techniques to be met with a welcome degree of enthusiasm. I should acknowledge that several participants remained limited in their experience and physical abilities, but it was

useful to the study since cultivating good performances with young and inexperienced actors is more demanding than working with professionals. The range of skills and experience of the participants in each workshop, as well as the general lack of deep familiarity with Shakespeare, Active Analysis and Viewpoints, encouraged me to articulate almost every aspect of my research aims as clearly and as carefully as possible in order to achieve company-wide comprehension. I was also able to cultivate a core group of five actors who took part in successive laboratories, which allowed me to further observe how my methodology developed over three years of practical research.

iv. Play Choice

I looked to develop aspects of the methodology and increase the demands on the performers' skill levels by using a range of plays over the course of the study. The choice of *The Comedy of Errors* for the first laboratory was motivated by several factors. It included relatively straightforward language, characterisations and dramaturgy, which promised to reduce the number of variables in an already challenging first foray into practical experimentation. I also knew the text well having produced it professionally at the Notre Dame Shakespeare Festival in 2006 as well as directing its source play, *The Brothers Menaechmus* by Plautus, that same year for our Young Company. I condensed the original text of *The Comedy of Errors* in this instance by trimming each of its 11 scenes and removing all act and scene signifiers, not only to meet the 90-minute performance guideline suggested by the International Youth Arts Festival, but also to allow the company and the audience to view the play as a single, uninterrupted event. I invited 14 actors to be part of the company and kept the doubling of roles to the barest minimum to meet my desire of generating as much data as possible.

I was well acquainted with *As You Like It*, the play-text for the second practical laboratory, having served as assistant director to Stephen Unwin (former Artistic Director of the Rose Theatre) for the Rose production in 2011. I condensed the original 22 scenes into 18 scenes, retained the sequence and essence of events, and removed all act breaks to once again meet the requirements of the venue and to allow for a continuous performance. I restricted the company to 11 actors in order to keep the number of variables to a minimum for my initial attempt to combine Active Analysis and Viewpoints. I was pleased to welcome back four key participants from

the first research laboratory, who served as standard-bearers to those company members new to the process. In the third laboratory, I invited three of the core group of participants to explore three scenes from *Romeo and Juliet* in order to extend our work into a Shakespearean tragedy. As previously noted, there was no public outcome to this laboratory.

*Mankind*, an unattributed medieval morality play-text, was the play-text for the final laboratory. It provided an unforeseen but welcome opportunity to apply my emerging rehearsal methodology to a pre-Shakespearean classical play-text. *Mankind* can be seen as a literary antecedent to the work of Elizabethan and Jacobean playwrights, and the language of the play provided a different means to explore *thought as action* and *whole-body experience* in a new context. It also offers frequent opportunities to explore a heightened degree of *awareness, immediacy* and *invention* through its constant use of direct address. I retained the entirety of the original text given that it featured seven substantial roles and its performance would last only 75 minutes. I cast seven current or recently graduated students of Kingston University, including four participants from previous laboratories. *Mankind* was publicly performed twice in the Reg Bailey Building at Kingston University and twice at St Peter's Church in Vauxhall under extraordinary circumstances, which generated helpful data to be discussed later in the chapter.


v. Rehearsal and Performance Plan

I opted to create a fixed but flexible rehearsal and performance plan in order to establish a general framework for the research activities to assist both myself and the participants. The content of the plan developed over the course of my research, but I offer the basic outline here as a means of contextualising the forthcoming account of all four practical laboratories (see Figure 5 on following page).

The structure of the plan follows my own personal practice, but is informed by Anne Bogart's directing process. The first two phases, Director Source Work and Company Source Work, are modelled on those used by Bogart for her production of *The Women* (1994) at Hartford Stage, a regional theatre in the United States, as documented by Dagne Olsberg in her doctoral investigation "Freedom, Structure, Freedom" (1994). This paper remains amongst the most detailed accounts available of how Bogart uses Viewpoints and Composition techniques in her own approach to directing a play. The structure of these two phases provided a clear, consistent and

Figure 5. Outline of Rehearsal and Performance Plan



PHASE ONE
Director Source Work

**Read** the text     1

**Research**
internal and
external contexts
of text for sharing
with company     2

**Establish**
consistent
approach to
textual analysis
and performance     3

PHASE TWO
Company Source Work

**Training**
* Provide approach to textual analysis and
   performance of text
* Provide common language for rehearsal
   and performance     1

**Reconnaissance of the World of Play**
* Read and comprehend text individually
* Read and comprehend text as ensemble
* Absorb and practice approach to
   textual analysis and performance
* Research and respond to text     2

PHASE THREE
Scene Work

**Practice** approach to textual analysis     1

PHASE FOUR
Performance

flexible means of organising the training necessary for the research and absorbed the development of my own methodology. Phase One, or Director Source Work, outlines preparatory activities undertaken by the director, including reading the play, discovering any and all textual and contextual information that might inform the forthcoming rehearsal process and subsequent production, and establishing ways of working. My previous training and experience had included research and analysis, but only to support an interpretation to be realised by the company. I consciously avoided this aspect to some degree as, in the spirit of co-authorship suggested by both Active Analysis and Viewpoints, I wished to discover (or perhaps rediscover) the play's meaning along with the actors.

Phase Two, or Company Source Work, includes training in the chosen techniques and responding to the given text as a full company. Viewpoints training followed very closely the form and content of *The Viewpoints Book* (2005) and the intensive workshops I experienced through SITI. I used my own notes from each workshop to guide the actors through the training, and often referred to *The Viewpoints Book* (2005) for contextual material and specific exercises. I generally carried out four or five three-hour sessions of Viewpoints training followed by a single four-hour session dedicated to introducing the theory of Active Analysis as articulated by Sharon Carnicke from the writings of Stanislavsky's assistant Maria Knebel. I supplemented our discussions of Active Analysis with additional material from Bella Merlin and David Chambers, who have both written about their experiences using the approach in a rehearsal setting with student actors. Through

these sessions I was able to establish ways of working that would address the objectives of each experiment. The second aspect of Phase Two includes activities related to the company's initial encounter with the play, from first reading to intuitive response in intellectual or physical form. My selection of company-related activities necessarily changed over the course of my research and will be described, along with the outcomes of our training in Viewpoints and Active Analysis, in further detail during my discussion of each practical research laboratory.

The final two phases of the plan, Scene Work and Performance, are traditional aspects of the rehearsal and performance process. The specific activities included in Scene Work changed and developed over the course of the research and will be reflected in my accounts of each laboratory.

vi. Data and Documentation

I sought to generate data for each practical research laboratory in several forms including filmed rehearsals, and rehearsal notes. The actors were also invited to record their impressions of each research laboratory through different means, including:

- pre-project anonymous hard-copy questionnaires seeking to establish each participant's view of and exposure to Viewpoints, Stanislavsky's "system" and Active Analysis;
- ongoing impressions of any aspect of the research laboratory through journal-style entries submitted at the end of the process;
- post-project anonymous hard-form questionnaires looking to ascertain any changes in each participant's view of and exposure to Viewpoints, Stanislavsky's "system" and Active Analysis, as well as possible adjustments they may undertake to their future practice as a result of their contact with these techniques; and
- post-project personal formal interviews with the researcher to offer reflective responses to questions related to his/her experience.

I cite the findings of this data throughout the thesis where relevant. To maintain anonymity I use the initials of the individual and employ the label "PI" for

"Participant Interview" to denote an excerpt from a formal interview I conducted with several participants of each laboratory. My notes from and transcriptions of these specific interviews can be found in Appendix I. I also utilise the acronym "RD" to refer to "Rehearsal Discussion", or one of the many interstitial exchanges I had with the actors in the midst of our filmed rehearsal sessions. The spontaneous, responsive comments that happened immediately during or after a rehearsal session have a different quality to those received under more formal and reflective circumstances, but both offer valuable information about the actors' experience throughout the thesis.

I looked to document the research by filming rehearsals as well as performances. I, along with my colleague Jennifer King, who served as my assistant for three of the laboratories, logged the activities of our training and rehearsal sessions. She also served as a helpful sounding board to discuss aspects of the study with a degree of distance and objectivity. I communicated with the participants of each laboratory through a dedicated page on social media, outlining daily and weekly schedules as well as sharing any logistical adjustments along the way. I should acknowledge that only one participant kept a personal journal that was suitable for my research purposes; however, this participant was a member of the core group of actors that carried over from project to project. I should also note that ongoing logistics with the availability of filming equipment limited the opportunity to record every training and rehearsal session. I decided against filming the rehearsals for the first laboratory, as I was initially extremely sensitive to creating an atmosphere of trust with the participants. However, I did capture the outcome of the first laboratory in a public performance of *The Comedy of Errors*, and also comfortably filmed several rehearsals and performances related to the final three laboratories. I have included references in the following sections to a series of curated clips of these recordings in order to illustrate the findings of each of the four practical laboratories and to provide a "director's anatomy" of my integrated rehearsal methodology. The curated clips can be accessed on DVD as included with the hardbound version of this thesis, or by contacting the author directly.

vii. Ethics

My research activities carried moral and ethical risks outside of standard contemporary training and rehearsal practice. The nature of the techniques employed

during the laboratories induced bodily exertions and emotional states that had the potential to cause physical and/or psychological distress outside individual anxiety-neutral conditions, though this in no way surpassed the potential levels of distress encountered and recognised as acceptable in standard rehearsal protocol. The utilisation of Viewpoints as part of the study specifically increased the possibility and frequency of physical contact not only between participants, but also between company members and me as the director of the projects. The process was designed to challenge our collective assumptions, invite debate in a group atmosphere and trigger examination by the participants of their own personal practices. I provided verbal and written reminders to the ensemble that they were to participate only to their comfort level and to abstain from participation if they perceive the potential for any physical or psychological distress. The benefits included immediate and long-term data related to many aspects of my research question. It appears from post-laboratory interviews that the majority of participants benefited personally and creatively from the research project by exposure to two powerful and persuasive acting techniques, as well as a useful methodology that can serve them well in current and future theatrical endeavours.

## II. RESEARCH LABORATORY: *The Comedy of Errors* by William Shakespeare

### i. Objectives

The primary objective of the first practical laboratory was to isolate Viewpoints as a rehearsal methodology in order to investigate through practice how this alone might address the particular demands of performing Shakespeare. I sought to gauge whether Viewpoints could help actors discover the *need for words* through an experience that fostered *thought as action* and *whole-body experience* of the text. I looked to Viewpoints to create such an environment that included the qualities of *awareness*, *extension*, *immediacy*, *invention* and *exactness*. The secondary objective of this first experiment was to establish any points of contact with Stanislavsky's "system" which could inform future research. Lastly, I wished to observe how Viewpoints as a rehearsal methodology might extend into creating performances that balanced spontaneity, psychological realism, physical rigour and textual clarity.

### ii. Rehearsal and Performance Plan

Figure 6. Rehearsal and Performance Plan for *The Comedy of Errors*



PHASE ONE
Director Source Work

**Read** the text    1

**Research** internal and external contexts of text for sharing with company    2

**Establish** consistent approach to textual analysis and performance    3

PHASE TWO
Company Source Work

**Viewpoints and Versification Training**
* Create consciousness toward points of awareness
* Encourage ensemble through awareness of others in time and space
* Provide common language for rehearsal and performance
* Provide approach to analysing and speaking text based on Hall and Edelstein
* Meet with participants individually to monitor practice of analysing and speaking text    1

**Reconnaissance of the World of Play**
* Read and comprehend text individually
* Read and comprehend text as ensemble
* Absorb and practice approach to textual analysis and performance
* Research and respond to text intellectually using lists of Facts and Intuits for each character for each scene    2

PHASE THREE
Scene Work

**Read scene**, confirm dictionary meaning    1

**Composition:** respond physically to facts not directly related to scene through structured improvisations using Viewpoints    2

**Stage** scene starting with Facts and Intuits and continuing with Viewpoints vocabulary    3

**Memorise** text    4

PHASE FOUR

P E R F O R M A N C E

### iii. Director Source Work

Our approach to analysing and speaking Shakespearean text in the first practical research laboratory was informed by Sir Peter Hall, by whom I was briefly taught through my MA in classical theatre at Kingston University, and his book *Shakespeare's Advice to the Players* (2003). I felt that the clear and simple rules offered would be well within the grasp of our young company and could be disseminated to and practiced by each actor with minimal difficulty. Hall (2003, p. 24) observes that the architecture of the verse and its meaning "is entirely dependent on the preservation of the iambic line." He offers several rules of thumb to the actor, including the need to focus energy toward the end of the verse line, to allow the final word of each line to serve as a springboard to the next, and to use the caesura to vary the line's tempo and rhythm. He ultimately argues that the fulfilment of the verse form is the primary means for the actor to create content. I reasoned that Hall's approach would support the quality of *exactness* I sought to establish in my rehearsal methodology, as the choice of a precise word or phrase in Shakespeare reveals much about the speaker and feeds directly into the specificity of the accompanying action. I also selected a section about paraphrasing from Barry Edelstein's *Thinking Shakespeare* (2007) in order to help the actors clarify meaning and assist with personalisation and memorisation. I had employed to good effect some of Edelstein's ideas in teaching my previous university courses in the United States.

### iv. Company Source Work

The cast responded well to Viewpoints training after the initial hesitancy that often comes with encountering a new practice. Through these initial sessions I was able to reconcile our disparate group toward a common approach, as well as establish principles that both supported the rehearsal process as a whole and addressed the specific challenges of performing Shakespeare.

Our next activity under the rubric of Company Source Work found us in the more familiar circumstances of reading and working through the play as an ensemble around the table. However, after we read the play aloud and shared first impressions, we began a meticulous and collective process of mining the text that Bogart had utilised for her production of *The Women,* and that I had experienced in a month-long Viewpoints intensive in 2004. I asked every actor in a given scene to

compile a list of fifteen facts we learn about their character in the scene, a list of fifteen "intuits" about their character based on those facts, and a summary of their character's relationship to each of the other characters in the scene. The term "intuit" is used by SITI in its intensive training workshops to refer to an aspect of the character that is not explicitly provided by the playwright, but is instead an imaginative extrapolation of the given circumstances. The actors of a scene would first share their lists and summaries with the entire company before we read through each scene line by line to clarify comprehension and meaning. I have included in Figure 7 an example of such a list generated by CB, playing Antipholus of Syracuse, for our Scene 2 (Shakespeare, 2011, 1.2: 1-105. See Appendix D for synopsis of play and text of scene).

Figure 7. Sample List of Facts and Intuits for *The Comedy of Errors*
Adapted from CB (2013)

**Antipholus of Ephesus**
Scene 2 (Shakespeare, 2011, I.2: 1-105)

| Facts | Intuits |
|---|---|
| I am concealing my indentity | I have been travelling for 7 years |
| I am from Syracuse | Ephesus is the last stop on my global research |
| I am a merchant | I have invested all my money in this search |
| I entrusted money to the merchant | I was previously wealthy |
| I am lodging at the Centaur | I have lost my fortune on this search |
| I am weary with travel | I dislike travel by sea |
| I am discontented | I am often discontented |
| I am separated from my family | I was raised religiously but choose logic |
| I am in search of my family | I love architecture |
| I beat Dromio | Dromio is like a brother to me |
| I have heard rumours about Ephesus | Dromio functions as my missing piece |
| It is my first time in Ephesus | I don't beat Dromio often |
| I am the same age as Dromio | I get seasick |
| I place importance on my money | I met the Merchant in Epidamnum |
| I find Dromio amusing | [Blank] |

Bogart and Landau (2005, p. 165) suggest that this process grounds the company in the given circumstances of the scene and forces each actor "to make choices and declarations *way too early* and *fast*" as a means to activate instinctual responses. I felt it was a useful way to underscore the quality of *invention* throughout the entire research laboratory. It is not unusual in my own directing and actor training experience to invite actors to construct such lists. The actor Tim O'Hara states that he "always asks 50 questions about my character" and that the

questions change according to the role, but he rarely shares them with the rest of the company.[10] This aspect of our Company Source Work proved to be figuratively and literally exhaustive as the process of collectively mining the text and sharing the facts and intuits of each character for every scene extended far into the second week of rehearsal when I had originally hoped to begin work on individual scenes. It recalled Stanislavsky's earlier rehearsals at the Moscow Art Theatre as characters and situations were discussed for weeks before physicalising the play, and represented to me at times the very situation I was hoping to avoid by using Viewpoints as a methodology. However, we also learned that our dedication to this activity allowed for unusually informed scene work due to the full company's exposure to every moment in the text.

I shared Hall's and Edelstein's approaches to Shakespeare at our final meeting as a full company, once we had finished our reconnaissance of the play through table-work and before the first week of scene rehearsals. I also encouraged the company to undertake the paraphrasing process, along with consideration of Hall's guidelines, as their private "homework" to be supported through individual coaching sessions. I announced that individual coaching sessions, which we playfully referred to as "versification", would continue throughout the rehearsal process in order to affirm comprehension of the text through paraphrasing and to assist in the application of Hall's guidelines. I did anticipate that some of the more inexperienced actors might need more time and attention at the beginning of the process, and looked to monitor progress during early rehearsals.

v. Scene Work

I tried to provide a smooth transition into initial scene rehearsals by building upon aspects of our Source Work activities since, as Alfreds (2007, p. 33) states, "improvisatory work and training have to be continuously blended throughout the rehearsal in a sustained manner so the actors' techniques and discoveries become organically embedded in the development of the performance." I communicated only in the vocabulary of our Viewpoints training, and based much of our early work on the lists of facts and intuits that each actor had created. This established a point of contact with the concept of given circumstances in Stanislavsky's "system". For example, NW (2013), the actor playing Angelo, wrote in his list of facts and intuits, "I have a professional relationship with Antipholus – mutual respect between

us" for our Scene 5 (Shakespeare, 2011, 3.1: 1-128. See Appendix D for text of scene). I consequently asked NW in rehearsal to consider the initial Spatial Relationship between him and his acquaintance and how it might change over the course of the scene. The result was a more interesting psycho-physical dynamic as Angelo entered the scene in close contact with Antipholus, but increased the distance when his respect for his associate waned as Antipholus began to shout in public about being locked out of his own house. In another instance, RK, the actress playing Adriana, had intuited that she was desperate to cure her husband of his perceived madness in the latter scenes of the play; I subsequently asked how her Tempo might be specifically affected when she appeals to Dr Pinch to assist her in our Scene 10 (Shakespeare, 2011, 4.4: 1-162. See Appendix D for text of scene). My question motivated RK to explore what I can only call hyper-speed and allowed the actor to somatically understand the desperation she had identified in her intellectual analysis of the text. I also detected hints of *thought as action* and *whole-body experience* given the urgency with which RK was communicating, but the *need for words* remained elusive as the primary focus of the experiment was only the speed at which she was appealing to Dr Pinch. I necessarily requested RK to adjust her Tempo for clarity of both text and action, but the initial experience was informative to the actor and established the utility of using the vocabulary of Viewpoints in our scene work.

I also introduced compositional exercises that served to extend our training into practice and to create the world of the play. Composition, as noted in Chapter 2, p. 61, is a practical extension of Viewpoints training that can be used by a company to quickly generate short, specific theatre pieces, or *sketches*, related to a given play-text. A group of collaborators is given an assignment with a specific structure or intention and a list of *ingredients* that must be included in the process or outcome. The ingredients can be any of the nine Viewpoints, found or chosen objects, physical actions, text or other suitable materials. The group is granted a deliberately short amount of time to complete the assignment in order to create exquisite pressure and discourage too much thinking, discussion or judgement. At several of our early rehearsal sessions, I would give a pair of actors only a few minutes to create in silence the story of their characters' relationship from first meeting to first stage appearance in five tableaux using one or more of the nine Viewpoints as necessary. This challenge was based on an exercise from *The Viewpoints Book*

(2005, p. 172) called "Progression of Relationship", which serves to embody and expand upon the intellectual reconnaissance undertaken by the actors through their mining of the text. I also hoped this exercise would allow, through the application of exquisite pressure, the qualities of *immediacy* and *extension* established through our Viewpoints training to feed directly into rehearsal practice, and ultimately connect to *whole-body experience* of the text. The process and result of the exercise could likewise be interpreted collectively using any of the nine Viewpoints. For example, it might be observed that during the two minutes of the exercise, the Spatial Relationship of the actors remained extremely close; this somatic information, suggested by the given circumstances of the play and the actor's personal storeroom, could lead to additional insights into character and relationships.

I used the exercise to especially helpful effect with each pair of twins. The play has them appear together  only at its climax, yet they need to inform this moment with the history of their earliest relationship and accidental parting on the high seas. I asked each pair to create the progression of their relationship from birth to separation to reunion using five tableaux using Spatial Relationship and Shape. I was met with quizzical looks from the actors given that I may have been asking them to start the exercise in the bellies of their respective birth mothers, but I insisted that it was up to them. The results were comical and touching. For example, TC, playing Dromio of Ephesus, found himself in the first tableau happily nestled in the taller frame of his twin, played by RF, who draped himself protectively to form a protective womb-like shell for both of them. The Antipholus twins created one playful tableau reminiscent of an adolescent wrestling match, but it was soon followed by a particularly telling scene of the two attempting to hold hands while unseen forces pulled them apart. The climactic tableau for each pair was joyous as the somatic experience of their relationships informed the emotional content of their reunion.

The nine Viewpoints may have served as the basis of our rehearsal vocabulary, but a handful of key phrases emerged as the primary means by which the company extended principles discovered through training, alluded to qualities required for the performance of Shakespeare, and provided points of contact with concepts found in Stanislavsky's "system". *The grey zone* was voiced early and often to refer to things that were safe, predictable or uninspiring to the actor or the audience. It encouraged the company to challenge itself at all times to explore the

furthest reaches of the nine Viewpoints; by staying outside *the grey zone,* Bogart and Landau (2005, p. 60-61) argue, "we become more comfortable with these extremes and are therefore likely to call on them when needed in our work: the expressive range of the artist is widened." Our emphasis on avoiding *the grey zone* by being "bold" spoke most directly to the physical and psychological *extension* that Shakespeare's text demands, but also reinforced our ongoing need to foster qualities of *awareness*, *invention*, *immediacy* and *exactness*.

The phrase *feeding forward* was particularly significant to our process since its meaning adapted to the changing needs of the company. Bogart and Landau (ibid, p. 34) refer to "two poles of experience and energy" to which actors must attune themselves through training: namely, *feedforward*, "an outgoing energy that anticipates the necessity for action," and *feedback*, "the information and sensation that one receives as the result of an action." The presence of these two energies at once creates in both actor and audience a finely tuned quality of *awareness.* However, *to feedforward* or *feeding forward* in our practice came to serve primarily as rough substitutes for terms found in Stanislavsky's "system": the actor's will as its relates to the pursuit of an action or objective, the actor's circle of attention and the presence of communion between each of the actors or the actors and the audience. In rehearsal I would often ask the company to *feedforward* more if a scene lacked overall energy, or prescribe *feeding forward* more if an actor was insufficiently activating the text or failing to connect with another company member or with the audience. For example, in our Scene 4 (Shakespeare, 2011, 2.2: 1-228), Adriana approaches Antipholus of Syracuse, whom she believes to be her husband, to alternately accuse him of abandonment and seduce him into returning home (see Appendix D for text of scene). In an early rehearsal of the scene, I saw that RK, playing Adriana, was not bringing the requisite psycho-physical *extension* necessary for such a desperate situation, so I asked her to *feedforward* more toward Antipholus of Syracuse so that he knew this woman meant business. My suggestion both ignited the scene and pushed RK outside of *the grey zone.*

The results of *feeding forward* were further judged on *readability,* or the clarity with which actions might be received and understood by an observer. I had been first introduced to *legibility* by SITI in 2005 while exploring Shape. I was asked in an early exercise to first create a shape with my body, and then to heighten my consciousness of the shape's outline as if against a bright cyclorama. The result

is an ongoing awareness of *legibility*, or "how easy the shape is to *read* from the outside" (ibid, p. 47). I have in my own practice replaced *legibility* with its synonym *readability*, and I used the latter more frequently in our Viewpoints training. The term *readability* corresponds directly to the principle of specificity so essential to Stanislavsky; for example, if I were to say to an actor, "I could see that you were *feeding forward*, but it wasn't *readable*", it was understood to mean; "I could see that you were pursuing an action or objective, but it wasn't specific." In one instance, the fight choreographer and I noticed that a staged bang on the head wasn't *readable* because the actor receiving it was adding two unnecessary moves to the sequence of actions. The arrest of Antipholus and Dromio of Ephesus in Scene 10 (Shakespeare, 2011, 4.4: 1-162) was chaotic until I asked the actor binding the two to consider a more *readable* process, including how the rope was stored on his person to his tying of the final knot that secured the prisoners (see Appendix D for text of scene). The term *readability* also urged the company out of *the grey zone* by inviting them to combine the quality of extraordinary *extension* with the quality of extraordinary *exactness* necessary for performing Shakespeare.

I struggled throughout the rehearsal process to find a way to invite the company to experience *thought as action* through Viewpoints. I often asked the actors to connect their extended physical movements to inform what they were saying; indeed, I would find myself directing the company to allow the text to immediately *feedforward* in the interest of approximating *thought as action*. I had distributed to the cast an excerpt from Edelstein's *Thinking Shakespeare* (2007) related to paraphrasing as part of the "versification" process, but about two-thirds into our rehearsals, I had adapted his phrase "acting is arguing" (pp. 71-102) to help us in our collective search for a way to connect a thought and the expression of that thought as a single action. I modified Edelstein's phrase to an admonition – "Win your argument!" – but more often to a question – "Are you winning your argument?" – and used both liberally as the production took shape. With these phrases I also attempted to support the exacting textual guidelines suggested by Hall. For example, I felt the inherent energy in seeking to win the argument might inform the actor's desire to speak in full phrases rather than single words, and to ultimately provide momentum for the actor to reach the end of the verse line. I can be heard imploring actors at a recorded company discussion to win their arguments in every scene as decisively as possible. However, I came to recognise the company

misunderstood my use of the phrase as yet another substitute for a character's specific action or objective. My miscommunication points to the extent to which the language of Stanislavsky was always in the air and remained a challenge to navigate with the limited vocabulary of Viewpoints.

I also discovered late in the rehearsal process that our approach to analysing and speaking Shakespeare was stifling *whole-body experience* of the text. The individual coaching sessions were proving to be difficult for logistical and personal reasons: they required additional space and time that often re-directed our collective energy away from the primary rehearsal process; the absorption of the guidelines varied wildly amongst the members of the company; and the strictness of our approach to the language generated high anxiety in some of the actors. After an early run-through of the entire production, ZB, who played the role of Luciana, said, "I felt like I was when I wasn't speaking and everyone else was doing stuff in the scene, I was really focused the whole time, but when it came time to me speaking, I just…", suggesting with a physical gesture that she became tongue-tied (PI). AR, who played Egeon, spoke about the challenge of balancing our relatively stringent "versification" process with the physical autonomy that can be found in Viewpoints: "[It's] like when you're just free in improvisation and responding to the architecture of people in a way that isn't self-censored, but […] as soon as you have to start thinking about what you're going to say, that's when the self-censorship comes in" (PI). However, the same discussion with the entire cast revealed that a lack of somatic connection to the language was the primary obstacle to experiencing the *need for words*. I asked the group if they could describe specifically what was happening when they found difficulty in *feeding forward* and received two particularly telling responses. CB, who played Antipholus of Syracuse, said, "because […] the text wasn't in me well enough, I didn't feel confident to […] *feedforward* as much with those moments because I needed to process the language in order to then think about what I was doing" (PI). "Yeah," added TC, "I found it very difficult to *feedforward* at the same time as do a speed run and keep articulate. I didn't feel like half the time I was there" (PI). RK, who played Adriana, agreed that she was "able to experiment and *feedforward* to people" when she "knew what [she] was doing, and the language was in [her]" (PI). I realised that our rehearsal methodology had not provided the actors with a successful path toward *thought as action* or *whole-body experience* of the text; more specifically, how I could utilise

the principles of Viewpoints training to fulfil Hall's guidelines. The actors' anxiety at making "wrong" choices, which I had looked to dispel through the practice of Viewpoints, was instead reinforced by our approach to analysing and speaking the text. For example, I pressed ZB on why she became tongue-tied in the run-through and she replied, "[I was] just worried that I wasn't doing [the language] well enough" (PI). JB, in an interview following the second practical research laboratory, reflects on his experience in *The Comedy of Errors* as including an "element of fear" in "getting [the text] right" (PI).

The rules of "versification" were, in retrospect, "top down", or an intellectual process at first blush, while I was attempting a "ground up" somatic process of language through the methodology of Viewpoints. I had sent contradictory messages to the company through my use of these two approaches, which was further exacerbated by our collective struggle to articulate or address the issue. I recognised that Viewpoints, whilst introducing many of the qualities necessary to approaching Shakespeare, had not provided the means to locate the language in the body of the actor in a way that would invite them to experience *thought as action* or *whole-body experience* of the text. The *need for words* was thus absent from the rehearsal process.

However, it's useful to note an exercise from our earlier Source Work that was inspired by Viewpoints and, in retrospect, spoke to this issue. The entire company – all 14 actors – had just finished sharing their individual lists of facts and intuits related to the final scene of *The Comedy of Errors*. However, instead of each actor reading the summary of their character's relationship to each of the other characters in the scene, I proposed something different on the spur of the moment. I subsequently asked the company to make a closed circle with the tables and chairs we had been using for the past several days, and to leave a large space in the centre. I then invited TC, who played Dromio of Ephesus, to stand in the centre of the large space. I described an exercise in which he would face each actor in turn and, using the first person "I", summarise his character's relationship to each actor's character in the final scene. For example, "I'm your servant, we've been together since birth, and you've been acting very strangely today." In order to provide exquisite pressure, he would be allowed only sixty seconds to complete the task of speaking to the other thirteen actors. TC rolled his eyes in disbelief, but to his credit, almost immediately

turned to the first actor and assumed a state of physical readiness. I set the timer and said, "Go!"

The result was entertaining, informative and transformative. TC was physically engaged as he attempted to find the words to summarise each relationship; in fact, the need to speak in the given circumstances of the exercise invited an increased level of embodiment to his summaries. He would often reach toward a given actor as if to establish a connection that would generate the appropriate summary. In this action, he was extending his body and mind to locate the exact words to describe his relationship to the actor-character in front of him. The very nature of the exercise, given its unexpected introduction to the process and its sixty-second duration, brought *immediacy* to TC's journey around the circle of tables and chairs. He completed the exercise and received a well-deserved round of applause. We repeated the exercise with each member of the company with varying degrees of success, but I struggled at the time to recognise and apply these findings to our ensuing scene work.

I was able to gauge to some degree how a few of the research laboratory objectives were met through a personal rehearsal journal kept by a cast member during the laboratory. ZB shared her notes with me after the final performance, reflects, for example, an understanding of the quality of *extension* as she writes, "to extend doesn't necessarily mean to make a shape bigger or a vocal quality more pronounced. The idea of extending something is to put more energy behind it or clarify for an outside perspective the reason behind what you're doing" (2013). In contrast, I learned that my aim to instil an ongoing atmosphere of "co-authorship" and mutual trust was not met when ZB observed that "the actors didn't really help each other as much as I had hoped in that we didn't comment on each other's work" and felt "as if the group thought that was the director's job" (ibid). I would argue that the latter may have been the result of several issues specific to this particular laboratory: the varying degrees of experience in the company may have inhibited more honest and spontaneous commentary in the interest of maintaining a positive atmosphere in the rehearsal room and a "level playing field" amongst all cast members; an uncertainty as to how to express their personal views appropriately given the introduction of new methodology and its accompanying vocabulary; and the lack of attention given by me to maintaining the practice of co-authorship with

the company as I attempted to navigate the anxious waters of my first research laboratory.

<u>vi. Performance</u>

     *The Comedy of Errors* had four public performances between 21-27 July 2013 in the studio at the Rose Theatre Kingston as part of the International Youth Arts Festival. It was well received and played to audiences of at least 20-25 people per performance. The following curated clip includes a sample of scenes from the final performance. I have chosen scenes that not only reflect aspects of my discussion, but also feature the core group of actors who remained part of the overall research project over a three-year period.

<p align="center"><em><u>The Comedy of Errors</u></em> – Clip 1</p>

Our performances reflected what I will refer to as an un-rooted liveliness, reflecting certain levels of physical rigour and textual clarity, but relatively lower instances of psychological insight or spontaneity. I found that the *need for words*, which I have argued is essential for the performance of Shakespeare, was not present. I kept thinking during the performances that we had created a bright, appealing car that had been fitted with an inferior engine. I had struggled to find in Viewpoints a means by which to allow the actor to experience *thought as action*, and was able to achieve *whole-body experience* only in relation to the physical life of the character rather than in relation to Shakespeare's language. I did recognise in performance many of the qualities that I had sought to foster through the use of Viewpoints, including *awareness*, *extension* and *exactness*. However, the company's overriding concern with speaking the language according to the precise guidelines I had provided also muffled the qualities of *immediacy* and *invention*.

<u>vii. Summary and Areas of Enquiry</u>

     I was able to determine through this first research laboratory that Viewpoints is a powerful technique, but is limited in its ability to address all the qualities I had identified as necessary for the performance of Shakespearean text. Viewpoints affirms the primacy of the body as a means to communicate, and supports through its practice the principles of *awareness*, *invention*, *immediacy*, *extension* and

*exactness*. It also creates fertile conditions for embodiment, but does not provide a persuasive path from movement to physically activated text. Viewpoints further possesses a limited vocabulary that is accessible in its own right, but has no true equivalent to key terms like "action" and "objective" that may serve as points of contact for the contemporary theatre artist steeped in the naturalistic tradition as influenced by Stanislavsky. I discovered almost accidently in this first practical research laboratory that exquisite pressure, or the act of speaking within a pressurised situation, as illustrated by TC in the final exercise of our Company Source Work, can create for the actor the conditions under which the *need for words* might be invoked specifically for the performance of Shakespeare. I did not find a way in rehearsal to extend this experiment and create conditions that would allow the company to experience the *need for words* on an ongoing basis, but I looked to address this issue more fully in my second practical research laboratory. I also looked to the next laboratory to explore a "ground up" approach to Shakespeare's text, or one that allows the actor to establish the psycho-physical "inner landscape" of the language, rather than a "top down" set of guidelines that must be intellectually applied and sustained in performance.

III. RESEARCH LABORATORY: *As You Like It* by William Shakespeare

i. Objectives

   The primary objective of the second practical research laboratory was to develop and measure the effectiveness of an integrated rehearsal methodology combining Active Analysis and Viewpoints to address the particular demands of performing Shakespeare. I specifically sought to learn whether the two techniques together could help actors discover the *need for words* through a process that fostered *thought as action* and *whole-body experience* of the text. As I have discussed, I established in my first laboratory that Viewpoints can certainly affirm the primacy of the body as a means to communicate, and supports through its practice the qualities of *awareness*, *invention*, *immediacy*, *extension* and *exactness* necessary when approaching Shakespeare. It also creates fertile conditions for embodiment, but does not provide a path from movement to *whole-body experience* of the text. I consequently looked to Active Analysis to provide the conditions for *whole-body experience* and *thought as action* through its focus on textual analysis through improvisation. I also sought ways through this combined practice to support our collective accountability toward the text as or co-authors by word and action throughout this second laboratory, since Active Analysis, as noted in Chapter 2 (p. 60), throws "greater and greater responsibility for the interpretation of the play onto the shoulders of the actors" Carnicke (2009, p. 202). Finally, I wished to observe how an integrated rehearsal methodology might extend to and support public performances that balanced spontaneity, psychological realism, physical rigour and textual clarity.

ii. Rehearsal and Performance Plan

Please see Figure 8 on following page.

