



Actualised Playgrounds: Exploring Preparatory Phase Rehearsal Exercises

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Actualised Playgrounds: Exploring Preparatory Phase Rehearsal
Exercises

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Actualised Playgrounds: Exploring Preparatory Phase Rehearsal Exercises

by

John Whitney

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Abstract

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ABSTRACT

This project investigates how board games can be used in the development of a series of rehearsal exercises, which assist in the development of initial characters in preparation for later stages of a rehearsal process. Existing practice contextualises the project, and Stanislavski's theories of If, Given Circumstance and Ultraturalism are used to develop the approach. Through using the board game as one of Richard Schechner's 'actual', its own meeting between performer and problem, we are able to springboard into theories of play, social drama and reciprocity.

Johan Huizinga and Roger Callois' theories of play assist with identifying indicators of tension and control that are used to manipulate the difficulty of the game, to explore whether this assists character development. The use of Victor Turner's social drama demonstrates that it provides a schism in initial character development. The method is edited with the difficulty relaxed, allowing more opportunity to play within the ludic playground of character creation. Erving Goffman further develops the discussion, through discussions of reciprocity.

The process leads to the system being established, whilst still providing a series of other outcomes including the identification of any issues performers may have and the creation of a collective ensemble for both character development and relationships building through issues of reciprocity. This will demonstrate that the project has potential beyond purely the rehearsal room.

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Author's Declaration

I declare that this thesis is my own unaided work, apart from the supervisory process at the University of Bedfordshire. It is being submitted for the degree of Masters of Arts by Research at the University of Bedfordshire.

It has not been submitted before for any degree or examination in any other university.

Name of Candidate: John Whitney

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Date: 20/11/15

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To Dee Delaney, my study skills support tutor. Without her support I would not have had as clean of a thesis as has been presented.

Finally, to the theorists I refer to throughout. Without their theories and contributions to knowledge this thesis would not exist.

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Introduction

This research project originates from a personal interest in performance making and the potential that can be found in using the concept of the board game to create a performance experience for both performer and audience member. As a theatre maker, I have always been fascinated with the methods of performance making that explore the contrasts between rule based game play and free improvisation.. Within my practice, I have employed board games as a resource for preparing actors for performance making and performance rehearsing and this thesis will reflect upon the early stage of my methods, for both theoretical and practical dissemination within this research project. It can be suggested then that the individual experience of the performer is central to the development of characters for a performance. In general performers must learn, or be trained in methods that allow them to learn, in order to activate such important areas of creativity. The emotional and psychological tools activated when playing of a board game will be used as the central focus of an initial preparatory rehearsal process, but will also be investigated in terms of its context, in particular the history of performer training methods and their practical applications in relationship to this research.

This is a practice-led project that aims to produce a pre-production rehearsal process that will facilitate approaches for actors to initially develop characters. This will be developed through a practical workshop process, and informed by a variety of fields of theory including performer training, social anthropology and play theory. This thesis will provide a critique of the process and reflective account on the documentation and the development of the proposed preparatory phase exercises and the associated mode of enquiry.

It is important to define what this thesis refers to as the 'preparatory phase' before entering into any form of analytical or evaluative discussion. For the purposes of this research project, the 'preparatory phase' is the pre-rehearsal phase a director goes through with his or her performers, before starting work on the setting or development of the staging of a specific script. Conceptually, this process does not produce a presentable outcome, preferring to provide a developmental framework to facilitate further work within the rehearsal process. As there is performance based practical outcomes, there is limited usefulness to present this research in a physical capacity, in line with current theories of 'Practice-Based' research. This argument between different styles of practical research will be encountered in further detail later in this thesis.

As an alternative to the presentation of practical work, a series of appendices have been attached to the thesis, including key video, transcripts and extracts from individual interviews carried out with each participant. These appendices will inform the project, and form the basis of the analytical discussion throughout the thesis itself. Due to the restrictions of an MA by Research, only key documentation can be included in thesis although it assists in the narrowing down of the topic in discussion within this author's paper. More documentation is available upon request from the university, if required.

This examination is not a purely self-indulgent exploration of personal interests, but it is informed by critical theories within each of the fields that this research will encounter in relationship to social interaction between performers and the development of a preparatory phase rehearsal process. Through discussion with such theories, and the encounter with established performer training methods, the hypothesis for the suggested preparatory phase rehearsal will be developed.

It is now important to provide context in terms of the selected games that will be used to support this research process and the texts that will be used in association with these games. The project will use Monopoly© and Cluedo© as the central board games and use them alongside the play texts *The Seagull* by Anton Chekov and *Pygmalion* by George Bernard Shaw. The reasoning behind the selection of these texts and games will also be provided in the methodology chapter. As will be noted in later parts of the thesis there are certain levels of historical heritage and to an extent baggage that can be found when working with a text in the rehearsal room, and to an extent it can castrate the performers creativity. This series of preparatory phase exercises attempt to break away from the, for use of a better term 'traditional' textual auctioning methods, in order to provide new grounding for the text to be appreciated in alternative ways and also to provide a new environment where the text does not castrate the performer from their creative skills, rather support the development of a character.

Introductory Discussion of Existing Performance Practices

The opportunity must now be taken to discuss existing practice where the board game has been used as the source for performance making. This section of the introduction will now explore such practices in chronological, narrative-descriptive order.

To begin, we examine '*Clue*' [the American translation of the title 'Cluedo'] (1985). This was a classic film in which the plot and characters from Cluedo© were directly translated to film and the events of the game were dramatized for film. This film is recognised for two reasons. The first reason is that according to IMDB (2015a), it is 'The first movie based on a board game'. The second is that the film itself, much like the game, contains multiple endings. According to IMDB (2015a), they shot multiple endings and when it was presented in the cinema, 'the newspaper print ads indicated which version ('Ending A', 'Ending B' or 'Ending C') was being shown at each theatre.

This adaptation was followed several years later by a stage version titled '*Clue: The Musical*', with the book being written by Peter DiPetro, which was 'Based on the Board Game by Parker Brothers' (1997a). In '*Clue The Musical*', the character of Mr. Boddy (The Victim) plays the role of the narrator initially and asks three audience volunteers to pick out the three cards – who did it, where and with what weapon (DiPietro, 1997a: 15-16). With this randomised selection, there are literally 216 possible endings to the play. The script is flexible in order to accommodate the choices made by the audience members.

In recent years, a similar adaptation of a Hasbro game '*Battleship*' (2012) was developed, however this was significantly less faithful to the original game, containing within itself an alternative plot to that of the established board game. Before the writing of this thesis there was a long rumoured film adaptation of Monopoly©, and in July 2015 this was confirmed in an official press release from Lionsgate Studios through PRNewsWire (2015g).

One particular example from the theatrical world of the board game performance making structure has been recently presented at the Young Vic theatre in London entitled World Factory, which this author participated in (2015f). World Factory, according to MetisArts (2015b), 'is an interdisciplinary performance project, exploring the relationship between China and the UK through the lens of the global textile industry.' The game is facilitated by dealers, who roam around the performance area. The audience members, who are in teams of six, play the role of Chinese factory owners who make decisions on the day to day running of the work. What is most interesting in terms of this 'performance', the game is contained within two specific contexts – the first being that the 'dealers' throughout play their own game with the participants. One specific example from attending the piece is that in our performance, the dealers sneaked a bribe to our team and then we were announced at the end of the evening having been incredibly unethical because of the bribe, within which ethics was the central focus of the performance. The second is that the play is contained within 'scenes' presented by the dealers throughout the 90 minute performance – for example with the male cast member impersonating Ronald Reagan at the opening of the show and the Chinese cast member recounting the experiences of a factory worker.

The above has clearly shown that the practical adaptation of the board game or board game structure is a valid exploration, and that the board game is a good central resource to extrapolate beyond just practice, into a training system. There is, to the knowledge of this researcher, no literature in the English language, on the use of board game in the training of performers, which is why this research project is of as much importance. It is anticipated that this research project will explore this gap within the literature and hopefully shall present a case for the adoption of board games principles as an approach in the performer training process. The selection of the preparatory phase process represents itself as a personal choice by the researcher, with a view to refining the topic so it can be investigated at a Masters by Research level. It is hoped at the end of the thesis a series of conclusions can be reached, so that potential for further research into the rehearsal and performance phase can be established.

Structure of The Thesis

The thesis will be structured as follows:

The first chapter is a combined methodology and literature survey. Authors will be explored and analysed in terms of what they can contribute towards the design of the preparatory phase rehearsal method. The focus of the literature will be on texts that explore what it is to play, what it is to play in the space of acting and what it is to represent – either the self in terms of social anthropology, or a character in terms of performance anthropology. Context shall also be provided on the rationale for the selection of texts and games for the experimentation.

Specifically a focus of the first chapter will be a contextual analysis and engagement with the performer training systems presented by Konstantin Stanislavski in particular his objection to ‘actualisation’ in the theatre and will be supported by arguments suggested by Shomit Mitter. Alternative methods of play based theatre training will be acknowledged and explained as to why they have not been selected for analysis in this project.

The aim of this chapter is not to provide just a literature review of the sources, but to explore each of the theoretical perspectives presented within the literature and see which elements may inform the research (whether the perspective is within existing practice or existing theory).

The second chapter will specifically focus upon ‘Identifying’ the method. It will provide evidence of the beginning of the process that led to the practical explorations in later chapters. It will also specifically focus upon the performer playing as self, playing the board game. Reflections will be made upon the actions of ‘players’ or performers within the game, and also their reflections on the game, post-game. The game of ‘Monopoly©’ will be used as a central source for discussion in terms of training performers. This section of the process will establish an argument for the use of the board game as part of a preparatory facility, with the fundamentals for the system in place. Through observational practice and direct engagement with documentation material, the second chapter of this project will interrogate or analyse the potential role of a board game as an important source or stimulus for the creation of a performer training system.

The third chapter tests the designed method, with a second test group. The exercises and activities of the second test group will be analysed from various angles in Chapter Three and Four. Chapter Three focuses on the text *The Seagull* by Anton Chekov, and asks the participating actors to play a game of 'Monopoly©' as one of the three assigned characters: Konstantin, Arkadina or Trigorin. A first game session is played, discussed and analysed, after which a decision will be made about adding degrees of difficulty to the rules and the situation of the game. This should hopefully lead into a critical argument with the pre-designed exercises, showing how to improve and develop the exercises in the following chapter. It is the aim of this chapter to provide an opportunity experimentation and development, in preparation for the fourth chapter.

The fourth chapter works with the same actors from Chapter Three but this time on a different text, *Pygmalion* by George Bernard Shaw focusing on the characters of Pickering, Higgins and Eliza, in association with the board game 'Cluedo©'. This chapter will experiment with the refined methods and examine selected elements of the literature that require a more detailed examination. This chapter focuses more on issues of self-representation and actualisation, versus the focus upon the social drama in the third chapter. The documentation will be commented upon and will be evaluated in terms of what has been discovered in the project. Throughout this chapter there will also be a commentary on the research project in terms of its wider context, in particular in relationship to the usefulness of the designed preparatory exercises to the director and its further applications in later rehearsal stages within their practice.

It is hoped that this project will establish a pre-production rehearsal phase, before the development of the staging of the work, and will facilitate approaches to initial character development for both the actor and the director. This investigation may offer useful ways forward for actor training, and the development of a board game inspired performer training method, but this is beyond the intention and remit of an MA by Research project. The concluding stages of this thesis will bring together the eclectic methodological approach throughout each of the chapters, in order to align the research into a singular research outcome. It is also hoped that this thesis will provide a commentary upon the perspectives provided by Konstantin Stanislavski, upon not only the points of agreement between this design and his but also the points of departure between my approach and that of Stanislavski. This author aims to present an overall academically sustained argument for board game based exercises as a framework for preparatory phase rehearsal processes and providing a foundation for further work within the rehearsal room and into performance.

Chapter 1: Methodology and Literature Survey

This chapter will serve as an exploration into the range of theoretical and methodological approaches that will be applied within this research processes. It will define which methods I will use and which ones will not be used. In addition this, the forms of analytical reasoning will be evaluated, and it will also reflect on how this research project will be evaluated throughout each stage of the developmental process of the thesis. The chapter (as with each of the chapters from this point) is broken down under subtitles, in order to construct an easier narrative to follow, as well as to section off the discussion, analysis and evaluation of each section, which will be combined within later chapters of the thesis.

Practice Led Research: Critical Arguments and Discussions

Within the context of existing research model, this research project uses a practice-led approach. Practice led research is a hotly debated topic in performing arts research and I would like to focus on specific viewpoints – as they appear to be most relevant for this study. These viewpoints include those presented by Linda Candy (2006), Sarah Rubidge (2014) and Baz Kershaw/Helen Nicholson (2009). This project will analytically discuss recorded documentation (in both video and textual format, which can be found in the appendices to this project) from the practice-led element of the research. This will be explored in context with existing theories that support the critical argument that is presented within this thesis. These theories include social anthropology, play and performer training. It is hoped that through a combination of the discussion of existing theory, and the analysis of practical materials, a series of preparatory phase exercises can be created, demonstrated, disseminated and evaluated through a critical discourse. This chapter will discuss the variety of literatures, practices and methodological principles that fundamentally describe and define the research aims and outcomes.

Candy (2006b: 1) in her paper *'Practice Based Research: A Guide'* states that 'if the research leads primarily to new understandings about practice, it is practice led'. In addition to this Candy breaks down the specific difference between practice-led and practice-based research quite simply. In practice-based research the creative work is the research, whereas in practice-led research the creative practice creates research insights. This project will lead to a new understanding of the preparatory rehearsal phase and will provide new research insights through the lens of the board game as actualised task. Therefore, this project presents itself as a practice-led research project, rather than being practice-based. In addition, Candy (2006b: 3) continues to expand that research must have 'operational significance for that practice'. This project will provide operational significance because it will establish itself alongside the presented methods and concepts and it is hoped that it will provide further significance for using the board game in relationship to preparatory phase rehearsal within a directorial process. This will be investigated in context of the demonstrations provided by Stanislavski in his earlier work on the initial creation of character. This debate will be discussed in further detail later in this chapter, during the discussion of specific training methods.

Rubidge (2014: 6) explores a similar framework in Part 1 of her paper *'Artists in the Academy: Reflections on Artistic Practice as Research'*. There is a distinct search for new methodologies in practice led research – however Rubidge believes that such practice-led research is based upon 'an artistic hunch, intuition, or question [...] Another term for it might be discovery-based research'. This use of 'discovery' is key to my research – it is the aim to discover a new method, whilst being informed by the methods of the past. It is possible that certain elements of the research will be unsuccessful. However, in the eyes of Rubidge this is essential to the process, as she believes that as a practice-led/discovery-based research style, the underlying research problems 'make themselves known' and 'gradually' become the focus. This examination will explore a variety of avenues, both practically and theoretically in order to discover the most appropriate methods to be used within the workshop, and the eventual rehearsal method design at the end of this thesis.

In addition to the previously discussed theories of 'practice-led' research, another grouping of authors must be discussed in terms of the logistics and expression of research practices. These authors are Hazel Smith and Roger T. Dean (2009) within in their introduction to their book *'Practice-Led Research, Research Led Practice in Creative Arts'* and Pitches et al. in their chapter *'Performer Training: Researching Practice in the Theatre Laboratory'* by Pitches et al. (2011a) and Ledger et al. in their chapter *'The Question of Documentation: Creative Strategies in Performance Research'* by Ledger et al. (2011b), which are both contained within the editors Baz Kershaw and Helen Nicholson's work *'Research Methods in Theatre and Performance'* (2011ab).