Figure 8. Rehearsal and Performance Plan for *As You Like It*

**PHASE ONE**
Director Source Work

**Read** the text — 1

**Research** internal and external contexts of text for sharing with company — 2

**Establish** consistent approach to textual analysis and performance — 3

**PHASE TWO**
Company Source Work

**Viewpoints and Active Analysis Training**
* Create consciousness toward points of awareness
* Encourage ensemble through awareness of others in time and space
* Provide common language for rehearsal and performance — 1

**Reconnaissance of the World of Play**
* Read and comprehend text individually
* Read and comprehend text as ensemble
* Absorb and practice approach to textual analysis and performance
* Research and respond to text intellectually
* Research and respond to text physically with Auxiliary Études using Viewpoints — 2

**PHASE THREE**
Scene Work

**Read scene**, confirm dictionary meaning, establish structure of action and facts including event, actions and counteractions — 1

**Auxiliary Études:** respond physically to facts not directly related to scene through structured improvisations using Viewpoints — 2

**Primary Études:** improvise scene based on structure of action and/or facts of scene using Viewpoints to serve as "drafts" toward performance — 3

**Discuss** improvisation, compare to text, re-read the scene — 4

**Repeat** Steps 3 and 4 as necessary — 5

**Memorise** text — 6

**PHASE FOUR**

P E R F O R M A N C E

### iii. Director Source Work

I will discuss here particular adjustments I made to my own preparatory activities as a result of my findings in the first laboratory and to support a collective responsibility in our production of *As You Like It* (see Appendix E for synopsis of play). I had discovered during *The Comedy of Errors* that a "top down" set of guidelines to analysing and speaking Shakespeare's text had proved counterproductive to my objectives. In this second practical research laboratory I opted instead to test the notion that the company could find their own way to the language from the "ground up" through a highly sensitised physical and psychological *awareness* fostered through my integrated rehearsal methodology. I did, however, share with the company two things related to textual matters adapted from the first laboratory: specifically, that energy must be maintained through to the end of each line of verse, and that paraphrasing can be used as a means to clarify meaning and assist with personalising the play-text (I once again distributed the relevant sections from Edelstein about this process to the cast). I saw these two suggestions as a way once again of preparing the actors for the experience of *thought as action* later in our rehearsal plan. I also encouraged the company to write down their paraphrasing not only to serve as an affirmation of their personal

interpretation of the text, but also as material for the improvisations they would undertake in our practice. I anticipated that such a "hands-off" approach would support our collective responsibility as co-authors toward this production of *As You Like It*. I also chose not to follow Merlin's advice to those directors preparing to use Active Analysis; i.e., to pre-divide the play into events and to identify the actions and counteractions as a preliminary blueprint for the upcoming rehearsal process. I felt this would be counterproductive in achieving my objective to create an atmosphere of co-authorship, and I consequently engaged in this process directly with the company. As Alfreds (2007, p. 317) says, when using an improvisatory approach to rehearsal, "the director's role should not be to decide, but to guide." Lastly, throughout the rehearsal plan I practiced what Maria Knebel (cited in Carnicke, 2009, p. 203) referred to as Stanislavsky's "pedagogical cunning" to encourage independent decision-making; for example, when asked, "What do you think?" by any member of the company, I responded with a variation on "What do *you* think?" in order to hold the actors completely accountable for their creations and, by extension, for the production as a whole (ibid, p. 202-203). JB, who also participated in the first practical research laboratory, states this new strategy was a successful one: "I felt that I actually brought something to the table, but also that others were doing the same. I thought this was good because […] we weren't constantly trying to please the director" (PI).

iv. Company Source Work

In the first full-company read-through of *As You Like It*, I looked to signal our collective responsibility toward the play as a whole rather than toward individual assigned roles. I reasoned that this would introduce the degree of ownership to our process that Active Analysis requires. The reading did not feature actors speaking their own roles as was the case in the first research laboratory; each member of the company instead read one full character line toward the next person in the circle, who then spoke the following full character line to the next person in the circle and so on. Orlando's opening line to Adam was read aloud by the first actor in the circle and directed toward the next actor in the circle; that next actor then directed Adam's response to the third actor in the circle, and so on. This alternate way of reading the play-text aloud maintained energy and attention from every member of the company as each needed to contribute to a scene in which their

assigned character did not necessarily appear. It also directed the group's attention to the story being told and away from personal concerns about casting and performance. This method not only generated an unusual amount of responses from the company about the play's opportunities and challenges rather than specific comments about any one scene or character, but also appeared to ignite in the company a passion for the project. "It felt purposeful," notes TK, who played the role of Celia, "like I was part of a company working on an experiment" (PI). PF, cast as Orlando, agrees: "It felt like we were all an integral part of this storytelling process from the beginning" (PI).

v. Scene Work

I recognised early in our rehearsal process for *As You Like It* that the boundary between Company Source Work and Scene Work had became porous. I had understood in theory that the structured improvisations of Active Analysis hold distinct parallels to Composition work as described by Bogart and Landau, but I saw it more clearly in practice through this second laboratory. Composition, as noted in Chapter 2 (p. 61) and in my account of the first laboratory, is an extension of Viewpoints training used to generate *sketches* related to a given text. A group of actors is given an assignment with a specific structure and a list of *ingredients* that must be included in the outcome. Any of the nine Viewpoints can serve as ingredients, along with any other materials including objects, physical actions, or text. The group is granted a short amount of time to complete the assignment, which creates exquisite pressure that can lead to more intuitive choices. In regard to vocabulary, the first step of Active Analysis asks us to assess the *facts* of a given scene, which inspire the form and content of *études* in the second step. In the language of Composition, the facts of the scene are its *ingredients*, while the following étude is called a *sketch*. My original rehearsal plan included these exploratory sketches in Company Source Work as a precursor to Scene Work, but I recognised that they could be usefully relocated to the very heart of the Active Analysis process.

I consequently turned to both Viewpoints and Composition to form the basis of auxiliary and primary études in the context of Active Analysis. The first exercise, called "Progression of Relationship", described more fully in my account of the previous laboratory (p. 79), invites actors to create the story of their characters'

relationship in a series of tableaux using any of the nine Viewpoints. For example, I used this exercise as an auxiliary étude in an early rehearsal to explore the relationship between Corin, the old shepherd, and Touchstone, the former court jester, played by RF and TC respectively. I asked them to read aloud the two scenes in which they appear in order to confirm comprehension of the language and establish the facts of the scenes. I then gave them five minutes to create seven tableaux that told the story of the scene through expressive physicality. The following curated clip (with apologies for the prominence of sounds I had initially offered as a way to inspire the actors by evoking the auditory world of the play-text) includes a portion of those first five minutes devising the assigned tableaux under exquisite pressure and the final sequence of movements. RF found through this improvisation that he is often lower to the ground in relationship to TC despite being the taller of the two, while TC sees the position of his body as up and out, possibly reflecting Touchstone's desire for a game of wits at any time:

*As You Like It* – Clip 1

I built on this exercise in the session by inviting the actors to add a single vowel sound to the sequence. I recognised an opportunity to adapt an idea from a vocal warm-up described by Linklater in *Freeing Shakespeare's Voice* (1992, pp. 23-26), and which I experienced during my own conservatoire training. The warm-up asks the actor to originate vocal sounds from different areas of his body; for example, "wo-oe" is produced from the belly, whilst the sound "ma-aa" is imagined as sprouting from the chest. I saw my addition of a single vowel sound to this auxiliary étude as a way to connect vocal expression to the extended physicality fostered by Viewpoints, and to start the actors on a pathway to *whole-body experience* of the play-text. It is useful to note that the use of sound becomes an integral part of our études from this point forward as it not only supports *whole-body experience* of the text, but also extends the actors' movements and allows the dynamics, or the actions and counteractions, of the scene to become more apparent as reflected in the following clip:

*As You Like It* – Clip 2

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I also drew on the Viewpoints exercise "Expressive Staging" (Bogart and Landau, 2005, p. 131) to create another auxiliary étude in the context of Active Analysis. The exercise, used during my first practical research laboratory to generate staging, invites a group of two or more actors to use any or all of the nine Viewpoints to conceive a sequence of movement that conveys the essence of their relationship to one another or the space, or expresses the blocks of action in a particular scene. The sequence of movement is created by dividing the scene into discrete units and then titling each unit to reflect the unit's essence. The group uses all nine Viewpoints to initiate expressive, rather than illustrative, movement evoking each title (expressive movement, once again, maintains working outside *the grey zone*). The sequence is performed and repeated, and can be further investigated by playing with different Viewpoints, moving into Open Viewpoints improvisation or incorporating the text of the scene. "Expressive Staging" served as the basis for a second auxiliary étude for *As You Like It* focusing on the topic of the actors' relationship to the space. I was inspired by Stanislavsky's improvisatory work with the company of *Tartuffe*, as discussed in Chapter 2 (p. 47), and by a second exercise offered in *The Viewpoints Book* (ibid, pp. 169-171) called "Composition on the Physical/Aural World of the Play", which invites groups of actors to create a wholly subjective and expressive two-minute sketch using only objects and sounds to reflect the physical and aural world of the play. I therefore constructed a silent auxiliary étude that challenged members of the cast to create a fully realised representation of their specific environment using only the materials available in the rehearsal space (I will include a detailed account of this moment along with actor commentary given technical difficulties with filming that arose during rehearsal).

In this instance, the first and fifth scenes of Act Two in *As You Like It* find us in the forest of Arden where Duke Senior and his former courtiers now reside in exile. I called the entire company of "foresters" to read through the two scenes in question, establishing as many facts as possible. However, instead of determining the event, actions and counteractions of the scene, we proceeded directly to the auxiliary étude. I asked the actors to create their forest encampment in silence using only the facts of the scene and the materials currently in the room. I suggested the actors might begin by focusing on Architecture and Spatial Relationship, adding that once the encampment was realised to their collective satisfaction they could engage

in the environment using any of the nine Viewpoints. I set a time limit of twenty minutes.

The results were useful as the actors were able to actively experience the challenges faced by their fictional counterparts. The logistics of creating a habitat from scarce resources coupled with the demands of communal living in a harsh environment were made manifest in this auxiliary étude. The process also revealed relationships; for example, JB's immediate choices as First Lord were to first construct a communal fire pit and to then assist the Duke in assembling a suitable sleeping area. "I realised my loyalty to the Duke was really strong," JB recalls. "I followed him into the forest after all!" (PI). GB, playing the Duke, not only "loved building our forest home," but also discovered a personal responsibility to those who chose to join him in exile: "I finally understood what motivated that first speech to the foresters; he's not praising nature so much as trying to rally the people who made a tremendous sacrifice to live with him" (PI). The auxiliary étude generated a tremendous amount of useful information for every member of the group, and served to provide a personal storeroom of individual and shared experience that could inform Scene Work. TK notes her own experience of this transition when she reflects, "It felt like eventually we weren't doing experiments, but Celia experiments" (PI).

The vocabulary of Viewpoints provided a welcome and necessary specificity to the process of Active Analysis in two ways: firstly, it supplied an explicit point of *awareness* from which the actor could begin an improvisation, and secondly, it invited a degree of *exactness* with which the actor could navigate through an improvisation. "I always knew where to start," TC attests, "because I always had a Viewpoint to get into whatever I was doing. I changed my focus when I got into it because things would happen, but I needed that first bit to keep me from standing around [and] wondering what to do first" (PI). I also found using Viewpoints within the structure of an auxiliary étude invited the company to practice a high degree of *awareness* and *exactness* within the improvisation. For example, I observed in the auxiliary étude related to the forest of Arden that HM, playing the role of Jacques, changed his sleeping place on the edges of the rehearsal space several times as each of his "co-mates in exile" adjusted their own quarters. "I wanted to make sure my Spatial Relationship to everyone was as extreme as possible," he remembers, "so when anyone moved their things even a centimetre closer to me and my space, I had

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to adjust to keep the distance I needed from the group" (PI). I looked to identify and support such qualities in the company as we moved toward the introduction of the text during succeeding rehearsal sessions.

I returned to "Expressive Staging" to create a series of primary études, or those related directly to the scene, which proved to be the principal outcome of my second practical research laboratory. The exercise includes the option to divide the scene into blocks of action, title those blocks of action and create a sequence of expressive movement that conveys the essence of each title. I saw in this process an analogy to the first step of Active Analysis; namely, to determine the structure of the scene by naming its event and conflicting actions through textual study. I consequently integrated these two approaches in a way that met the aims of Active Analysis and created conditions that could lead to the *need for words* through a combination of *whole-body experience* and *thought as action*. The third clip depicts this integration through a series of three primary études that reflects early steps in the development of a combined rehearsal methodology specifically for Shakespeare. The clip centres on a section of our Scene 12 (Shakespeare, 2010, 3.2: 86-161) during which Rosalind and Celia discover Orlando's poems amongst the trees; the two women enter separately reading one of the poems aloud, much to the amusement of Touchstone and Corin, who are soon ordered to leave their company (see Appendix E for text and analysis of scene. Note the actor playing Corin was unavailable and does not appear in these filmed excerpts). The actors found it difficult to remember every piece of information established during Step One, so the actions are read aloud by HM, another company member, as the group moves through the sequence of expressive movement they constructed prior to filming. The second portion of the clip includes the addition of breath to the sequence of movement to connect the impulse to physical action with the impulse verbal action. I saw this addition as the very first step to an integrated experience of *thought as action* and *whole-body experience* of the text. The final section of the clip illustrates a return to the addition of a single vowel sound to the sequence of expressive movement, but it is now repositioned in this series of études as a natural progression from silent movement to the stirrings of embodied language.

<p style="text-align:center;">*As You Like It* – Clip 3</p>

My reframing of compositional sketches as études established an important bridge between Viewpoints and Active Analysis, and allowed many of the qualities cultivated during our training to be carried into addressing the particular demands of rehearsing and performing Shakespeare. For example, as GB maintains, "Viewpoints raises your awareness to an amazing level [to the point] that you notice aspects of the text you haven't noticed before, and it prepares you for the musicality or rhythm of the text" (PI). However, Viewpoints also provided a vocabulary to structure an auxiliary or primary étude and ultimately contributed to fostering the conditions under which the actor could experience the *need for words* through a combination of *thought as action* and *whole-body experience*. The general prospect of improvising within a set of given circumstances for a limited amount of time was thus viewed by the company as a natural extension of our initial Viewpoints training; any fear, anxiety or evidence of the need to please had been superseded by a collective ease in what Overlie (2006, p. 209) refers to as "working without knowing", or working in such a way "that the outcome is not predicted, yet a product emerges." TK suggests that "the step-by-step process allowed us to get comfortable pushing it out, responding to each other [and] to reaching out" (PI). JA, who played the roles of Charles and Silvius, says, "I really liked breaking the text into small actions […] and not focusing on the expression or 'look' of the action, but just on the fact that we were communicating to our partner in the first instance" (PI). TC, who also participated in the first practical research laboratory, states that during *As You Like It*, the process "created a solid foundation in my body that led to trusting my own abilities" (PI). The value of removing these barriers to engagement and experimentation cannot be underestimated because the effectiveness of Active Analysis hinges in large part on the actors' comfort and confidence with improvisation. The études at the heart of Active Analysis can possess a degree of exquisite pressure when they place the actor in a crisis to which she must respond immediately and intuitively. The key difference between Stanislavsky's études and the sketches used in the practice of Composition (and informed by Viewpoints) is thus the idea of limited time. However, in the context of using Viewpoints and Active Analysis in combination to approach the performance of Shakespeare, exquisite pressure can significantly enhance the conditions under which the actor experiences the *need for words* as she meets the crisis by speaking through it.

The next collection of curated clips reflects an increasingly codified methodology that emerged by the mid-point of this second practical research laboratory. The development of the initial series of three études extended throughout our rehearsal process as I sought to supplement the sequence in ways that would create the conditions that can lead to *whole-body experience* and *thought as action*. For example, in the following clips, the actors start each étude in a crouch, referred to as a *sats* position, on the perimeter of the playing space. Eugenio Barba and Nicola Savarese (1991, p. 92) use *sats*, a Norwegian word defined as the movements done in preparation to jump as far or high as possible, to define "the impulse to action." Bogart and Landau (2005, p. 73) use the term in Viewpoints training to describe a form of *feeding forward* in stillness, or a concentrated "quality of energy in the moment before an action." I incorporated a *sats* position to our series of études so that each might begin with a high degree of psycho-physical *awareness* toward the impending improvisation. In the following clip, I also release the actors' energy into each étude by stating the event of the scene and clapping my hands together in conjunction with a verbal cue of "hup". The former reminds the actors of the dramatic structure to be fulfilled, and the latter applies exquisite pressure to foster *immediacy* and *invention* by propelling the actors into a pressurised situation. The actions of the scene determined in Step One in the process of Active Analysis continue to be read aloud, but are now used in Step Two to motivate a fresh sequence of expressive movements in a limited time. For example, in the first section of the clip, each repetition of the breathing étude finds the actors in a new *sats* position and improvising within a limited period of time a different series of shapes and gestures (I also encourage the actors between each improvisation to utilise all six extremities in support of more expressive physicality to stay outside *the grey zone*).

I focus in Section One of the following clip on RF and TC, assigned respectively to the roles of Corin and Touchstone, as they continue to work our Scene 12b (Shakespeare, 2010, 3.2: 11-86) during which the former court jester tries to engage the old shepherd in a game of wits (see Appendix E for text and analysis of scene). Section Two illustrates a growing facility with the process on the part of the company as we add the next portion of the scene (Scene 12c; Shakespeare, 2010, 3.2: 86-161) to the primary étude. Corin and Touchstone are joined first by

Rosalind, played by ZB, and then Celia, portrayed by TK, who have both discovered poems written to Rosalind on the trees of the forest.

<center>*As You Like It* – Clip 4</center>

The ensuing discussion with the participants revealed several findings and typified the sentiments of the entire company at this point of the experiment. "We were genuinely playing", said ZB, whilst TC's immediate response was, "It wasn't forced" (RD). The combination of Active Analysis and Viewpoints has not only fostered the qualities that support *thought as action* and *whole-body experience* of the text, but has also acclimatised the participants to using language to respond to the changing environment and to achieve the chosen events of the scene. The actors also learned a few things about the scene and the rehearsal process through these particular improvisations. TC learned that Rosalind's entrance presents Touchstone with a welcome outlet for his desire to engage in banter, given that Corin has proven an unsuitable foil. ZB in particular commented that the energy of the "hup" sound and the accompanying hand-clap that I use at the start of each étude really forces her into the playing space in a positive way. Our Scene Work from this point forward reflected the stages depicted in the preceding clips, following the structure of Active Analysis and using the vocabulary of Viewpoints. I found that combination of the two approaches fostered in our work the qualities of *awareness*, *extension*, *immediacy*, *invention* and *exactness*, which, in turn, prepared the company for the improvisations at the centre of the process. PF, for example, states that the emerging methodology at this point in the rehearsal process allowed him to feel "more grounded in my actions because we produced the physical actions first and then added text to them" (PI). The primary études allowed each actor to discover the *need for words* to some degree, but I also observed opportunities for research, which I will now discuss.

David Chambers, in his article "Études in America: A Director's Memoir", suggests that in Active Analysis the stage from improvisatory études to the precise spoken text is often "the most difficult, as 'freedom and form' must join together" (2014, p. 120). The transition was smooth for some participants in this second practical research laboratory, but it also proved problematic for others. JA cites the heightened *awareness* he discovered by navigating his own way to Shakespeare's

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language and says that paraphrasing "wasn't an issue" for him personally, and that "rehearsing with paraphrase makes the thought sequence more familiar and then the lines [become] easier to memorise" (PI). JB agrees that paraphrasing "was easy because that's my own process. Once the meaning was there, the real words came easily" (PI). However, those who were challenged by the transition suggest that it was exacerbated by the fact that I had encouraged the company to move directly from using vowel sounds in our emerging series of études to speaking *either* the actual text *or* their personal paraphrase of the text in order to allow for additional personal freedom at this crucial turning point. I recognised two issues with this aspect of this approach. In the first instance, the pressurised situation presented by the primary étude would find some actors paralysed as opposed to using their own language intuitively to speak through the crisis. TC states, "I was mentally blocked about getting the text right, which was an obstacle, rather than trusting that the actual text would follow organically" (PI). TK recalls that she turned to memorisation approximately midway through the rehearsal period: "I found the words just weren't coming […] I couldn't get the words out, so I just had to learn the lines", which reduced the effectiveness of the process. Secondly, the option to speak either paraphrased or actual text in our Scene Work was confusing to some company members and impacted on their ability to be present in the process. GB recalls that another actor's use of paraphrase would actually cause a consciousness in him that proved inhibitive to the process, adding, "I ended inverting lines or thinking the paraphrased text was the real text and vice versa" (PI). TK agrees, saying, "When I was using paraphrase and receiving actual text, it confused me because I felt I should be responding with actual text" (PI). In contrast, JB took this specific issue in stride during the rehearsal process, as he states, "I think some paraphrased words found their way into the original text, but when that happened, I went away, memorised, came back and spoke the original text (PI).

The following clip reflects the different ways three of the actors approached this particular aspect of the process. I focus on our Scenes 3b and 3c (Shakespeare, 2010, 1.3: 38-142) during which Duke Frederick, played by GB, banishes Rosalind, portrayed by ZB, for his court, and the subsequent decision by Rosalind and Celia, played by TK, to leave together for the forest of Arden (see Appendix E for text and analysis of scenes). The first section depicts the use of the vowel sound in our primary étude immediately prior to the addition of paraphrased or actual text to the

process. In the second section, you will see GB often respond with silence to the crises presented and, in fact, he exits the scene prematurely. Indeed, as GB admits, "Sometimes I fought the crisis, the stuff that was at the very heart of the process," meaning that he avoided the pressurised situations of the improvisations by simply retreating from them (PI). TK, one of the more inexperienced actors in the company, hesitates as well, but, to her credit, meets several challenges by using a good portion of the actual play-text. I argue that ZB, playing Rosalind, captures the spirit of the étude as she appears to improvise intuitively through the scene.

<center>*As You Like It* – Clip 5</center>

I saw in the difficulty of this transition for some of the company an issue to be addressed in future laboratories. I was curious about whether I might find intermediate steps to smooth the journey from vowel sounds to actual or paraphrased text. I reasoned that such steps would invite a fuller *whole-body experience* of the text and allow actors to release their immediate concern about using actual or paraphrased play-text and avert any form of paralysis in the pressurised atmosphere of an improvisation. I hoped by doing so the actor might stay present in the crisis that can be created by a primary étude and speak more confidently through it.

vi. Performance

*As You Like It* was performed publicly five times between 14-27 July 2014 in the studio at the Rose Theatre Kingston as part of the International Youth Arts Festival. It received one printed review in the festival newsletter, which called the production "brave, daring, and so much fun" and referred to the acting as being "of exceptional quality" (Hirschberg, 2014, p. 1). I was pleased to observe that each of the five performances reflected the levels of spontaneity, psychological realism, physical rigour and textual clarity I sought to foster through my emerging rehearsal methodology. I specifically looked to maintain spontaneity in the performance schedule by challenging the company in two ways. Firstly, as you will see in the following curated clips from the 23 July performance, the company is seated around the playing space, entering from and exiting to the periphery as necessary. However, in the spirit of what Alfreds (2007, p. 261) refers to as "self-blocking", we did not

predetermine the actors' location around the playing space for each scene. In the midst of Scene 3b (Shakespeare, 2010, 1.3: 38-90), for example, you will observe GB, as Duke Frederick, search for an open location on the periphery prior to his exit. It not only informs the character's lack of control in that moment, but also extends the principles of *awareness*, *immediacy* and *invention* into performance. GB's subsequent entrance as the deposed Duke, although not included in the following clip, orientates the scene in a way that can provide fresh insight and invites the rest of the company to adjust accordingly. I can state that no one performance of the five was the same due to this strategy. I also encouraged the company to embrace the expanded notion of *perezhivanie* and allow the conditions of performance to inform each presentation. In the following clip, the actor TC, as Touchstone, can be seen starting Scene 12b (Shakespeare, 2010, 3.2: 11-86) from the audience, bringing a welcome *immediacy* to the proceedings. I conclude the following clip with a more extreme example of this form of *perezhivanie* as HM, playing Jacques, spontaneously includes members of the public in his explication of the seven ages of Man. It is an event that could only happen in that space with those people at that moment in time.

*As You Like It* – Clip 6

The company as a whole greeted these new challenges positively, but some also expressed reservations after some reflection. JB, when asked specifically about the public performances, says, "I would say the goal you set […] to try something new or surprise myself was really helpful to me personally, because it allowed me to stay away from habits. But I always knew I needed to do something different within reason" (PI). JA suggests that being onstage throughout the performance tested his usual process in a positive way, but also caused him to question his abilities: "It was different to be in front of the audience all the time. I usually have the opportunity to plan the next couple of scenes when I go offstage [and] because I didn't do that […I felt that] I was doing something wrong" (PI). In addition, JB says my challenges sometimes proved counter-productive: "I think in performance we ran out of ways to do things differently and it got to the point that […] people seemed to be 'forcing it' for the sake of doing things differently" (PI). I only noticed this last issue once during the final performance when one member of the company made a choice that

did not appear completely within the given circumstances, but this was a single occurrence. However, on the whole, the company appeared to embrace "self-blocking" and the changing conditions of performance with gusto. "I loved being told to do something different every night," admits PF, stating further that the process helped him avoid "going on autopilot" and making him feel "like every performance was opening night" (PI).

vii. Summary and Areas of Enquiry

Through my second practical research laboratory I was able to develop the basic framework for an integrated rehearsal methodology to address the *need for words* in Shakespeare. I employed the structure of Active Analysis and the vocabulary of Viewpoints to allow actors to experience *thought as action* and *whole-body experience*. The reframing of sketches used in Composition to études for the purposes of Active Analysis provided the means to extend into our rehearsal process the qualities of *awareness*, *extension*, *immediacy*, *invention* and *exactness* fostered during Viewpoints training. I created auxiliary études that revealed information about characters, relationships and given circumstances to be applied by the company to our Scene Work. I also established a specific set of primary études that not only served to clarify the scene's structure of action, but also brought the actors step by step toward using embodied language as the principal way to affect change in the environment. In addition, I found that a "ground up" approach to Shakespeare's dramatic verse and prose through a highly sensitised physical and psychological *awareness* brought greater personal embodiment of the play-text. The use of Active Analysis and Viewpoints promoted co-authorship of *As You Like It* as both techniques, individually and in combination, placed the actors at the centre of the creative process, offering more confidence in themselves and fostering greater responsibility toward the production. I ultimately confirmed that my emerging rehearsal methodology could extend to and support public performances that balanced spontaneity, psychological realism, physical rigour and textual clarity.

However, I was also able to identify areas of further enquiry. I saw the transition from vowel sounds to actual or paraphrased text to be problematic for some, and looked to address this issue in upcoming laboratories. I also recognised that the majority of improvisations were geared toward fulfilling each scene's structure of action. I had incorporated a small number of auxiliary études that

allowed the company to explore the wider circumstances of the scene and the play, but quickly returned to primary études that fed directly to *thought as action* and *whole-body experience* in the context of performing Shakespeare. In other words, I often viewed the play-text *only* in terms of action, and assumed any wider questions related to the given circumstances would be answered by the information woven into the rich composition of the language. I sought to explore this particular aspect of my rehearsal methodology in the third laboratory.

IV. RESEARCH LABORATORY: *Romeo and Juliet*

i. Objectives

I established in my second research laboratory that a combination of Active Analysis and Viewpoints could help actors discover the *need for words* in the performance of Shakespeare. I created a series of primary études that not only revealed the play's structure of action, but also allowed the actors to experience *thought as action* and *whole-body experience* of the text. However, the majority of études were focused only on action and often did not address the wider circumstances of the play-text. The singular objective for this third laboratory was to develop a form of étude that could enhance the actors' performances through increased exploration of the facts of the scene, including those related to theme, situation and environment. I saw this objective as related to Merlin's view, as discussed in Chapter 2 (p. 48) that in the development of Active Analysis, "Anything provided the actors with valuable clues – the structure of a scene, the 'anatomy' of the play, the very *medium* of drama itself" (2003, p. 34).

I consequently chose to create a small number of sessions free from the pressure of a public outcome to focus on the research aim. I selected three scenes from *Romeo and Juliet* not only to extend the work into the realm of Shakespearean tragedy, but also to provide a play-text the participants were familiar with given the limited scope of the laboratory (see Appendix F for synopsis of play). I worked with three core company members from the preceding laboratories who had expressed interest in continuing their experience with my research. I scheduled our working sessions at the Rose Theatre Studio over the course of three weeks in November and December 2014 for this third laboratory.

ii. Rehearsal and Performance Plan

See Figure 9 on following page.

Figure 9. Rehearsal Plan for *Romeo and Juliet*

**PHASE ONE**
Director Source Work

**Read** the text    1

**Research**
internal and
external contexts
of text for sharing
with company    2

**Establish**
consistent
approach to
textual analysis
and performance    3

**PHASE TWO**
Company Source Work

**Viewpoints and Active Analysis Training**
* Create consciousness toward points of awareness
* Encourage ensemble through awareness of others
  in time and space
* Provide common language for rehearsal    1

**Reconnaissance of the World of Play**
* Read and comprehend text individually
* Read and comprehend text as ensemble
* Absorb and practice approach to textual analysis
* Research and respond to text intellectually    2

**PHASE THREE**
Scene Work

**Read scene**, confirm dictionary meaning, establish
structure of action and facts including event, actions
and counteractions    1

**Primary Étude:** improvise scene based on structure
of action and/or facts of scene using Viewpoints to
serve as "drafts" toward performance

  **Étude B:**
  Open Viewpoints improvisation "layering"
  sequence of single facts based on tex    2

**Discuss** improvisation    3

### iii. Director's Source Work

I read the full play-text and reviewed the outcomes of the study to date. I had operated the previous practical research laboratory under the assumption that subtext in Shakespeare can be found solely through the structure and use of the language provided by the playwright. Barbara Houseman, former voice coach at the Royal Shakespeare Company, defines subtext to include issues of character and context, and argues persuasively that actors and directors need to explore these aspects of classical play-texts "to enable yourself to root your words and actions in a specific set of circumstances. As a result, your work will have greater depth, detail and resonance both for yourself and for the audience" (2008, p. 153). As discussed earlier in the chapter (p. 92), I had explored circumstances to a limited degree in *As You Like It* with an auxiliary étude centred on the environment of the forest of Arden, but my focus in that laboratory quickly shifted toward revealing and embodying the dynamic structure of action in the play. I recognised the opportunity to explore Houseman's suggestion specifically through my integrated rehearsal methodology, using Active Analysis and Viewpoints to explore subtext and to help ground the actor more specifically in the given circumstances of the scene.

I was taught briefly by Houseman in a series of class sessions in early 2012 whilst working toward my MA in classical theatre at Kingston University. I

experienced firsthand a process she refers to as "layering", which she uses specifically to explore subtext in classical play-texts. Layering includes the actor focusing on a single element of text, character or situation at a time, then:

> letting go of that element and trusting you will remember what you have learnt and will be able to put it together with everything else you have discovered. This allows you to go more deeply into each element; and the resulting mix, because it is achieved unconsciously, is richer and more exciting than any conscious mixing would be (ibid, p. 4).

For example, I was given a scene from the last act of *The Cherry Orchard* by Anton Chekhov, in which Lopahkin, the son of a former serf, attempts to propose marriage to Varya, the adopted daughter of the family whose estate Lopahkin has just purchased. My scene partner and I were instructed to undertake a series of successive readings of the play-text focusing each time on a different aspect of the character or situation. My first three readings centred on Lopahkin's plan for the cherry orchard, his status as former peasant, and his relationship to Varya's mother. I was then asked to simply read through the scene with my partner again with no particular focus. I can attest the exercise was helpful, and found that elements of each read-through appeared spontaneously in the fourth and final reading. I didn't experience the need to capture every aspect of the scene at once, but rather felt confident that I had created a storeroom that informed my performance. However, my experience with the exercise was predominantly cerebral and included reading directly from the script. In this third laboratory I sought a means by which Active Analysis and Viewpoints might invite the performer to experience the world of the scene in a more psycho-physical way.

Open Viewpoints (Bogart and Landau, 2005, pp. 71-73) is a free-form version of Viewpoints training that invites a group of actors to practice extraordinary listening using all nine points of awareness in an "open" improvisation lasting between ten and fifteen minutes. Open Viewpoints can be used in the context of Composition when working on a specific play-text as a way for the company to generate fragments of staging that might be incorporated into the final production. Bogart and Landau also suggest that a performance of the movement sequence devised through "Expressive Staging", as previously described in this chapter (pp.

92-93), can be followed immediately by an Open Viewpoints improvisation during which words or ideas related to the play-text can be verbally "dropped-in" by the director to stimulate the actors' imagination. This variation of the exercise seeks to maintain a heightened level of *awareness* and *immediacy* amongst the group; to allow the psycho-physical information contained in the devised movement sequence to inform the succeeding improvisation; and to extend and expand the possibilities of the scene through improvisation. I not only saw this exercise as an example of Houseman's layering process in a different context, but also recognised that the outcomes were directly related to my research objective. The awareness that Open Viewpoints demands from the actor could speak directly to *whole-body experience*, whilst the "dropping-in" of words or images to the exercise could serve to enhance *thought as action* and, ultimately, the *need for words*.

I therefore created an étude that combined layering and Open Viewpoints to enrich the actors' personal storeroom. The étude begins with an Open Viewpoints session lasting approximately ten minutes, after which a word or phrase related to the characters, theme, or environment is "dropped in" to the improvisation. The company absorbs and responds to the image within the context of relating to one another using all nine points of awareness for several minutes. The actors are encouraged to either release the word from their awareness and return solely to Open Viewpoints without influence, or focus their awareness on a new word. The process repeats several times until closing with a free improvisation leading to an organic moment of stillness that signifies a conclusion to the exercise. The entire improvisation can last up to 40 minutes and can be restarted after an appropriate interval.

iv. Scene Work

I will discuss two filmed examples of our experiences with the layering étude. The first curated clip is in relation to an early scene from *Romeo and Juliet* during which the Nurse meets Romeo in a public space to deliver the message that Juliet has agreed to marry him (Shakespeare, 2000, 2.3: 135-205. See Appendix F for text and analysis of scene). The Nurse is played by TK, whilst TC takes the role of Romeo. We began with a 15-minute Open Viewpoints session during which the actors freely improvised with each other in the space using only the nine points of awareness. It gave them the opportunity to connect to one another and the

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environment through a process that fosters *awareness*, *immediacy*, *extension*, *invention* and *exactness*. I chose words or images for this étude that alternated between the specific circumstances of the scene and the larger themes or images drawn from the play in order to support a full range of experience (i.e., "secret message", "strangers", "limited time", "public space", "master and servant" and "interrogation"). I then dropped one word into the improvisation and allowed them approximately five minutes to respond to it within the context of Open Viewpoints. The actors then experienced an ongoing relationship with each other in the space as informed by their psycho-physical responses to each word or phrase. I then added another image and asked them to retain the information they had discovered from exploring the previous word, but focus their attention on the newest addition. The improvisation continued for 40 minutes and was immediately followed by a discussion with the actors. I have focused in this excerpt on three short sections of the improvisation as they illustrate certain aspects of my findings.

### *Romeo and Juliet* – Clip 1

This session produced mixed results in that the actors engaged in more behavioural than expressive movement, but also made useful discoveries that allowed them to organically connect with the world of the play-text. I continued to encourage expressive physicality to widen their range and foster in the actors the *extension* necessary for the performance of Shakespeare, but they did so only occasionally. For example, the dropping-in of the word "strangers" in the clip first elicits familiar movements in both performers, including looking over one shoulder or attempting to avert the gaze of the other person in the space, whilst also remaining in a comfortable Tempo. However, they do explore the extremes of Spatial Relationship to the degree that they find each other being very close or very far away from one other. The dropping-in of "master and servant" in the clip adds a sense of *awareness* and *immediacy* as each actor attempts to navigate the image in relationship to the other actor. TK, playing the Nurse, almost at once reverts to a bowing gesture toward TC, but TC soon returns the bow, sinks to the floor and finally presents himself to TK in an obedient sitting position. This fluidity reflects the dynamics of the scene as Romeo recognises that the Nurse, his social inferior, carries information from Juliet that he desperately seeks. The last section of this

curated clip introduces the word "interrogation" to the improvisation and reflects the benefit of the layering process. The wariness found during "strangers" returns in the first few moments as TC, playing Romeo, takes the measure of his counterpart from a great distance. TK, reaching into her personal storeroom, revisits the bowing she introduced in the previous section, but rises quickly to challenge and ultimately overpower TC. The structure of the scene, in my observation, begins to organically appear in this section since Romeo, initially looking to receive a message from Juliet, is instead questioned by a servant about his suitability as a husband.