Smith and Dean (2009:5), present the concept that practice-led research looks for two different argument. The first being 'that creative work in itself is a form of research and generates detectable research outputs' and the second being that 'creative practice – the training and knowledge that creative practitioners have and the processes they engage in when they are making art – can lead to specialised research insights which can then be generalised and written up as research.' This project aims to provide 'new knowledge' for actors and directors when they are creating characters, in which the practical explorations in line with this will be documented and written up within this thesis. In addition to these notions, they explore an 'iterative web' of the various connections between 'Academic Research', 'Practice-led Research' and 'Research-led Practice', but what is most interesting is that for artwork to be considered research, they feel that it 'needs to contain knowledge which is new and that can be transferred to other context' quite easily with limited explanation even if it 'involves a degree of transformation'. Quite clearly the design of a rehearsal process can be transferable between contexts, as each production that a director works on is different, and each set of actors would be different. However, this process could also be transferable within the performing arts in for example dance practice and also to other contexts outside of the performing arts.

Pitches et al. (2011a: 139) suggest that within performer training there are a range of 'training functions from skills-development focused on a very particular theatrical aesthetic through personal (and interpersonal) development and finally to models of interactive pedagogy'. This research will include each of these elements in turn within the investigation, providing a particular focus on 'interactive pedagogies' and 'interpersonal development', considering the emphasis of the project on individual and collective initial character development. If this project was focusing on a 'performer training' perspective, then of course 'skills building' would be the most important element of their suggestion here. Pitches et al. continue to explore various methodological reflections including the use of secondary sources, types of writing (formative, documentary, reflective and critical' and 'discussion points' (2011a: 141-142) each of which although relevant to the investigation, are not as important as other discussions raised within this chapter, in context with the study being carried out. It is important at this point to highlight that Pitches et al. (2011a: 143) reflect that the documentation of the research may reflect 'inconsistencies', but this should not be seen as a negative but may 'ultimately reveal more about the practices under observation.' Therefore, should there be a discrepancy in the data at any point in the process it will be embraced, rather than discarded as it may provide enlightened research outcomes.

In the following chapter in the edited book, Ledger et al. (2011b: 163) particularly expand upon the issue of documentation (2011b), they state that 'Documentation as a necessary part of the research process' and that 'the documenter takes on the role of interpreter of the practice.' Therefore, in the documentation of practice there will always be an essence of interpretation of the data – which is an unavoidable issue in this form of research. They also believe that documentation is 'interdependent with other aspects of practical research', which means that there is a 'threefold dynamic to its methods' which include interaction with practical process, demonstration of the issues of the research, and long term communication of the practice. The documentation is key within this research, and forms the basis of the communication of the practice, which in turn aims to establish itself as an 'entirely valid creative research methodology' (Ledger et al, 2011b: 183).

The above discussions raise several areas of key inquiry and highlight particular notions that one must be aware of when leading a 'Practice-Led' Research project. The research aims of this project, through its methodology aim to create a preparatory rehearsal phase, which can contribute to further development within a director's process. This process aims to explore the initial phase of 'rehearsal', later reflecting particularly upon the performer training exercises suggested by Konstantin Stanislavski, in his naturalistic approach to performance. This project will embrace the 'hunch' based nature of this form of research, whilst substantiating it within existing research methods and approaches to practical rehearsal making. In addition to this embrace, it must be noted that this research focuses on the initial meeting of character and actor, in order to prepare them to efficiently develop their character later in the rehearsal process. Any discrepancies in the documented data will be analysed, as an opportunity to develop the designed method, in order to create an entirely valid method of performance research.

Discussions of Critical Theory Relating To Research Process

In order to develop the process for dissemination later in the thesis, a theoretical underpinning must be on the variety of areas that this research finds itself inter-related with. As previously mentioned in the introduction to this thesis, there does not exist any creative study on the use of a board game in the rehearsal room specifically, so therefore the theoretical underpinning must branch out into other areas of thought. Through entering into thought outside of performance and theatrical theory, it is hoped that a critical engagement with the existing thought on selected key aspects will reveal itself.

The key central areas for investigation during this chapter each have their own merits, and will each be encountered in turn. These include issues of social interaction (in relationship to both performance and the play of the game), performer training practices (in relationship to the initial meeting of character, and initial character development) and the theories of play that underpin all 'game' processes. Each of the sections will identify the key concepts in relationship to the work, and how they will be applied in the creation of the practical process.

Social Interaction Theory

The first section for discussion is that of social interaction theory. As this approach to rehearsal will look at how characters are developed, in context with a game, interaction with others is inevitable so one must explore existing concepts within that particular area. The two key authors that will be explored by this candidate are Erving Goffman and Victor Turner.

In *The Performance of Everyday Life*, Erving Goffman states that performance is 'all of the activity of an individual which occurs during a period marked by [...] continuous presence before a particular set of observers and which has some influence on the observers' (1959:32). The participants in this project will be very conscious of this, as they will be performing a role, in a social situation. Goffman suggests the concept of the 'front' of a person's performance, which is 'the expressive equipment of a standard kind intentionally or unwittingly employed by the individual during his performance', which can be divided into 'setting, appearance and manner' (1959: 39). These three categories feed quite easily into the analysis of 'performers' in their rehearsal process and also provide foundation for the analysis of their 'expressive' equipment in their development. This provides an initial foundation for the development of the suggested method.

In addition to his reflections upon the performance of individuals, Goffman reflects upon issues that can be found within 'teamwork'. He suggests that there is a constant reliance on 'reciprocal dependence' and 'reciprocal familiarity' (1959: 83-108). The performers in this rehearsal based process are dependent on each other, having to understand the variety of rules that are being thrust upon them. They also desire to develop a familiarity, particularly with their own character but also with the other characters. The participants in social interactions (or performed interactions) are always trying to subvert, or change the conversation, it must be remembered that in every board game there is a desire for victory – every participant wishes to win, so therefore each has a necessity to change the control of the game, and steer it towards their own personal victory.

This concern with the encounter between participants and characters is also reflected by Goffman when he discusses the issue of the 'person as a character' and the 'person as a performer' (1959: 244). Quite clearly, there are distinct links between Goffman's approach to social interaction, and my reflections upon character development. There is a specific tension in Goffman's theories relating between the roles that human beings play in social interactions, and underlying tension on how to interpret or perform a character. This in itself provides a critical sense that the characters could potentially develop through the interactions between the performers better together because of the reciprocal dependence and familiarity between them.

Victor Turner in his text *The Anthropology of Performance* (1988:74) reflects upon the viewpoints presented by Goffman as a 'scenographic' approach, degrading it purely to presentational style, rather than a socially developmental framework. However, I feel that when Goffman is used alongside Turner's theories, it provides both with a better context for discourse within the thesis.

Turner suggests two particular concepts that are relevant to this project's analysis. The first of which is the idea of the social drama. Turner (1988:33) suggests that the behaviours of individuals in group settings is 'an objectively isolable sequence of social interactions of a conflictive, competitive or agnostic type' in which the aim is generally, to assert or establish a view or position that is either representative of the individual or of his/her social group view. Turner describes the different components and stages of his four parts, as a breach of the social norm, a crisis of sides, the use of redressive or remedial procedure and then a two part ending, ending in either the re-integration into the society or an irreparable schism in the situation. (1988: 34-35). The conventional ending of one of either of Turner's outcomes is now more of a principle than a theatrical fact since many Avant Garde performances generally reject this prescription for open endings. However, Turner's model does touch on the existential tensions that underline human interactions, which is the basis of life and of character relations in dramatic theatre. Whether the performance and performer's preparation are based on the concept of normalised behaviour or on an avant-garde disposition to expose such controlled behaviours for all their problems, the resulting interactions are still founded on conflict, competition, intrigue, concealment of intent and the tensions that board games operate upon.

The playing of a board game could be considered as 'social drama', as it has a conflictive and competitive nature, and is structured around a set of rules. When a performer prepares for a role within a rehearsal process, they create for themselves activities within their work and constitute themselves as a set of rules, or social structures, not too different from the structure of the social drama. Turner also suggests a variety of other approaches, including that of *Communitas* and *Liminality* (originally drawn from the work of Arnold van Gennep (1960)), however his reflections on the Social Drama provide the most potential for discussion within this project.

The performance, according to Turner, is the manifestation 'par excellence of human social process'. Turner (1988: 87) continues to state that 'the artists tries 'to understand life in terms of itself', for example human relationships and personal passions. The artist attempts to 'derive the meanings of life' from this and is 'alert to all of the senses [and] [...] sensory codes that he attempts to give performative reality to'. The artist is constantly trying to make sense of the 'truth' of his art. The use of the term 'truth' is a difficult notion and will become more relevant in the discussion of Stanislavski in the next section of this chapter.

This project does seek a potential truth, but this opens up a new investigation that would be the length of a Masters by Research on its own and would not provide support to the argument of this project. This issue will be interlaced within other arguments and through the interactions between the variety of theories from both Turner and Goffman,, it is clear that they will support the development of the analysis, reflection upon and creation of the rehearsal method within the later chapters of this thesis.

Existing Performer Training Practices

It is at this point that the reasoning behind the use of 'Performer Training' practices must be emphasised for clarity of understanding. The selected key process from Konstantin Stanislavski comes from the performance construct of 'Naturalism'. As this project aims to suggest a method of working with actors in the first rehearsals, it makes logical sense to engage with performer training practices that develop initial characters. In particular, Stanislavski is the selected focus because of his reflections on initial meetings of characters, and as will be highlighted below – his objection to actualisation in the theatre. I feel that through engaging with his opinion, and the opinion of other theatre training methods, it will enlighten the research and strengthen the overall narrative of this research process.

Shomit Mitter (1992: 8) in his chapter 'TO BE: Konstantin Stanislavsky and Peter Brook' in *Systems of Rehearsal* states that Stanislavski's ultimate aim was to achieve the 'truth of the imaginary situation on stage'. He also felt that the performer's impulse to action is a 'production of analysis and deduction. A cerebral mastery of temporal imperative' (Mitter, 1992: 14). Stanislavski in 'Creating a Role' states that his performer should be trying to reach a state of 'Ultranaturalism', moving towards as real a performance as one can achieve when acting within the restrictions of the performative world (1963: 236-237). Mitter (1992:15) also critically encounters Stanislavski's work, suggesting a potential experience of 'self-consciousness' versus the 'transformation into character'.

As a response to these notions the process that will be designed will attempt to avoid allowing actors to enter into a state of self-consciousness, whilst still seeking a level of Ultraturalism. This journey towards a 'real' state of performance preparation links directly to the concept of 'actualisation'. Richard Schechner, in specific sections his book *'Performance Theory'* (2003b), suggests that to actualise we must understand 'both the creative condition and the artwork, the actual' (2003b: 33). In his article, Schechner produces a comparison with the system created by Stanislavski which provides quite fruitful areas for discussion. He states that 'the goal of orthodox acting and the basis of Stanislavsky's great work is to enable actors to 'really live' their characters. Nature ought to be so skilfully imitated that it seems to be represented on stage. The tendency of an actual is the opposite. Instead of the smooth 'professionalism' of the 'good actor', there are rough and unexpected turbulences, troubled interruptions. These are not stylistic, but the genuine meeting between performer and problem.' (2003b: 46).

These reflections are important for this research, as it is through experimenting with and working in the settings reflective of Schechner's 'actual' that the appropriate exercises can be developed to support performers in their training. This research uses the board game as an 'actual' in which there are 'troubled interruptions', in order to create a meeting between the 'performer' and their 'problem'. By doing this, this candidate hopes to produce a system of preparatory exercises for rehearsal. Through the use of an 'actual' situation, it is hoped that the actors will be able to exist as their character, so that they have the potential opportunity to develop them in their initial processes.

However, one must be aware that there is a limitation to this form of work, as it is not actually real, merely a representation of reality – created as a microcosm to assist the performer in their initial development of their characters. This is a notable flaw within the context of both the research and naturalistic performance practice, however this research sits itself within a frame of naturalistic performance making and attempts to insert itself into the realm of performer training alongside the performer training practices of Stanislavski. I feel that there will be several fruitful outcomes that will come from the exploration and contextualisation of Stanislavski's practice.

It is now important that this chapter refers to specific notions that Stanislavski suggested within his written documentation of his own practice¹. Within *An Actor Prepares* (1937) specific notions of the foundations of character creation are analysed, which will now be encountered and discussed in turn.

The first theory that must be encountered is that of If. Stanislavski in *An Actor Prepares* demonstrates this concept through a practical exercise. He states the following:

‘But suppose that in this apartment of Maria’s, there used to live a man who became violently insane. They took him away to a psychopathic ward. If he escaped from there, and were behind that door, what would you do?’ (1937: 45).

If provides the performer the opportunity to explore their real response as they are ‘given a question, and [...] expected to answer it sincerely and definitely’ (Stanislavski, 1937: 47). If permits the performer to creatively respond to the stimuli that is rooted in the aim of the ‘given circumstance’. He states (1937: 51) that ‘If is the starting point, the given circumstances the development. The one cannot exist without the other, if it is to possess a necessary stimulating quality’. However, they both provide different functions for the training performer, If sparks the ‘dormant imagination’ and the given circumstances ‘build’ their own foundations.

This research begins from a moment of ‘If’, as it is aimed that the performers will be placed into a situation and asked to participate in a board game as a character and the key question is how their character would behave IF they were put into this situation. This research however goes a step beyond If, as if is based around an imaginary construct whereas this project aims to actualise within the players actually playing a board game alongside their character development.

Stanislavski continues this and develops If into the Given Circumstances. He states (1937: 51) that ‘If is the starting point, the given circumstances the development. The one cannot exist without the other, if it is to possess a necessary stimulating quality’. However, they both provide different functions for the training performer, If sparks the ‘dormant imagination’ and the given circumstances ‘build’ their own foundations. Essentially, the process of playing a board game in

¹ Please note that during this thesis a translation of Stanislavski’s work from the original Russian has been used. For each of his texts, the Elizabeth Reynolds Hapgood translation has been used, as it stands to be the most popular translation currently available. This project does not engage with issues of translation from the original language and I consider this not to be relevant to the overall narrative of the work, as it does not relate specifically to the processes and thoughts being considered.

character is a strong opportunity to provide a further set of Given Circumstances, through as real of an activity that can be devised through the creation of an unreal character.

It is at this point in *An Actor Prepares* that this research and the concepts put forward by Stanislavski differ significantly. Stanislavski specifically states (1937: 54) that 'There is no such thing as actuality on the stage. Art is a product of the imagination.' This project will show that actuality can exist on the stage, when it is supported by the imagination of the performer. This research aims to implement such actuality into the rehearsal process for potential productions. Through the use of imagination, from the perspective of devising a character starting with improvisation, and leading into scripted extract, this research will aim to demonstrate that one can work with the 'actual' within theatre rehearsal, and that it can be constructed around a level of artifice, but ultimately be engaging for a character or performer on a 'real' level.