The actors speak excitedly about the étude in an interview immediately following our session. "I particularly enjoyed the drops that you put in of the given circumstances, [especially] the 'strangers'," says TC. "It was invoking feeling in me" (PI). TK states that she surprised herself by remaining fully present throughout the improvisation: "I didn't feel like I was thinking ahead. My body just did what it was doing" (PI). According to TC, the addition of each word or phrase brings a welcome ease and freshness to entering the world of the play: "What I find with the droplets of the circumstance, there was a new layer to work upon, and it allowed us to just keep on going […] there's a new sort of bubble surrounding the improvisation" (PI). The successive layers related to "secret message" and "limited time" were particularly stimulating for TK, who declares, "I loved the bit when we were incorporating them together […] I just feel like that worked because it was both 'message' and incorporating everything together (PI). The actors also refer more explicitly to the *need for listening* in this particular étude. TC suggests, "There were moments when I had my back to TK and I was listening with my back, you know? I was trying to focus […] listening with the back of [my] head. Listening with [my] elbow, you know, you feel what's going on in the room by just listening" (PI). TK, in turn, claims, "Even when you were listening, you were listening to everything around you" (PI). The two actors agree that not only did they get a sense of the scene as the étude continued, but also that such an improvisation could enhance or even extend to a larger rehearsal methodology. TC starts to formulate such a process when he says, "If you did the overall event of each individual scene, and then you were able to run the whole play with [the director] just dropping in these little droplets […] you would be able to see the form of the play" (PI).

The second edited clip is related to the subsequent scene during which the Nurse, once again played by TK, returns to Juliet, played by ZB, with Romeo's

instructions for elopement (Shakespeare, 2000, 2.4: 1-77. See Appendix F for text and analysis of scene). I followed the same protocol as the previous session by allowing 15 minutes of free improvisation in order to allow the actors to connect with one another in the space. I chose words or images for this étude that alternated between the specific circumstances of the scene and the larger themes or images drawn from the play as a whole in order to support a full range of experience (i.e., "secret message", "strangers", "public space", "master and servant", "mother and daughter", "discovery", "separation", and "a new chapter"). I dropped in one word at a time into the improvisation and allowed ample time for exploration, allowing the layers to accumulate. The total length of the session was 40 minutes. I have focused in this second clip on two sections that were particularly useful for the research.

*Romeo and Juliet* – Clip 2

This improvisation reflects slightly more expressive physicality by the actors, but it also includes a more interesting tension that hints at the scene's structure and creates strong psycho-physical responses in the participants. ZB, playing Juliet, begins the sequence related to "mother and daughter" by immediately kneeling on the floor, suggesting that she has willingly taken the role of a child. TK soon responds with a familiar behavioural gesture of cradling, but invites a sense of *immediacy* when she surprisingly changes Tempo by pulling away violently. The resulting tug of war continues until they fall into laughter and separate from each other. This sequence begins to uncover the scene's structure of action and reflects a dynamic push-pull as Juliet struggles to pry Romeo's response from the Nurse and veers from impatience to giddiness. The second section ("separation") also features actions and counteractions almost immediately as the actors start in different Tempos with ZB standing still in the space and TK running around the perimeter. The pattern continues until ZB attempts to clasp hands with TK, who relents for a brief moment, only to once again turn away. The sequence ends with another change in Tempo as they seem to stand together but alone in their individual exploration of Gesture.

The response to this layering étude was positive. TK discovered through the improvisation that the Nurse always knew that she was going to have let go of Juliet

some day, and was both elated and angry that the day had arrived (RD). It had fueled the push-pull dynamic that I had observed especially in these two excerpts from the session. I share this not as a purely intellectual interpretation of the scene, but as an example of the psychological insight afforded by Active Analysis and Viewpoints in the form of the layering étude. TK's discovery was one not made around the table and explored in the playing of the scene. It was found and consequently owned by the performer supporting Mitter's contention that the "tangibility of physical experience has an autonomous integrity which helps actors believe in it" (1992, p. 19). I saw this integrity bring a level of confidence to a young actor of limited experience and pronounced anxiety about performance in general, let alone acting Shakespeare. I find this aspect of the research particularly valuable in that it allows a complex play-text to become accessible and pleasurable.

The benefits of the layering étude were best summarised by ZB as "finding, not forcing […] you're not trying to fulfill imagined behaviour or psychological states, you're coming to your own psycho-physical conclusions" (RD). The progression of words and images over the course of each of our sessions allowed the company not only to build a personal storeroom, but also to reveal the scene's structure of action. In this way, the actors were able to find a more organic connection to the world of the play by actively analysing its facts one by one. TC, when asked to compare this process to the rehearsal methodology he experienced during *As You Like It,* found that the layering étude "was less structured, but we were allowed to discover the scene more on our own" (RD). The enthusiasm with which the company discussed their experiences in this third practical research laboratory suggested that the layering étude could be used as part of my integrated rehearsal methodology.

The layering étude blurs the boundary between primary and auxiliary études as the words and images used are drawn both from the scene and the wider world of the play. I reasoned it could be used as an auxiliary étude as part of Company Source Work as a means to respond to all aspects of the play-text. It may also be employed as a primary étude if the words or images are drawn solely from the facts of the scene. However, I recognised that the structure of Open Viewpoints inherently removes the crisis necessary for the specific sequence of primary études developed during the second laboratory. I looked to determine whether the layering

étude might be used to foster *thought as action* or *whole-body experience* in the next laboratory.

v. Summary and Areas of Enquiry

The third practical research laboratory yielded helpful information. I was able to develop and test a new form of étude based upon Houseman's layering exercise that allows actors to explore subtext by engaging in a wider range of facts from the play-text as proposed by Active Analysis. These facts can be drawn not only from the language or immediate circumstances of the scene, but also from the play's images or larger themes. The étude uses the structure and vocabulary of an Open Viewpoints improvisation to help performers experience one element of the play at a time with spontaneity, physical rigour and psychological insight, whilst retaining the potential to foster *awareness*, *immediacy*, *extension*, and *invention*. This process can build a personal storeroom for actors and can allow them to locate their performances more firmly in the circumstances. The layering étude can be utilised as an auxiliary étude during early rehearsal sessions, or included as one of the series of études that form the foundation of an integrated rehearsal methodology combining Active Analysis and Viewpoints.

vi. A Significant Opportunity

I recognised that the next logical step in the study was to apply my emerging rehearsal methodology to a full-length Shakespearean tragedy such as *Hamlet* or *Othello*. Indeed, JB, one of the participants who remained with the research over three years, suggests as much in an interview following *As You Like It*: "I think this could work for a more serious drama" (PI). I remained uncertain if this core group of actors, notwithstanding their growing ease with the methodology, would be able to stretch their capabilities beyond the limited scene work and abridged productions of Shakespearean comedies. I was also concerned about the increased time and resources that might be needed to introduce my integrated practice to a relatively high number of newcomers required for the expanded cast of a much larger tragedy. In addition, there was the possibility that the practical rigours of preparing a full-length production of *Hamlet* or *Othello* for public performance, based on my experiences with the first two laboratories, might threaten to overwhelm my research aims.

In the midst of these considerations, I was presented with the potentially significant opportunity to extend my combined rehearsal methodology beyond Shakespeare to another classical play-text. I had been able through previous laboratories to affirm the efficacy of my practice to a certain degree within Shakespeare's canon and, despite the concerns discussed above, looked to his tragedies for further exploration. However, it was proposed at this time that I might publicly showcase the outcome of my fourth (and final) practical research laboratory at the 2015 Edinburgh Festival Fringe. The conditions of the proposal included using a small cast, performing in a 50-seat venue and a limiting the running time to approximately one hour, which collectively reduced the possibility of a full-length production of *Hamlet* or any other of the scripts under consideration. I chose to embrace the unforeseen but welcome prospect of extending my integrated rehearsal methodology to other classical play-texts whilst continuing to engage with aspects of my research objectives, including the use of language as the primary response to change in the environment. The resulting proposal focused on a production of *Mankind*, an unattributed fifteenth-century dramatic text, which, according to Douglas Bruster and Eric Rasmussen (2009, p. 4), can be seen as a precursor to the works of Shakespeare and Christopher Marlowe in that it exemplifies "qualities of the morality play genre that came to influence dramatic characterisation in the English theatre." I confirmed the participation of the majority of my core group of actors as well as a small number of newcomers interested in the study, and continued preparing for the process.

I received news shortly before the start of rehearsals that, due to unforeseen circumstances, *Mankind* would not be traveling to Edinburgh after all, but would instead be produced in London, first at Kingston University and then at a larger venue to be determined. This turn of events did not affect the momentum nor change the objectives of this fourth practical research laboratory, but it did inform the research in ways that were both surprising and informative, as the following account will discuss.

V. RESEARCH LABORATORY: *Mankind*

## i. Objectives

I had developed through my previous three laboratories a unique combination of Active Analysis and Viewpoints that could help contemporary theatre artists address the particular demands of Shakespeare. The primary objective of the fourth practical research laboratory was to determine whether my integrated rehearsal methodology might also succeed as a way to approach other classical play-texts, and what modifications I might need to make to its practice. I also looked to extend my investigation of language as a natural response to the changing environment by increasing the actors' engagement with the audience. In addition, I wished to observe the ongoing development of the core group of actors who had participated in my previous three laboratories whilst introducing new participants to the process. Lastly, I was keen to support through word and action the entire company's role as or co-authors of the production throughout this fourth and final laboratory.

*Mankind*, an unattributed morality play written in the 1470s, met aspects of my original research aims and helped to address the additional objectives discussed above (see Appendix G for synopsis of play). *Mankind* takes tremendous pleasure in language, and I found in this feature a key connection to my core objective of helping actors discover the *need for words* through a combination of *thought as action* and *whole-body experience*. The characters in the play use language as their primary means to navigate the changing environment, and a significant portion of the text centres on the conflict between rhetorical styles. As Peter Happé (1999, p. 44) states, the play's "author was keenly aware of the vitality of language both as a means of persuasion toward virtue, and as a way of showing depravity." The focus on language in *Mankind* is also reflected in Titivillus, the devil figure, who, "since at least the fourteenth century, had been identified as gatherer of words pronounced poorly (or not at all)" and "employs the widest variety of stanzaic forms in the play, from the couplet through to a twelve-line stanza" (Bruster and Rasmussen, 2009, p. 88) *Mankind* also provides constant opportunities for direct address in ways that invite actors to balance a challenging play-text with the unpredictability of audience interaction. I saw this as a reasonable means for the core group of actor-participants

to challenge their individual abilities given their deepening familiarity with the integrated rehearsal methodology.

## ii. Rehearsal and Performance Plan

Figure 10. Rehearsal and Performance Plan for *Mankind*



| PHASE ONE<br>Director Source Work | PHASE TWO<br>Company Source Work | PHASE THREE<br>Scene Work | PHASE FOUR |
|---|---|---|---|
| **Read** the text **1** | **Viewpoints and Active Analysis Training**<br>* Create consciousness toward points of awareness<br>* Encourage ensemble through awareness of others in time and space<br>* Provide common language for rehearsal and performance **1** | **Read scene**, confirm dictionary meaning, establish structure of action and facts including event, actions and counteractions **1** | **P E R F O R M A N C E** |
| **Research** internal and external contexts of text for sharing with company **2** | **Reconnaissance of the World of Play**<br>* Read and comprehend text individually<br>* Read and comprehend text as ensemble<br>* Absorb and practice approach to textual analysis and performance<br>* Research and respond to text intellectually<br>* Research and respond to text physically with Auxiliary Études using Viewpoints **2** | **Auxiliary Études:** respond physically to facts not directly related to scene through structured improvisations using Viewpoints **2** | |
| **Establish** consistent approach to textual analysis and performance **3** | | **Primary Études:** improvise scene based on structure of action and/or facts of scene using Viewpoints to serve as "drafts" toward performance<br><br>**Étude A:**<br>perform expressive gesture related to action<br>add breath to expressive gesture<br>add vowel sound to expressive gesture<br>add word to expressive gesture<br>add words to expressive gesture<br>add improvised text to expressive gesture<br><br>**Étude B:**<br>Open Viewpoints improvisation "layering" sequence of single facts based on text **3** | |
| | | **Discuss** improvisation, compare to text, re-read the scene **4** | |
| | | **Repeat** Steps 3 and 4 as necessary **5** | |
| | | **Memorise** text **6** | |

## iii. Director Source Work

I was unfamiliar with *Mankind* prior to considering it for this final research laboratory, so my preparatory activities for the rehearsal process included close readings of the play-text and research into its origins. I recognised that the play presented individuals that serve as embodiments of abstract ideas rather than the relatively realistic psychological characterisations provided by Shakespeare and his contemporaries. However, though medieval play-texts do present what modern-day audiences might consider allegorical figures, Pamela King (1994, p. 241) states, "What may seem abstract was, for the period when the plays were written, representative of true reality, transcending the ephemeral and imperfect world of

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everyday existence." I sought to establish this view with the company in our collective Source Work and Scene Work, yet monitor how our established methodology might need to adjust to help the actors undertake what could be considered non-naturalistic characters.

The group of actors playing the Vices (who serve as personifications of sinful temptation in the play) especially required a high level of ease with the notion that language was a necessary physical response to changing circumstances, and needed to be comfortable with the natural give and take of those circumstances. In other words, they needed to allow whatever happened in the moment to affect their text. The Vices presented a research opportunity in that the play required them to balance highly structured and densely imagistic language with scatological prose that can be like a foreign language to our contemporary understanding, whilst also accepting that the majority of their interaction would include the audience and the many variables such an arrangement entails.

*Mankind* reflects the medieval play tradition in that it was not written specifically for the theatre, but to be performed in any number of indoor or outdoor locations. The many references to specific people and villages place the text in East Anglia, and additional evidence suggests that it originated at the abbey of St Edmund in Bury. According to Bruster and Rasmussen (2009, p. 25), "If Bury was a main site of performance, their audiences may have included some of the many thousands of pilgrims who came to Bury for its own shrine (of St Edmund) or passed through Bury on their way to the phenomenally popular shrine of the Virgin Mary at Walsingham." Our own production was to be presented a total of four times, with the final two performances at St Peter's Vauxhall, a beautifully maintained neo-Gothic church from the Victorian era situated in central London. This location is one way I sought to inform our process by replicating to some degree the original context of the play. I also saw St Peter's Vauxhall as a way of addressing my objectives by inviting the actors to encounter a truly new and unpredictable audience outside the relatively familiar university community. I added live music to the production by hiring Epiphoni Consort, a chamber choir specialising in liturgical and secular music from the medieval period to further reflect the play's history. The music was provided by a quintet during the first two performances at Kingston University, and by 20-member ensemble at St Peter's Vauxhall. I mention these aspects here as they, in part, provided a welcome but

unexpected outcome, which I will discuss further in my account of this fourth and final practical research laboratory.

iv. Company Source Work

The first read-through was notably long as we attempted to determine the dictionary meanings of the words as well as unravel the script's unusual syntax, archaic references and polysyllabic Latinate language. For example, Mercy, the play's redemptive figure, opens the play with the following (lines 1-8)[11]:

> The very founder and beginner of our first creation,
> Among us sinful wretches he oweth to be magnified,
> That for our disobedience he had none indignation
> To send his own son to be torn and crucified.
> Our obsequious service to him should be applied,
> Where he was Lord of all and made all thing of nought,
> For the sinful sinner, too, had him revived
> And for his redemption set his own son at nought.

The majority of Mercy's text throughout the play is written in irregular hexameter verse lines, a far cry from the familiar heartbeat of iambic pentameter in Shakespeare. In contrast, the language of the three Vices is anarchic and filled with word-play. JB, who played New-Guise, recalls, "I thought the text was really hard, the sense of it, the changing rhythms of it, some lines rhymed and some didn't and you really had to keep on top of it" (PI). For example, the following excerpt (lines 245-252) is spoken by New-Guise:

> Ye say true, sir, ye are no faitour.
> I have fed my wife so well till she is my master.
> I have a great wound in my head, lo! And thereon lieth a plaster,
> And another there I piss my peson.
> An my wife were your horse in measure, she would you all to-ban
> Ye feed your horse a measure, ye are a wise man.
> I trow, an ye were the king's palfreyman,
> A good horse should be geason.

These lines, according Bruster and Rasmussen (2009, p. 253), translate as:

> You say true, sir, you are no imposter.
>
> I have fed my wife so well that she is now my master.
>
> I have a great wound on my head, behold! And on it lies a plaster,
>
> And another wound on my penis.
>
> And if my wife were your horse, she would curse you to pieces.
>
> You feed your horse a measure, you are a wise man.
>
> I swear, if you were the king's stable attendant,
>
> A good horse would be scarce.

I did not share with the company any guidelines on these forms of verse and prose, but chose to extend my result from the second laboratory that the company could find their own way to the language from the "ground up" through a highly sensitised physical and psychological *awareness* fostered through my integrated rehearsal methodology. I looked to monitor the group's progress and adjust our activities as necessary over the course of the laboratory.

<u>v. Scene Work</u>

In this fourth practical research laboratory I developed a variation to our primary étude as a direct response to the findings of my third laboratory and the nature of our current play-text, as well as to challenge the veterans of the previous three laboratories. I came to understand during *As You Like It* that moving from vowel sounds directly to actual or paraphrased text was problematic for the company, and opted in this laboratory to add the intermediate step of using a single word as a way to transition to fully articulated language. I hoped this new addition to the primary étude would provide an increasingly comfortable evolution toward *thought as action* and deepen the *whole-body experience* of text. I also adapted the use of our series of primary études to address the challenges presented by the dramaturgy of *Mankind*. Firstly, I was concerned that the density of the text would find us extending our intellectual reconnaissance of the scene's structure of action before actually getting on our feet and somatically exploring our findings. "Shakespeare was a familiar rhythm that I could slot into because it was familiar," remembers TC, cast as Nought. "The language of *Mankind* was much more

unfamiliar [and] it meant that we had to especially embody the text" (PI). I consequently changed our usual sequence of activities to one that started with active engagement with the text more quickly in order to discover the scene's structure of action. For example, immediately prior to the études seen in the upcoming clip, the company, after first reading the scene aloud, separated the scene into five titled units of action, recalling the "Expressive Staging" exercise from Bogart and Landau (2005, p. 131), but did not determine the actions and counteractions. The company instead leapt directly into improvising each unit of action as a means to fully analyse the scene. Secondly, I looked to these études to start generating information early and fast about character given that the figures in the play serve as abstractions as opposed to three-dimensional human beings. I hoped that a more immediate physical investigation of the scene might also lead the company to intuitive discoveries about how each character navigates through the action of the scene and, ultimately, the world of the play. Lastly, I also modified the structure of the improvisation to foster the qualities of *awareness*, *extension*, *immediacy* and *invention*, and to present new challenges to the core group of participants from past experiments.

My adaptation was influenced by Houseman's layering process, which I explored under different circumstances in the third laboratory. In this instance, our primary étude began by reading aloud only the title and text of the scene's first unit of action. I then asked each actor to choose a location in the playing space. The dual purpose of the improvisation was not only to collectively create a tableau that evoked the essence of the first action unit, but also to speak individually whilst doing so. I suggested using an actual word from the play-text or one that related to the content of the scene. The étude began with the actors breathing together to focus energy and to trigger *awareness*, and concluded with the generation of the first tableau. We continued by reading aloud the title and text of the scene's first and second units of action, returning to the playing space and starting another étude. However, I now directed the actors to create a new, yet equally evocative, tableau and use a different but equally related word for the scene's first action unit before breathing together again and addressing the second unit of action. The company then returned to the play-text, adding the third unit of action, and repeated the process until they had generated a final sequence of movement and language that embodied the structure of the given scene.

The following curated clip depicts this modified primary étude in relation to our Scene 3, encompassing lines 72-161, during which Mercy, the play's redemptive figure, is subjected to a visit from the three Vices, alliteratively named New-Guise, Nowadays and Nought (see Appendix G for text and analysis of scene). NM, a recent graduate of Kingston University with whom I had worked previously outside of the research process, plays Mercy, whilst three members of my core group of actors portray the Vices. The fifth actor you will see in this clip was originally cast as a supernumerary to Mercy, but she left the production midway due to unforeseen circumstances. Our multiple readings of the play-text are not included in the clip, but occur in the transition between each étude. I should also note that core group of actors often use more than a single word during each improvisation, but I opted to follow the company's intuition in this instance as a way of honouring their growing facility and ownership of the process.

### *Mankind* - Clip 1

The company articulated several discoveries immediately following the études. NM said she understood more clearly the physical and psychological feeling of the three Vices attempting to "gang up" on her during the scene (RD). JB, playing New-Guise, pointed out that the majority of words he remembered from the readings of each action unit and spoke during the études were verbs; specifically, "prance", "dance" and "go thee hence". "It's all about the movement for him," he said, "and I also use my chest a lot to impose myself on others and get into their personal space" (RD). TC realised that Nought was a bit of a prankster, as opposed to his original impression of the character as a whipping boy for the other two Vices. ZB, another of the core group of actors who stayed with the study, found that her character, Nowadays, was "quite violent in this scene, or threatening to be" (RD). I saw it would beneficial for the company to immediately apply those fresh discoveries to an étude focused on revealing the dynamics of the scene given the density of the play-text, so I quickly asked them to return to the playing space. I explained to the actors that the sequence of movement they explored in the previous series of études could serve as the basis for this new étude, but they were no longer required to move at the same time. I referred to the vocabulary of Viewpoints in this instance by suggesting they explore Tempo, Duration or any other points of awareness as they moved

through the improvisation. I allowed any amount of text to be used at any time. The étude is captured in the following clip:

*Mankind* – Clip 2

I recognise that the company holds fast to the material they generated in the previous improvisations, as well as to the instinct to move simultaneously as a group. However, some of the dynamics of the scene become more apparent through this variation. NM observed immediately following the étude that JB's use of Tempo as he rushed over to her with arms outstretched was a surprising change in the environment, which underscored for her the volatility of the three Vices and the inherent danger they represented in the world of the play. The give and take between Mercy and the Vices was particularly enjoyable for TC, who said the scene was "even more fun for him" in this étude (RD). The repetitive nature of this new étude was challenging for the company, but also served to affirm a somatic structure of action for each scene and to help the actors navigate the variables of our future performances. In retrospect, TC says in our post-laboratory interview, "I began to really hate finding tableaux in rehearsal, but found that within the performances, they provided a physical structure that grounded me. The structure worked almost like a geographical plane to use for the different locations" (PI).

I also confirmed through this laboratory that Viewpoints, as part of my integrated rehearsal methodology, could help in establishing character and clarifying the meaning of the play-text. "I certainly found for me [that] certain Viewpoints […] really help me," NM states in a cast interview toward the end of the laboratory. "I think they really help me embody the text coming from a place where I was very cerebral" (PI). TC, when asked if he might personally utilise any features of the rehearsal process in the future, says, "What I'd probably take with me is investing in different aspects of Viewpoints to create my character" (PI). JS, who played the title role of Mankind agrees: "I was a very physical actor to start, but using the Viewpoints of Shape and Gesture specifically helped me enhance my physicality to be more readable or exact for the audience" (PI). In the following sequence of curated clips from our rehearsal of our Scene 12 (lines 525-540), HM, the actor portraying Titivillus, the demonic figure of the play, makes several discoveries related to action, character and meaning by using individual Viewpoints during each

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étude. It is in this interaction with the audience that Titivillus reveals his plan to turn Mankind away from honest labour by making his land impenetrable and by poisoning his crops (see Appendix G for text and analysis of scene). The first three clips depict a series of études focusing on particular Viewpoints, and they begin with my repeating the titles of the respective unit of action, or mini-event, we are exploring. The fourth clip illustrates my challenge to HM to physicalise and clarify the meaning of the phrase, "I shall ming his corn with drawk and with darnel" through the application of exquisite pressure (I absentmindedly say "ding" instead of "ming" in this third clip). The final clip gathers the results of our investigation.

*Mankind* – Clip 3

The use of specific points of awareness as a way to structure these études allowed HM to make some important discoveries that served to inform his process of building the figure of Titivillus. Viewpoints also allowed the actor in this instance to invoke the qualities of *extension*, *immediacy*, *invention* and *exactness*. The first étude, during which he focused on Shape and Duration, revealed to him there was strength in the simplest of actions as he rose slowly from a crouching position to full height. He was able to clarify his action, "casting a spell", in the second improvisation by emphasising changes in Tempo over the course of the first action unit. The unusually low and wide Topography HM explored during the third étude led him to exclaim, "I'm like a big spider!" (RD). It is important to note that this became a key image for HM, as he often referred to it during the remainder of the rehearsal and performance process. Indeed, as HM states in an interview following this laboratory, "I think this process is specifically good for non-naturalistic characters because of the emphasis on physicalisation. The process really helped me to extend beyond regular human nature" (PI). In the fourth clip, he was able under exquisite pressure to find a gestural vocabulary that could help communicate to the audience exactly how Titivullus plans to ruin Mankind's crops. The result is a performance in the final clip that reflects physical rigour and textual clarity at an early stage in our rehearsal process. The vocabulary of Viewpoints not only continued to provide a means of structuring études, but also served in this instance to illuminate character, action and the meaning of the play-text.

The third modification I made to my integrated methodology was to actually

exclude from this rehearsal process the layering étude developed in the third practical laboratory. I was unable to recognise in *Mankind* the presence of any sub-text or a set of concrete circumstances provided by the playwright for the company to explore to any significant depth. However, the play instead contains references to conditions of performance including the location and the audience by referring to "this house" and the exit at a "door", as "ye sovereigns that sit and ye brethren that stand right up." I saw in this an opportunity to practice the expanded meaning of Stanislavsky's *perezhivanie* with the company; that is to say, my notion, supported by both Carnicke and Merlin, that the art of experiencing includes a dual consciousness embracing both the fictional circumstances of the play-text and the actual conditions of stage performance. I consequently placed a strong emphasis on the company's awareness of the environment through the viewpoint of Architecture, which can include structural features, solid objects, other people in the space, and immaterial qualities of light and sound. For example, I encouraged the actors to use any means of exit and entrance they could locate in our rehearsal space and vary their choices as much as possible given the specific event that needed to be addressed within the action of the play. My emphasis seems to have stayed with HM throughout the process: "I really used Architecture, it was literally what I worked on most of the time!" (PI) My interpretation of the text and my decision to allow the stage conditions to inform the action of the play led the company to increasingly organic responses that reflected the qualities I sought to foster through my integrated rehearsal methodology: *awareness*, *extension*, *immediacy*, *invention* and *exactness*. JB, comparing his experiences in the second and fourth practical research laboratories, states, "It felt like there was always in the back of my mind that I was doing something in relationship to everyone else during *As You Like It*, but in *Mankind* it was everyone and everything" (PI). It also invited the actors to own their choices and practice the co-authorship I sought as one of my research objectives. My decision ultimately led to an extraordinary ability on the part of the entire company to adapt to several planned and unplanned variables in the rehearsal and performance process, which I will discuss later in this account.

  The absorption of my integrated methodology was variable in this fourth practical research laboratory given that the participants were almost equally divided between newcomers and those familiar with the process from previous participation. The core group of actors in this experiment exhibited a noticeable growth in their

facility with the methodology, which reflected their close relationship to its development over the course of my research. "I had no fear with my physicality [or] the process of improvisation," says JB. TC admits, "I never practiced the text this time around, I never sat at home reading the text in front of a mirror because I agreed to let it go in a way I didn't in previous shows" (PI). The new participants welcomed the opportunity to practice a different way of working, but understandably struggled with some aspects, including the transition to improvised text as a means to discover the *need for words*. JS says that he had "never been through any training where you weren't already knowing the text" before participating in *Mankind*, and the process of Active Analysis found him "trying too much to remember the text rather than let it come out through the struggle" (PI). However, he also admits, "I couldn't see that I was actually grasping the process at the time" (PI). The following clip captures in microcosm the central challenge and opportunity at the heart of Active Analysis as well as my integrated rehearsal methodology, specifically the leap to improvised text. In our Scene 6, which includes lines 277-309, Mercy, portrayed by NM, attempts to counsel Mankind before the arrival of Titivillus and the three Vices, who are preparing to challenge Mankind's adherence to Christian principles by tempting him to sin (see Appendix G for text of speech).

*Mankind* – Clip 4

NM, who is proud of her ability to quickly memorise text after an initial reading, almost immediately reaches a crisis in the first moments of the étude as she is unable to fully recall Mercy's encouragements to Mankind. She disconnects from her scene partner by closing her eyes and bowing her head in what might be considered a gesture of entreaty, but is actually an attempt to revert to what we came to refer to as "the teleprompter", or the photographic image of the play-text in her mind. The majority of physical activities she undertakes are directed toward dislodging the text from her memory as opposed to pursuing the actions she identified in our intellectual reconnaissance of the scene. In other words, NM opts at first to meet the crisis inherent in the use of Active Analysis by literally and figuratively turning away from it, similar to GB during *As You Like It* as discussed on p. 99. She spoke about being frustrated as an actress immediately following this

initial improvisation, and states in our post-laboratory interview, "It felt ridiculous to rehearse a scene without any knowledge of the text. I got to the point where I wasn't getting anywhere and I was desperate to learn the lines […] which I guess was the idea" (PI). I reminded NM in our rehearsal that we were attempting only to clarify the scene's structure of action at this point in our process and the actual text was secondary to that objective. I also suggested that she find her way through each crisis by remaining in a *sats* position, looking directly to the actor playing Mankind and speaking anything she recalled from the play-text or anything that spoke to the situation. The second improvisation depicts small but important steps for NM as she attempts to engage fully with and speak through each crisis as it occurs over the course of the scene. She tries to remain still and address Mankind directly whilst often verbalising the frustration both the actress and the character is experiencing. In this way she began to understand in a more holistic sense the physical and psychological urgency of Mercy's message to Mankind. "I think the discovery of events and finding the actions on our feet were the main things [that helped me]", NM recalls. "The ownership of those discoveries for myself wouldn't have been embedded in me for the eventual performances" (PI). The actual play-text may have disappeared at times in the rehearsal process, but the *need for words* became palpably present to the actor and, ultimately, to her audience.

The level of observer-participant present in the company allowed for uncommon flexibility and adaptability. It also allowed the actors to be self-diagnostic and removed me as the director from a position of arbiter to one of curator or reminder. I had become what Alfreds (2007, p. 317) refers to as "a guide" to the company. In other words, the way I spoke to the cast was not specific as to *how* things should happen, only whether a certain event either was occurring or that a moment wasn't readable. I rarely told the actors what exactly to do, but simply provided them with points of awareness that they could bring to the next iteration of the scene or performance. "You gave us the opportunity to explore within specific boundaries," contends JB, who had participated in three of the four practical research laboratories. "You were more like a coach than a director" (PI). The focus of the company was outward and collective as opposed to focusing solely on what each was doing alone. NM describes her experience of the process after the first public performance as follows: "That's what's nice, it feels like there's so many co-authors, and this is one of the first productions that I have felt, well, probably the

first production ever, where I felt like we're equal" (PI). HM suggests that being seen as a co-author "invests you so much more in the process" (PI). I see this as significant for productions outside of the classical canon in that actors can be viewed as collaborators who are invited to contribute to the process as opposed to being spoken to from on high by the "auteur".

vi. Performance

*Mankind* enjoyed four public performances between 24 September and 17 October 2015, with the initial two performances held on campus specifically for the Kingston University community, and the final two held at St Peter's Vauxhall in central London to a wider public audience. Our first audience was comprised of incoming drama students, and many post-performance comments focused on the surprising clarity of the play-text and the spontaneous use of the space. I was pleased to see that to some degree the entire company maintained the physical rigour in performance that I sought to foster through our rehearsal process. It was clear to audience members that they were watching a theological allegory, but they also seemed to appreciate the level to which the actors were able to breathe life into embodiments of abstract ideas.

The most noteworthy outcome of the performance schedule was how the integrated rehearsal methodology helped the company manage expected and unexpected variables. For example, the company, as hoped, relished the challenge of balancing a complex play-text with almost constant audience interaction. "I was living in the fact that the audience made the circumstance change," recalls TC, "and I had to react to that in a way, which was new to me, so it was fresh" (PI). In addition, the actors easily assimilated the planned transfer of the production from the university studio space to the vast interior of a neo-Gothic church. I gave the company 45 minutes to explore the church and to locate the entire performance specifically in the space. I continued the practice of co-authorship by offering no specific direction outside of indicating areas that were unavailable by request of the caretakers of the building. "In other words," HM says upon reflection, "we had a framework in which we as actors could be flexible" (PI). He immediately found an evocative entrance for Titivillus from behind the sanctuary altar, whilst the Vices discovered novel ways to appear from any number of nooks and crannies. JB suggests, "I really discovered the mischievous nature of [New-Guise] in the church

by sneaking around" (PI). The excitement generated by the company during this process was infectious, and the arrival of the now 20-strong Epiphoni Consort only increased the amount of new information to consider in these last two performances. However, we did not expect to learn at the same time that JS, the actor playing Mankind, had broken his jaw, and that my colleague Jennifer King would need to substitute with script in hand at the first of the final two performances. Our only chance to incorporate Jennifer into the production, due to a number of logistical issues, was during the 90 minutes immediately prior to curtain. However, the company adapted calmly and completely to the situation, walking her through everything, yet adjusting as necessary to help Jennifer balance the action of the play with the presence of the actual play-text. JB refers to his confidence in the play's structure of action when he says, "I think the training allowed us to be completely aware of how to deal with an actor on book. I thought as long as we were there for [her] the events can still happen" (PI). "It was no big deal," states TC, "I was responding to the given circumstances of the moment, so if […] Jennifer [wasn't] in the 'right' place, we would make it the 'right' place" (PI). NM specifically credits Viewpoints with allowing her to accommodate such a significant change in the performance conditions, adding that the performance "was a lot easier than I thought it would be" (PI). I credit the company's unflappable reactions in every situation to our ongoing use of Active Analysis and Viewpoints in combination. Active Analysis is based on the principle of improvisation, but it also invites the actor to focus on achieving specific events within a given set of circumstances, which, in light of the expanded idea of *perezhivanie*, includes both the stage fiction and the conditions of performance. Viewpoints not only acclimatises the actor to working without knowing, but also provides a vocabulary with which to move through space and time in any environment. Our integrated rehearsal methodology allowed the company to adapt easily and completely to planned and unplanned situations over the course of the performance schedule. The following curated clip includes three scenes as they were performed first in Kingston and then in central London, and reflects the different environments in which the production was played:

*Mankind* – Clip 5

<u>vii. Summary and Areas of Further Enquiry</u>

I was able to affirm in this practical research laboratory that my integrated rehearsal methodology could be applied to a pre-Shakespearean, non-naturalistic play-text. I discovered that the methodology could be modified to address the needs of the company and the nature of the production in equal measure. For example, the primary étude I had constructed in the second laboratory grew to accommodate a smoother journey for the actor from silence to language, and was employed earlier in the process to help uncover the structure of action in densely written scenes. I also learned that the use of Viewpoints can be adjusted within the structure of the methodology to respond to the nature of the play; in this instance, it was used not only to clarify action, but also to establish the psycho-physical life of a non-naturalistic character. In addition, I recognised that all new approaches can take time to absorb and practice as I observed new participants struggle with the methodology more frequently than the core group of actors I had cultivated over the course of my research. Lastly, I confirmed that the combination of Active Analysis and Viewpoints prepared the company well for ongoing engagement with the audience, and provided an unusually high degree of adaptability with the planned and unplanned circumstances surrounding the final performances.