This is an interesting contradiction in the conversation that Stanislavski presents because he seeks an 'Ultranaturalistic' state of performance, but will not allow an actual situation to invade his work. It is in my considered opinion that 'actualisation' can support the rehearsal process and this thesis endeavour to potentially prove this, or at least lay the foundations for a future argument in the area. This research will dissect these notions of the development of character, in terms of allowing characters to exist outside of the play that they come from, so that they may take on a level of 'reality' in the playing of the board game.

Within *Creating a Role*, Stanislavski provides a breakdown of his initial approach to character development, which has been included within the appendices of this project, as it presents itself as something that will potentially become essential in the later stage of the discussion of this project². In addition to this breakdown of his initial approach, he provides a very distinct discussion on the preparatory phase for the creation of character. He states the following:

'One must be extraordinarily attentive to one's first acquaintance with a part because this is the first stage of creativeness./It is dangerous to ruin that moment by the wrong approach [...] because it may give you a false conception of the play and part, or, what is worse, a prejudice about it' (Stanislavski, 1963: 112-113).

² Appendix One.

Stanislavski in his later work makes reference to the analysis of a character and how it is essential to the creation of a character (Stanislavski, 1989: 151-152). This process is purely initial and based in the preparatory, pre rehearsal phase. If this research project was to expand further into the rehearsal process, a detailed discussion of 'Analysis' would certainly be central to the discussion. However to me, this stage of analysis is one stage too far, in terms of focusing and developing a coherent and academically rigorous investigation. By focusing on earlier theories presented by Stanislavski, in line with other existing theoretical practices, a method can potentially be obtained. Mitter (1992: 21) provides excellent context to the discussion of analysis, in particular in terms of somatic practices and their relationship to the work of Stanislavski, although this would not be appropriate to discuss within the thesis itself, it does provide a potential further research context. We must be rigorous in the approach to preparation of character, and the discussion of the characters must be carefully constructed, so that the thesis can suggest the potential method. The project wishes to exist alongside the ideas of Stanislavski, drawing its argument from within it and against it, but without relying on the constructs presented. This rehearsal process exists on its own, but is contextualised within existing performer training processes. These investigations may enlighten the discussion of actor training processes, however this is beyond the remit of the intentions of this MA by Research. It does however present a potential further research discussion in later work.

In conclusion of this section on the work of Stanislavski, he directly states (1989: 110) that 'Every director has an individual approach to the preparation of a part and his own program for carrying out this work. This is something for which no fixed rules can be set. Yet the fundamental stages, the psychophysical methods of doing this work, must be rigorously observed.' Every director has his own approach, but this research argues for an alternative approach to performer training through the use of actualisation within the rehearsal phase, rather than the need to provide a pre-assigned psychophysical approach. The resulting method will be contextualised by both Stanislavski's theories of If, Given Circumstance and Ultrarationalism and Richard Schechner's theory of the Actual, as suggested above, in order to design and potentially implement a relatively new way to initially rehearse for productions.

If we were to expand beyond the purely Stanislavskian theatre frame, there are two specific other forms of 'actor' training that could be applicable to this project. These two theories are those of Augusto Boal and Gary Izzo. Both of which contain the idea of play/playing.

Augusto Boal has written extensively on the topic of non-actors in participatory performance. Two key texts that stand out are *Games for Actors and Non Actors* (2006a) and *The Rainbow of Desire* (1995). It must be noted that he does not technically train actors, he creates 'non-actors' that engage with performance, through socially charged issues. This project looks specifically at the performer in a provided situation, so does not tackle the political or social issues that Boal tackled in his body of work.

Boal, as documented throughout *Games for Actors and Non Actors* (2006a), focuses on the development of community through his approach to Forum Theatre. This collective approach to the creation of community is particularly relevant, as highlighted in previous sections on the development as a collective ensemble. It is highly important to emphasise here that this project focuses predominantly on the development of the individual actor, reflections will also be made on the collective development of the performers throughout the process. Although this process will not draw specifically from Boal's work within and on the community, it will creatively discuss the 'ensemble' like development process that this initial character development rehearsal process aims to provide.

Gary Izzo in *The Art of Play* (1997b) designs a performer training method that creates an interactive performer; a performer that directly interrelates with their audience. Izzo's focus on the interaction between performer-audience is important; however this project does not work on the interactions between the performer and his/her audience focusing purely on the interactions between performers negotiating with the challenges and other characters within their fictional stage world. This project aims to create an Ultraturalistic situation, for actors to experiment with.

Play Theory

Board games are entrenched in a sense of play, and a variety of different approaches to playing. Therefore, when designing a preparatory phase rehearsal exercises and activities that are inspired by the playing of a board game – one must engage with the theories of play. One in a social situation, such as a board game, 'plays' the game, 'plays' the role of game participant, and in a rehearsal system, a specifically assigned character – so therefore, it is essential to engage with play theory before continuing to establish the work.

Richard Schechner (2013:89-90), in his chapter on 'Play' in *Performance Studies: An Introduction* states that play is 'very hard to pin down or define it is a/mood, an activity, an eruption of liberty; sometimes it is rule-bound, sometimes very free. It is pervasive'. Roger Callois reflects Schechner's notion of the variety of play and defines it into two different categories in his text *Man, Play, Games* (1989). The first of which is Ludus, which is 'free improvisation and carefree gaiety' which is 'common to diversion' and 'impulsive' (1989: 13). The second is Paidia, in which one tends to 'bind' activity 'with arbitrary, imperative, and purposes tedious conventions', it is 'impractical' and 'requires an ever greater amount of effort, patience, skill or ingenuity. (1989: 13). Callois would assert that all rules are impractical and that play should be 'free' from any form of playful structure. It could be suggested that Callois, even though he suggests the Ludus/Paidia argument, his preference leans far more towards the paidic experience.

The board game bridges the game between these two very different experiences of play. A Board Game is 'ludic', as there is often trade, argument and diversion in various types of board game, but it is also 'paidic', because the rules are often manipulated by players (for example the introduction of house rules). There can be no play without both of the elements presented by Callois – therefore the tension between ludic and paidic experience will be centrally important to the analysis later in the thesis. Callois (1961: 10-11) also suggests an alternative classification of the viewing of play in that there is competition play, chance play, representation play and vertigo play – however this project is going to focus on his two main overarching theoretical perspectives, rather than exploring alternative viewpoints suggested by Callois, in the same way that the theories of Stanislavski are being treated within this project.

Now in order to continue to discuss play theory, one must look at the comparison between two of the key theoretical perspectives: Roger Callois on play and culture, and Johan Huizinga and his central functions/characteristics of play. As this project investigates a format that looks at social interaction, cultural discussion is obviously a part of that. In the figure below (Figure 1), I have selected the key concepts from the two theorists. This has been done in order to compare the two, and to discover which indicators are common between them – so they can be taken forward in the designing of rehearsal exercises, later in this chapter and into the following chapters.

Figure 1.

Huizinga (1998) – Homo Ludens	Callois (1961) – Man, Play, Games
Functions and Characteristics of Play (1998: 49)	Play is... (1961: 9-10)
Something at stake	Free
Victory is rarely passed from the individual to the group	Separate
Participants prerogative is first and foremost victory	Uncertain
The urge to come first is rooted in our very culture	Unproductive
Tense and uncertain	Governed by rules
The more difficult the game, the greater the tension in the players	Make-believe
	What play and culture have in common (1961: 64)
	The need to prove one’s superiority
	The solving of a mystery or riddle
	Conformity to rules and laws and the duty to respect them, and the temptation to circumvent them

Throughout both Huizinga (1998) and Callois’ (1961) reflections there is a focus upon the individual and the presentation of the individual. Huizinga focuses on victory, and the tensions that victory contains. The game player is focused upon winning the game, whatever the game may be. Callois also reflects a similar view however; his focus is more on the control of the situation that the participants are in. The participant must attempt to solve the riddle of the game, and be in control of the situation – despite having to follow a pre-arranged set of rules. This manipulation of the rules will become key in the development of play based rehearsal exercises for the performer.