**CONCLUSION**

This thesis has discussed the demands the language-based performance tradition of Shakespeare and other playwrights of the period present to the contemporary theatre artist steeped in the modern, naturalistic approach to acting as influenced by Stanislavsky. I have established the key challenge in this clash of "the Two Traditions" as discovering the *need for words*, or embracing language as the primary means of responding to and affecting change in the environment, and have identified a group of principles that can help actors meet this challenge. My research has provided a new rehearsal methodology (see Appendix H) that supports these principles through a combination of Active Analysis, a physically-based method of analysing text developed by Stanislavsky, and Viewpoints, a technique articulated by choreographer Mary Overlie and adapted by directors Anne Bogart and Tina Landau as a means to structure movement improvisation. I have shown through four practical research laboratories how the rehearsal methodology has developed and can be implemented to create performances that balance psychological insight, physical rigour, spontaneity and textual clarity.

My research has attempted to address a gap in the current literature on playing Shakespeare and other classical playwrights, since many sources provide guidelines on speaking verse and prose, but few extend such precepts into a rehearsal process. This thesis has offered a concrete yet flexible rehearsal model informed by a set of principles specifically geared toward creating the conditions for this experience. I have also provided illustrations of how this model might be implemented in both academic and professional settings. My deep engagement with Active Analysis and Viewpoints suggests that I am able to contribute to practice, training and scholarship related to each, extending previous enquiries into the systems. The findings can also be applied more generally to the literature and practice of acting, directing and textual analysis.

The study has drawn on a variety of resources to locate the work in three different contexts: the performance of dramatic verse as informed by the language-based tradition of Elizabethan players and as approached by modern theatre artists; the evolution of Stanislavsky's "system" up to and including Active Analysis; and the history and development of Viewpoints. My discussion included a review of the current literature to augment my own practical experience with each subject;

participation in workshop training sessions related to Viewpoints and the associated practice of Composition; and interviews with contemporary practitioners regarding current trends in rehearsal and performance related to Shakespeare. This information supplied the context for four major practical experiments related to *The Comedy of Errors*, *As You Like It,* and *Romeo and Juliet* by Shakespeare, and the unattributed medieval morality play *Mankind*, that served as the primary focus of the thesis. The initial findings of these experiments were expanded through ongoing interviews with participants during and following each research laboratory.

This thesis has advanced an integrated rehearsal methodology that bridges "the Two Traditions" through a combination of Active Analysis and Viewpoints. The methodology provides a way of working that absorbs other approaches and necessarily adapts to the needs of the play-text. It specifically addresses the *need for words* in Shakespeare as a direct result of combining *thought as action* and *whole-body experience*. I have illustrated how the improvisatory études at the heart of Active Analysis inherently place actors in a crisis through which they must speak immediately and intuitively to affect change. The study has demonstrated what Carnicke refers to as "the spontaneity and interactive dynamics that the technique fosters from the first rehearsal"[12]. I have also shown how the vocabulary of Viewpoints and its associated practice of Composition can structure those improvisations and affirm the primacy of the body as a means to communicate. The joining of these two techniques fosters the qualities of *awareness*, *extension*, *invention*, *immediacy*, and *exactness* necessary to support *thought as action*, *whole-body experience* of the text, and, ultimately the *need for words*. The methodology includes a set of primary études that not only helps reveal the scene's structure of action, but also allows the actor to connect that structure to textual embodiment. The research also presents a second primary étude based upon a process of layering that allows actors to build a storeroom of personal experience. I also describe how auxiliary études based on Viewpoints exercises can be employed to spark intuitive responses to the play and generate information that enhances the production. The combined methodology extends aspects of both Active Analysis and Viewpoints into a collaborative, actor-centred approach that challenges traditional interpretations of the role of the director by placing increased responsibility for the production on the entire company in positive ways. PF, a participant of the second practical research laboratory, states, "It felt like we were all an integral part of this

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storytelling process from the beginning, and I would love to have that experience with other productions in the future" (PI).

My work acknowledges that Active Analysis and Viewpoints are both subject to interpretation, and that there exists no definitive understanding of what these methods are nor how they should be practiced. I chose from extensive review and personal experience only those aspects of each technique that specifically spoke to my research questions. I also emphasised additional practices with which I had substantial exposure and those practitioners with whom I had previously engaged. In addition, my activities, given their emphasis on language, did not include any specific vocal training methods, which could have affected the findings.

This thesis, then, opens up several possible areas of future research. The application of my integrated rehearsal methodology to a full-length tragedy like *Hamlet* or *King Lear* remains a tantalising option. Could Active Analysis work in tandem with other movement systems to provide conditions for the *whole-body experience* of text? I have provided in the study a model for how such a process might be undertaken. I embraced the opportunity to extend the rehearsal methodology to a pre-Shakespearean play-text, but can it be used with other works that reflect oral and rhetorical traditions, including, for example, Greek tragedy? How does the research inform actor training in its emphasis on approaching dramatic verse from the "ground up" through a highly sensitised physical and psychological awareness? How might professional actors trained in other approaches welcome this new methodology? In addition, how might this extended process operate within the time constraints of a typical professional rehearsal context? Could this rehearsal methodology be utilised with a specific directorial concept? I deliberately did not impose an aesthetic over the course of the study, but others may wish to do so. Is this approach still useful in such a context?

I ask these questions in the spirit of interrogation that fueled this study and invited me to question my own practice after two decades of professional directing experience and over ten years of training actors and directors in an academic context. My integrated rehearsal methodology, as noted by the participants throughout the practical research, can be challenging, yet also holds great rewards. "I found the process natural," declares JB, one of the core group of actors who remained with the study for three years, "and I would rehearse this way in the future if the director allowed" (PI). My combination of Active Analysis and Viewpoints

has also generated welcome curiosity from other scholar-practitioners. For example, my recent demonstration at The S Word: Stanislavski and the Future of Acting, a conference held at Rose Bruford College, was summarised by David Jackson (2016) as follows: "Skelton's session bore little resemblance to anything I would recognise as Active Analysis – which I hasten to add is simply an indication of how the same or similar practice can develop in completely different directions." I can only hope the work continues to evolve through my own thoroughly transformed practice and through the ongoing enquiries of others interested in my findings.

In summary, the research extends into rehearsal practice many of the principles identified by leading practitioners as necessary for performing Shakespeare and other classical playwrights. This new combination of Active Analysis and Viewpoints supports the full activation of his language through a concrete set of activities that logically advance the actor toward the *need for words*. The methodology also embraces Stanislavsky's fundamental concept of *perezhivanie* as defined most recently by Carnicke (2009, p. 144); namely, responding to the fictional circumstances provided by the playwright as well as the "real" conditions of the stage performance. It ultimately serves to marry the modern, naturalistic tradition of performance as influenced by Stanislavsky with the language-based tradition of Elizabethan players to create what Sir Kenneth Branagh (cited in Maher, 2009, p. 33) calls, "a real live person acting and reacting to us in the moment, simultaneously allowing us to *experience* words (rather than just hear or understand) that have an impact on us via their poetic character. [It] is a transformative and even a transcendent experience – with everything working at once."

## ENDNOTES

1. I will for the purposes of the thesis use variations of the phrase "other classical" to refer to those playwrights and play-texts found within the medieval, Elizabethan and Jacobean periods.

2. Carnicke, Sharon. 26 January 2016. Email correspondence with the author.

3. The publication of *Standing in Space* occurred in late 2016, and I had yet to receive a copy from the small, US-based publisher for review and subsequent inclusion in the thesis.

4. Hawkins, Jack. 9 May 2013. Interview with the author.

5. Carnicke, Sharon. 26 January 2016. Email correspondence with the author.

6. Sturzaker, David. 16 March 2016. Interview with the author.

7. Carnicke, Sharon. 26 January 2016. Email correspondence with the author.

8. Gianino, Gian-Murray. 22 July 2015. Interview with the author.

9. Carnicke, Sharon. 26 January 2016. Email correspondence with the author.

10. O'Hara, Tim. 21 May 2014. Interview with the author.

11. There are no scene delineations in *Mankind.* I provide relevant line numbers as reflected in the version of the play-text found in *Everyman and Mankind* (2009), edited by Douglas Bruster and Eric Rasmussen for Arden Shakespeare.

12. Carnicke, Sharon. 26 January 2016. Email correspondence with the author.

APPENDICES

APPENDIX A

Model of Concepts, Principles and Practices

Model of Concepts, Principles and Practices

SPONTANEITY

PHYSICAL RIGOUR

PSYCHOLOGICAL INSIGHT

TEXTUAL CLARITY

THOUGHT
AS ACTION

NEED
FOR
WORDS

WHOLE-BODY
EXPERIENCE

AWARENESS

EXACTNESS

EXTENSION

IMMEDIACY

INVENTION

ACTIVE
ANALYSIS
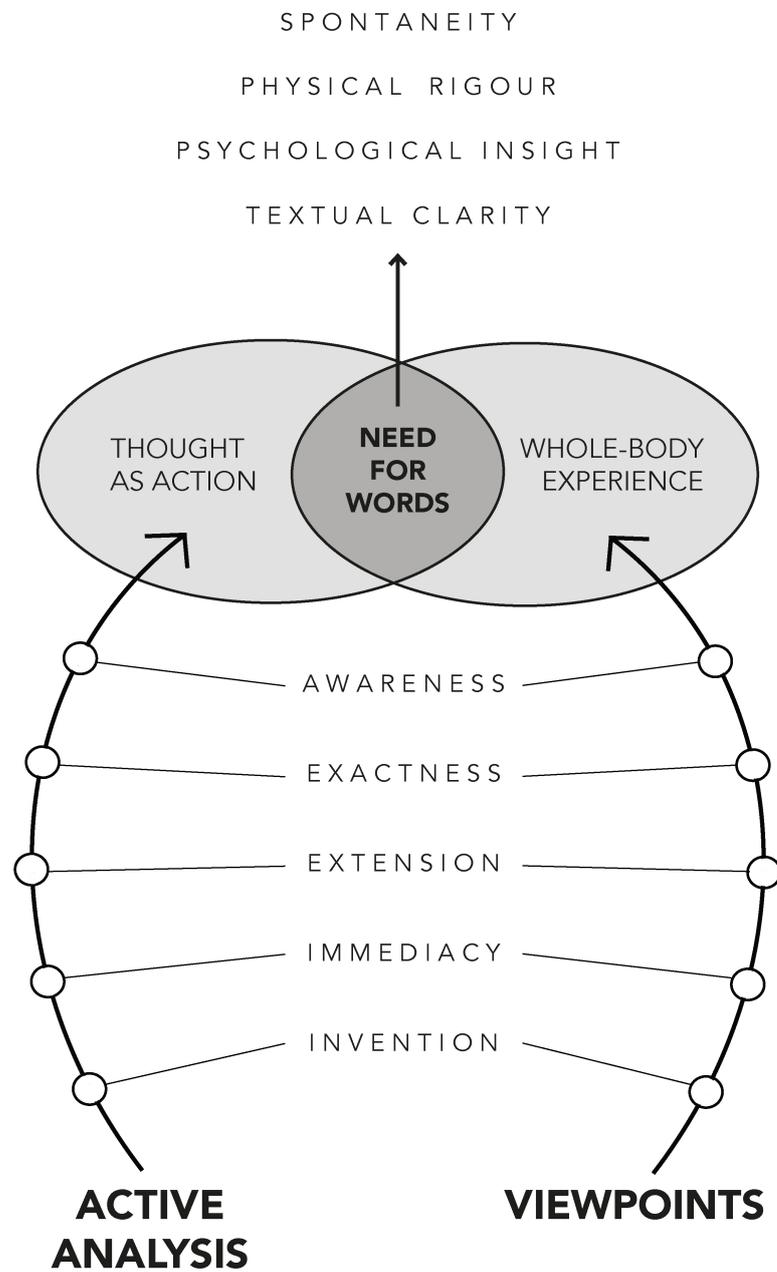
VIEWPOINTS

APPENDIX B

The Process of Active Analysis

The Process of Active Analysis

Adapted from Carnicke (2010, p. 19)

Carefully read and assess the facts of the scene on which you are working. Determine the event, the actions and counteractions that create its dynamics, and notice the style, language, images and rhythms of each character's language.

Immediately play the scene using your own words; incorporate any "facts" that you remember. (You may also use silent études to test your understand of action, counteraction and event.)

Re-read the scene and compare it with what happened in your improvisation. Did you retain the scene's basic dynamics and sequence? What images, styles, rhythms were you able to retain, and which did you forget? Did the event occur?

Repeat the improvisation again, and again check your work against the text. Continue this repetition until you come as close as you can to the scene without actually memorising it. Each time, add something specific from the scene, using images, phrases, lines as written.

Now memorise the scene for performance.

APPENDIX C

Viewpoints

Viewpoints

Adapted from Bogart and Landau (2005, pp. 7-11).

Viewpoints of Time

*Tempo:*

The rate of speed at which a movement occurs; how fast or slow something happens on stage.

*Duration:*

How long a movement or sequence of movement continues.

*Kinaesthetic Response:*

A spontaneous reaction which occurs outside you; the timing in which you respond to the external events or sound; the impulsive movement that occurs from a stimulation of the senses. An example: someone claps in front of your eyes and you blink in response.

*Repetition:*

The repeating of something on stage. Repetition includes: (1) Internal Repetition, or repeating a movement within your own body; and (2) External Repetition, or repeating the shape, tempo, gesture, etc., of something outside your own body.

Viewpoints of Space

*Shape:*

The contour or outline of the body (or bodies) makes in space. All Shape can be broken down into lines, curves or a combination of lines and curves. Shape can either be stationary or moving through space.

*Gesture:*

A movement involving a part or parts of the body. Gesture is Shape with a beginning, middle and end. Gestures can be made with any combination of parts of the body. Gesture is broken down into: (1) *Behavioural Gesture*, or a gesture that belongs to the concrete, physical world of behaviour as we observe it in our everyday reality, and (2) *Expressive Gesture,* or a gesture that expresses an inner state, an emotion, a desire, an idea or a value. It is abstract and symbolic rather than representational.

*Architecture:*

The physical environment in which you are working and how awareness of it affects movement. Architecture is broken down into solid mass, texture, light, colour and sound.

*Spatial Relationship:*

The distance between things on stage, especially (1) one body to another; (2) one body (or bodies) to a group of bodies; (3) the body to the architecture.

*Topography:*

The landscape, the floor pattern, the design we create in movement through space.

APPENDIX D

Materials: *The Comedy of Errors*

## THE COMEDY OF ERRORS
by William Shakespeare

SYNOPSIS

Condemned to death for setting foot in Ephesus, a merchant named Egeon must recount his sad tale. Separated during a shipwreck, each of his twin sons was rescued with one of two servants, also twins, by different vessels. Egeon's wife and one brother of both pairs were lost. Duke Solinus, moved by the sorrowful story, gives Egeon one day to find a friend to pay a fine that saves his life.

Arriving in town and fearing the same law, Antipholus of Syracuse sends his servant, Dromio of Syracuse, to an inn with one thousand marks in gold. When Antipholus meets Dromio of Ephesus a moment later, confusions and a beating ensue. Adrianna learns of her husband's odd behavior from the beaten Dromio of Ephesus. Antipholus of Syracuse is reunited with Dromio of Syracuse, and Adrianna and her sister Luciana entice the two men home to dinner. Antipholus of Ephesus, refused entrance to his own house, accepts the advice of his friend Balthasar not to break down the door, and to dine elsewhere.

Luciana pleads with Antipholus of Syracuse on behalf of her sister, and instead is wooed herself. Dromio of Ephesus tells the tale of Nell, the kitchen wench, to Antipholus of Ephesus. Antipholus of Syracuse receives a chain from the goldsmith Angelo. Angelo expects to pay a fellow merchant using the proceeds from the chain. However, when Angelo encounters Antipholus of Ephesus, arguments and arrests ensue. Dromio of Syracuse begs money from Adrianna to release his master from jail, but finds Antipholus of Syracuse free on the street.

A courtesan meets Dromio and Antipholus of Syracuse, who believe she is a witch. She demands the chain in exchange for a ring she claims to have given Antipholus. They become frightened and run for safety. Dromio of Long Island brings a rope to his master, instead of the necessary funds to be released from jail. A conjurer named Dr. Pinch, at the behest of Adriana, attempts to exorcise Antipholus of Ephesus, but receives a beating instead. Antipholus and Dromio of Ephesus are hauled away to jail. Antipholus and Dromio of Syracuse take sanctuary in the local abbey.

Arriving for Egeon's execution, the Duke hears Adrianna's petition on behalf of all the people of Ephesus troubled by the mistaken identities. One set of Antipholi and Dromios, having freed themselves, also petitions the Duke. The other set emerges from the abbey and meet their respective twins. Upon seeing Egeon, the Abbess reveals that she is his long lost wife. A joyful reunion ensues and the Duke invites everyone to tell their individual tales.

**THE COMEDY OF ERRORS**
by William Shakespeare

<u>SCENE 2</u>
(Shakespeare, 2011, 1.2: 1-105)

1st MERCH:        Therefore give out you are of Epidamnum
                   Lest that your goods too soon be confiscate.
                   This very day a Syracusian merchant
                   Is apprehended for arrival here,
                   And not being able to buy out his life
                   According to the statute of the town
                   Dies ere the weary sun set in the west.
                   There is your money that I had to keep.

S ANTIPH:         Go bear it to the Centaur where we host
                   And stay there, Dromio, till I come to thee.
                   Within this hour it will be dinnertime.
                   Till that, I'll view the manners of the town,
                   Peruse the traders, gaze upon the buildings,
                   And then return and sleep within mine inn,
                   For with long travel I am stiff and weary.
                   Get thee away.

S. DROMIO:        Many a man would take you at your word
                   And go indeed having so good a mean.

*Exit S. DROMIO.*

S. ANTIPH:        A trusty villain, sir, that very oft,
                   When I am dull with care and melancholy,
                   Lightens my humour with his merry jests.
                   What, will you walk with me about the town
                   And then go to my inn and dine with me?

Ist MERCH:        I am invited, sir, to certain merchants
                   Of whom I hope to make much benefit.
                   I crave your pardon. Soon at five o'clock,
                   Please you, I'll meet with you upon the mart
                   And afterward consort you till bed-time.
                   My present business calls me from you now.

S. ANTIPH:        Farewell till then. I will go lose myself
                   And wander up and down to view the city.

1st MERCH:        Sir, I commend you to your own content.

*Exit 1st MERCHANT.*

S. ANTIPH:        He that commends me to mine own content
                   Commends me to the thing I cannot get.
                   I to the world am like a drop of water
                   That in the ocean seeks another drop,
                   Who, falling there to find his fellow forth,
                   Unseen, inquisitive, confounds himself.
                   So I, to find a mother and a brother,
                   In quest of them, unhappy, lose myself.

*Enter DROMIO OF EPHESUS.*

Here comes the almanac of my true date.
What now? How chance thou art return'd so soon?

E. DROMIO:     Return'd so soon? Rather approach'd too late.
The capon burns, the pig falls from the spit,
The clock hath strucken twelve upon the bell.
My mistress made it one upon my cheek.
She is so hot because the meat is cold,
The meat is cold because you come not home,
You come not home because you have no stomach,
You have no stomach having broke your fast,
But we that know what 'tis to fast and pray
Are penitent for your default to-day.

S. ANTIPH:     Stop in your wind, sir. Tell me this, I pray,
Where have you left the money that I gave you?

E. DROMIO:     O, sixpence that I had o' Wednesday last
To pay the saddler for my mistress' crupper?
The saddler had it, sir. I kept it not.

S. ANTIPH:     I am not in a sportive humour now.
Tell me, and dally not, where is the money?
We being strangers here, how darest thou trust
So great a charge from thine own custody?

E. DROMIO:     I pray you, air, as you sit at dinner.
I from my mistress come to you in post.
If I return I shall be post indeed
For she will score your fault upon my pate.
Methinks your maw, like mine, should be your clock
And strike you home without a messenger.

S. ANTIPH:     Come, Dromio, come, these jests are out of season.
Reserve them till a merrier hour than this.
Where is the gold I gave in charge to thee?

E. DROMIO:     To me, sir? Why, you gave no gold to me.

S. ANTIPH:     Come on, sir knave, have done your foolishness
And tell me how thou hast disposed thy charge.

E. DROMIO:     My charge was but to fetch you from the mart
Home to your house, the Phoenix, sir, to dinner.
My mistress and her sister stays for you.

S. ANTIPH:     In what safe place you have bestow'd my money,
Or I shall break that merry sconce of yours
That stands on tricks when I am undisposed.
Where is the thousand marks thou hadst of me?

E. DROMIO:     I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders,
But not a thousand marks between you both.
If I should pay your worship those again,
Perchance you will not bear them patiently.

S. ANTIPH:     Thy mistress' marks? What mistress, slave, hast thou?

E. DROMIO:     Your worship's wife, my mistress at the Phoenix.

She that doth fast till you come home to dinner
And prays that you will hie you home to dinner.

S. ANTIPH:     What, wilt thou flout me thus unto my face
Being forbid? There, take you that, sir knave.

E. DROMIO:     What mean you, sir? For God's sake, hold your hands.
Nay, and you will not, sir, I'll take my heels.

*Exit.*

S. ANTIPH:     Upon my life, by some device or other
The villain is o'er-raught of all my money.
They say this town is full of cozenage,
As nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body,
Disguised cheaters, prating mountebanks,
And many such-like liberties of sin.
If it prove so, I will be gone the sooner.
I'll to the Centaur to go seek this slave.
I greatly fear my money is not safe.

**THE COMEDY OF ERRORS**
by William Shakespeare

**SCENE 4**
(Shakespeare, 2011, 2.2: 1-228)

S. ANTIPH:    The gold I gave to Dromio is laid up
                Safe at the Centaur and the heedful slave
                Is wander'd forth in care to seek me out
                By computation and mine host's report.
                I could not speak with Dromio since at first
                I sent him from the mart. See, here he comes.

*Enter DROMIO OF SYRACUSE.*

                How now sir! Is your merry humour alter'd?
                As you love strokes, so jest with me again.
                You know no Centaur? You received no gold?
                Your mistress sent to have me home to dinner?
                My house was at the Phoenix? Wast thou mad
                That thus so madly thou didst answer me?

S. DROMIO:    What answer, sir? when spake I such a word?

S. ANTIPH:    Even now, even here, not half an hour since.

S. DROMIO:    I did not see you since you sent me hence,
                Home to the Centaur, with the gold you gave me.

S. ANTIPH:    Villain, thou didst deny the gold's receipt
                And told'st me of a mistress and a dinner,
                For which, I hope, thou felt'st I was displeased.

S. DROMIO:    I am glad to see you in this merry vein.
                What means this jest? I pray you, master, tell me.

S. ANTIPH:    Yea, dost thou jeer and flout me in the teeth?
                Think'st thou I jest? Hold, take thou that and that.

S. DROMIO:    Hold, sir, for God's sake! Now your jest is earnest.
                Upon what bargain do you give it me?

S. ANTIPH:    Because that I familiarly sometimes
                Do use you for my fool and chat with you,
                Your sauciness will jest upon my love
                And make a common of my serious hours.
                If you will jest with me, know my aspect,
                And fashion your demeanor to my looks,
                Or I will beat this method in your sconce.

S. DROMIO:    But I pray, sir, why am I beaten?

S. ANTIPH:    Dost thou not know?

S. DROMIO:    Nothing, sir, but that I am beaten.

S. ANTIPH:    Shall I tell you why?

S. DROMIO:    Ay, sir, and wherefore, for they say every why hath a wherefore.

| | |
|---|---|
| S. ANTIPH: | Why, first, for flouting me, and then, wherefore,<br>For urging it the second time to me. |
| S. DROMIO: | Was there ever any man thus beaten out of season,<br>When in the why and the wherefore is neither rhyme nor reason?<br>Well, sir, I thank you. |
| S. ANTIPH: | Thank me, sir, for what? |
| S. DROMIO: | Marry, sir, for this something that you gave me for nothing. |
| S. ANTIPH: | I'll make you amends next, to give you nothing for<br>something. But say, sir, is it dinner-time? |
| S. DROMIO: | No, sir, I think the meat wants that I have. |
| S. ANTIPH: | In good time, sir, what's that? |
| S. DROMIO: | Basting. |
| S. ANTIPH: | Well, sir, then 'twill be dry. |
| S. DROMIO: | If it be, sir, I pray you eat none of it. |
| S. ANTIPH: | Your reason? |
| S. DROMIO: | Lest it make you choleric and purchase me another<br>dry basting. |
| S. ANTIPH: | Well, sir, learn to jest in good time. There's a time for all things. |
| S. DROMIO: | I durst have denied that, before you were so choleric. |
| S. ANTIPH: | By what rule, sir? |
| S. DROMIO: | Marry, sir, by a rule as plain – |
| S. ANTIPH: | But, soft! who wafts us yonder? |

*Enter ADRIANA and LUCIANA.*

| | |
|---|---|
| ADRIANA: | Ay, ay, Antipholus, look strange and frown.<br>Some other mistress hath thy sweet aspects.<br>I am not Adriana nor thy wife.<br>The time was once when thou unurged wouldst vow<br>That never words were music to thine ear,<br>That never object pleasing in thine eye,<br>That never touch well welcome to thy hand,<br>That never meat sweet-savor'd in thy taste,<br>Unless I spake, or look'd, or touch'd, or carved to thee.<br>How comes it now, my husband, O, how comes it<br>That thou art thus estranged from thyself?<br>Thyself I call it, being strange to me<br>That, undividable, incorporate,<br>Am better than thy dear self's better part.<br>Ah, do not tear away thyself from me!<br>For know, my love, as easy mayest thou fall<br>A drop of water in the breaking gulf<br>And take unmingled that same drop again,<br>Without addition or diminishing, |

As take from me thyself and not me too.
How dearly would it touch me to the quick,
Shouldst thou but hear I were licentious
And that this body, consecrate to thee,
By ruffian lust should be contaminate!
Wouldst thou not spit at me and spurn at me
And hurl the name of husband in my face
And tear the stain'd skin off my harlot-brow
And from my false hand cut the wedding-ring
And break it with a deep-divorcing vow?
I know thou canst, and therefore see thou do it.
I am possess'd with an adulterate blot.
My blood is mingled with the crime of lust
For, if we too be one and thou play false,
I do digest the poison of thy flesh,
Being strumpeted by thy contagion.
Keep then far league and truce with thy true bed.
I live unstain'd, thou undishonoured.

S. ANTIPH:    Plead you to me, fair dame? I know you not.
In Ephesus I am but two hours old,
As strange unto your town as to your talk,
Who, every word by all my wit being scann'd,
Want wit in all one word to understand.

LUCIANA:    Fie, brother! How the world is changed with you!
When were you wont to use my sister thus?
She sent for you by Dromio home to dinner.

S. ANTIPH:    By Dromio?

S. DROMIO:    By me?

ADRIANA:    By thee, and this thou didst return from him
That he did buffet thee and, in his blows,
Denied my house for his, me for his wife.

S. ANTIPH:    Did you converse, sir, with this gentlewoman?
What is the course and drift of your compact?

S. DROMIO:    I, sir? I never saw her till this time.

S. ANTIPH:    Villain, thou liest, for even her very words
Didst thou deliver to me on the mart.

S. DROMIO:    I never spake with her in all my life.

S. ANTIPH:    How can she thus then call us by our names
Unless it be by inspiration.

ADRIANA:    How ill agrees it with your gravity
To counterfeit thus grossly with your slave,
Abetting him to thwart me in my mood!
Be it my wrong you are from me exempt,
But wrong not that wrong with a more contempt.
Come, I will fasten on this sleeve of thine.
Thou art an elm, my husband, I a vine
Whose weakness, married to thy stronger state,
Makes me with thy strength to communicate.
If aught possess thee from me, it is dross,

|  |  |
|---|---|
|  | Usurping ivy, brier, or idle moss, |
|  | Who, all for want of pruning, with intrusion |
|  | Infect thy sap and live on thy confusion. |
|  |  |
| S. ANTIPH: | To me she speaks. She moves me for her theme. |
|  | What, was I married to her in my dream? |
|  | Or sleep I now and think I hear all this? |
|  | What error drives our eyes and ears amiss? |
|  | Until I know this sure uncertainty, |
|  | I'll entertain the offer'd fallacy. |
|  |  |
| LUCIANA: | Dromio, go bid the servants spread for dinner. |
|  |  |
| S. DROMIO: | O, for my beads! I cross me for a sinner. |
|  | This is the fairy land. O spite of spites. |
|  | We talk with goblins, owls, and sprites. |
|  | If we obey them not this will ensue, |
|  | They'll suck our breath or pinch us black and blue. |
|  |  |
| LUCIANA: | Why pratest thou to thyself and answer'st not? |
|  | Dromio, thou drone, thou snail, thou slug, thou sot! |
|  |  |
| S. DROMIO: | I am transformed, master, am I not? |
|  |  |
| S. ANTIPH: | I think thou art in mind and so am I. |
|  |  |
| S. DROMIO: | Nay, master, both in mind and in my shape. |
|  |  |
| S. ANTIPH: | Thou hast thine own form. |
|  |  |
| S. DROMIO: | No, I am an ape. |
|  |  |
| LUCIANA: | If thou art changed to aught, 'tis to an ass. |
|  |  |
| S. DROMIO: | 'Tis true. She rides me and I long for grass. |
|  |  |
| ADRIANA: | Come, come, no longer will I be a fool |
|  | To put the finger in the eye and weep |
|  | Whilst man and master laugh my woes to scorn. |
|  | Come, sir, to dinner. Dromio, keep the gate. |
|  | Husband, I'll dine above with you today |
|  | And shrive you of a thousand idle pranks. |
|  | Sirrah, if any ask you for your master, |
|  | Say he dines forth and let no creature enter. |
|  | Come, sister. Dromio, play the porter well. |
|  |  |
| S. ANTIPH: | Am I in earth, in heaven, or in hell? |
|  | Sleeping or waking? Mad or well-advised? |
|  | Known unto these and to myself disguised! |
|  | I'll say as they say and persever so, |
|  | And in this mist at all adventures go. |
|  |  |
| S. DROMIO: | Master, shall I be porter at the gate? |
|  |  |
| ADRIANA: | Ay, and let none enter lest I break your pate. |
|  |  |
| LUCIANA: | Come, come, Antipholus, we dine too late. |

## THE COMEDY OF ERRORS
by William Shakespeare

### SCENE 5
(Shakespeare, 2011, 3.1: 1-128)

*Enter ANTIPHOLUS OF EPHESUS, DROMIO OF EPHESUS, ANGELO, and BALTHAZAR.*

E. ANTIPH:     Good Signior Angelo, you must excuse us all.
               My wife is shrewish when I keep not hours.
               Say that I linger'd with you at your shop
               To see the making of her carcanet
               And that tomorrow you will bring it home.
               But here's a villain that would face me down
               He met me on the mart and that I beat him
               And charged him with a thousand marks in gold,
               And that I did deny my wife and house.
               Thou drunkard, thou, what didst thou mean by this?

E. DROMIO:     Say what you will, sir, but I know what I know.
               That you beat me at the mart I have your hand to show.
               If the skin were parchment and the blows you gave were ink,
               Your own handwriting would tell you what I think.

E. ANTIPH:     I think thou art an ass.

E. DROMIO:                          Marry, so it doth appear
               By the wrongs I suffer and the blows I bear.
               I should kick being kick'd and, being at that pass,
               You would keep from my heels and beware of an ass.

E. ANTIPH:     You're sad, Signior Balthazar. Pray God our cheer
               May answer my good will and your good welcome here.

BALTH:         I hold your dainties cheap, sir, and your welcome dear.

E. ANTIPH:     O, Signior Balthazar, either at flesh or fish,
               A table full of welcome make scarce one dainty dish.

BALTH:         Good meat, sir, is common that every churl affords.

E. ANTIPH:     And welcome more common for that's nothing but words.

BALTH:         Small cheer and great welcome makes a merry feast.

E. ANTIPH:     Ay, to a niggardly host, and more sparing guest.
               But though my cates be mean, take them in good part.
               Better cheer may you have, but not with better heart.
               But, soft. My door is lock'd. Go bid them let us in.

E. DROMIO:     Maud, Bridget, Marian, Cicel, Gillian, Ginn!

S. DROMIO:     Mome, malt-horse, capon, coxcomb, idiot, patch!
               Either get thee from the door, or sit down at the hatch.

E. DROMIO:     What patch is made our porter? My master stays in the street.

S. DROMIO:     Let him walk from whence he came, lest he catch cold on's feet.

E. ANTIPH:     Who talks within there? Ho, open the door.

| | |
|---|---|
| S. DROMIO: | Right, sir. I'll tell you when an you tell me wherefore. |
| E. ANTIPH: | Wherefore? For my dinner. I have not dined today. |
| S. DROMIO: | Nor today here you must not. Come again when you may. |
| E. ANTIPH: | What art thou that keepest me out from the house I owe? |
| S. DROMIO: | The porter for this time, sir, and my name is Dromio. |
| E. DROMIO: | O villain! Thou hast stolen both mine office and my name.<br>The one ne'er got me credit, the other mickle blame.<br>If thou hadst been Dromio today in my place,<br>Thou wouldst have changed thy face for a name or thy name<br>for an ass. |
| ADRIANA: | Who is that at the door that keeps all this noise? |
| S. DROMIO: | By my troth, your town is troubled with unruly boys. |
| E. ANTIPH: | Are you there, wife? You might have come before. |
| ADRIANA: | Your wife, sir knave! Go get you from the door. |
| E. DROMIO: | If you went in pain, master, this knave would go sore. |
| ANGELO: | Here is neither cheer, sir, nor welcome. We would fain have  either. |
| BALTH: | In debating which was best, we shall part with neither. |
| E. ANTIPH: | Go fetch me something. I'll break ope the gate. |
| S. DROMIO: | Break any breaking here, and I'll break your knave's pate. |
| E. DROMIO: | A man may break a word with you, sir, and words are but wind,<br>Ay, and break it in your face so he break it not behind. |
| E. ANTIPH: | Go get thee gone. Fetch me an iron crow. |
| BALTH: | Have patience, sir. O, let it not be so.<br>Herein you war against your reputation<br>And draw within the compass of suspect<br>The unviolated honour of your wife.<br>Once this, your long experience of her wisdom,<br>Her sober virtue, years and modesty,<br>Plead on her part some cause to you unknown.<br>And doubt not, sir, but she will well excuse<br>Why at this time the doors are made against you.<br>Be ruled by me. Depart in patience<br>And let us to the Tiger all to dinner<br>And about evening come yourself alone<br>To know the reason of this strange restraint.<br>If by strong hand you offer to break in<br>Now in the stirring passage of the day,<br>A vulgar comment will be made of it,<br>And that supposed by the common rout<br>Against your yet ungalled estimation<br>That may with foul intrusion enter in<br>And dwell upon your grave when you are dead, |

For slander lives upon succession,
Forever housed where it gets possession.

E. ANTIPH:    You have prevailed. I will depart in quiet
And, in despite of mirth, mean to be merry.
I know a wench of excellent discourse,
Pretty and witty, wild and yet too gentle.
There will we dine. This woman that I mean,
My wife, but I protest without desert,
Hath oftentimes upbraided me withal.
To her will we to dinner. [*To Angelo*] Get you home
And fetch the chain. By this I know 'tis made.
Bring it, I pray you, to the Porpentine,
For there's the house that chain will I bestow -
Be it for nothing but to spite my wife -
Upon mine hostess there. Good sir, make haste.
Since mine own doors refuse to entertain me,
I'll knock elsewhere to see if they'll disdain me.

ANGELO:    I'll meet you at that place some hour hence.

E. ANTIPH:    Do so. This jest shall cost me some expense.

**THE COMEDY OF ERRORS**
by William Shakespeare

<u>**SCENE 10**</u>
(Shakespeare, 2011, 4.4: 1-162)

E. ANTIPH: Fear me not, man. I will not break away.
     I'll give thee, ere I leave thee, so much money
     To warrant thee as I am 'rested for.
     My wife is in a wayward mood to-day
     And will not lightly trust the messenger
     That I should be attach'd in Ephesus.
     I tell you, 'twill sound harshly in her ears.