Two reflections can be made upon play theory at this point. The first is the existence of indicators of tension within the gameplay and the existence of control measures within the game play – whether they are in the uncertainty, the need for victory, or the confirmation or circumvention of established rules. By creating difficulty through each of these already existing ideas within play theory, it is possible to develop a new perspective on game play observation – through a performance rehearsal lens.

Research Context/Potential Application – Drama Education

In addition to the theories of play suggested above, the research should be contextualised outside of itself in other fields (as suggested in the literature on practice-led research methods). One particular context that can be highlighted is that of drama education, in particular the concepts presented by Gavin Bolton in his text *Towards a theory of drama in education* (1979). He suggests (1979: 17) that 'Symbolic play (or make-believe play as I prefer to call it) includes some kind of representation'. The representation of the other is the aim of training a performer, so that they are able to represent either fictional or real people in a performance environment.

Bolton suggests a particular interesting argument in terms of the argument between reality and falsification of performance. He states, in context with his pupils taking the part of prisoners (1979: 17), that 'Here is the paradox. It is not that in a Stanislavskian way they are playing their parts so well that they have become the prisoners. When the teacher assumes they 'are' he is not judging some impressively successful artistry'. This is an interesting paradigm between Stanislavskian becoming and actually existing in the space as the character. Bolton appears to support the actualisation of character and I would like to springboard from this, as inspiration, into suggesting a potential hypothesis. The hypothesis inspired by this is that a director can devise an actualised experience through board game play, and that this experience can assist in the development of character.

Bolton expands upon these issues, creating a comparison between fiction and the actual situation. His interest in personal 'luggage, pressure, meaning and reflection' provides context for the analysis of self-representation, 'group interaction' for the analysis of social interaction and 'effort' provides context for reciprocity (1979: 17). Most elements in this research are provided with excellent context by Bolton, and provides a firm academic framework for this research to work from. His theories will not specifically be analysed within this thesis, but provide ample area for discussion for further research.

One particular highlight of his research is that the use of the 'actual' situation is defended, which means that actualisation is covered in literature outside of performance studies, as well as inside from Richard Schechner. Schechner will remain as the central 'actualisation' theorist, as he comes from within the Performance Studies field, but it does demonstrate that this project will be applicable to other contexts, as well as within the performer training and production rehearsal process. It also demonstrates the importance that this investigation holds and the bridge that this project creates between a variety of different theoretical areas, synergising them into one process.

Methodological Reasoning for Use of Text and Selected Board Games

The first text is the Michael Frayn edition of *The Seagull* by Anton Chekov (2002). This choice was due to my familiarity with the piece, and having performed the leading role of Konstantin at a young age. This presents a more than obvious case for use in practical examination. The second text is the Project Gutenberg edition of *Pygmalion* by George Bernard Shaw (2015c). The text is from a similar time period and provides a contrasting set of characters and setting to those selected in *The Seagull*. The selected scene is set inside at Sorin's estate with a drama filled familial situation whereas the selected scene from *Pygmalion* is set outside in a square, with characters that have never met before.

These texts have been selected as they represent naturalistic texts from the same era, although both take a distinctly different approach to the presentation of character on the page. In *The Seagull*, there is a distinct focus on the background of the characters and the scenes that they appear in. In the selected translation, each act starts with a large stage direction – specifically describing the design of the show, rather than the specific characters. In contrast to this, Bernard Shaw in *Pygmalion* provides specific stage directions on how his characters should be played and seen. Sample extracts from the plays have been provided in the appendices to the project, which are the extracts which will be used in the exploratory workshop practice.

In terms of the 'texts' themselves, this is a practice-led research methodology that uses the text as 'script' rather than as something sacred. The text is used in context with the production rehearsal processes, rather than it being analysed specifically on its own. The text is there to support and serve the research, rather than the research serving the text. It is important at this point to define Textual Analysis in order to explain why this project will examine performance material from a textual analysis perspective.

According to Alan McKee in *Textual Analysis: A Beginners Guide* (2003a: 1), 'when we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text'. This definition provides several complications for this research, particularly in relationship to the established methodology relating to the use of text. This project aims to provide key measurement on provided quantitative and qualitative data, moving beyond the assumptive frame that McKee suggests. Through the extraction of character from their texts and asking performers to use them within an actualised situation to develop their character. This project is not just involved in the process of the text, it is also involved in analysing the participant's experience of the text. Of course, within the use of text there will always be problems with textual analysis and there is an inevitable level of historical and cultural 'baggage' to do with the staging and conceptualisation of the performance/rehearsal of such famous texts. It was far more fruitful however for this investigation to bypass the issue of Textual Analysis and use each text as a general framework to support the development of character, rather than travelling a pathway with limited usefulness towards the results of this research.

In addition to this, this project does not intend to 'interpret' the text for either close reading or performance, using the texts purely as text that contain characters to be developed in the rehearsal room. The emphasis here is that this research could use any play text that focuses upon specific and identifiable characters. Currently, it would be ineffective in a devised format that does not hold its central focus on character. As long as there are characters that exist in the space, with a measure of interactivity with other characters on stage – the proposed preparatory phase approach can be applied. It is inevitable that there is an element of textual analysis, in which the historical and political issues are apparent during a performance. However, this project does not explore the performance as a construct, leaning towards the stages of preparation, rather than focusing upon the end result. Therefore as much as textual analysis is a useful tool in both performing arts and literature based research – it will not be a useful tool for this project as it will not inform either the methodology, the identification of a pre-rehearsal activity or the analytical sections of this thesis.

As indicated above, this project investigates through a practice-led framework, through workshop investigation and semi-structured interview process. The analysis and evaluation of this will be encountered through the established documentation attached in the appendices to this thesis. The process must be designed with particular opportunity for reflection, investigation and analysis both within and outside of the practice. The board game can be considered the central resource for the practice, and will be analysed according to the frameworks established in this chapter. Before moving into discussions of the logistical processes relating to this thesis, I would like now to take the opportunity to engage specifically with the reasoning behind the choice of working with two different board games, and also the methodological choice behind using two texts.

The third chapter will experiment specifically with the text of *The Seagull* by Anton Chekov (2002)³, in a translation by Michael Frayn. This play was specifically chosen because the stage directions focus on the background of the characters, and the background of the setting within world of the play itself⁴. This provides a foundational stimuli, alongside the playing of the game for the actors to work from. In addition to the text, an information sheet was provided to the performers to assist in their understanding of their characters⁵

Within the second and third chapter, the game of Monopoly© will be used to assist in the character development. This game was selected because each of the players will be working under one singular target: the victory of the game through the bankrupting of other plays. Within this situation, there is very limited scope for different problems for the performers to solve: they are simply there to achieve victory, whilst developing their character, under the framework of the board game rules. It could be stated that the 'simple' target of this game provides the performers ample opportunity to create their characters, within the actualised situation that they are provided with.

³ The original text was written in 1895, however I am using a more recent translation by Michael Frayn for the ease of the actors participating in the project. As previously mentioned this project will not engage with this particular type of theory, as it does not inform the argument.

⁴ The extract that was used during the process is included in Appendix Seven.

⁵ Please refer to Appendix Six.

During the fourth chapter, in order to test the developed methods the text was changed. This was done to see if the work could be applied to a different play text, as the system would not be particularly useful in a commercial environment if it could only be applied to *The Seagull*. *Pygmalion* (2015c) by George Bernard Shaw⁶ was selected as it comes from a similar time period to the other text, although it also provides a contrasting set of characters to the other play text. For example, the central three characters in the extract from *The Seagull* are from aristocratic families, whereas each of the characters within the selected extract from *Pygmalion* are from different sections of London society. Also, in addition to this, the setting is different – it is outside in the selected extract⁷. Also, as with the previous chapters a character description breakdown will be provided for the performers⁸. In addition, within the extract chosen the stage directions focus specifically on what the performers should be doing within the scene and how they should look. It will be interesting to discuss and analyse the difference in process between the two texts, within the fourth chapter and conclusion of the thesis.