*Enter DROMIO OF EPHESUS.*

     Here comes my man. I think he brings the money.
     How now, sir! Have you that I sent you for?

E. DROMIO: Here's that, I warrant you, will pay them all.

E. ANTIPH: But where's the money?

E. DROMIO: Why, sir, I gave the money for the rope.

E. ANTIPH: Five hundred ducats, villain, for a rope?

E. DROMIO: I'll serve you, sir, five hundred at the rate.

E. ANTIPH: To what end did I bid thee hie thee home?

E. DROMIO: To a rope's-end, sir, and to that end am I returned.

E. ANTIPH: And to that end, sir, I will welcome you.

*ANTIPHOLUS OF EPHESUS beats DROMIO OF EPHESUS.*

OFFICER: Good sir, be patient.

E. DROMIO: Nay, 'tis for me to be patient. I am in adversity.

OFFICER: Good now, hold thy tongue.

E. DROMIO: Nay, rather persuade him to hold his hands.

E. ANTIPH: Thou whoreson, senseless villain!

E. DROMIO: I would I were senseless, sir, that I might not feel your blows.

E. ANTIPH: Thou art sensible in nothing but blows, and so is an ass.

E. DROMIO: I am an ass, indeed; you may prove it by my long ears. I have
     served him from the hour of my nativity to this instant, and
     have nothing at his hands for my service but blows.

E. ANTIPH: Come, go along. My wife is coming yonder.

*Enter ADRIANA, LUCIANA, COURTESAN, and PINCH.*

E. DROMIO: Mistress, "respice finem," respect your end, or rather, the

prophecy like the parrot, "beware the rope's-end."

E. ANTIPH:    Wilt thou still talk?

COURT:    How say you now? Is not your husband mad?

ADRIANA:    His incivility confirms no less.
Good Doctor Pinch, you are a conjurer.
Establish him in his true sense again
And I will please you what you will demand.

LUCIANA:    Alas, how fiery and how sharp he looks!

COURT:    Mark how he trembles in his ecstasy!

PINCH:    Give me your hand and let me feel your pulse.

E. ANTIPH:    There is my hand, and let it feel your ear.

PINCH:    I charge thee, Satan, housed within this man,
To yield possession to my holy prayers
And to thy state of darkness hie thee straight.
I conjure thee by all the saints in heaven!

E. ANTIPH:    Peace, doting wizard, peace! I am not mad.

ADRIANA:    O, that thou wert not, poor distressed soul!

E. ANTIPH:    You minion, you, are these your customers?
Did this companion with the saffron face
Revel and feast it at my house to-day
Whilst upon me the guilty doors were shut
And I denied to enter in my house?

ADRIANA:    O husband, God doth know you dined at home
Where would you had remain'd until this time,
Free from these slanders and this open shame!

E. ANTIPH:    Dined at home! Thou villain, what sayest thou?

E. DROMIO:    Sir, sooth to say, you did not dine at home.

E. ANTIPH:    Were not my doors lock'd up and I shut out?

E. DROMIO:    Perdie, your doors were lock'd and you shut out.

E. ANTIPH:    And did not she herself revile me there?

E. DROMIO:    Sans fable, she herself reviled you there.

E. ANTIPH:    Did not her kitchen-maid rail, taunt, and scorn me?

E. DROMIO:    Certes, she did. The kitchen-vestal scorn'd you.

E. ANTIPH:    And did not I in rage depart from thence?

E. DROMIO:    In verity you did. My bones bear witness
That since have felt the vigour of his rage.

ADRIANA:    Is't good to soothe him in these contraries?

PINCH:            It is no shame. The fellow finds his vein,
                  And yielding to him humours well his frenzy.

E. ANTIPH:        Thou hast suborn'd the goldsmith to arrest me.

ADRIANA:          Alas, I sent you money to redeem you,
                  By Dromio here who came in haste for it.

E. DROMIO:        Money by me! Heart and goodwill you might,
                  But surely master, not a rag of money.

E. ANTIPH:        Went'st not thou to her for a purse of ducats?

ADRIANA:          He came to me and I deliver'd it.

LUCIANA:          And I am witness with her that she did.

E. DROMIO:        God and the rope-maker bear me witness
                  That I was sent for nothing but a rope!

PINCH:            Mistress, both man and master is possess'd.
                  I know it by their pale and deadly looks.
                  They must be bound and laid in some dark room.

E. ANTIPH:        Say, wherefore didst thou lock me forth today?
                  And why dost thou deny the bag of gold?

ADRIANA:          I did not, gentle husband, lock thee forth.

E. DROMIO:        And, gentle master, I received no gold,
                  But I confess, sir, that we were lock'd out.

ADRIANA:          Dissembling villain, thou speak'st false in both.

E. ANTIPH:        Dissembling harlot, thou art false in all,
                  And art confederate with a damned pack
                  To make a loathsome abject scorn of me.
                  But with these nails I'll pluck out these false eyes
                  That would behold in me this shameful sport.

*ANTIPHOLUS OF EPHESUS is bound.*

ADRIANA:          O, bind him, bind him! Let him not come near me.

PINCH:            More company! The fiend is strong within him.

LUCIANA:          Ay me, poor man, how pale and wan he looks!

E. ANTIPH:        What, will you murder me? Thou gaoler, thou,
                  I am thy prisoner. Wilt thou suffer them
                  To make a rescue?

OFFICER:                          Masters, let him go.
                  He is my prisoner and you shall not have him.

PINCH:            Go bind this man for he is frantic too.

*They bind DROMIO OF EPHESUS.*

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ADRIANA: What wilt thou do, thou peevish officer?
Hast thou delight to see a wretched man
Do outrage and displeasure to himself?

OFFICER: He is my prisoner. If I let him go,
The debt he owes will be required of me.

ADRIANA: I will discharge thee ere I go from thee.
Bear me forthwith unto his creditor
And, knowing how the debt grows, I will pay it.
Good master doctor, see him safe convey'd
Home to my house. O most unhappy day!

E. ANTIPH: O most unhappy strumpet!

E. DROMIO: Master, I am here entered in bond for you.

E. ANTIPH: Out on thee, villain! Wherefore dost thou mad me?

E. DROMIO: Will you be bound for nothing? Be mad, good master,
cry "The devil!"

LUCIANA: God help, poor souls, how idly do they talk.

ADRIANA: Go bear him hence. Sister, go you with me.

*Exeunt all but ADRIANA, LUCIANA, OFFICER and COURTESAN.*

Say now, whose suit is he arrested at?

OFFICER: One Angelo, a goldsmith. Do you know him?

ADRIANA: I know the man. What is the sum he owes?

OFFICER: Two hundred ducats.

ADRIANA: Say, how grows it due?

OFFICER: Due for a chain your husband had of him.

ADRIANA: He did bespeak a chain for me, but had it not.

COURT: When as your husband all in rage today
Came to my house and took away my ring,
The ring I saw upon his finger now,
Straight after did I meet him with a chain.

ADRIANA: It may be so, but I did never see it.
Come, gaoler, bring me where the goldsmith is.
I long to know the truth hereof at large.

*Enter ANTIPHOLUS OF SYRACUSE and DROMIO OF SYRACUSE.*

LUCIANA: God, for thy mercy! They are loose again.

ADRIANA: And come with naked swords.
Let's call more help to have them bound again.

OFFICER: Away! They'll kill us.

*Exeunt all but ANTIPHOLUS OF SYRACUSE and DROMIO OF SYRACUSE.*

S. ANTIPH:      I see these witches are afraid of swords.

S. DROMIO:      She that would be your wife now ran from you.

S. ANTIPH:      Come to the Centaur. Fetch our stuff from thence.
                    I long that we were safe and sound aboard.

S. DROMIO:      Faith, stay here this night; they will surely do us no harm. You saw
                    they speak us fair, give us gold. Methinks they are such a gentle
                    nation that, but for the mountain of mad flesh that claims marriage of
                    me, I could find in my heart to stay here still and turn witch.

S. ANTIPH:      I will not stay tonight for all the town.
                    Therefore away to get our stuff aboard.

APPENDIX E

Materials: *As You Like It*

## AS YOU LIKE IT
By William Shakespeare

## SYNOPSIS

Duke Frederick has usurped his older brother, Duke Senior, banishing him to the Forest of Arden. Orlando, the younger son of Sir Rowland De Boys, rebels at his older brother's neglect and is also sent away. Rosalind, Duke Senior's daughter, falls in love with Orlando and he with her after Orlando bests Charles in a wrestling match, but she too is banished in its aftermath. Celia, Frederick's daughter, joins her cousin in exile along with Touchstone the clown.

Orlando wanders through the forest hanging love verses to Rosalind upon tree branches. Rosalind finds the verses, and, disguised as the boy "Ganymede", she talks at length with Orlando about his love, offering to pose as Rosalind so that Orlando may practice his wooing. Touchstone plans his own romance with the shepherdess Audrey while Phebe, another shepherdess, falls in love with "Ganymede". Rosalind pledges to help Phebe love Silvius by eventually revealing her true identity, and Orlando saves his now-exiled brother Oliver from the attack of a lioness. Wounded, Orlando asks Oliver to bring "Ganymede" proof of the fight to explain his absence. When "Ganymede" faints at the sight of Orlando's blood, Oliver discovers Rosalind's true identity.

Orlando and Oliver reconcile as Oliver tells his brother that he loves "Aliena", the disguised Celia, and the wedding is set for the next day. Orlando laments that he cannot marry his Rosalind, but "Ganymede" promises to make it possible via magic. At the wedding, Rosalind reveals herself, bringing joy to Orlando and leaving a disappointed Phebe to marry Silvius. Hymen, the god of marriage, marries Orlando and Rosalind, Oliver and Celia, Silvius and Phebe, and Touchstone and Audrey. After the wedding, the exiles receive the good news that they may all return home.

**AS YOU LIKE IT**
by William Shakespeare

**SCENES 3b and 3c**
(Shakespeare, 2010, 1.3: 38-142)

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*Enter DUKE FREDERICK.*

DUK:    Mistress, dispatch you with your safest haste
        And get you from our court.

ROS:                    Me, uncle?

DUK:                        You, cousin
        Within these ten days if that thou be'st found
        So near our public court as twenty miles,
        Thou diest for it.

ROS:    I do beseech your grace,
        Let me the knowledge of my fault bear with me.
        If with myself I hold intelligence
        Or have acquaintance with mine own desires,
        If that I do not dream or be not frantic
        As I do trust I am not, then, dear uncle,
        Never so much as in a thought unborn
        Did I offend your highness.

DUK:                Thus do all traitors.
        If their purgation did consist in words,
        They are as innocent as grace itself.
        Thou art thy father's daughter. There's enough.

ROS:    So was I when your highness took his dukedom.
        So was I when your highness banish'd him.
        Treason is not inherited, my lord.
        Or if we did derive it from our friends,
        What's that to me? My father was no traitor.

CEL:    Dear sovereign, hear me speak.

DUK:    Ay, Celia, we stay'd her for your sake
        Else had she with her father ranged along.

CEL:    I did not then entreat to have her stay.
        It was your pleasure and your own remorse.
        I was too young that time to value her,
        But now I know her. If she be a traitor,
        Why so am I. We still have slept together,
        Rose at an instant, learn'd, play'd, eat together,
        And wheresoever we went like Juno's swans,
        Still we went coupled and inseparable.

DUK:    She is too subtle for thee, and her smoothness,
        Her very silence and her patience
        Speak to the people and they pity her.
        Thou art a fool. She robs thee of thy name,
        And thou wilt show more bright and seem more virtuous
        When she is gone. Then open not thy lips.

---

SCENE EVENT:
Ros and Celia
Leave the Court

===============

MINI-EVENT:
Duke Banishes Ros

ACTION:
Duke reveals plan
COUNTERACTION:
Ros seeks
confirmation

ACTION:
Duke confirms
dismissal

COUNTERACTION:
Ros appeals to Duke

ACTION:
Duke accuses Ros

COUNTERACTION:
Rosalind defends

ACTION:
Celia intervenes
COUNTERACTION:
Duke cuts off Celia

ACTION:
Celia challenges Duke

COUNTERACTION:
Duke reveals to Celia

Firm and irrevocable is my doom
Which I have pass'd upon her. She is banish'd.

CEL:    Pronounce that sentence then on me, my liege.
I cannot live out of her company.

DUK:    You are a fool. You, niece, provide yourself.
If you outstay the time, upon mine honour
And in the greatness of my word, you die.

*Exit DUKE FREDERICK.*

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CEL:    O my poor Rosalind, whither wilt thou go?
Wilt thou change fathers? I will give thee mine.
I charge thee be not thou more grieved than I am.

ROS:    I have more cause.

CEL:            Thou hast not, cousin.
Prithee be cheerful. Know'st thou not the duke
Hath banish'd me, his daughter?

ROS:               That he hath not.

CEL:    No, hath not? Rosalind lacks then the love
Which teacheth thee that thou and I am one.
Shall we be sunder'd? Shall we part, sweet girl?
No. Let my father seek another heir.
Therefore devise with me how we may fly,
Whither to go and what to bear with us,
And do not seek to take your change upon you
To bear your griefs yourself and leave me out,
For, by this heaven, now at our sorrows pale,
Say what thou canst, I'll go along with thee.

ROS:    Why, whither shall we go?

CEL:    To seek my uncle in the forest of Arden.

ROS:    Alas, what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.

CEL:    I'll put myself in poor and mean attire
And with a kind of umber smirch my face.
The like do you. So shall we pass along
And never stir assailants.

ROS:            Were it not better
Because that I am more than common tall,
That I did suit me all points like a man?

CEL:    What shall I call thee when thou art a man?

ROS:    I'll have no worse a name than Jove's own page,
And therefore look you call me Ganymede.
But what will you be call'd?

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ACTION:
Celia makes an ultimatum to Duke
COUNTERACTION:
Duke commands

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MINI-EVENT:
Ros and Celia Escape
ACTION:
Celia comforts Ros
COUNTERACTION:
Ros retorts to Celia

ACTION:
Celia corrects Ros

COUNTERACTION:
Ros corrects Celia

ACTION:
Celia pledges to Ros

COUNTERACTION:
Rosalind questions Cel
ACTION:
Celia directs Ros
COUNTERACTION:
Ros reveals concerns to Celia

ACTION:
Celia solves for Ros

COUNTERACTION:
Rosalind improves plan

ACTION:
Celia questions Ros
COUNTERACTION:
Ros plans with Celia

CEL:    Something that hath a reference to my state.
        No longer Celia, but Aliena.

ROS:    But, cousin, what if we assay'd to steal
        The clownish fool out of your father's court?
        Would he not be a comfort to our travel?

CEL:    He'll go along o'er the wide world with me.
        Leave me alone to woo him. Let's away
        And get our jewels and our wealth together,
        Devise the fittest time and safest way
        To hide us from pursuit that will be made
        After my flight. Now go we in content
        To liberty and not to banishment.

| ACTION: |
| --- |
| Celia answers Ros |
| |
| COUNTERACTION: |
| Ros persuades Celia |
| |
| |
| ACTION: |
| Celia makes |
| arrangements |

**AS YOU LIKE IT**
by William Shakespeare

**SCENE 12b**
(Shakespeare, 2010, 3.2: 11-86)

*.Exit ORLANDO. Enter CORIN and TOUCHSTONE.*

COR: And how like you this shepherd's life,
   Master Touchstone?

TOU: Truly, shepherd, in respect of itself, it is a good life,
   but in respect that it is a shepherd's life, it is naught.
   Now, in respect it is in the fields, it pleaseth me well,
   but in respect it is not in the court, it is tedious. Hast
   any philosophy in thee, shepherd?

COR: No more but that the property of rain is to wet and
   fire to burn, that good pasture makes fat sheep, and
   that a great cause of the night is lack of the sun.

TOU: Such a one is a natural philosopher. Wast ever in
   court, shepherd?

COR: No, truly.

TOU: Then thou art damned.

COR: Nay, I hope.

TOU: Truly, thou art damned like an ill-roasted egg,
   all on one side.

COR: For not being at court? Your reason.

TOU: Why, if thou never wast at court, thou never sawest
   good manners. If thou never sawest good manners,
   then thy manners must be wicked, and wickedness
   is sin, and sin is damnation. Thou art in a parlous
   state, shepherd.

COR: You have too courtly a wit for me: I'll rest.

TOU: Wilt thou rest damned? God help thee, shallow man!

COR: Here comes young Master Ganymede,
   my new mistress's brother.

SCENE EVENT:
Touchstone Attempts
to Find an Equal

ACTION:
Corin queries Touch

COUNTERACTION:
Touch investigates
Corin

ACTION:
Corin offers his view
to Touch

COUNTERACTION:
Touch compliments
Corin
ACTION:
Corin denies Touch
COUNTERACTION:
Touch baits Corin
ACTION:
Corin contradicts
Touch
COUNTERACTION:
Touch goads Corin
ACTION:
Corin challenges
Touch
COUNTERACTION:
Touch taunts Corin

ACTION:
Corin compliments
Touch
COUNTERACTION:
Touch pleads to Corin
ACTION:
Corin diverts Touch

**AS YOU LIKE IT**
by William Shakespeare

**SCENE 12c**
(Shakespeare, 2010, 3.2: 86-161)

*Enter ROSALIND.*

ROS:    From the east to western Ind,
        No jewel is like Rosalind.
        Her worth being mounted on the wind,
        Through all the world bears Rosalind.
        All the pictures fairest lined
        Are but black to Rosalind.
        Let no fair be kept in mind
        But the fair of Rosalind.

TOU:    I'll rhyme you so eight years together,
        dinners and suppers and sleeping-hours excepted.

ROS:    Out, fool!

TOU:    For a taste:
        Winter garments must be lined,
        So must slender Rosalind.
        Sweetest nut hath sourest rind,
        Such a nut is Rosalind.
        He that sweetest rose will find
        Must find love's prick and Rosalind.
        This is the very false gallop of verses.
        Why do you infect yourself with them?

ROS:    Peace, you dull fool! I found them on a tree.

TOU:    Truly, the tree yields bad fruit.

*Enter CELIA.*

ROS:    Peace! Here comes my sister, reading. Stand aside.

CEL:    *(Reading)* Why should this a desert be?
        For it is unpeopled? No.
        Tongues I'll hang on every tree,
        But upon the fairest boughs
        Or at every sentence end
        Will I Rosalinda write,
        Teaching all that read to know
        The quintessence of every sprite
        Heaven would in little show.

ROS:    O most gentle pulpiter!

CEL:    How now! Back, friends! Shepherd, go off a little.
        Go with him, sirrah.

TOU:    Come, shepherd, let us make an honourable retreat.

*Exeunt CORIN and TOUCHSTONE.*

| Marginal annotations |
| --- |
| SCENE EVENT: Poetry in the Trees |
| ACTION: Ros reads poem aloud |
| COUNTERACTION: Touch antes up to Ros |
| ACTION: Ros rejects Touch |
| COUNTERACTION: Touch improvises rhyme for Ros |
| ACTION: Ros rejects Touch |
| COUNTERACTION: Touch retorts to Ros |
| ACTION: Ros orders Touch |
| COUNTERACTION: Celia reads poem aloud |
| ACTION: Ros interjects to Celia |
| COUNTERACTION: Celia orders Touch |
| ACTION: Touch complies with Celia's order |

APPENDIX F

Materials: *Romeo and Juliet*

## ROMEO AND JULIET

by William Shakespeare

## SYNOPSIS

Set in the city of Verona, the play opens with an argument and a brawl between the servants of the feuding noble families of Capulet and Montague. The Prince, ruler of Verona, stops the fight and decrees that whoever disturbs the peace again shall be sentenced to death. Montague's son, Romeo, and his cousin, Benvolio, talk about Romeo's love for Rosaline.

Paris, a kinsman of the prince, seeks Juliet's hand in marriage at the Capulet's home. Capulet dispatches a servant with a list of people to invite to a masquerade and feast that he holds every year. He invites Paris to the feast, hoping that Paris will begin to win Juliet's heart. Juliet talks with her mother, Lady Capulet, and with her Nurse about the possibility of marrying Paris. Juliet has not yet considered marriage, but agrees to talk with Paris during the feast to see if she will accept him as her husband.

Romeo and Benvolio encounter the Capulet servant bearing the list of invitations to the masquerade ball and, since Rosaline will be there, they decide to attend the feast with their friend Mercutio. Once inside the Capulet residence, Romeo sees Juliet from a distance and instantly falls in love with her. Romeo speaks to Juliet, and she, too, falls in love with him. They kiss, not even knowing each other's names. When the two find out that they are from opposite sides of the city's largest feud, they are both distraught. Romeo and Juliet are married the next day by Friar Lawrence, who agrees to marry the young lovers in secret, hoping that their marriage will end the feud between Capulet and Montague.

The next day, Romeo kills Juliet's cousin, Tybalt, in fury after Tybalt has killed Mercutio. The Prince declares that Romeo will be banished to the city of Mantua for his crime. Friar Lawrence arranges for Romeo to spend his wedding night with Juliet before he has to leave for Mantua the following morning. Capulet pushes ahead with the plan to marry Juliet to Paris. The Friar concocts a plan to reunite Juliet with Romeo in Mantua. The night before her wedding, Juliet must drink a potion that will make her appear to be dead. After she is laid to rest in the family's tomb, the Friar and Romeo will secretly retrieve her, and she will be free to live with Romeo, away from their parents' feuding.

That night, Juliet drinks the potion. The Nurse discovers her, apparently dead, the next morning. Juliet is entombed in the Capulets' family tomb according to plan. However, the message to Romeo explaining the plan never reaches him, and Romeo hears only that Juliet is dead. Rather than live without his true love, Romeo buys a vial of poison and returns to Verona to kill himself at Juliet's tomb. He finds Paris mourning at the tomb and kills him in a fight. Standing by Juliet's body, Romeo drinks the poison, and when Juliet awakens moments later, she sees the body of her beloved Romeo and stabs herself with his dagger. After seeing their childrens' bodies, Capulet and Montague agree to end their long-standing feud and to raise gold statues in honour of their children in the town square.

**ROMEO AND JULIET**
by William Shakespeare

(Shakespeare, 2000, 2.3: 135-205)

=================================================

NUR:   Marry, farewell! I pray you, sir, what saucy
       merchant was this that was so full of his ropery?

ROM:   A gentleman, nurse, that loves to hear himself talk,
       and will speak more in a minute than he will stand
       to in a month.

NUR:   An a' speak any thing against me, I'll take him
       down, an a' were lustier than he is, and twenty such
       Jacks, and if I cannot, I'll find those that shall.
       Scurvy knave! I am none of his flirt-gills. I am
       none of his skains-mates. And thou must stand by,
       too, and suffer every knave to use me at his pleasure?

PET:   I saw no man use you a pleasure. If I had, my weapon
       should quickly have been out, I warrant you. I dare
       draw as soon as another man if I see occasion in a
       good quarrel and the law on my side.

NUR:   Now, afore God, I am so vexed that every part about
       me quivers. Scurvy knave! Pray you, sir, a word,
       and as I told you, my young lady bade me inquire you
       out. What she bade me say I will keep to myself,
       but first let me tell ye if ye should lead her into
       a fool's paradise, as they say, it were a very gross
       kind of behavior, as they say, for the gentlewoman
       is young and, therefore, if you should deal double
       with her, truly it were an ill thing to be offered
       to any gentlewoman and very weak dealing.

=================================================

ROM:   Nurse, commend me to thy lady and mistress. I
       protest unto thee.

NUR:   Good heart and, i' faith, I will tell her as much.
       Lord, Lord, she will be a joyful woman.

ROM:   What wilt thou tell her, nurse? Thou dost not mark me.

NUR:   I will tell her, sir, that you do protest, which, as
       I take it, is a gentlemanlike offer.

ROM:   Bid her devise
       Some means to come to shrift this afternoon
       And there she shall at Friar Laurence' cell
       Be shrived and married. Here is for thy pains.

NUR:   No truly, sir, not a penny.

ROM:   Go to, I say you shall.

---

**Sidebar:**

SCENE EVENT:
Nurse Interrogates
Romeo

===============

MINI-EVENT:
Allegiances Confirmed

ACTION:
Nurse questions
Romeo's company

COUNTERACTION:
Romeo defends
Mercutio's character

===============

MINI-EVENT:
Message Received?

ACTION:
Romeo confirms Nurse
will pass message

COUNTERACTION:
Nurse tests Romeo's

NUR: This afternoon, sir? Well, she shall be there.

ROM: And stay, good nurse, behind the abbey wall.
Within this hour my man shall be with thee
And bring thee cords made like a tackled stair,
Which to the high top-gallant of my joy
Must be my convoy in the secret night.
Farewell! Be trusty and I'll quit thy pains.
Farewell! Commend me to thy mistress.

=============================================

NUR: Now God in heaven bless thee! Hark you, sir.

ROM: What say'st thou, my dear nurse?

NUR: Is your man secret? Did you ne'er hear say,
Two may keep counsel, putting one away?

ROM: I warrant thee, my man's as true as steel.

NUR: Well, sir, my mistress is the sweetest lady, Lord,
Lord, when 'twas a little prating thing. O, there
is a nobleman in town, one Paris, that would fain
lay knife aboard, but she, good soul, had as lief
see a toad, a very toad, as see him. I anger her
sometimes and tell her that Paris is the properer
man, but I'll warrant you, when I say so, she looks
as pale as any clout in the versal world. Doth not
rosemary and Romeo begin both with a letter?

ROM: Ay, nurse, what of that? Both with an R.

NUR: Ah. Mocker! That's the dog's name. R is for
the- No. I know it begins with some other
letter, and she hath the prettiest sententious of
it, of you and rosemary, that it would do you
good to hear it.

ROM: Commend me to thy lady.

NUR: Ay, a thousand times.

**ROMEO AND JULIET**
by William Shakespeare

(Shakespeare, 2000, 2.4: 1-77)

| | |
|---|---|
| **SCENE EVENT:** Juliet Receives Marriage Plan | |

===============================================

JUL:    Now, good sweet nurse! O Lord, why look'st thou sad?
          Though news be sad, yet tell them merrily.
          If good thou shamest the music of sweet news
          By playing it to me with so sour a face.

NUR:   I am a-weary, give me leave awhile.
          Fie, how my bones ache! What a jaunt have I had!

JUL:    I would thou hadst my bones and I thy news.
          Nay, come, I pray thee, speak. Good, good nurse, speak.

NUR:   Jesu, what haste? Can you not stay awhile?
          Do you not see that I am out of breath?

JUL:    How art thou out of breath when thou hast breath
          To say to me that thou art out of breath?
          The excuse that thou dost make in this delay
          Is longer than the tale thou dost excuse.
          Is thy news good or bad? Answer to that.
          Say either and I'll stay the circumstance.
          Let me be satisfied, is't good or bad?

NUR:   Well, you have made a simple choice. You know not
          how to choose a man. Romeo! No, not he, though his
          face be better than any man's, yet his leg excels
          all men's, and for a hand and a foot and a body,
          though they be not to be talked on, yet they are
          past compare. He is not the flower of courtesy,
          but, I'll warrant him, as gentle as a lamb. Go thy
          ways, wench. Serve God. What, have you dined at
          home?

JUL:    No, no, but all this did I know before.
          What says he of our marriage? What of that?

NUR:   Lord, how my head aches! What a head have I!
          It beats as it would fall in twenty pieces.
          My back o' t' other side. O, my back, my back!
          Beshrew your heart for sending me about
          To catch my death with jaunting up and down!

JUL:    I' faith, I am sorry that thou art not well.
          Sweet, sweet, sweet nurse, tell me, what says my love?

===============================================

NUR:   Your love says, like an honest gentleman, and a
          courteous, and a kind, and a handsome, and, I
          warrant, a virtuous - Where is your mother?

JUL:    Where is my mother! Why, she is within;
          Where should she be? How oddly thou repliest!

---

**Sidebar annotations:**

SCENE EVENT:
Juliet Receives
Marriage Plan

===============

MINI-EVENT:
Nurse Delays Message

ACTION:
Nurse attempts to
recuperate

COUNTERACTION:
Juliet demands
information

===============

MINI-EVENT:
Marriage Plans
Confirmed
ACTION:
Nurse reveals
Romeo's message

'Your love says, like an honest gentleman,
Where is your mother?'

NUR: O God's lady dear!
Are you so hot? Marry, come up, I trow.
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

JUL: Here's such a coil! Come, what says Romeo?

NUR: Have you got leave to go to shrift to-day?

JUL: I have.

NUR: Then hie you hence to Friar Laurence' cell.
There stays a husband to make you a wife.
Now comes the wanton blood up in your cheeks.
They'll be in scarlet straight at any news.
Hie you to church, I must another way
To fetch a ladder by the which your love
Must climb a bird's nest soon when it is dark.
I am the drudge and toil in your delight,
But you shall bear the burden soon at night.
Go, I'll to dinner. Hie you to the cell.

JUL: Hie to high fortune! Honest nurse, farewell.

*Exeunt.*

COUNTERACTION:
Juliet accepts
Romeo's message

APPENDIX G

Materials: *Mankind*

**MANKIND**
by Anonymous

**SYNOPSIS**

The play begins with a sermon in which Mercy preaches that the only means of salvation lies with him. Mercy speaks about the Christ's sacrifice on the cross, the importance of good works as an antidote to temptation and the nearness of the Last Judgment, at which every man shall render an account of himself. Mercy is interrupted the chief Vice, Mischief, who boasts of his power to win man to sin. Mercy asserts her trust in the strength of good. The three worldly Vices, New-guise, Nowadays and Nought, burst upon the scene and mock Mercy extensively. Mercy commands them to leave and they do so, singing.

Mankind, a plain, honest, English farmer enters. He laments to the audience that his carnal desires often get the better of his spiritual aspirations. Mercy acts as his confessor and warns him that his life is a perpetual struggle against wickedness. As if to demonstrate the fact, the Vices once again interrupt, and Mercy, his catechising complete, must leave Mankind to face the test.

Mankind's answer to the Vices, who try to distract him by singing a scatological Christmas song with the help of the audience and by mocking his meager plot of farmland, is to beat them off with his spade. With the worldly Vices repulsed by the instrument of his honest labour, Mischief is obliged to call upon the devil Titivillus.

Stealthily, Titivillus puts difficulties in Mankind's way, stealing his grain, placing a board in the ground to make digging difficult, diverting him from his prayers and finally convincing him that Mercy has been hanged. Forgetful of the constant availability of Mercy, Mankind turns to a life of wickedness, leaving Mercy distraught but still seeking redemption for him.

The full extent of the evil plan is laid bare when the Vices convince Mankind that he can never be saved. He is about to hang himself when Mercy enters with a whip and the wrongdoers flee. By now, Mankind has been tempted enough, and the play ends with Mankind receiving Mercy's blessing before returning to the world.

Adapted from Lester (2002, pp. xx-xxi)

**MANKIND**
by Anonymous

**SCENE 3** (Lines 72-161)
*Enter* NEWGUISE, NOWADAYS *and* NOUGHT*, as minstrels.*

===============================================

NEW-GUISE:
And ho, minstrels, play the common trace!
[*to Nowadays*]
Lay on with thy baleys till his belly burst!

*Nowadays urges Nought on.*

NOUGHT:
I put case I break my neck: how then?

NEW-GUISE:
I give no force, by Saint Tanne!

NOWADAYS:
Leap about lively! Thou art a wight man.
Let us be merry while we be here!

NOUGHT:
Shall I break my neck to show you sport?

NOWADAYS:
Therefore ever beware of thy report.

NOUGHT:
U beshrew ye all! Here is a shrewd sort.
Have thereat then with a merry cheer!

===============================================

*They dance.*

MERCY:
Do way, do way this revels, sirs! Do way!

NOWADAYS:
Do way, good Adam? Do way?
This is no part of thy play.

NOUGHT:
Yes, marry, I pray you, for I love not this revelling.
Come forth, good father, I you pray!
By a little ye may assay.
Anon off with your clothes, if ye will play.
Go to, for I have had a pretty scuttling.

172

| |
|---|
| SCENE EVENT:<br>Vices Crash<br>Mercy's Party |
| =============== |
| MINI-EVENT:<br>Vices Take Over the<br>Space<br>ACTION:<br>Now and New tease<br>Nought |
| COUNTERACTION:<br>Nought protests |
| ACTION:<br>New protests |
| COUNTERACTION:<br>Now pursues Nought |
| ACTION:<br>Nought questions Now |
| COUNTERACTION:<br>Now threatens Nought |
| ACTION:<br>Nought diverts Now<br>and New |
| =============== |
| MINI-EVENT:<br>Vices Fail to<br>Impress Mercy<br>ACTION:<br>Vices attempt to make<br>Mercy Dance<br>COUNTERACTION:<br>Mercy protests<br>ACTION:<br>Now protests Mercy |
| COUNTERACTION:<br>Nought beckons<br>Mercy |

MERCY:
Nay, brother, I will not dance.

NEW-GUISE:
If ye will, sir, my brother will make you to prance.

NOWADAYS:
With all my heart, sir, if I may you advance.
Ye may assay by a little trace.

NOUGHT:
Yea, sir, will ye do well,
Trace not with them, by my counsel,
For I have traced somewhat too fell;
I tell you, it is a narrow space.

==================================================

But, sire, I trow of us three I heard you speak.

NEW-GUISE:
Christ's curse have therefore, for I was in sleep.

NOWADAYS:
A'I had the cup ready in my hand, ready to go to meat.
Therefore, sir, curtly, greet you well.

MERCY:
Few words, few and well set!

NEW-GUISE:
Sir, it is the new guise and the new jet.
Many words and shortly set,
This is the new guise, everydeal.

MERCY:
Lady, help! How wretches delight in their simple ways!

==================================================

NOWADAYS:
Say nought again the new guise nowadays!
Thou shall find us shrewish at all assays.
Beware! Ye may soon lick a buffet.

MERCY:
He was well occupied that brought you, brethren.

| ACTION:<br>Mercy refuses Nought |
| COUNTERACTION:<br>New promises Mercy |
| ACTION:<br>Now assures Mercy |
| COUNTERACTION:<br>Nought supports Mercy |
| ==============<br>MINI-EVENT:<br>Who Called?<br>ACTION:<br>Vices accuses Mercy |
| COUNTERACTION:<br>Mercy refuses responsibility |
| ACTION:<br>New boasts to Mercy |
| COUNTERACTION:<br>Mercy seeks help |
| ==============<br>MINI-EVENT:<br>Vices Abuse Mercy |
| ACTION:<br>Now threatens Mercy |
| COUNTERACTION:<br>Mercy repels Now |

NOUGHT:
I heard you call "New-Guise, Nowadays, Nought" all these
      three together.
If ye say that I lie, I shall make you to slither.
Lo, take you here a trippet.

NOUGHT *trips* MERCY.

MERCY:
Say me your names, I know you not.

NEW-GUISE:
New-Guise, I.

NOWADAYS:
I, Nowadays.

NOUGHT:
I, Nought.

MERCY:
By Jesu Christ that me dear bought,
Ye betray many men.

NEW-GUISE:
Betray? Nay, nay, sir, nay, nay!
We make them both fresh and gay.
But of your name, sir, I you pray,
That we may know you ken.

MERCY:
Mercy is my name and my denomination.
I conceive ye have but a little favour in my communication.

NEW-GUISE:
Ay, ay! Your body is full of English Latin.
I am afeard it will burst.
"*Pravo te*", quod the butcher unto me
When I stole a leg o'mutton.
Ye are a strong cunning clerk.

NOWADAYS:
I pray you heartily, worshipful clerk,
To have this English made in Latin:
"I have eaten a dishful of curds,
And I have shitten your mouth full of turds."
Now open your satchel with Latin words
And say me this in a clerical manner!
Also I have a wife, her name is Rachel;
Betwixt her and me was a great battle;
And fain of you I would hear tell
Who was the most master.

| | |
|---|---|
| ACTION:<br>Nought threatens<br>Mercy | |
| COUNTERACTION:<br>Mercy commands<br>Vices | |
| ACTION:<br>Vices names<br>themselves to Mercy | |
| COUNTERACTION:<br>Mercy accuses Vices | |
| ACTION:<br>New enquires of<br>Mercy | |
| COUNTERACTION:<br>Mercy reveals name | |
| ACTION:<br>New compliments<br>Mercy | |
| COUNTERACTION:<br>Now challenges Mercy | |

NOUGHT:
Thou wife Rachel, I dare lay twenty lice.

NOWADAYS:
Who spake to thee, fool? Thou art not wise!
Go and do that longeth thy office:
*Osculare fundamentum!*

NOUGHT:
Lo, master, lo, here is a pardon belly-met.
It is granted of Pope Pocket.
If ye will put your nose in his wife's socket,
Ye shall have forty days of pardon.

===============================================

MERCY:
This idle language ye shall repent.
Out of this place I would ye went.

NEW-GUISE:
Go we hence all three with one assent.
My father is irk of our eloquence.
Therefore I will no longer tarry.
God bring you, master, and blessed Mary
To the number of the demonical friary!

NOWADAYS:
Come wind, come rain,
Though I come never again!
The devil out both your eyn!
Fellows, go we hence tonight.

*Let them go out together, singing.*

---

ACTION:
Nought teases Now

COUNTERACTION:
Now insults Nought

ACTION:
Nought teases Mercy

==============
MINI-EVENT:
Vices Depart
ACTION:
Mercy repels Vices

COUNTERACTION:
New instructs Vices

ACTIONS:
Now beckons Vices

**MANKIND**
by Anonymous

**SCENE 6** (Lines 277-309)

===============================================

MERCY:
I have much care for you, my own friend.
Your enemies will be here anon, they make their avaunt.
Think well in your heart, your name is Mankind;
be not unkind to God, I pray you be his servant.

Be steadfast in condition; see ye be not variant.
Lose not through folly that is bought so dear.
God will prove you soon; and if that ye be constant,
Of his bliss perpetual ye shall be partner.

Ye may not have your intent at your first desire.
See the great patience of Job in tribulation;
Like as the smith trieth iron in the fire,
So he was tried by God's visitation.

He was of your nature and of your fragility;
Follow the steps of him, my own sweet son,
And say as he said in your trouble and adversity:
*"Dominus dedit, Dominus abstulit; sicut sibi placuit,*
*ita factum est, sit nomen Domini benedictum!"*

===============================================

Moreover, in special I give you in charge,
Beware of New-Guise, Nowadays and Nought.
Nice in their array, in language they be large;
To pervert your conditions all the means shall be sought.

Good son, intromit not yourself in their company.
They heard not a mass this twelvemonth, I dare well say.
Give them none audience; they will you many a lie.
Do truly your labour and keep your holy day.

Beware of Titivillus, for he loseth no way,
That goeth invisible and will not be seen.
He will round in your ear and cast a net before your eye.
He is worst of them all; God let him never theen!

---

SCENE EVENT:
Mercy Fortifies
Mankind for the Test
Ahead

===============

ACTION:
Mercy instructs
Mankind

COUNTERACTION:
Mankind attempts to
confirm which
enemies

===============

ACTION:
Mercy clarifies
the enemies

COUNTERACTION:
Mankind attempts to
find out why they are
coming

========================================================

If ye displease God, ask mercy anon,
Else Mischief will be ready to brace you in his bridle.
Kiss me now, my dear darling. God shield you from your fon!
Do truly your labour and be never idle.
The blessing of God be with and with all these worshipful men!

ACTION:
Mercy bids goodbye

COUNTERACTION:
Mankind thanks Mercy

**MANKIND**
by Anonymous

**SCENE 12** (Lines 525-540)

================================================

TITIVILLUS:
To speak with Mankind I will tarry here this tide
And assay his good purpose for to set aside.
The good man Mercy shall no longer be his guide.
I shall make him to dance another trace.

Ever I go invisible, it is my jet,
And before his eye thus I will hang my net
To blench his sight. I hope to have his foot-met.

================================================

To irk him of his labour I shall make a frame:
This board shall be hid under the hearth prvily;

*Hides a board*.

His spade shall enter, I hope, unreadily;
By then he hath assayed, he shall be very angry
And lose his patience, pain of shame.
I shall ming his corn with drawk and with darnel;
It shall not be like to sow nor to sell.
Yonder he cometh; I pray of counsel.
He shall ween grace were wane.

SCENE EVENT:
Titivillus Reveals to the
Audience his Plan to
Ensnare Mankind

===============

MINI-EVENT:
What (I'm Going to Do)

ACTION:
Titivillus clarifies
his actions

COUNTERACTION:
Audience

===============

MINI-EVENT:
How (I'm Going
to Do It)

ACTION:
Titivillus casts a spell

COUNTERACTION:
Audience

APPENDIX H

Integrated Rehearsal and Performance Methodology

Integrated Rehearsal and Performance Methodology

**PHASE ONE**
Director Source Work

**Read** the text
1

**Research**
internal and
external contexts
of text for sharing
with company
2

**Establish**
consistent
approach to
textual analysis
and performance
3

**PHASE TWO**
Company Source Work

**Viewpoints and Active Analysis Training**
* Create consciousness toward points of awareness
* Encourage ensemble through awareness of others
  in time and space
* Provide common language for rehearsal
  and performance
1

**Reconnaissance of the World of Play**
* Read and comprehend text individually
* Read and comprehend text as ensemble
* Absorb and practice approach to
  textual analysis and performance
* Research and respond to text intellectually
* Research and respond to text physically with
  Auxiliary Études using Viewpoints
2

**PHASE THREE**
Scene Work

**Read scene**, confirm dictionary meaning, establish
structure of action and facts including event, actions
and counteractions
1

**Auxiliary Études:** respond physically to facts
not directly related to scene through structured
improvisations using Viewpoints
2

**Primary Études:** improvise scene based on structure
of action and/or facts of scene using Viewpoints to
serve as "drafts" toward performance

**Étude A:**
perform expressive gesture related to action
add breath to expressive gesture
add vowel sound to expressive gesture
add word to expressive gesture
add words to expressive gesture
add improvised text to expressive gesture

**Étude B:**
Open Viewpoints improvisation "layering"
sequence of single facts based on text
3

**Discuss** improvisation, compare to text,
re-read the scene
4

**Repeat** Steps 3 and 4 as necessary
5

**Memorise** text
6

**PHASE FOUR**

P
E
R
F
O
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APPENDIX I

Participant Interviews

**INDEX**

*This interview was recorded immediately following a run-through of* The Comedy of Errors *during the first practical research laboratory. The following transcript was edited for clarity.*

GS: Okay, guys and gals. So, how was that? What did you discover?

CB: I've had so many moments where I just need to "up my stakes". I don't know whether or not you're using that phrase?

GS: Well, this is what I'm learning.

CB: Whether I action harder or, but there were so many moments when I was like: "Why am I not wanting this enough here?"

GS: Well, does anyone have any other ways to support…?

TC: Yeah, I found it very difficult to *feedforward* at the same time as do a speed run and keep articulate. I didn't feel like half the time I was there. I was just doing.

GS: You were stopping here because you were so focused on your articulation than on speed?

TC: I wasn't very articulate.

HR: I kinda felt like that, like my focus was just going sort of [*indicating spread of focus*] rather than [*indicating narrowed focus*].

GS: I would agree.

JK: But there were moments of [*indicating narrowed focus*]!

GS: Yeah, totally. When they were, it was like [*indicating rocketing*]!

HR: It needs to be desperate, the whole play.

JK: Well, desperate or whatever word you want to use. That's when it's funny. But until it's there, like the whole stuff with the door began to cook and the stuff with you tied up and the stuff with Adriana and Luciana, when it started to really move at speed and you were really fighting – when you desperately wanted to win your argument and to win your need, that's when the comedy was absolutely present. And it's because of the writing.

GS: When did it not work for you as an actor or audience member?

ZB: When I was rushing. There is a difference between speed running and rushing, getting stressed. I felt like when I wasn't speaking and everyone else was doing stuff in the scene, I was really focused the whole time, but when it came to me speaking I just [*unintelligible*].

JK: You said something interesting, both you and TC, and that is that you just sort of lost it. What was it that was causing you stress?

ZB: Just worried that I wasn't doing it well enough.

GS: Worried about what? That you weren't doing well?

ZB: Yeah.

KC: I found I was going into it, and then I was like "Oh, my gosh, I am I doing this?" and I was going like this [*indicating downward motion*].

GS: So, it was questioning? [*General verbal agreement from voices in the room.*] RK?

RK: I had the opposite experience because I wanted to do it and get that focus and stuff. I found it better towards the end.

GS: I would argue as well that you got stronger toward the end.

CB: I really found in doing the speed run, because the momentum was so high, that it highlighted for me personally the bits that aren't in my body well enough. So, for me it was really great to go "I don't know what I'm doing here well enough" and to go and look at it specifically.

GS: Within the language that we've been using in the first three weeks of training, how does that translate for you? How can you speak about that? Knowing what you know? "I just need to kinaesthetically respond"? "I need to get a stronger fiction"? Or "I need to really engage more in"?

JK: Or are there any tools that you feel you've acquired and that you are really honing over this process and that you know that you need to go in and take out and look at and employ?

GS: Or are you going outside of what you've learnt and bringing something?

CB: I feel like that because it highlighted for me that the text wasn't in me well enough. I didn't feel confident enough to make shapes and *feedforward* as much with those moments, because I needed to process the language in order to then think about what I was doing. And what I think I need to do is go away and look over those bits where I feel weaker with the text, which will then allow me more of a bodily presence. Basically, play with the different Viewpoints. Especially, I think Shape is my big one. I spend so much of it like [*indicates with body*], I will just retract into not doing anything instead of being like [*indicates with hand*] forward.

JK: RK, you had your hand up?

RK: I was just kind of the same thing. When I knew what I was doing and the language was in me, it was like, that's the grid and knowing the grid and everything. You're able to experiment and then *feedforward* to people, and then also not having that urge to be interesting in yourself but *feeding forward* and giving that to people rather than being like "Oh, this is mine. I'm going to do this!"

GS: Okay, did you note in yourself when those moments were that you were in yourself? Was one of those moments at the beginning of your speech "Ay, ay"?

RK: Yeah, but I think it's because I wasn't… I don't really know why. But, just at one point – that speech has never been hard for me, but that point, today, was. And I don't know why.

GS: I think that's fantastic information. How do we deal with it?

AR: I know when we're doing impro, just the relationship between the freedom. When you have the dialogue, you have the words there. You don't have to think about it. That's like when you're just free in improvisation and responding to the architecture of people in a way that isn't self-censored, but as soon as you are orientated towards what you've got to say, that's like in impro – thinking about what you should be doing rather than actually doing it. I think the impro was beautiful when everyone got lost in the relationships to each other and responded to each other in the architecture, the magic, the beauty happened. I guess it's the same. I've noticed that as soon as you have to start thinking about what you're going to say, that's when the self-censorship comes in. You need to direct your actions in the context of relationships you have.

GS: Does that make sense to people?

ZB: On a separate thing, I want to second what RK said about trying to be interesting. I was trying to do too much for you [*pointing to GS*]. So I wasn't in the play properly.

GS: Yeah, I'm so sorry. But it was me going "What language haven't I offered you to put you further into what we're seeking?" Because a lot of this is me struggling to find the language to bridge Viewpoints with standard Stanislavsky talk. Because we could fix this in 10 minutes, if you will, with a couple of Stanislavsky phrases. But it's this process that's really "Okay, if only I had trained you in Viewpoints." Okay, what do we need to do now in order to get the kind of result that we felt when it soared? What happened when it soared? You know what I mean by that? What happened when you felt like it was "I'm on it!" Or you were really enjoying it as an audience member?

TC: I think a major tool for me is when I'm in this space when I'm not saying anything, I connect and respond to those around me. For instance, when JB goes down on his knees and begs the Duke. That's an impulse for me to go down.

GS: A kinaesthetic response.

TC: Yeah, responding to him. But with this scene in the run, because everything was going so fast and I was thinking about "When am I coming up or what do I have to do?", I didn't respond. It wasn't until he'd gone down I realised that I was late.

GS: So, what is that telling you?

TC: That I wasn't paying enough attention.

GS: That you were worried about the next moment as opposed to the present moment.

JK: And I think that is really good information for you because what we've been talking about is the fact of not letting the text get away from you. And you were always a moment ahead rather than just being there.

GS: And we had this discussion earlier today, DM. May I use that as an example? [*DM nods.*] DM and I were talking about this exercise that we did with walking the text during versification, and something just wasn't working with DM and I asked, "What's up? What's happening?" And he was like "Well, when I'm saying a word before I actually get to the full stop, I know there's a turn coming up. I'm worried that I won't get to that full stop, and I'm worried which direction I'll go in." That's not being in that moment. It is worrying about the moment ahead instead of being right here, yes? And I would venture to say that the first nine scenes weren't so much about that. The last two were a lot about that because they're the most fresh and not so finished. But those first nine scenes, you guys know where you are now. You have gained that confidence, right? It's kind of a machine now. You

can embrace the fact that you knew what you were doing and where you were going and nothing fell apart. How else would you express it when things were really "Yeah!"?

HR: Fluid.

GS: Fluid. Can you go further with what "fluid" means?

HR: Well-oiled. You know? When you are just good.

GS: So – [*sounds indicating a motor running*]?

HR: It was just musical. Not musical-musical, but like a dance. Just working out [*indicates with hands a smooth motion*].

GS: And that's a response.

HR: It was kind of like everything's working off each other rather than being separate.

CB: In the moments where we really connected it felt really electric. And what was really interesting about it was that even though nobody was necessarily overplaying the chaos of it, what came out of it, the confusion – no one's here to play the confusion of the scene. The confusion was evident in the aesthetic created that was everybody being [*pounds out consistent beat*].

GS: And that's the point we were trying to make to you the other day. Don't play "I'm scared", play "I'm trying to be specific so I don't get into trouble."

TC: Yeah, I tried that today.

GS: Yeah, and it started off great and then you lost it.

TC: Yeah, and then I was –

GS: So, that's information. So, what happened in that moment was you lost it.

TC: And that's what I was trying to do, direct to that individual as feeding it forward.

JK: And that's going to be tricky because you are going through different scene partners every night. I think what you need to keep in mind when you're talking to the audience is finish your thought to that person. What argument are you trying to win when you are talking to that audience member? Are you finishing the thought or are you mid-thought going to someone else because they are not giving you what you need? And it's really fun for you because you are going to have a new group every night.

GS: So, it's like "Who am I gonna have to dance with this evening?"

JK: But using Kinaesthetic Response with that person. Without them knowing it!

GS: So what I am completely aware of as I go forward in this kind of research is the danger of mixed messages, but here's what we're looking for. Because I'm trying to avoid the language of Stanislavsky and see how far we get. And, for us, one of the ways that we can describe the moments that the play begins to soar is when people – it wasn't about being big, it was about being bold. And when you weren't being bold and *feeding forward* to the other person. And making sure they get it:

"Did you receive that information?" If acting is argument, then "Did you receive my volley? Good, then hit back to me!" When people were bold enough to go forward and extend through, that is when it really worked. When you were just big without being specific or by playing mood – "It's romantic here, so I'm going to be romantic" – that's when it started to break down in general. So the phrase that we came up with was, in a way, a very Stanislavskian statement: you are going to win the specific argument that you are in by being as bold as possible. And by making sure that what you are arguing is landing in the other person. Which supports the whole versification idea that originates with Peter Hall - going toward the end of a line and making sure it sticks, right? There was a moment when you [*to CB*] ran off stage like "I'm going get out of here because we don't know what's going to happen next!" Boom! We get it. Whereas the argument that I was having with you [*to RF*] – argument in the positive sense – was that you weren't making sure that it was with us, like "Did you get that, folks? Get a load of her!" Just using you as an example because we had that discussion. So it's winning the specific argument that you are in as boldly as possible in order that your argument is *fed forward* and lands on the other person who then is able to kinaesthetically respond to us. And by "kinaesthetically" I'm including text and voice because that's part of your body, right? And that's why I was saying "mixed messages" because we were trying to restrict you, but within that restriction how do you feed that forward?

CB: I totally get what you were saying about pushing up against something. Not that it's restricted and held in. It's an obstacle that you [*pounds fist against hand*].

GS: And there we go with another piece of Stanislavsky. Remember I said pushing yourself up against a wall. All that does is strengthen or physicalise the obstacle that's in your way. So often times we would hear someone say [*unintelligible*] and it's just loud. Where as if you are really pushing against an obstacle, which is your fiction that that person isn't understanding your argument, what can you do to break through there? And it's feeding them Gesture, feeding them –

HR: I think at points that I started talking like [*unintelligible*].

GS: Yeah, that's a gesture of *feeding forward.*

JK: You did a wonderful thing with Dromio.

GS: Yes. JB, once I gave you that suggestion over in the corner you started experimenting and then it broke through. Did you feel when it did and when it didn't?

JB: Yeah. I felt it was like the idea of being me to survive.

GS: Yeah, the desperate need to survive through speaking. "I need to retain my officiousness in those moments of [*unintelligible*]." You struggled and then broke through as well. With trying to translate what I was meaning, make sure it stays *feeding forward*. By *feeding forward* – actually now I'm trying to combine some language – *feeding forward* is fantastic, but it's the specificity and making sure that the person has heard you. I could go "Hey, guys, how you doing?" as opposed to "Hey, guys, how you doing?" I'm *feeding forward* specifically to the group instead of just [*indicates open wide*]. And when it sucked was when we felt it was [*unintelligible*]. It kind of stopped here [*indicates a few centimetres from body*].

HR: I felt sometimes even when I was just talking to one person, like the energy was [*indicating out and up*].

GS: So, what we're learning is when you *feedforward* specifically, if we want to keep using that terminology, is when it works. Adjectives are not your friends here. Specifically making sure that someone is understanding you, *feeding forward* physically through your text, that's when it sings.

PARTICIPANT INTERVIEW WITH GB
9 October 2014

*GB had not been exposed to Viewpoints or Active Analysis prior to working on* As You Like It *as part of the second practical research laboratory. He refers in the interview to an exercise described in Chapter 3 during which the actors were asked to create the forest of Arden.*

What aspects of the process worked for you?

- I was grateful for the opportunity to be part of a learning environment since I'm used to working in a results-driven process
- I found it helpful, healing and creative to work in a such a non-results driven environment
- I liked finding the rough parameters of a shape to explore and work within those parameters
- The process was all about play and exploration, "experiencing" as we're experiencing
- Viewpoints raises your awareness to an amazing level that you notice aspects of the text you haven't before, and it prepares you for the musicality or rhythm of the text
- In Viewpoints there was no right or wrong, just trust
- What I love most about Viewpoints is that it invites you to be most present
- The goal was to stay present all the time
- I really enjoyed the building of the forest since there were no parameters outside of using the space and the objects in it
- I finally understood what motivated that first speech to the foresters
- He's not praising nature so much as trying to rally the people who made a tremendous sacrifice to live with him

What aspects of the process didn't work for you?

- I found it hard to find spontaneity when you're told what *not* to do
- I think sometimes I fought the freedom
- I sometimes fought the crisis, the stuff that was at the very heart of the process
- I hated paraphrasing
- It's almost like you're not trusting the writer so you fool around with the form in order to find your own form
- Paraphrasing caused me to think and I ended up inverting lines or thinking the paraphrased text was the real text and vice versa
- I think if you relax or surrender to Shakespeare, you can just get it into your body
- Why can't the parameters of the process be honoring the text?
- Why can't we speak what is written?
- When you rely on connectivity, awareness to the text can just pop
- I personally would have trusted the language instead
- I feel like the problem with that formula is that everyone is an individual
- I would have preferred you to say, "You have an option: to adhere to the written text or to paraphrase in your own words"
- I think some might find the specificity comforting
- I feel like the paraphrasing sunk into my body to the degree that moving to actual text made me conscious and I was back in my head
- Someone else's paraphrase would cause consciousness in me that proved inhibitive as it became cerebral for me and led to overthinking
- I found it problematic because I knew what I was supposed to say, but I was thinking

What was your experience of working with Active Analysis?

- My first response is that the more I think of labels the more restricted I feel
- I think "event" was a label that suggested colours, tones, qualities, and shapes that often felt restrictive to me
- I never liked discussing action in Stanislavsky because it felt restrictive
- I found a tension between form and freedom

- I would love a director to say, "What do you think the action is?" and that's what it is today, trust that we've talked about it, so now let it go and let it evolve
- What do you hang onto  to keep you within the world of the play?
- What can you trust that will be there in an improvisational étude?
- That rung changed every time, that thing you could trust
- I challenged myself not to control the scene by throwing myself off the precipice, then finding the rung through the "mess" or the crisis that was created
- I felt the process of creating seven tableaux was results-orientated as it was fulfilling a form
- Having an idea of what it should be and trying to get close to what that was felt restrictive

What will you as a performer take away from this process?

- I will take away the joy of community from Viewpoints
- I will take away taking everything in through awareness and allowing myself to be affected by events happening around me
- I think having the courage to respond without planning

What was your experience of this approach in performance?

- In the first scene I hung my hat onto something that then proved to be restrictive and/or something to be achieved, which proved inhibitive
- I had to learn to "hang on tightly, let go lightly"
- I would have preferred to have you say, "To find something, let it go or perhaps play the opposite", but I would know that the first discovery would still be present
- I guess I'm arguing against any form of "setting"
- I think anything that smacks of "Here's how" or "Here's what should happen" or anything that is judged as intrinsically right or wrong should not be present either in the rehearsal or performance process
- I found it helpful when you reminded me of Shape because it wasn't a "How"
- I prefer things like "I need for you to remember you're in a public space" or "I need for you to explore more in a public space"
- I think if Viewpoints has made you sensitive, aware and open, then we all need to trust that the actor will achieve what is called for, the open actor will become excited

5 November 2014

*JB had at this point participated in two of the four practical research laboratories related to this study. He references his work with Bad Clowns, an improvisational comedy troupe he co-founded with other Kingston University graduates.*

What aspects of the process worked for you?

- I think starting physically – rather than standing with a book in my hand – really helped me
- I think the process allows the dialogue to come easier when you're not so concerned about the rhythm of the language straightaway
- The element of fear that I experienced with *The Comedy of Errors* related to "getting it right" in terms of the dialogue and the blocking was gone
- It also felt like everyone was doing their own bit
- In *As You Like It* there was no "getting it right", which was much more comfortable for me
- I felt that I actually brought something to the table, but also that others were doing the same
- I was able to bring a bit of a kick to the play each time I entered as someone different and it gave me confidence for the next character
- I think that confidence came from the response of the audience and from the other actors
- I had confidence with Shakespeare and Viewpoints coming in, but it did change with *As You Like It* once Viewpoints and the études were brought together
- I felt more comfortable with the cast members and my characters after that
- I think everyone revealed themselves and their characters through the rehearsal process
- It felt like it was okay to do something silly or a bit stupid or not 100 per cent serious because the process gave you permission
- I felt sometimes that rehearsal was like playing around in that it allowed you to enjoy the process, which translated into a passion for the project and the process on my part
- I think the process allowed us to be physically open to one another, which was new to me in that I could touch someone or move in the scene and it wouldn't throw someone off
- I think maybe it got rid of the awkwardness or perhaps the boundaries between people
- For example, me and TC dragged off JA after the wrestling match in *As You Like It* and I mopped his brow, which spontaneously occurred during the performance
- I would say the goal you set at each performance to try something new or to surprise myself was really helpful to me personally because it allowed me to stay away from habits
- But I always knew that I needed to do something different within reason or there always needed to be a logic to something
- I found using "events" really useful because it made me think of everything in terms of action and counteraction all the time
- I think breaking the action and the text into breath, vowels, and then paraphrasing helped me
- Paraphrasing was an easy process because that's my own process
- Once the meaning was there the real words came easily
- I think some paraphrased words found their way into the original text, but when that happened I went away, memorised, came back and spoke the original text
- I found the process natural
- I would rehearse this way in the future if the director allowed

What aspects of the process didn't work for you?

- I think all the props and costumes I used detracted from the main action or flow of the performance since having to retrieve an item from way out of your reach was a problem
- It took me out of the moment because I was focused on how to retrieve them within the given circumstances more than anything else
- I think in performance we ran out of ways to do things differently and it got to the point that it was detrimental, in my opinion
- I think people seemed to be "forcing it" for the sake of doing things differently
- When someone did something that worked, everyone did it, wanting to "get into the action"
- Going into the audience all the time makes the spontaneous choice less powerful

- I felt that I didn't need to set so many practical rules in rehearsal, which was different to my experience with Bad Clowns
- I found it uncomfortable to be without structure, especially getting used to not having structure for the performances

How was my role as director different from your experience during the first practical research laboratory related to *The Comedy of Errors*?

- You felt like a traditional director during *The Comedy of Errors*, stopping and starting, telling us what to do and so on
- I think about halfway through *As You Like It* you became more of an observer, letting things happen and then assessing what happened, suggesting stuff to look out for or work on
- I feel like during the first half of *As You Like It* you came across as a trainer, but once all the training and procedures were finished you just let us do it
- I thought this was good because it brought a level of comfort to everything so that we weren't constantly trying to please the director
- I also thought it was detrimental when we relaxed into it too much, and I noticed it in myself

Is there anything else you would like to share about your experience with the research?

- I feel like the turning point for me came during the wrestling scene when, even with no lines, we all felt part of the scene by putting all of the events in order and considered how to react to each event and the other people in the scene
- I realised my loyalty to the Duke was really strong from the forest of Arden improvisation
- I followed him into the forest after all
- I think this could work for a more serious drama because the improvised blocking could probably support tension
- I think the process has potential but it needs balance to keep it from becoming self-indulgent

PARTICIPANT INTERVIEW WITH TC
5 November 2014

*TC had at this point participated in two of the four practical research laboratories included this study. He had been trained in Viewpoints as part of the first laboratory.*

What aspects of the process worked for you?

- I always knew where to start because I always had a Viewpoint to get into whatever I was doing
- I changed my focus when I got into it because things would happen
- But I needed that first bit to keep me from standing around, wondering what to do first
- I think working with a smaller group of actors led to a more focused, sensitive and satisfactory rehearsal process
- The training sessions at the beginning gave a foundation and generated trust quicker for me
- I think going into improvisation sooner rather than later helped the process and end result
- It helped me anticipate more completely what might happen in performance
- It helped me be comfortable with spontaneity
- I guess it all came down to trust, trust in the audience's experience, their trust in us, feeling safe in the fact they will be receiving a well-performed play, that 100% energy was dedicated to the moment in performance, trusting the audience left feeling their money was well-spent and the actors were emotionally involved, helping the audience forget reality
- I think the audience likes seeing actors going to the next level through an active body and its ability to respond and build rapport, to trust that someone is going to do something creative that will elicit a response from the audience and the cast
- I think the process tested my abilities as an actor to respond to the immediate circumstances
- It makes the moment real and takes the predictability out
- It was so far out of my comfort zone that I had to embrace it
- It was exciting because no one can predict life
- It was my first-time experience with something like this, and honestly, I was excited and scared in equal measure
- If everyone has their receptors on edge, giving and receiving, then spontaneity will be created without trying, it will come naturally

How do you believe we gained this as a company?

- Going to see the David Chambers workshop at Rose Bruford encouraged extremity of expression when we got to our own rehearsal
- I could find moments watching him extend the actors beyond the usual
- I recognised you putting some of his theory into practice
- The process created a solid foundation in my body that led to trusting in my own abilities
- It took me a while to become comfortable with the whole process because I kept asking myself "Am I doing well? Am I getting this? Am I being vulnerable? Am I failing?"
- There was an evening I questioned being an actor
- It was a self-defeated moment when I was thinking I was out of my depth and that I was always doing it wrong, but the next day I came in and it was fine
- I think I found it by trusting the others to hold my hand, to provide support and reassurance

What aspects of the process didn't work for you?

- I think paraphrasing the text allowed me to first comprehend what I was saying, but going from paraphrasing to speaking the actual text was challenging
- I felt like we were under-rehearsing the actual text
- I was learning all these actions with modern language
- I put some of the classical text into paraphrase
- I made the classical text more important than speaking the paraphrase in the moment
- I was mentally blocked about getting the text right, which was an obstacle, rather than trusting that the actual text would follow organically

<u>PARTICIPANT INTERVIEW WITH TK</u>
5 November 2014

*TK had not been exposed to Viewpoints or Active Analysis prior to working on* As You Like It *as part of the second practical research laboratory. She refers to her role as Celia in the production.*

What aspects of the process worked for you?

- I think the main thing was being in the "now" and not thinking ahead
- I liked the experimental nature of the project
- It felt purposeful, like I was part of a company working on an experiment
- When I was acting before, I was always thinking about the next line or the next action and how I was going to say it
- I was very stable, always "playing" something instead of "being" the character
- I was also less tuned into other actors because that's what I was told
- I wasn't thinking about other people
- I just kept finding new things to do that I didn't think I was allowed to do before
- I developed the ability of not thinking ahead, not thinking of lines, just living in the moment and not thinking about what I should be doing
- I just kept finding new things to do that I didn't think I was allowed to do before
- I was allowed to experiment
- We went wherever our bodies told us to go within the given circumstances
- I was being the character, but being myself as well, putting a bit of myself in the character
- I used to bring the character to me rather than me to the character
- I was acting in a little box before but during the summer the box expanded
- I still had lines to follow but those lines were bouncy and jelly-like, moldable
- I felt like I was free
- I was never confident in my acting because I always felt restricted by the rules
- By "rules", I mean having to be naturalistic, having to be a "certain way" or feeling like there was a form that I needed to fulfill or having my subconscious telling me not to do it
- During this process there was no set direction to follow, we just bounced off each other and got more information as it went on
- You need that information from other people to do what you need to do

What aspects of the process brought you to sense of freedom you describe?

- I think working with space most of all
- I began to think about time and space as the only boundaries
- I thought a lot about Kinaesthetic Response
- It was a gradual process that allowed me to feel free
- I was like "Hmm" at the beginning
- I was waiting to see how it was going to be put together
- It felt like eventually we weren't doing experiments, but Celia experiments
- We started incorporating Celia into études and improvisations
- I was able to discover my relationship with Rosalind in the process
- I think we all had one thing to do which was experiment
- We were all learning together
- We just reveled in that "mess" because that's how you can find connections
- It was like "We're finding things!"

What aspects of the process didn't work for you?

- I always wondered, "What is the balance between character and being free?"
- My experience and the expectations of the audience didn't gel
- I wasn't "princess-like"
- I think finding the "event" helped delve into the story, and then my actions led me into thinking about how I enter a forest rather than just entering

- The step-by-step process allowed us to get comfortable pushing it out, to responding to each other, to reaching out
- Paraphrasing allowed me to understand what I was saying, to comprehend the meaning and the context of the text
- I have to say going from paraphrase to actual text was hard
- The transition was hard because I couldn't get the words out, so I just had to learn the lines
- When I was using paraphrase and receiving actual text it confused me because I felt I should be responding with actual text
- I was just saying "no", which would put my partner off and that's bad
- I felt self-conscious based on comparison and not being a good partner
- I found the words just weren't coming when transitioning to actual text

How was my role as director different from your experience with other directors?

- It was like we were all practitioners and you were supervising us
- We didn't have to fulfill any previous idea you had
- You allowed us to find things on our own
- I loved that you were telling me to "go fly" and find things together

11 November 2014

*PF had not been exposed to Viewpoints or Active Analysis prior to working on* As You Like It *as part of the second practical research laboratory. He refers in the interview to his role of Orlando in the production.*

What aspects of the process worked for you?

- I loved how we put everything into our bodies first
- I felt more grounded in my actions because we produced the physical actions first and then added the text to them
- I loved being told to do something different every night during the performances
- I usually have the experience, say, during the fourth or fifth performance of a show, of desperately trying to keep things new but eventually going on autopilot
- However, this process felt to me like every performance was opening night

What was your overall experience with the process?

- I think training in Viewpoints was the fastest way to get the ensemble on the same page
- Viewpoints training helped me feel freer physically
- It felt like we were all an integral part of this storytelling process from the beginning, and I would love to have that experience with other productions in the future
- My vocal work was better because I understood why I was saying what I was saying
- I got permission from you to play around and learned that there was more than one way to do something, which was different from my previous experience
- I usually get stuck in whatever works and I close myself to all other possibilities
- I could always find something that worked using Viewpoints but I also understood that there could be other things, too, and not just what I chose at that moment

Could you talk more about doing things differently every time you were in rehearsal or performance?

- I really got into the mindset of "I did that last night so don't do it again"
- There were times that something I did  didn't work at all and I wish I hadn't done it in front of an audience
- I felt like I should have done something that worked instead, but the next night something new would work well
- I came to accept the things didn't work as information and not treat it as a regret
- There was a collective "Okay, some things worked, but others didn't" mindset in the cast
- I guess we "held on tightly and let go lightly"
- I think we didn't let the stuff that didn't work bog us down

What was your experience of working with Active Analysis?

- I had never experienced anything like Active Analysis before this process
- I thought it was well-articulated by you in our introductory session, but the seminar by David Chambers really helped
- The process made me question myself as an actor as in "I don't know what I'm doing" or "Can I actually do this?" because sometimes I felt completely at a loss
- I think it made me a better actor because it made it easier for me to connect with other actors and easier to play off them and live in the moment
- I remember there were a couple of rehearsals where it just clicked for me
- I was no longer forcing it, I was just doing it and it got a lot easier

What did you as a performer take away from using Viewpoints?

- Viewpoints gave me a way to keep myself in the moment even when we had set blocking

- I think the best example was when I was in a performance and thought, "I have heard this line again and again", so I just started working off the architecture of the actor and the room

What did you as a performer take away from using Active Analysis?

- I think now when I look at a piece of text the first question is "What am I doing?" as opposed to "What do I need?"
- I don't feel anything is missing from my old way, but objectives just don't seem so important to me anymore
- Active Analysis eliminates objectives and goes straight to actions or combines the two
- I think the result is different because I no longer "put on" the character
- I think I now bring myself more to the role
- In the first scene when Oliver enters I got in there and performed my actions in the given circumstances and I didn't think "What do I want?" or "What are my tactics in getting it?" or "How do I need to say my lines?"
- So instead of an intellectual process I just respond

What was your experience with using paraphrase as a way to absorb the actual text?

- I loved it and I hated it in all honesty
- I loved it because I was discovering the text as I was going and at some point I really needed the actual text in order to go further
- I hated it because when we did paraphrase, it made it harder to learn the original text word-perfect because I found myself reverting back to paraphrase when I was stuck instead of calling for the line
- I like getting things absolutely correct and I don't like making Shakespeare colloquial
- I think what might have worked better for me was more time
- I also think it would have helped to set a time that I knew I had to be off book as opposed to an indeterminate time
- I remember thinking, "Oh, my God, opening is coming soon and I'm freaking out!"
- I know there were definitely times in rehearsal when I would think, "I know my actions and I know my argument, but I don't know what I'm exactly saying at this moment!"
- For example, in Orlando's opening speech I was always thinking, "Is this where I bring in the reference to animals?"
- I think using only the original text would work with this process, but perhaps use paraphrasing when the argument is unclear. It might be comfortable for me to say that because that's what I know from my old way

PARTICIPANT INTERVIEW WITH TC and TK
24 November 2014

*This interview was recorded immediately following an exploration of the "layering" étude that was the focus of the third practical research laboratory as described in Section IV of Chapter 3 in the thesis. TK had participated in the second laboratory, whilst TC had taken in all three by this point. The following transcript has been edited for clarity.*

GS: Okay, so comments on the work that you've just experienced. You're talking about the "drops"?

TC: Yeah. Well, firstly, it was nice to be introduced back to the nine elements of Viewpoints, space and time. I particularly enjoyed the drops that you put in of the given circumstance. You know, the one that…the strangers, where we had to meet, like explore the strangers, because even though you've dropped the droplet in it's like invoking meaning between us, so depending on the Spatial Relationship depends on…it was invoking feeling in me and within myself even though there was a situation or a storyline going on between what was happening.

GS: What I intended was to simply evoke situations that were reminiscent of the text, but not particularly drop in anything that was too specific other than, I would argue, perhaps the last one when I look back at what our scene event was.