At the end of the third chapter it will be decided that in order to appropriately test the system, and develop the methodological approach, a second game must be used in order to confront this. The selected game is *Cluedo: Discover The Secrets* (2008). This particular game was selected because it provides further opportunity for ‘actualised’ play. The players have to question and interact with each other, as per the rules of the game (in order to discover who did it, in what room and with which weapon). This game is clearly constructed through questioning between the players and can be considered significantly more reciprocal than the other game. It also provides more levels of investigation and conversation. By providing the opportunity for these new elements, it will allow for further discussion of the reciprocity between players and therefore potentially allow for additional facility for character development, through the difficulties that this particular game can provide.

In line with the theories presented above, this project is based on what performers require and how the board game provides them with additional tools and perspective in their understanding and interpretation of characters, in particular engaging against/with the Stanislavskian view of a performer’s psychophysical preparation. However, it is entirely possible that other performance based perspectives may be brought in to support or further develop the argument. Through this

⁶ Please note the original play was published in 1913, however I will be using the most recent edition from Project Gutenberg, so therefore the most recent date will be referenced accordingly.

⁷ Please refer to Appendix Fourteen.

⁸ This can be found in Appendix Thirteen.

investigation in Chapter 2, it is hoped that in the manipulation of the rules (in particular the difficulty of the rule based expectations) the initial stages of a rehearsed process can become apparent.

Practicalities and Structures

A range of gender participants, with the roles being played not specifically assigned to the gender they were written for. In addition, a range of ages have been used within the project, although all participants were either BA Performing Arts or BA Theatre and Professional Practice students at the University of Bedfordshire. The first test group consists of two males (Aged 19 and 20) and one female (Aged 19), each 2nd Year BA Performing Arts students. The second test group contains a broader spectrum of participants in terms of age, course, disability and nationality. The first participant (Participant K/E) is a 3rd Year female BA Performing Arts student, aged 20 with dyslexia. The second participant (Participant A/P) is a 1st Year female BA Theatre and Professional Practice mature student, aged 49. The third participant (Participant T/H) is a male 3rd Year BA Performing Arts Latvian student. This broad range of participants shows no bias towards any gender, disability or nationality. A potential disadvantage of this project is that does select purely students from the Performing Arts Department at the University of Bedfordshire. However, If students from outside of Performing Arts were used, it would have raised further issues in relationship to Boal's concept of greeting 'non-actors' (2006a), which would contain within itself its own research project and does not constitute itself to be useful for the specific analysis within my work.

In the second chapter, the workshop will follow the theory of Social Drama, suggested earlier in this chapter. I would like to acknowledge the logistical issues contained within this research project specifically in Chapter Two. The players are greeted as part of the process and assigned their letter identities (they will be referenced as Players A, B and C for ethical reasons). They were requested to play Monopoly© for 45 minutes. Using an improvisation frame within the actual of the board game, actors will be asked to play board game as their character. This contains the first indicator of the breach of the social norm, the participating characters within their play worlds would not be found playing a board game. After this they go into the second half of the research investigation. The control of the rules is handed over to the participants – in line with the identified indicators of tension and control. They are provided with one single instruction 'Play X in reverse for 45 minutes.' This will potentially present itself as the 'crisis' and 'conflict' of Turner's theory.

During the reversal of the rules, it is hoped that they will attempt to solve the riddle of the reversed rules, whilst staying in character – and therefore developing their characters. This is the third stage in the board game based preparatory phase rehearsal exercises, the remedial action. Once this process was completed the performers participated in a group conference on their experience, off camera – of which the key sections have been included in the appendices section of the thesis. A great majority of the analysis of this chapter is focused upon Player C. This was not intentional in terms of direct analysis; a direct analysis of her experiences and comments provides the most revealing aspects in relation to the terms of this study; in other words, the level of a performers' development and readiness for a part through the board game play basis. So although Players A and B will be referenced throughout, the focal analysis will be on the performance made by Player C.

Chapter Three focuses on the second part of a process. The performers are challenged further with the addition of a script – after having improvised in the previous part of the process. This would hopefully lead to one of two results. The first being re-integration into the social norm. The actors have developed their characters, and have been involved in conference and quantitative analysis. The process is then repeated using a script, and the investigation will see whether the characters continue to develop, or stop. The second potential result is the development of irreparable schism in the situation. In this outcome, the actors struggle with the development of their characters, and have also been involved in conference and quantitative analysis. The process is then repeated with a script, and the investigation will see if they can develop their characters further, or whether they will follow the structure of the social drama and their character is 'damaged' beyond repair.

Once this process has been completed, it will lead into a developmental process as to the effectiveness of the board game as framework for preparing the actors and what improvements could be made. Once this developmental process is complete, the developed exercises and processes will be experimented with, with a different play but with the same actors. The results will be analysed so a comparison can be made between the two experiences in within Chapter Four and so that a deeper discussion can be made on the proposed hypothesis and what it can potentially contribute to the field, in further research study.

Chapter 2 – Identifying The Method

In the light of the workshop structure established in the previous chapter, this chapter will provide evidence of the beginning of the process that lead to the identification of two aspects: 1) a potential preparatory rehearsal method that uses board games to prepare characters and 2) the application of the method that will be developed in further chapters. This material will be engaged with in terms of individual theories identified in the methodology and it is hoped that this engagement will support the contribution to knowledge within this thesis. By the end of this chapter, the method will be discussed in terms of an initial practical analysis, in order to provide foundations for the analysis to be found in Chapter Three. This is a separated analysis and engagement of different theories, however there will inevitably be links and connections between them that bind the theories together, into my considerations and contributions.

Indicators of Tension and Control Within Play Situations

To open the argument of this chapter, there will now be a discussion on play. As identified in the previous chapter, there are two key indicators when discussing issues of play: tension and control. This section will explore the relationship between them and the practical game play carried out for this chapter.

The first indicator for analysis will be that of control of the situation. As indicated in the previous chapter, there are specific 'Functions and Characteristics of Play' indicated by John Huizinga (1998: 18). Huizinga (1998: 49) states that there must always be 'something at stake' for the players in any game. In this investigation, it was the purchasing moments which showed the most indicators of control. In one particular moment, Player A purchases a property that Player C wanted which produced quite a violent reaction from her: 'this is why I don't play this game, don't do it I'll kill you. No.', which was quickly followed by 'Guess who's not getting fed tonight. You stole my red.' (Visual Appendix 1, 14:54-15:28⁹) This reaction was all due to Player A doing an action against Player C who felt the need to take control of the situation with her aggressive stance. Even into the moment when the game is reversed, Player C still took control of the monetary transactions in the latter part

⁹ From this point of the thesis, all Visual Appendices will referred through as 'VA' followed by the specific timings within the video provided. Within this example: (VA1, 14:54-15:28). It is recommended that one views the video documentation alongside the provided discussion in order to achieve a full understanding of the argument that is put forward.

of the game, in which she organises the money of the other players 'A's money is sorted on my lap. Next person.' (VA1, 1:31:05-1:31:13).