TK: Yeah, I mean I was already, in my mind when you said we were strangers, already in a position where I was on the Tube sitting down and you're waiting and then you said, "public place", and I was like "This is great! I'm in a public place." And then I saw the outside of the Tube and how, I mean because we were strangers, so when, there was a bit when you came standing next to me, I was like "We're strangers, and you sit really closely to a stranger every day on the Tube." But then you have to be like "I've got to remember all the Viewpoints."

TC: Yeah, that was what was difficult. It's difficult to try and think of all the Viewpoints whilst there is a given circumstance. So, not necessarily at the moment, I wasn't working off Architecture, but I had all the other tools there at my disposal.

GS: The image, TK, that you just came up with – "Oh, yeah, they're there." They're simply there for you to refer to or to hang on to or to reach for if you need. They don't all, in my opinion, they're there to help you when you need. You don't need to constantly be conscious. They may still be working. You may still be reaching out for them in a very unconscious way. If you're focused on the particular circumstance that's been provided, great. But when somehow that dissipates you've got something else that you can hang on to which is part of your given circumstance anyway. There's going to be Architecture, there's going to be Spatial Relationship. I was just providing, I don't know, what would the term be?

TK: Some substance?

GS: More colour?

TC: [*to both TK and GS*] Yeah, in the environment.

GS: Yeah, because what I also tried to do was give you a bit of who, what, where and when.

TC: I could see that coming through in the moments where we were strangers. You know, Nurse and Romeo don't know each other. And then when we…what was the next one after that?

TK: It was the present, the message.

GS: "Secret message" was the first one.

TK: I was imagining it as a present for some reason

GS: Well, that's fantastic because secrets can be presents, surprises.

TC: It was "time" after the strangers…

GS: "Limited time".

TC: Yeah, "limited time" really affected the tempo because the secret message was all like Pink Panther coming in to steal the diamond and then the limited time was like "Oh, my God, we've got to get going." There were moments I was trying to incorporate, because we still had the droplets from before layering. I was trying to incorporate the secret message and then the limited time. It was like "How do you do that?" And there's where the contrast in Tempo sort of offers…

GS: Yeah, I mean you can only do one thing at a time. And we, in a sense, want to add what we already know to what we're seeing in the moment. I think what Anne [Bogart] and Tina [Landau] often talk about, I know, the SITI Company often talked about during training, was we are hungry for narrative as an audience. And as actors you can get trapped by narrative at the start of this work. So the fact that you can really only do one thing at a time or allow one thing to work on you, one thing at a time, is perfectly fine. Because no matter what you're still there.

TK: I loved the bit where we were incorporating both of them together, and it wasn't a big gesture, it was just a little tap. But it was a very fast tap like we're running out of time but we've got to … and I just feel like that worked because it was both "message" and incorporating everything together.

GS: You say "worked" – how might this prepare you for the scene work that we're going to embark on? Actually, is it useful? Is it an indulgence if you have the time? Or how do you see this affecting your work?

TK: It makes it familiar. It familiarises. For example, if I play a nurse going to Romeo, our bodies, our muscles feel like we've done this before so we could change it, because you don't meet a stranger and it's never the same anyway. So, we've done this before, this seems familiar. And our bodies will feel it and we can maybe feel like there's a slight change in it.

GS: It gives you maybe what's called a "muscle memory"? Or a physical memory from which you can pull?

TK: A déjà vu!

GS: [*to TC*] Anything from you?

TC: Well, I was going to say the muscle memory thing – you know, setting it in your body so then…but then that limits the spontaneity of the given circumstance. Like responding to that given circumstance at that moment in time is, well, supposed to be true and fresh, sincere. But if you have that in your muscle memory, then how is it fresh if you've already got it set in your body?

GS: Well that's the question.

TC: And I would answer with – you have parameters and you've got to know in yourself as an actor when to bend the parameters. So, if text is your parameter, you need to know through action – evoking meaning, given circumstance – when to respond, at the right given moment. Instead of…the trouble I have, struggle with, is already having the text set in. And then that doesn't leave any room for spontaneity because I'm already limited by what I already know. So if I have the actions set in my body already, then there is a limitation, but maybe I also know when to bend the parameters? You see what I'm getting at?

GS: Yeah, the only thing I'm going to respond with there is that these…We could consider what we just did an étude, or a series of études based on a particular abstract idea. Or an action, interrogations. I think what we can argue is that this process is simply familiarising you with the…It's the first familiarisation with the given circumstances. And it's only a draft. It is not by any stretch of the imagination what it's going to end up being.

TC: And when we've set an étude before it has always been from line to line. So it's like their action by their line or what they're trying to say. So it's going from like action, action, action, action, action, which puts the étude on a structured path so you already know what is coming up and what's going to go next. Whereas this way you were able to respond kinaesthetically to what the other person was giving you at that moment in time. So the étude was sporadic. It was all over the place at different times.

TK: I believe there were challenges as well. There were moments where I was like "Are you going to go? What are you going to do next?"

GS: I mean, one part of the issue is form versus freedom. And what we're trying to do in a sense with this beginning is slowly introduce form. Within that form, no matter what is set for a given performance, there still remains freedom because, for example, TK may move her arm or itch her lower lip, which gives you something to respond to in a performance.

TK: Yeah, when something was hurting, it was like "I've got to move, I've got to move" and then you just responded to it.

GS: So, what I'm interested in is, perhaps, if we were going into production with this *Romeo and Juliet*, I perhaps wouldn't have it as such a free for all as *As You Like It*. There would be a bit more structure to see what level of freedom we could bring to that structure.

TC: If you did the overall event of each individual scene, and then the insight on the opposing action from each character in the scene, and then you were to run the whole play with you just dropping in these little droplets of silent études, you would be able to see the form of the play before necessarily…

GS: What you're building in a sense is the skeleton of the play, and with each successive étude or each successive draft, you are adding muscle and tendons and skin and then it's there. The skeleton will still be there, the form will still hold us, but I can still move however I wish. But what I'm interested in, maybe as an end result or as a test is to say, "There's actual blocking now. What is the freedom within that form?' And, in a way, what we did tonight is an example of something that Anne [Bogart] and Tina [Landau] describe in their book about allowing – it's a bit of Composition work. It's early Composition work where you're allowing an idea or a concept to inform an open improvisation. But I'm trying to equate this in some way with an étude as Bella Merlin and Sharon Carnicke describe. That we're still working within a given circumstance that is suggested by the text. We're not treading into specific character or too specific given circumstances just yet. It's kind of

like "Let's get into the pool first and see how the water is, and then we can start creating whatever part of the metaphor of a pool might be." I was trying to think of a great metaphor, like a soup.

TC: You know, you've got vegetable soup, you've got carrot.

GS: You mean the metaphor of the soup?

TC: Yeah, about adding…Soup starts off with water and onion and then you add a bit of ingredient like sage and then, I get what you mean!

GS: Is there anything that you might be able to respond to in relation to what we did here with what we did with *As You Like It*?

TC: Well, the beginning process of *As You Like It*, it started off with – because me and TK already know each other – there's already a foundation of trust there. And this was sort of reacquainting ourselves with each other: "Hi there, we're working together again!"

TK: Yeah, before it was very – I didn't know TC as well so I was like "Oooh"

TC: And there were moments where I've never seen TK this close before.

GS: And what was that like? What was that like being so close like that?

TK: It was interesting because we've never, as we've never done before, it was like actually just looking at your face. It's like "This is TC."

TC: I've got acne coming back at the moment so…[*Laughter*] What I was trying to get at was the Viewpoints itself, not the given circumstance but Viewpoints itself, allows members of the company to become acquainted closely and emotionally with each other, so when it is the performance or the production I am entrusting to you to maybe respond off my spontaneity which would be a domino effect, where everything would be different on every other night because someone is trying to go outside the parameters and the boundaries of comfort and exposure.

GS: What was really interesting about the assessments this morning is that you could tell those people who were completely *feeding forward* and getting nothing in return. And that level of, the attempt at communion – "I'm giving you something." And on the opposite way, someone who wasn't particularly all there and was really getting *feedforward* from their partner, the partner actually brought them up. Because they were forcing them: "Look! I'm giving you something!"

TC: There were moments when I had my back to TK and I was listening with my back, you know? I was trying to focus, you know, like listening with the back of your head. Listening with your elbow, you know, you feel what's going on in the room by just listening.

TK: Even when you were listening, you were listening to everything around you, the architecture was screaming out as well and you could hear it.

TC: Yeah, I could hear that humming going off, it was very loud for a long period of time.

GS: Just shifting gear slightly, as we started adding more of these given circumstance ingredients to our soup – let's stay with that metaphor – did you start to get a sense of the scene?

TC: Yeah, it does like we were saying a minute ago, invokes meaning. Like when I was saying with the secret message, the Nurse coming in, it was all secret. Then we're in a public place where we can't interact because I know that she's the wet nurse, the families are feuding. And then we go on to the time: "Oh we've got to hurry, time, I need to get her to the marriage to get to the church."

TK: What was interesting is, what did you say? That we had to – "the slave and the…"?

GS: The "master and servant"?

TK: It was really interesting that you [*to TC*] just went in to being a servant.

GS: We talked about you [*to TC*] having a servant mentality. Which is something that you can tell immediately in an audition whether someone has a servant or a master mentality.

TK: But it's just really interesting because I feel like I usually am a servant. I was playing around.

TC: There were moments when you were the sword carrier and I was Hamlet. There were moments where you went the servant and I thought, "Okay, well, I'll accept that offer and I'll become the master."

TK: We were shifting a lot.

TC: But naturally because you were Celia and I was Touchstone.

TK: And I felt very comfortable. I didn't think I would be comfortable being a master.

GS: I think the reason why I encouraged that idea, and that idea of being able to switch who is what when, is the fact that despite the given circumstance of the scene, in terms of who each of you are and your place in society, you [*to TC*] still need something from her. So there is a level of "I can't smack her around because she is my conduit to Juliet." So in some ways I have to serve her in a very loose definition of "serve". But I at least have to respect her in a way that I may not usually respect any other servant. Now I specifically didn't try to invoke more details of the scene, but you did feel like things started –

TC: I was thinking if you were to do that then we were to go through the events and look at the scene, we'd be able to say, "Oh, yeah, that's where time comes in, that's where space comes in."

GS: Well, that's great. That could be some personal homework. One of the things I'm thinking of is that we could actually do an open improvisation based on an event where the event would be what we have delineated in each scene. So, for example, when you try to confirm his intentions it could be "Intentions are confirmed. Go." Or "Your arrival in the square", or "You're instructing". And it's just allowing that event to breathe, to be explored. And in a way what Anne [Bogart] and Tina [Landau] describe as "going fishing" in Composition.

TC: What was that terminology that we used in *As You Like It*, the extremities of your comfort zone?

GS: Oh, it was "going out of your *grey zone*".

TC: Yeah, the *grey zone*. I find in improvisation with Viewpoints there is the opportunity to do a 20-30 minute improvisation, and then all of a sudden after that 20 minutes you're going thin, you're cutting it fine, you may have been running for about half of that time, you're getting tired and you're stretching out. And all you seem to do is actions that you know subconsciously that you've done

before. So you fall into your *grey zone*. But what I find with the droplets of the circumstance, there was a new layer to work upon, and it allowed us to carry on going, not necessarily if we've done it before, but there's a new sort of bubble surrounding the improvisation. [*To TK*] Did you feel that?

TK: I didn't feel like I was thinking ahead. My body just did what it was doing because it was like "Right, I have to…we're strangers, what do strangers do?" and I wasn't like "I'm going to do this now." So there was an element of surprise without me having to surprise myself. Because I was just doing it anyway.

TC: Maybe that was focus. Like sometimes my focus goes off in other directions and that's when I come to think, "What am I doing? Oh, right, that's what…I'm Viewpointing it!"

GS: Well, the argument could be made that in performance you can continue to add those aspects of a given circumstance on your own. A director is simply reminding you of aspects of…all the director is doing really is reminding you of given circumstances and ensuring that the event that the playwright is asking to occur has indeed occurred, in the clearest possible manner. So once that work is done and the director goes away and you're in a run, it's up to you in a sense find those differences. Mary Overlie describes each performance as "reading the news of the difference". So, tonight is, what is different about tonight? What is different about TK this evening? What is she bringing? What is she wearing? That strap [*indicating strap from undergarment on TK's shoulder*] is showing tonight, it wasn't showing last night, how do I deal with that? And it's really up to the actor at that point to invest in that difference and allow it to change and affect you in some way. Or at least respond to it.

TK: I know that obviously as an actor you can't bring your personal whatever's happened outside, but I feel like there might be an element of, if your day has gone shit, there's still a little element of it in your character.

GS: Yeah, because who says before the nurse got here she wasn't harassed? In the street. Or that Juliet caused her to be late, so Juliet's saying, "You have to go there you have to go there", "Well, let me go there so I'm there on time for this guy!" Stanislavsky argued, or argues, that Active Analysis is "now, here, today". Take what you've got and allow it to inform the given circumstances that are provided by the playwright. So that doesn't mean that you bring your fight with your boyfriend into the space. You can certainly bring having an argument into the given circumstances, and how does that inform either your current circumstances or your pre-history? I remember at grad school I had a professor who was a Russian acting teacher who had us walking around the room and do just what she called "downloading". And if we needed to mutter to ourselves, if we needed to scream, if we needed to punch a wall, she would say, "Just get it all out, so you are in a neutral space." And now I'm seeing that as not particularly helpful. Because then what do I have to work with? Because I've lost some of the things that are present for me right now that could be poured into this soup.

TK: I like that, because remember when I was telling you how when I was doing [*unintelligible*] before, I was trying to punch my neutral self into a character because I was told I couldn't bring myself or whatever happened? Or she'd tell me, "Bring something of the past," but it could have just been a feeling I had for the day that would let me mould myself into my character. So I find that really interesting.

TC: I've stumbled upon this thing, the "actor's presence", I've learnt in my other lesson, it's called the "self-expressive mode" […] Anyway it's the actor's presence, you've got the self-expressive, so you are the main character and people are coming to watch you, the famous guy play. You're well known. So when you're acting they see you, not the character. And then you've got the collaborative, the audience buying into the act, and then the representation of you putting on an alter-ego, a different persona. So like David Walliams in *Little Britain* plays Andy, and Ali G is a character by

Sascha Baron Cohen and so forth. Well, this self-expressive mode comes from who you are into a representational character. So that's what you say when you say parts of you come out through the representation. And I always use emotions I would use in general day to day – like if I'm in a character and he's becoming angry, well, I get angry how I get angry, not necessarily how that character would.

GS: But I would argue that arises from what you're doing in the given circumstances and not in "I want you to get angry." But in a sense you're going "I really need you to listen to me! Would you listen to me?!" And it's bringing up –

TC: – the past when someone hasn't listened to you.

TK: My friend did that the other day. She had a bad day at work, but then she didn't do anything about it. When she went home a couple of hours later, she then just shouted it all out at her flat mate who just said, "Hi." And I feel like it just came out, like she just took it somewhere else. Like that?

GS: What Stanislavsky argues is that you can't separate the psychological from the physical. So in a way what we're trying to do is stimulate the psychological through the physical. If you have a level of heightened awareness which Viewpoints, we hope, is providing you, this level of heightened awareness is allowing you to be very sensitive to what is happening to you and your partner in the circumstances. And we also have these primordial, programmed ideas or emotions that are just wired into us. So you [to TK] trying to push TC down, it's going to bring up "Oh, yeah, doing this makes me feel like this." That action informs the psychological which then informs the physical. So in a way, what I'm trying to narrate is: "I'll do this. Oh, yeah, this makes me feel like I'm really powerful. Which then makes this even more."

TC: That happened when you were dropping the droplets. We sat on opposite sides of the stage, I looked at her, she looked at me, and then we look away. And then: "Ooh, why did we look away? Does she not want to look at me?"

GS: What I'm trying to argue with Viewpoints is that it provides a level of heightened awareness that sensitises the actor both physically and psychologically. So that, here we are working in Viewpoints and someone ignores you, you can't – does a gesture of turning their head away from you – then you're sensitive and aware enough to go: "That makes me feel bad. Or does it?"

TK: You do that with strangers. When you accidentally see a stranger, like you've looked at each other, but then you're like "Oh, shit!"

GS: Going back to something you said, TC, what I'm interested in is, how could a rehearsal process simply follow this kind of open improvisation process – by adding more and more specific given circumstances? And then adding text? It would have to be very carefully structured.

TC: Yeah, definitely carefully structured. But yeah, I do think that it could work that way, and I'm willing to –

GS: I don't know if that will be the route we go, but I was just interested in maybe trying this idea out tonight. And it seems to have evoked some kind of response to you in the scene.

TC: Comparing it to *As You Like It* style of étude of using Expressive Gesture, and embodying Expressive Gesture in our bodies before paraphrasing, I much prefer this version.

GS: Why?

TC: I prefer this version because – not necessarily the Expressive Gesture is going to get you where you need to be. Like before paraphrasing. So I was expressively gesturing six attributes, but necessarily this [*holding leg up in air*] is not going to say a "secret message".

TK: So you had to change your body to be like "How am I going to process this secret message?"

TC: And where it's an open improv it allowed me to find the moments when I felt "Yeah, this works, this is secretive to me." You're being secretive, not necessarily with the other way where it was just Expressive Gesture. Sometimes I didn't know where I stood within the action.

GS: Totally understood. I think the primary positive outcome of Expressive Gesture was *feeding forward*. That forced you to *feedforward* something to your partner so they could respond.

TC: But as an actor, sometimes all that *feeding forward*, sometimes it just knocks you back a step and you sometimes question "Am I doing it right?" And then GB [a cast member of *As You Like It*] said, "Just let it all go and just be open to it."

GS: Because the only way to do it right is to be present and respond.

TK: That's how it worked for me. I felt like *feeding forward* just worked because I was pushing myself out of this little box that I was in.

GS: And so would this process equal that? Be more productive for you? Less productive?

TK: Just the same. Just a different route.

GS: Because one thing I would observe about your work here was that it wasn't, it could have been more extreme. Now I didn't doubt your listening skills and your presence, but I was curious about how extreme you could actually go toward *feeding forward* as we did with Expressive Gesture. So it's really what arrows in your quiver you want to use.

TC: So, if we were to redo that today?

GS: Redo what?

TC: If we were to revisit putting in the droplets of given circumstance, but you were to also constantly reminded of Expressive Gesture, then maybe we would have been a little bit more extreme?

TK: To be honest I completely forgot about Gesture.

GS: No, you didn't forget.

TK: I wasn't thinking about it.

GS: You weren't thinking about it, but it was present.

TC: You did say it quite a few times.

GS: Maybe three in 35-40 minutes.

TC: I think as well it's difficult with two people. You do feel out of your comfort zone sometimes, and with two people it's like…

TK: Well, I felt like because you were the only person I have to focus on, so whether it was like going to extreme to your face, it was like "Can I stay here? Is that ok?"

TC: It started off really slow because there was no one else to listen to.

GS: The only concern that I have about any beginning of an open improvisation is not forcing.

TC: But that wasn't a problem because there was only two of us and I wasn't forcing it. Well, I was sort of like "I'm waiting for something, I'm waiting for something to happen" and then all of a sudden the door went [*makes noise*] and I went "I can work off that sound!"

GS: I've taken a lot of your time tonight. Thank you!

26 November 2014

*JA is a graduate of the Kogan Academy of Dramatic Arts and mentions this training in the interview. He also discusses acting "in front of the audience all the time", which refers to the fact that* As You Like It, *the focus of the second practical research laboratory, was rehearsed and publicly performed in the round at the Rose Theatre Studio in Kingston.*

What aspects of the process worked for you?

- I really liked breaking the text into small actions and rehearsing in such a way that actions became important
- In my own training actions were important, but not to level we put onto them in our process
- I liked not focusing on the expression or "look" of the action, but just on the fact that we were communicating to our partner in the first instance
- I enjoyed being able to paraphrase since I didn't have to know the script before getting up
- Our rehearsals became quite free because I didn't need to worry about the lines, only the idea and the meaning of what needed to be said
- The crossover from paraphrase to real text wasn't an issue for me personally
- I think rehearsing with paraphrase makes the thought sequence more familiar and then the lines became easier to memorise
- I get images from paraphrase, which remain for the application of the original text
- I liked the beginning exercises focused on attention, they were very helpful
- I think the process must have helped me since it gave me the impression of acting and counteracting, so even with an audience the need to act and react was natural because we had put so much emphasis on it during the process
- I think the way we worked physically helped the actions sink into my brain
- In Science of Acting training, letting go is an issue, but this training forced me to let go
- Letting go felt good sometimes and not so good other times

What aspects of the process didn't work for you?

- I think sometimes expressiveness got in the way
- I feel like sometimes I couldn't relax and just be Silvius because I felt the need to do things all the time, and by "relax" I mean there were quieter moments when Silvius was not being spoken to and I would have liked to just sit and think Silvius thoughts
- I was being encouraged to react immediately without thinking, which at times interfered with my desire to absorb information from my partner
- In my training I could map out my thoughts and follow them
- In this rehearsal process, instead of experiencing the effect of information on me I had to always look for things to react to
- I'd be curious how this would work with a "heavier" script or more naturalistic text

How was the experience of publicly performing using this approach?

- It was different to be in front of the audience all the time
- I usually have the opportunity to plan the next couple of scenes when I go off stage
- I felt because I didn't do that in *As You Like It* that I was doing something wrong

What will you as a performer take away from this experience?

- I'm really stuck in my ways, so I'm not sure what I will take away from this experience
- I think practicing awareness of your partner has enhanced what I already know
- I think working with Architecture has stayed with me, although not so much in performance as much as during the rehearsal process

*This interview was recorded immediately following a session during the third practical research laboratory. TK had participated in the second laboratory and refers to that experience here. ZB had participated in all three laboratories to date. The following transcript has been edited for clarity.*

GS: Wow, so our process is getting long!

ZB: Complicated.

GS: I already have enough material, really, to go on at length about how Viewpoints can support Active Analysis. It seems absolutely natural at this point where there are three ways that it helps Active Analysis. The first is silent études, finding relationships through a Viewpoints-related activity. The other one is figuring out a past relationship – something that is like an outside event – setting up your room. Do you know what I mean? And the third one is going from that work to the text. And this one has turned out to be the nub. And that's been the problem for everyone that I read who puts Active Analysis into practice. Never mind putting them together. It's that bridge that is difficult. And what I'm trying to do is find a way for Viewpoints to assist in that bridge. And I haven't quite cracked it yet.

ZB: And I think as well, something else that might help, is you know when we do open improvisation sessions with the whole group and then you can say lines from your text?

GS: Completely understood. And what's missing out of this process is that whole first two or three sessions of familiarization where we are exploring text and movement together. And deconstructing, well, trying to – I shouldn't say deconstructing – *constructing* the link between your body and voice. Remember the flow – when you're only speaking when you're moving or you're only speaking when you're still? There is another exercise that I'm not sure if we did called "Movement for Movement's Sake". Where you just follow [*indicates random movement*].

TK: Yeah, we did.

GS: Oh, we did. Then I had you vocalise? That's allowing your voice to be changed by what your movement for movement's sake is. And then we did the exercise where you have to speak to the point where you are out of breath. So there's those exercises that invite you to connect how you're speaking… How do we continue that connection but with actual text? It really is about preparation.

TK: I feel like that.

GS: You need super-sensitive preparation.

TK: At the back of my head it's like I wish I could go home and read it, because I feel like there's no link, there's like a…You know when you start panicking because you don't know the text? And you wish that you could go back and kind of look through it? But then that eliminates the whole process of going into the text.

GS: TK, I'm going to focus on you for a second because what was interesting for you today is that you re-experienced that kind of blockage that you had in *As You Like It* and then it went away.

TK: Yeah.

GS: How and why did it go away? I remember you saying something to me: "I just said, 'Fuck it'"?

TK: Yeah, it's really just that! I think your mind starts panicking at first, because it's the idea that you are going to go on text, and maybe it's the past or I don't know what it is, that kind of comes into it and says, "You've got to know the text, You've got to know the text", or you panic if you don't do anything  or nothing comes out. And then we went through the text. You feel like it's settled in. So the text is in your head, just to the back.

GS: Okay.

TK: And that's when it just kind of went: "Okay, I've done it now."

GS: ZB, you talked about, I think in a previous session, that a director like Katie Mitchell asks her actors to memorize the script before first rehearsal. Do you think that would be advantageous?

ZB: No.

GS: Okay, why?

ZB: I think one of the main reasons why you improvise the text and then try and get that closer to the text is so that it feels like you are speaking your own words.

GS: Okay.

ZB: And when you memorize something and then – I was doing my monologue earlier and recorded myself and watched it back, and it looked like what I was looking at over there [*indicating the outward*] was a teleprompter because I've memorized the words too much and I wasn't saying them.

GS: You could see them in your mind's eye?

ZB: Yeah, and I just remember what they look like on the page. And I think when you memorize them like that, well, you know? When you improvise and get there gradually, when you get yourself to a point where you need the specific words from the text, that's when they become your words.

GS: Right, but what TK is talking about, that experience that you [*to ZB*] describe really well, is that that process is very scary.

TK: Yeah.

GS: And so it actually shuts you down?

ZB: [*to TK*] In what way scary? Like, socially? Like you're going to get the words wrong?

TK: No, it's scary because you're there and the person who is giving you something – if you can't get anything back, you fuck everything up. You know, it's that kind of thing, like –

ZB: Like corpsing?

TK: Yeah. If I didn't give you anything back, then you won't have anything to feed on.

GS: You're taking on an enormous responsibility, that's what it is.

TK: Yeah.

ZB: I think that that can be helped when you just really, really trust your scene partner.

TK: Well, that's what happened afterwards.

ZB: Because if you're doing Viewpoints, even if you're standing there, absolutely nothing, I can get something. I can – probably. I'm not saying I can. I'm saying the other person should be able to conjure something up and carry it on or something like that. I think it's about trusting. Oh, what do they say in the book [*The Viewpoints Book* by Bogart and Landau] about falling back into a blank creative space and trusting that something will be there?

TK: Someone's there to help you. And that's because the second time we tried it I feel like there was nothing there, so I need to figure out what it was, that kind of – I genuinely think I stopped thinking!

GS: Yeah, so what we're talking is, what? The ego?

ZB: The sense of self?

GS: The sense of self.

ZB: That you have to let go and become an ensemble.

TK: It's that thing again. "Be vulnerable".

ZB: Yeah, one of the women, Tina [Landau] or Anne [Bogart], I don't know which one, literally talks about it as if you are falling back into a black space and have to trust there's something there.

TK: And that's scary anyway, you know!

GS: And then perhaps you [*to TK*] then take on the responsibility that you're not catching her [*indicating ZB*].

TK: Yeah.

GS: And then not only am I not catching her, but I'm not giving her any support to restore her. [*Waving hands*] "Oh, what do I do?!" Okay, I get that, because it's trust in yourself and also letting go of yourself. Letting go of that social construct.

ZB: Viewpoints is such a personal development thing. I think you have to be a certain kind of person to be able to do it.

GS: It's interesting that you say that because when I was first trained in the summer intensive at Skidmore College, I was amongst one of the older people there. It was the final session where everyone there – it was about 50 people or 60 people, something like that. Everyone had gotten together in this final session. There was a question and answer and you could ask anything. And this lovely girl stood up and she said, "I just want to thank you for introducing me to a technique that has absolutely changed my life. In immeasurable ways. I think I want to…" And she just wept and struggled to say the rest of what she was trying to say. And I remember thinking, "Good Lord, get a hold of yourself!" I think what she might have been experiencing is that sense that it's okay to let go.

ZB: Yeah.

GS: Because something will be there.

ZB: And a sense of letting yourself go and trusting other people. It's like you're finding where you fit, you're finding yourself in…

TK: It's true what ZB said. It is a very personal development, because it is, it genuinely is because –

GS: [*Laughs*] So this is self help?!

ZB: Not to that extent!

TK: No, because, you know…I've always kept myself together because there was nobody, there is nobody that I feel like I can rely on. So you might bring it to the stage, and you feel like you need to keep everything together, because – I don't know – in your personal life, you want to keep everybody together, so that's how –

GS: Yeah, yeah. But what allows you to either put that to one side or inform what you're doing?

ZB: Is that a question?

GS: Yes.

ZB: I think the training that I've had. The emphasis on getting in the room. You have to be in the room. And I think there's that. But earlier on when me and TK were doing something, there was a moment where we were finishing the improvisation, I nearly cried. Just because, you know, what I said about feeling, just like, raw – just a bit open. I think that's what's appropriate to put in.

GS: I guess what I'm asking is did you bring that to the work?

ZB: Not, not consciously. Never consciously. I consciously, when I do my warm up, am in the room. I think it's just the training, once you've been – as if I've been trained for about five years or something. But once you've had a bit of training it gets stamped into you.

GS: Yeah, okay. The reason I ask that is because of Stanislavsky saying, "Well you had a fight with your boyfriend, so that's what you're bringing in."

TK: I don't think you bring it consciously. I need to think about it.

ZB: I don't think you should.

TK: [*Laughs*] Yeah!

GS: On that note, we will end it today.

26 September 2015

*This discussion with all of the participants of the fourth practical research laboratory was recorded the day after the first public performance of* Mankind *at Kingston University. The audience for that performance consisted primarily of incoming first-year drama students as part of their Freshers Week activities. The cast makes reference in this interview to a question and answer session with the audience immediately following the performance. The following transcript has been edited for clarity.*

GS: So the first thing I'm going to ask you is, based on yesterday, what notes would you give yourselves?

NM: I'm going to say, "Pursue my actions more." I think I need to be…I was focusing a lot on just getting through and getting the lines, but I think what would help me would be clarifying my actions a bit more and learning them really carefully. Because I think there were times when I didn't really know what I was pursuing. Not always, but just in a couple of scenes, and those were the scenes where my lines went interestingly. So that's something I would do, just be a bit more clear and maybe use Architecture a bit more.

GS: And how would you then use Architecture a bit more? What do you mean by that?

NM: I think just to kind of focus and ground what I'm doing. Again it's to stop me being up here [*gesturing to head*] going, "What's the next line? What's the next line? Oh my goodness what's the next line?" Because I was definitely doing that at times. Just to really ground myself in Viewpoints. And I personally find Architecture really helps that so that I'm more [*unintelligible*] not cerebral.

GS: [*to JS*] What note would you give yourself?

JS: I'd say probably to work with Kinaesthetic Response a little bit more. Because over the last few weeks with work, I've worked with Kinaesthetic Response more and more and opened myself up a bit more. But then yesterday I did feel that there were times where I'd just go inwards a little bit sometimes. So, yeah, I'd say probably Kinaesthetic Response and maybe working with the space a little bit more as well, because I always felt that I was just like mainly [*gesturing to the performance space*] up here or down the middle. I should really involve the whole space.

GS: And can you clarify a little bit more what you mean about using Kinaesthetic Response?

JS: Just being aware of everyone and responding to them basically.

GS: Everyone in the congregation?

JS: Everyone , all of the actors. Just responding to them a bit more because it gives it more of a real feel, doesn't it? So, yeah, I felt like I was kind of giving a solo performance at some points. But obviously I was giving a solo performance at some points. Yeah, when there are people , sometimes I felt like I was distant from them.

TC: I know what you're trying to say though. Because especially when you're  and our characters, the three Ns [*referring to characters of New-Guise, Nowadays and Nought*] come in, it's closing

down the space and thinking about that composition from a bird's-eye view. There were moments when I'm up here working the space and I need to come onto the space, but there isn't any Kinaesthetic Response from other members because I'm coming down. JB often does it. He'll counteract what I'm doing. But if I come down and I need to be in the space, sometimes those other fellow actors are not allowing me to have the space in a way. So that's that Kinaesthetic Response. You see me coming, then you should open the space to me. Because of the greyness and making it naturalistic. You've said that we need to use the whole space or else we're all just going to be in the front of the audience and it's going to be like "Hi." So that was one thing. But then I know what you're talking about, solo performances what you've [*gesturing to GS*] talked about the vertical and the horizontal of "Here I'm vertical, I'm doing my bit. I'm Hamlet at the moment and everyone should be watching me and I'm in my own zone." And then the horizontal is like "Now I'm working with other actors in that moment in time." So I know what you mean by being vertically in the space and also accompanying the action that's happening.

GS: Yeah, so if we wanted to use that vocabulary for you [*to JS*] and what you talked about, you felt like you were being very critical more often than not.

JS: No, not necessarily, because, as I said, I progressed into using Kinaesthetic Response much more. Because I used to be like "It's all about me." So I think I've still got a little way to go with the Kinaesthetic Response, but I have come on a little bit.

GS: But I'm curious. What does Kinaesthetic Response mean to you and how will it solve the issue?

JS: It just means working with the actors. I think it would just give a more well-rounded scene, and as TC said, if you're not open and up to the space for other actors, it's just going to become head-on and too naturalistic, whereas if you're taking into account everyone, then you can easily accompany and it will be much more of a developed, dynamic scene.

NB: Shape-wise, I think.

GS: And it doesn't have to be a Viewpoint, by the way, it could be something completely different.

NB: [*to camera*] We've just been taught so well. Shape-wise, I felt I sort of dipped towards the end in my exactness.

GS: Okay, and why do you feel that?

NB: I think it's because the first half is really the [*unintelligible*] because it's been over and over again. Obviously the last part, which I've done over and over again, but to less of an extent, I felt there was less exactness. Because I was still trying to be still so much in the first scenes, I sort of thought, "Fuck, [*unintelligible*]."

GS: What is the note that you would give yourself from that scene?

NB: Sort of keep a defined Shape.

GS: I would say just be careful. Shape is in stillness more often than not. And we talk about Gesture and movement. Movement is Shape plus time. And I mean Shape, Shape, Shape, Shape, as if moving through time, becomes Gesture, becomes a movement. And you can think of movement as a series of

still photographs of Shape. You just need to be clear how you're getting to each one as opposed to just getting to "the one". JB, what would you tell yourself?

JB: I think being exact with my choices. Yesterday, because of the element of an audience, there was a little bit of hesitation at times with some things to do with them. Like "Oh, I'm going to dance with this person." but I wasn't going for it as much as I could. Just being more exact and listening, reading off what is [*unintelligible*].

GS: How did you guys feel about the audience? Having them there?

TC: It was nice to have a response, and like you say, some information.

GS: What was the information you received?

TC: Sometimes there was laughter, sometimes there was awkwardness. There was the time when we had to get money off them, and we didn't know, there was that conundrum whether they were going to actually give us some or they were going to ignore us. I particularly got ignored and nobody put any money in my hat. Which then made the bit where he's [*gesturing to HM*] like "Have you got any money?" I'm like "Well, no I haven't!"

GS: Did anyone get any money?

JB: I got a tenner but I gave it straight back.

ZB: I got trash and pretended it was money!

TC: So what I was saying is the fact that the circumstance had changed, so instead of me being then like "No I don't have any money" [*hiding hands behind back*] it was like "Well, no, I don't!" So then I was living in the fact that the audience made the circumstance change and I had to react to that in a way, which was new to me, so it was fresh.

*[ZB and HM enter and join the discussion.]*

GS: ZB and HM, we're asking what notes you would give yourself based on yesterday, other than "Man, I was awesome."

ZB: I would say keep the focus all the way through.

GS: What do you mean by that? What happened?

ZB: I think in the first scene I was extremely focused. Exquisite pressure. I think also because the first scene was a scene that I really liked, and then when I came on a second, third and fourth time, I was a bit less energetically focused.

GS: And do you know where you lost that or why?

ZB: I think just the second time I came , just because I'd done the very first bit. I'd got that, you know, adrenaline. I think when you first go on and the audience is there for the first time when you do it, everything's going to happen at once.

GS: Yeah, your awareness is very high. So then reification is a big issue. How do you reify each moment for yourself that you've done 20,000 times? And there will be another audience (we hope) on Thursday night that might not be so quizzical about like "What is going on?' There were Swedes and I thought they were dismissing the entire thing all the way through, and then they were like "That was *very* well done" and I was like "What?"

NB: I think it took us out of our own asses a bit, because we thought what they were going to laugh at – "Oh they'll to laugh at this" – but we realised we'd gone over this so many times that we know the jokes and we know why they're funny.

GS: Remember, I think it was the note that I have given you, where it's not about "Yeah, I'm going to be funny here." It's about pursing the event.

TC: You said, "Don't laugh at your own jokes, and don't highlight it with Gesture because the audience will get it."

GS: The humour will be found in the situation and how you're approaching the situation as opposed to you going "Look at me trying to be funny while I approach the situation."

TC: I had a lot of fun yesterday.

GS: I would agree. It was much more fun. Because it was more concerned about going after what the particular event of the scene was as opposed to "I'm [*unintelligible*]." [*to TC*] I did want to shove that jingly thing down your throat about halfway through.

TC: I put it in my pocket halfway through.

GS: HM, what would you tell yourself?

HM: I think clarity and exactness are two of the things that go out the window really fast when there's an audience. And there's that amount of pressure, and suddenly it's not just about the rehearsal but it's actually about the performance.

GS: Why is that? Why does that go out the window for you?

HM: Because it's no longer just about…In the rehearsal space it's a lot safer. The people who are watching are the people you're doing it with, and so you can just sort of focus on getting your message across and pursuing your objectives and your actions. But as soon as there's an audience in the space there, it's more of an issue around it being a performance. And so there's a different kind of pressure, different objectives.

GS: But what does that mean?

ZB: I find it the opposite. I find that when the audience is there, there's all of a sudden someone that you absolutely have to communicate to. Rehearsals a lot of the time I find I don't really know what to do because I'm just here. But then when the audience is there, it's like "No, you have to do" because you can see who you have to communicate to.

TC: We speak about this pressure, this work that we've been doing with the tableaux and the paraphrasing and living in the "mess" and trying to find the line through the action – I genuinely don't feel like there's any pressure if there's audience there or not because I'm now in tune with the fact that "Okay, if I don't remember my lines I'm going to bring something out which says exactly what it needs to be for the event." That's not sticking true to the playwright, but then I can say this is an old playwright and he's probably dead. What I mean is I can still make the event happen, and I can still achieve what I need to do and still achieve the action without that pressure because I can think, "Okay, what am I doing now? I'm doing this. I'm *feeding forward*, you're feeding with me, let's make the event happen. The event's happened." That's how I see it. It's different for everyone. The pressure's different for everyone.

GS: [*turning back to HM*] So exactness went out the window for you?

HM: Well, not completely out the window, but I mean there was an edge of refinement that was lost in physicality and in vocalisation.

GS: Is that because you're scared? You retreat back into something comfortable? I guess because you're working with something exact, and then someone shows up and suddenly it's: "Oh."

HM: Well, as I said, it's a different kind of pressure. There is an element in the room that wasn't there present during rehearsal. And that's a different kind of energy. It's not JB's energy, it's this other guy whose face I just touched and he doesn't look like he enjoyed it.

GS: So what do you do with that?

HM: But that's…It's not so much a tripwire. It's not tripping me up, but it does change the stakes. And that can result in you losing a bit of your clarity and a bit of your exactness, for me.

GS: But I would argue, in the balance of allowing whatever you just got to happen. Do you know what I mean? In terms of, are you talking about maybe clarity or exactness being lost because something is different this time around? Like that guy didn't respond to your touching his face. So there was a bit of a throw. Or was it just, it didn't feel like something you did in rehearsal? Do you see what I'm getting after?

HM: Well, it was simply different. And that kind of new element takes you somewhere else than you were in the rehearsal. So when you're in the rehearsal you're very focused on –

TC: Do you often pretend to touch someone in rehearsal? Or was it just in that moment you were –

HM: No, I was actually pretending to go to members of the audience and pretending to do something to them: "Hang my net", etc, etc, etc. And then actually doing that, actually having someone in the scene and respond to that, it takes you to a different place.

GS: It does, and I would argue that if we were going to put it in subjective terms, I would say that that is a good place. Because it's Kinaesthetic Response. You respond to what you were just given.

HM: So my note to myself would be to take that more on board in order to keep the clarity and keep the exactness.

GS: One last question and then we'll move to going from the top of the play. When we put the play together for the first time, nobody died. It didn't seem like "Oh shit," at least to me as an observer. Why wasn't that, or was it and you were just really good and hid it from me?

JB: I think it's because we have to do the entire play so we're focusing on getting to the end of the play. Whereas when we're doing a scene, we know we're going to do it again and keep working on it. So when we do make a mistake, we go, "Ah!" Whereas when we make a mistake trying to do the entire play, we know we've just got to keep going forward. So we just keep going, keep going, keep going.

TC: We cut out sections in scenes and stuff, and people weren't coming on when they were supposed to and that. But we dealt with that. We dealt with what was happening and the information that I was receiving from others. "Okay, you've forgotten, but I'm going to save you here and come in with my line, even though it may not make much sense. But you know, like JB said, 'We're getting to the end.'"

NB: This process goes in a way to combat that.

GS: How?

NB: Because from the first time you do it, you're always being thrown in front of something that you don't know what's going to happen. You only have to work with what you have really. So it's not like you know that some person's going to have a mark there and they're going to walk there and you're going to say the same thing in that way because that's how you've rehearsed it. It's like "Wow, okay." So when I actually got to the whole play you were, like, just extending it, really. Just extending the vulnerability.

GS: Did anyone else have that same experience? Or the opposite experience?

ZB: Yeah, the same, probably, with a little bit of a difference in that when I you did it the same way every time, and when you're doing the play, and you've rehearsed it so many times and it has to be perfect, if something goes wrong, then it's like a big deal, and it's scary. But if you are doing it in the way that we've done it where it's improvisation, you know if something goes wrong then it's not a disaster, it's an opportunity. Something else will happen instead and it's fine. Nobody dies, because if they were going wrong, it's not a big deal. So when we were putting the whole play together, it wasn't that bad because nothing could actually really go wrong.

NM: I found at times, though, I was quite frustrated with myself for forgetting lines. That might be because I have a kind of perfectionist "I need to get every single line in the text right" thing. Like I'd hate to think I said anything wrong.

GS: At any stage?

NM: Yeah. Like I would hate to think I said the text wrong.

GS: By any stage I mean even at the first go in rehearsal.

NM: No, no, no, but like the first time we ran it through. And I think it also made me, even though I was like "Oh, I do actually, I know some of this", it did make me go, "Oh, my goodness, I've actually got to do this in front of an audience tomorrow." And like there were times during the performance yesterday where I completely panicked because I was like "I don't know what I'm saying." At one point I was just like saying words. There were like two lines I just completely forgot…And then I found my way back. But I think again that's when I'm too up here [*pointing to head*] and not grounded enough.

GS: What did you learn from that moment?

NM: I think you will find your way back eventually. I probably just need to chill out a bit and not worry so much. But I still don't like the idea of paraphrasing.

GS: The last step is getting that text absolutely perfect. I shouldn't say "perfect", but exact to what the playwright intended. I don't want us to think about that as unimportant. And that's why I asked about at any stage in the process did that bother you.

NM: Oh, yeah, the paraphrasing originally was fine. It's just when you're actually saying the text I think you should say the actual text.

NB: Last night gave me a trust, really, that I realised I worked with everyone, that you had to be sort of thrown into it together every time. You sort of know when to pick up slack almost. So like last night I fucked up one of my Latin bits when I was talking to Mercy.

NM: I didn't notice!

NB: I know! You went straight under me, and I was like "Thank God she did that!"

ZB: I think it's going to be different with every play. It's going to be different with every text, because for *As You Like It,* for example, I had to get everything right because it was in a certain metre and things rhymed, and, like, if you said something wrong it didn't make sense, and stuff like that. And it was beautiful language that made sense generally. But with this play I feel like because of my specific character, getting things wrong and making things up and saying things not exactly how they are is not that detrimental as it would be to you [*gesturing to NM*] as much, because my character's like fun and messy and silly anyway. But also I feel like because the lines of text just have a lot of words in it that don't need to be there necessarily. And I think a lot of the lines don't make as much sense to our modern day audience as they possibly could. So I think I'm not so worried about paraphrasing. because I feel like, even if I do paraphrase a little bit or even if I do miss out a couple of words, it might end up making more sense anyway. And it's not like beautiful poetry where it's like a crime to get it wrong.

HM: Going back to what you were saying, NB, about it being a system to combat stress and nerves. I think you're right. Absolutely. I think it goes back to what you were saying, NM, about how you were feeling frustrated about getting lost in text. And I think if you go back to your Viewpoints, then that really is a great way to help you root yourself in the script, and also in the play. I know when I

came on for the first time last night – no one saw this, it was entirely self-indulgent – but it was good for me. At the very back when I just came through the door and you guys were taking the collection, I used Duration and Tempo, and I did a very slow walk, a very, very slow walk, all the way up to where the curtain was. And no one saw it, but it was just to root myself, and it was like a mantra.

GS: I would argue that you used Architecture as well.

HM: Yeah. But it was great for me because I was coming and no one knew that I was coming, and it was great to root myself in character. But that was using the Viewpoints. And that was a great way to get myself out of stress coming .

NB: When everyone was getting the shit kicked out of them, I was trying to sort of be [*unintelligible*] going "What's going on? What's going on?" I was, like, looking, and then when I actually threw myself over I felt a lot urgenter, like "Oh, shit!"

GS: How did you feel about what the audience said yesterday, about it didn't matter that they understood everything because you helped them understand the gist?

NM: Well, it was great. I thought, well, that is what we want ultimately. That they saw the gist, the emotions were clear, the physicality and the kind of intentions, actions, were clear, and that was just great to hear because that's what we want ultimately. Because obviously we understand what we're saying to an extent, but there's no way that they would be able to pick up on everything. So I think that was encouraging to hear, and also that they picked up on some of the themes and some of the ideas behind…So they got a lot of layers from it.

TC: Which is good because that's what we've been working on. Looking at the text, us finding it intellectually: "Oh, that's what that means, now let's embody it and see if we can bring it alive." And we brought it alive, and they understood the narrative, the story.

JS: I think particularly what interested me most – the actual interest in the process rather than the actual finished performance. Yeah, no, they asked various questions about it, which was quite good. Obviously they're actors and not everyone is going to ask those questions, but it was quite nice. It was nice to speak to someone about it that isn't the cast as well. It was nice to open up and be enthusiastic about what we enjoy.

GS: Did you feel like you could articulate to these folks what your experience has been?

NM: Yeah.

GS: I mean, you did, but by the same token there's something about being confident that you can articulate it.

NM: I think I was conscious that they might not have ever come across Viewpoints or Active Analysis, so I probably just threw that out there. But I think, you know, we kind of went into what it was, and there are times when you want to say something but you desperately need the text. So I felt that we have enough vocabulary now to talk about what the process was for us.

NB: I obviously didn't think the questions would be at that level, so I had to up my game.

GS: I'm going to ask this question of you individually once the whole process is done. What part of the process will you specifically take away for yourself, and what part will you happily leave behind?

ZB: I could answer that in a lot of ways!

GS: Just one thing that you're like "Yeah, I'll use that for the rest of my acting life" or "I will not use that for the rest of my acting life."

NM: What I will take is I think Viewpoints is a really great way of exploring a text and bringing a text to life. I think it works best in an ensemble. I think you could use elements of that. Say you were in a "traditional rehearsal" scenario that you could some things at home, and I certainly found for me certain Viewpoints, like embodying the text with Shape and expressive movement and Topography and Architecture and those sorts of things, really help me. And I think they really helped me embody the text coming from a place where I was very cerebral, very kind of analytical, academic about text. What I will leave – I felt I learned the lines too late in the process. I think you can learn lines all along and then continue to explore and embody that. I'm glad that I did some work before, but I felt that I like to get  and know the words like second nature, because I think that helps me embody them. But I feel in this process that I am not comfortable enough with the lines that I'm thinking too much about them. So I would say if I was going to do it again, I would probably start learning them a little bit earlier so that I was so comfortable that I didn't even have to think about what I was saying.

TC: I'd leave behind expressive and abstract tableaux. Sometimes it feels "shwanky" for me.

GS: Define "shwanky"?

TC: "Shwanky" as in this makes me feel like an idiot. I don't feel like I'm pursuing anything other than just getting into a weird position. Sometimes that's how it makes me feel. I'd argue that's me in an uncomfort zone.

JS: I also feel like it doesn't inform the end result. It probably does. I'm sure that in some way we've grounded, embodied something we've taken from the tableaux, but it doesn't really feel like we're taking too much from it. I prefer behavioural tableaux.

TC: I prefer Behavioural Gesture tableaux. And what I'd probably take with me is investing in different aspects of Viewpoints to create my character, especially for this clown character. The Shape, and then is it the Tempo with that or the Duration? And that's how I formulate a character just through adding them little bits on.

ZB: I think my problem with the tableaux has always just been that we don't carry enough of it through to the actual performance. And I think especially with this text, I think we can do way more expressive stuff and way more abstract stuff.

GS: In performance?

ZB: Yeah, in performance. I think that, like, if we were going to do all the physical and all the abstract stuff, then why not make it into quite a stylised piece in the end? Because I actually think a lot of the time as an audience member I would much prefer to come and see a rehearsal. I always think it's so much more fascinating. I think what I would take forward would just be the maturity of the approach.

GS: What do you mean by the "maturity"? Because I think this links to what NB was talking about, and I think HM was supporting NB. "Level of trust"?

ZB: I think there's quite a lot of elements that go into it, but I think in this rehearsal room, it's just not acceptable to comment on what you did or take yourself out of it. I think you just have to get in it and stay in it no matter how much of a fucking mess it is. Yeah, I don't know, I think at the very beginning of all these, like, Viewpoints, I think I didn't have that level of maturity, and I was like "Oh, my God, I did it wrong, oops." But now I'm just like "Whatever.". Yeah, I think that working through the problems rather than…I think it's a level of security as opposed to insecurity.

GS: Anyone else want to answer the "Leave, take away"?

NB: What I'd take away is just it's not all in the script. Not everything that informs you is in the script. So without having my lines, just little templates of my lines, I found so much more just bouncing off people and the architecture around me.

GS: And so what would you leave?

NB: I felt it took me a while for my character to develop in the way it usually would by reading a script. I don't know, because when I was reading the script I had to read it sort of blankly. I don't know. I can't really put it into words.

GS: "Blankly"? Because I kept saying "Stop making decisions"?

NB: Yeah, it was quite a struggle not to.

GS: You know why I said that?

NB: Yeah, because it restricts you.

GS: It restricts you from finding something from the people around you and the situation.

NB: That's why I struggled with finding what my character's voice would be and stuff like that. And that's why I'm going in between "Hmm" and "Ha!" I was more confident with it last night I felt.

TC: When we did the clowning workshop there was one that was "Don't make a decision before you come , let the audience inform your decision making." So "What do they want? Oh, they want this, they find this funny. Okay, stay with that and find that, explore that." And that was a great one, finding what worked within the space and the other people.

GS: Anyone else?

HM: What I would keep is definitely the honesty and the directness with which the actors work with each other  in this process. That was magic. Time and time again with personal processes I've been like "You're  with someone else, act *with* that someone else, don't act with yourself." I really think that that is magic. That's a great way to act and I love acting that way. What I would leave is possibly from more of a director's seat, but there's possibly some refinement that needs to happen for the

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director between the actors making the play and what's the role of the director. Because there comes a point where you felt the need to step in and start directing in a more traditional way, and I question why that is. I mean what are we doing or what are we not doing that's enforcing that need?

GS: Yeah, well, that's been a process for me with this particular one for those events. This particular one for those veterans, this particular process has been a weird one of "Why am I stepping in at this point?"

NM: And you kept saying it was to do with timing, just for the interests of time.

ZB: Yeah, it's just like "Ah, we don't have enough time", and I think, I can't remember, but I think TC said a couple of weeks ago, like "GS has so much patience because he lets you just find it by yourself, whereas most directors will just tell you what to do because they already know what they want."

GS: I think that's the mistake. But I found, as opposed to *As You Like It* where it was very much like "Let me just give you three things to watch and I'll be over here." this time around it's been "Right, let me just put a hand in here."

TC: But I preferred this where we've explored and then you've shaped.

GS: By the same token, the note that I gave you prior to the run that ME saw – the second run, Thursday night – the note that I gave you about being 360-degrees aware of everything that's happening, every person, and when are you supporting, when are you taking…You fixed all of the staging problems – 90 per cent – of the staging problems with just that note. Other than me going, "You need to move here, you need to move there." And to me that's incredibly powerful for you as actors to go, "I got this" as opposed to waiting for Daddy or Mommy to come in and go, "Let me fix you."

NM: That's what's nice. It feels like there's so many co-authors, and this is one first productions that I have felt, well probably the first production ever, where I felt like we're equal and we both contribute. We're looking at it from different point of views, but we both have a say and it's not just like "Well, I'm the director so what I say is fine even if it's about your character." It's much more collaborative.

HM: It invests you so much more in the process.

NM: Yes, exactly, you actually care more, I think.

JB: In terms of taking away, I think something would be, I know we did reflect on when we did tableaux, when we've gone "How do I feel it?", a higher level of that? Going, "What did we keep from the text? What we missed out, what was bad, what was good?" I think it was a bit too much like "Well, what are we doing?" Which was great because it was so much more reflective.

GS: Yeah, the slippery slope with that is what defines "good" and what defines "bad"? Do you know what I mean? It's like "Okay, we have to find what that definition is."

*NM had not been exposed to Viewpoints or Active Analysis prior to working on* Mankind *as part of the fourth practical research laboratory. She refers in the interview to CA, a cast member who had to leave approximately halfway through the rehearsal process due to unforeseen circumstances. NM also discusses the experience of working with two last-minute replacements for JS, who played the role of Mankind but broke his jaw prior to the final two performances.*

What aspects of the process worked for you?

- I think starting from a non-cerebral place was the crux of the whole experience
- I am used to approaching a text cerebrally, but we analysed the text through our body
- I felt like the element of discovery stayed with me throughout the process
- I liked that we didn't approach the work with any preconceived notions of what it should be
- It was really helpful to work on an unknown text because it was like a blank slate
- I would like to keep that sense of blank slate when looking at texts in the future
- I would certainly approach a text more physically in the future

What aspects of the process didn't work for you?

- I think CA leaving wasn't helpful as we lost time to develop other scenes
- I feel like some Viewpoints didn't work as well as others for me
- It was helpful when a Viewpoint would be suggested since I was often thinking, "Oh, which Viewpoint should I use in this moment?"
- It seemed like there was a structure to organise the rehearsal of a given scene, which surprised me given the Viewpoints training and its relative freedom and unstructured nature
- I think the process can get repetitive, approaching each scene étude after étude, step by step
- I didn't like the feeling of "I have no text to run to!"

What were you struggling with in those moments during the process?

- I felt it was ridiculous to rehearse a scene without any knowledge of the text
- I felt it was counterproductive at times because I had no idea what I was supposed to say
- I think maybe I needed to memorise the mini-events before each rehearsal
- I got to the point where I wasn't getting anywhere and I was desperate to learn the lines
- In order to progress I needed the text, which I guess was the idea

How do you think Viewpoints and Active Analysis helped you as a performer in this process?

- I think the discovery of events and finding the actions on our feet were the main things
- I think all of the Viewpoints helped me as an actor clarify both the mini-events and actions
- The ownership of those discoveries for myself wouldn't have been embedded in me for the eventual performances in both spaces
- I think if we hadn't used this process it would have been me thinking about my character objectively as opposed to me feeling those actions as the character
- The viewpoint of Gesture was the most helpful since I think more visually
- I would say doing the gesture helped me do and feel the action of the character
- I think using Gesture also helped clarify my objective or what my character wanted in specific moments over the course of the process

How was it to act with two new cast members on book during the final performances?

- It was a lot easier to do than I thought it would be
- I think Viewpoints helped with that because it teaches you to live in the "Now what?", which can certainly continue into performance
- Active Analysis alone doesn't quite prepare you for changes in the performance conditions
- Viewpoints helped me consistently stay in the "Now what?" during performance

PARTICIPANT INTERVIEW WITH JB
11 March 2016

*JB had at this point participated in three of the four practical research laboratories related to this study. He refers in this discussion to NB, a participant who experienced the combined methodology for the first time with* Mankind. *JB also speaks once again about his work with Bad Clowns, an improvisational comedy troupe he co-founded with other Kingston University graduates.*

What was different for you in this process given that it was your fourth practical research laboratory experience over three years?

- It felt this time like the script was more distant from us at the start
- I think we focused more strongly on physicality with *Mankind* than the other productions
- It was scarier in terms of not understanding the world of the play from the start of rehearsal
- It became more grounded when we created the architecture of the church in rehearsal
- The Viewpoint of Architecture was never really emphasised in *The Comedy of Errors* or *As You Like It*, but more focused on the other person or responding to the other person
- The actual training process felt a lot quicker this time around
- I saw a lot of hesitation and fear in the "new" members
- I recognised it because I had been there at the start of your research

What was the same for you in this process compared to previous laboratories?

- I think the idea of 360-degree awareness was always a state of being for *As You Like It* and *Mankind,* but felt like it wasn't so much for *The Comedy of Errors*
- It felt like there was always in the back of my mind that I was doing something in relationship to everyone else during *As You Like It*, but in *Mankind* it was everyone and *everything*

What aspects of the process worked for you this time around?

- I thinking the breaking down of everything worked well, starting with Shape, then adding breath, vowels and so on in a step-by-step process
- I felt like it only ever became redundant with the combat
- I had no fear with my physicality
- I had no fear with the process of improvisation
- The character this time around was scary because I wasn't sure what the character was
- The text was very strange and needed to be translated
- I remember the first scene with Mercy and how the Viewpoints of Shape and Spatial Relationship helped me understand what the Vices were doing
- When we moved to the church, the world was the architecture of the space
- It made me consider what the character would be doing when not in the scene
- I really discovered the mischievous nature of the character in the church by sneaking around
- I thought, "I'm still kind of  anywhere in this space, so I need to keep focused on creating a life when I'm not in the spotlight"

What aspects of the process didn't work for you this time around?

- I don't think there was enough table work for this text
- I thought we needed the table work to find the meaning of the text
- I was still kind of hesitant when we got on our feet
- I think there's a section in the play when Mankind is digging that I'm still unsure about
- I think the basic understanding of the text is necessary
- You have to interpret it as a shape or as a movement
- It's difficult to do so if you're still uncertain about the meaning
- The process felt new to me this time around
- In *As You Like It* I had a clearer idea of what the character was doing

How was it for you using this process with a non-Shakespearean text?

- I thought the text was really hard, the sense of it, the changing rhythms of it, some lines rhymed and some didn't and you had to really keep on top of it
- Our physicality had tell 50 per cent of the story in *Mankind,* while the audience in *As You Like It* or *The Comedy of Errors* got more information from the text
- I was sensitive to how you should say it in terms of the structure, but I really had to work on making sure I understood the meaning

What adjustments did you need to make to working with cast members who were new to the process?

- I found it fairly easy because I could find opportunities to work off them as long as another cast member was open and *feeding forward*
- In those moments when a cast member wasn't open or *feeding forward* it was difficult
- I think it had to do with patience, especially waiting for NB to open up
- NB always looked like he had a plan on what to do and things went differently
- I thought with JS there was no worry about what was going to happen

How was it to act with two new cast members on book during the final performances?

- I think the training allowed us to be completely aware of how to deal with an actor on book
- I thought as long we were there for them the events can still happen
- I feel like Spatial Relationship and Kinaesthetic Response were the two key Viewpoints in those situations, because I felt like I had to be in the right place and give clear signals to the new actor so they could work off me as well
- I think the adjustments were challenging, but not scary or anything
- It wasn't scary, because I think in this technique it's okay for things to go wrong because there is never actually a mistake
- I remember TC's bit with the chocolates in his hat and in his trousers worked once when it was an accident, but then didn't quite work when it was planned at the next performance

In what ways do you think the process would have been different if we hadn't trained in Viewpoints before using Active Analysis?

- I think the physicality would have been more restricted or maybe limited the possibilities
- Viewpoints gives you that freedom to go big and to experiment
- I could refer to a certain Viewpoint as something to focus on and then explore the extreme
- I think exploring extremes helped me get out of my comfort zone
- I used Tempo once to run at full speed to JS or NM to intimidate them and by trying to surprise them, I surprised myself and led me to the unpredictability of the character

Have any aspects of the process been beneficial to your work as an improvisational comedian?

- I think Architecture has been more prevalent because of *Mankind*
- In my Bad Clown comedy shows this past week or two, I've attempted to use the environment more, like running outside or using a window or thinking, "How can we make use of the space and invite unpredictability to the show?"

Is there anything else you would like to share about your experience with the research?

- I think the main thing I've taken away from these three productions has been trying to remain open, having a receptiveness to anything unexpected, which hadn't been present in my work before taking part in the research

8 April 2016

*TC had at this point participated in each of the four practical research laboratories related to this study. He refers in this discussion to NB, a participant who experienced the combined methodology for the first time with* Mankind.

What was different for you in this process given that it was your fourth practical research laboratory experience over three years?

- You were different in your direction and in the more confident way you taught Viewpoints and Active Analysis together to us a company
- You gave us the opportunity to explore within specific boundaries
- You were more like an actor coach than a director
- I think the difference between working on *The Comedy of Errors* and *As You Like It* in comparison to *Mankind* was that we used Active Analysis to really confirm actions
- In *Mankind* we had full freedom and a wider understanding of the environment
- I think *Mankind* really raised my confidence

What aspects of the process worked for you this time around?

- I began to really hate finding tableaux in rehearsal, but found that within the performances they provided a physical structure that grounded me
- The structure worked almost like a geographical plane to use for the different locations
- I felt like the world we created became like everyday life and it was normal to me
- I think when you and Jennifer had to step in to play the role of Mankind it was no big deal because we had already created the world, and, like Mankind, you or Jennifer were finding your way in it or through it so it was like a normal event for us
- I was responding to the given circumstances of the moment, so if you or Jennifer weren't in the "right" place we would make it the "right" place
- I felt like in *Mankind* I could call upon any aspect of Viewpoints training
- For example, I could have played with Tempo when playing the piano in the church, playing it fast or slow, because the event was simply to disrupt
- I can call upon any Viewpoint to achieve that within the given circumstances
- It made the performance exciting for me every time
- No repeating the same thing again and again
- It's not stealing the stage from your fellow actors, it's collaborating to achieve the event
- I was always measuring my actions, my behaviour, my responses against my counterparts
- In order to drive the scene we had to stay alive to countering each other through Viewpoints, like staying in a triangle based upon a bird's-eye view of the scene

What aspects of the process didn't work for you this time around?

- I have to admit that working with inexperienced actors who hadn't been trained in the process we had been using outside of the two weeks at the start of this project
- I thought NB was especially difficult because had projected boundaries on himself and what he believe his role as Mischief to be
- NB reminded me of me in *The Comedy of Errors* when I played Dromio because I thought Dromio was stupid and it kept me from really investing in the character
- I realised working on *As You Like It* that you develop your character through exploring and being able to let go of your fear of being exposed as your self
- It's letting go of thinking what the character is or limiting what your body could achieve by thinking too much, or the more you think, the less you do
- It always needs to be that response to the given circumstances, so don't try so hard
- I hated coming up with the abstract tableaux at first because I was thinking of tableaux instead of focusing on tableaux instead of what was going on
- I was always asking the question "Am I doing this right?"

- I say that, but somewhere deep down I knew what scene we were in due to the physical imprint we had from the tableaux we had created
- I remember thinking, "Okay, this is the scene we're doing now", based on me recognising the event or the tableaux

How was it for you using this process with a non-Shakespearean text?

- I was used to Shakespeare's rhythm after a few years of working with him
- I used his rhythm to get me around the space
- Shakespeare was a familiar rhythm that I could slot into because it was familiar
- The language of *Mankind* was much more unfamiliar
- It meant that we had to especially embody the text to help the audience understand the meaning because it could be hard at times
- I remember we had to sit around the table a lot to understand what was being said
- I think both playwrights or texts have a form and use prose as well
- *Mankind* was not as fluid as Shakespeare, probably because there was less verse

Is there anything else you would like to share about your experience with the research?

- Viewpoints prepared us to really explore the space
- In the old school of directing all you're doing is reading the text
- Active Analysis allows you to lift the text off the page, but Viewpoints gives you the tools to help with the lifting of that text
- I think by time you finish an hour of Active Analysis the scene is set in your body with the use of Viewpoints because it's so physical
- I never practiced the text this time around, I never sat at home reading the text in front of a mirror because I agreed to let it go in a way I didn't in previous shows
- I think letting go really gave me freedom to explore
- I just had to accept not getting the words and risking exposure, just giving myself over to the company and to the space
- I guess you could say that in *Mankind* I was really "living in the mess"

PARTICIPANT INTERVIEW WITH JS
15 April 2016

*JS had not been exposed to Viewpoints or Active Analysis prior to working on* Mankind *as part of the fourth practical research laboratory. He broke his jaw prior to moving the production to St Peters Vauxhall and did not appear in the final two public performances. JS refers in this interview to a production project he was directing during what was his final year at Kingston University.*

What aspects of the process worked for you?

- Training in Viewpoints really benefitted my by allowing me to work on impulse
- It helped in really pushing myself into staying in the moment
- It stripped away the conscious questioning that makes me stop
- It helped me flourish in the training because I could listen and follow my own impulses
- I was very clouded in my performance and the training helped me focus on everything around me rather than just my role in the production
- I liked the idea of knowing when you're Hamlet and knowing when you're the spear carrier
- I was a very physical actor to start, but using the Viewpoints of Shape and Gesture specifically helped me enhance my physicality to be more readable or exact for the audience
- In order to be successful, you need to accept that you're not going to be in the limelight all the time, and the training allowed me to put it into practice
- I'd never been through any training where you weren't already knowing the text
- We all went into it equally, but I know I didn't know my own role
- When we got up with objects in the room I knew when something worked because of the communion found with the space or with the people in the space
- I got the term "communion" from *The Stanislavsky Toolkit* by Bella Merlin
- It was reinforced by Alex McSweeney in class
- The idea of reification has really helped me, too, because I can allow something to inform me each time instead of leaving it outside
- My own cast enjoys the text still because of this idea of reification
- I didn't speak extensively about it with my cast

What aspects of the process didn't work for you?

- I didn't like the Active Analysis section of the rehearsal process
- I was trying too much to remember the text rather than let it come out through the struggle
- I was very much in my head and I didn't know how to shake it
- It was such a different process that I felt uncomfortable in rehearsal
- I lost focus on soft focus as the text was introduced
- I was doubting my ability, which then fed my rehearsal process
- I couldn't see that I was actually grasping the process at the time and became incredibly anxious
- What I learned, though, is that it doesn't matter that you mess up in rehearsals
- You need to be as present and confident as you can and know it's going to be okay if you mess up as long as you're exact
- I think *feeding forward* is important to make sure you stay outwardly focused, because not *feeding forward* is when you retract inside yourself, which is no help to the company and actually might hurt the company
- I realised this last bit after the process, maybe while I was watching other shows or scenes and saw the ball dropped in a moment of panic
- I recognised myself in those moments
- I also noticed this in my own production project at Kingston
- Every style of teaching I've had is about learning the lines full stop
- I found the opposite incredibly challenging, especially since were using such archaic language
- In the end I just had to trust you
- I thought, "There are a lot of books on it, so it must work!"

Would you use any aspect of Active Analysis or Viewpoints in your own work in the future?

- I wouldn't use Active Analysis, probably because I'm a control freak and I need to know what's happening when because I like the sense of security
- I still like being controlling, but I also like the aesthetic that the training allows
- I have a feeling it goes back to the trust thing again
- I find it hard to retain the training in Active Analysis because it is intense
- I think the Viewpoints training I've put people through in my production project allows them to adjust to any changes or moments of panic

What aspects of Viewpoints have you used in your own work as a performer or director?

- I introduced the company of my production project to all nine Viewpoints but emphasised Architecture, Shape, Gesture, Kinaesthetic Response and Tempo
- I really took on board what you said in rehearsal: "the fact that you are interested makes you more interesting", because it helped me confirm where I wanted to put the audience's focus
- I took the material from *The Viewpoints Book* and from my memories of my own training
- I kept returning to soft focus because it represents unity and helps with the level of synchronicity within the company
- I don't use objectives in our current process, but we do talk about communion quite a bit

In what ways do you think the process would have been different if we hadn't trained in Viewpoints before using Active Analysis?

- I don't think we would have gotten a better idea or been grounded more in the text, the time, and the context of the play
- We wouldn't have had such an understanding of the space or working with each other
- I think if Viewpoints wasn't part of the picture I would have frozen up and not known how to progress or move the scene forward
- I feel like having Viewpoints was a safety net, it helped me work off what was happening and off the other people
- I think the physicality of Viewpoints unlocked the text for me

Is there anything else you would like to share about your experience with the process?

- The training opened a door for me in terms of developing theatre
- The whole process gave me a toolkit to use and it really pushes my pieces forward by giving them a drive and electricity that I didn't have before
- I think the process allows you to much more present so that you demand attention

11 March 2016

*ZB and HM are partners and, as they had moved away from the London area immediately after the fourth and final practical research laboratory, they were interviewed together on Skype. ZB had at this point participated in all four practical research laboratories related to this study, whilst HM had participated in two. ZB refers in this discussion to her experience in a separate production of a Howard Barker play at the Edinburgh Festival Fringe between the third and fourth research laboratories.*

What aspects of the process worked for you this time around?

- HM: I really used Architecture, it was literally what I worked on most of the time!
- HM: I liked having set what we needed but also having it remain malleable
- HM: In other words we had a framework in which we as actors could be flexible
- ZB: The play is nonsense on paper and it's the sort of thing that needed to be brought to life through physical play we did
- HM: I remember there were so many people terrified of the play and the way we were about to start working, especially JS
- ZB: Well, it's nerve-wracking not knowing your lines like you usually do and it's horrible if you don't know where the process is going at first

What aspects of the process didn't work for you this time around?

- ZB: I didn't engage with the script very much after having such an intense experience with the Barker play, because now I don't remember any of my lines from *Mankind*, which I usually do
- ZB: I don't think the script landed in me as much as others have
- ZB: The process was such that it seemed the play came second and the process came first for me, which was actually pretty fun
- HM: The rhythm of the speech was different for me because it was sing-song at times

Was any part of the process different for you this time around given that it was your third or fourth practical research laboratory experience over three years?

- HM: I don't think I spent any time at home memorising my lines
- ZB: It felt like this time the process really helped me make the words my own or helped make them mean something
- ZB: I really needed the process with *Mankind* because the lines didn't come easy
- ZB: I don't know how I would have understood any of the text without the process
- ZB: I think there's something about the process that teaches you to be human
- ZB: I guess you could say that me and the other two Vices in *Mankind* were, in a way, boiled down versions of human beings
- ZB: I just thought by being present and reacting to what was happening was the best approach I could have
- HM: I think this process is specifically good for non-naturalistic characters because of the emphasis on physicalisation
- HM: The process really helped me to extend beyond regular human nature

What did you as a performer take away from your experience with the research?

- ZB: Oh, my God, I learned everything
- ZB: I learned how to be open how to be available
- ZB: I learned how to audition, actually, because the rehearsal process showed me how to be fully present and react to everyone in the space
- ZB: I feel like I was always being the best me that I could be
- ZB: I think really creative people go into the arena naked
- ZB: I feel like *As You Like It* was just the most exhilarating thing I've ever done

- ZB: I now always notice something new in the room because I'm open-eyed and aware
- HM: Well, you always pointed out that I was cerebral, and translating my mind to my body was always tough for me, but I got all of these tools to help me deal with that
- HM: I think because the language of the play is in the physicality of the actor there is always something happening even when were listening, because we were always alive to the changes in the space we working in

HM, you just mentioned something I meant to ask about ages ago. In *As You Like It*, you were so particular in that first improvisation related to creating the forest camp. Can you talk about that?

- I remember pretty clearly that I wanted to make sure my Spatial Relationship to everyone was as extreme as possible
- So when anyone moved their things even a centimetre closer to me and my space, I had to adjust to keep the distance I needed from the group

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