Clearly there is something in the competitive nature of the game that is useful in a situation of trying to get actors to meet their characters actively for the first time. This proves that the board game, in terms of the 'at stake' moment will be useful to manipulate in the designed system at the end of this chapter. Callois reflects upon a similar issue in that there is always a 'need to prove one's superiority' (1961: 64). Each of the players at certain points in the game managed to assert their superiority, but it was in the moment when Player B made a comment, that was meant to be in humour – but can be interpreted, in terms of a control study, as him asserting his 'laissez faire' dominance on the other players in the quote 'We are not your family, we are not your friends in this game' (VA1, 7:25-7:33). However, just before that moment both Players A and B gathered together to assert their joint superiority over the female member of the group. This is not a feminist study, but a feminist interpretation could be made of this situation. In terms of this research however, there is a distinct transfer of superiority in this section (VA1, 5:11-5:24), as Players A and B set a precedence for the rest of the game, which Player C acts up to – taking control of the situation throughout the majority of the rest of the game. It could be questioned that if they did not 'gang' up on her this early in the play situation, then the control of the situation could have gone another way. If another test group was to be experimented with, this situation would be explored for its potency in behaviour examination.

What is particularly interesting at this point of the discussion is the moment when the control of the rules of the game is handed over to the players in the reversed rules section of the experiment. The control of the situation was originally bound by a 'paidic playground', which is bound by a series of 'arbitrary rules' (Callois, 1989:13), but when the control of the rules to the players it begins to create a more 'ludic' based playground in which the actors contain a greater amount of freedom. This level of 'paidic' versus 'ludic' rule based play will be essential in the discussion of the method to be designed at the end of this chapter. Can one create a combined method which uses both paidic and ludic play, or are they two entirely separate entities?

The second indicator for analysis will be the tension of the situation. Continuing on the topic of Huizinga's theories there is the issue of the 'urge to come first' which 'is rooted in our very culture'. This is evident in the way that early on in the game, Player B paid Player C solely in one Monopoly® notes, and then after that there is a moment where B states 'Oh No! 24 Pounds Please. So I'll have my ones back', which is responded to by C with 'I'm gonna kill you!' (VA1, 15:53-16:11). This childish interaction is reflective of what happened above, as it is them expressing their frustrations with the

game and with each other, through violent verbal outbursts. Through these outbursts, it could be stated that it demonstrates the players' dedication to the game.

Continuing the argument on from this, Roger Callois' theories come into play. He states that in our society we have a need to follow 'conformity to rules and laws' and have a 'duty to respect them and the temptation to circumvent them'. This is evident in the second half of this experiment, with the reversed rules. They had no rules to go by, just the simple instruction of 'Play Monopoly© in Reverse'. The actors have had the rules to conform to, removed from them – clearly this provides a sense of frustration and confusion initially (VA1, 51:52-52:10), but as the game continues they begin to work together with the tension transitioning, as mentioned above, from a tension of singular victory to a tension of communal victory.

In the first game there is an absolute focus on the victory of the game – in terms of their 'very culture'. Each player is aiming for a personal victory. However, when the difficulty is raised through the reversed rules, the personal tension almost instantaneously appears to dissipate, and is replaced by a tension of community – they feel they must work together to gather not a personal victory, but a communal victory. This is evident when Player C is in control (VA1, 1:25:57-1:26:08), and they begin a slight conflict between B and C – but then it is almost instantly solved by C demanding that they 'just keep rolling, just keep rolling'. In the regular game it would appear that they would struggle to resolve such a conflict, but through their focus on completing the game together, rather than as individuals – they are able to complete the game relatively close to victory (with only one player not having the original amount of money and no properties [Player B]).

This transformation was clearly quite effective, so should be applicable to the rehearsal method. This approach uses the desires of the actors to follow the rules against them. It circumvents the expected to put the actors in a situation of difficulty; or as Callois would state it a desire to focus on 'the solving of a mystery or riddle' (1961: 64). Later in the thesis this will be engaged with in context with the desired rehearsal practices.

Cyclical Process in Social Anthropology: Victor Turner's Social Drama

As explored in previous chapters, the social drama is broken down by Victor Turner into several consecutive levels: the breach of the social norm, the crisis of both sides, the redressive/remedial action and the reintegration into the social norm or schism in the situation. Also previously discussed is the notion that the behaviours of individuals in group settings are often of a 'conflictive, competitive or agnostic type' (Turner, 1988: 33). The board game can be considered to contain elements of each of these types. The most practical way of investigating this notion, is through a

singular lens: focusing on the process of Player C, in order to engage critically with the subject matter.

Firstly, it must be identified that Player C went through the process of a social drama, during the playing of the game, before we can move onto more analytical measures. During the situation of the game, Player C becomes quite frustrated almost instantly and she sighs quite aggressively over the purchases of one particular property (VA1, 4:33-4:38). This can be considered her breach of the social norm, because of the change in character that this decision by Player B made for her. In terms of the crisis of the both sides and redressive/remedial action, Player C is quite interesting to discuss. She appears to float between the two phases, quite significantly. Examples of this are contained within the moment when she threatens to kill and not feed Player A that evening (14:54-15:28) and significantly later on in the game, when she becomes frustrated with her communication struggles to the other players:

C: (Squeals) I want a pink. (Coughs) Sorry

A: You don't want a pink?

C: No I said I want a pink

A: Oh

C: I have issues okay (VA1, 32:38-32:43)

This moment, she corrects herself calmly applying remedial action to her own actions, however this is instantly lost in her 'bark' about her issues – which forces her into one of two things. If we were to follow the traditional format designed by Victor Turner, it forces her into a permanent schism in the situation – in which she will struggle to re-join the social situation at any point. In fact, she does struggle to reintegrate because of her lack of energy at the end of the game, through her sarcastic tone (VA1, 45:00-45:24).

However, the opposite view is that she fluctuates between the crisis of both sides and her attempt to apply remedial action fails each time, because of her inability to move beyond the crisis. Her last ditch attempt at reconciling with her difficulties has failed and it has left her unreceptive because of her multiple crises throughout the game. It is my view that the solution to this issue lays somewhere in the middle between these viewpoints. Yes, Player C does struggle with the crisis and loses energy – therefore performing an act of the schism in the social situation. However, it can be argued that within each of the moments such as the one mentioned above (VA1, 32:38-32:43) is actually a social drama within its own right.

Let us observe this particular moment in further detail in the annotated figure below (Figure 2):

Figure 2

C: (Squeals)	BREACH OF THE SOCIAL NORM	
C: I want a pink.	CRISIS	
C: (Coughs) Sorry	REDRESSIVE OR REMEDIAL ACTION	
A: You don't want a pink?		
C: No I said I want a pink	REINTEGRATION INTO THE SOCIAL NORM	
A: Oh		
C: I have issues okay	BREACH OF THE SOCIAL NORM	(VA1, 32:38-32:43)

As we can see from the figure above, it can be interpreted that such 'moments' within the scene can be read as social dramas, and at the end of the moment a new social drama begins to develop. Clearly there are two divided arguments here in terms of the social drama, the whole game as its own singular social drama and the game as a series of smaller social dramas. As evaluated above, it is a mix of both of these that make up this particular situation.

Clearly this only analyses a single instance within a practical situation but it does provide the grounding for further discussion and academic analysis within the methodological frameworks suggested. It provides the opportunity to suggest a further engagement of the social drama. Here, we have analysed it from the perspective of purely a 'breach of the social norm'. However, the later chapters of this thesis (in particular within Chapter Three) will engage with the social drama, in context with a preparatory phase rehearsal process. The designed workshops that will later be indicated present themselves as a 'breach of the social norm' and will test the ability of the performer to create initially developed characters.

As part of our social culture, we are bound by rules in our society as established by Callois. We cannot avoid rules and we are programmed as human beings to follow the established rules of the social norm. For example, when we play a board game we search for the instructions to teach us how to play. I would like to expand upon Callois' theorisation and also Huizinga's difficulty/tension paradigm, through the enforcement of a set of unknown rules, to be devised by the actors (assisted on occasion by a facilitator should they enter into a state of non-responsiveness or have made the situation too difficult for themselves). This will be enforced through the use of one singular instruction, given to the actors before they start to play: Play Monopoly© in Reverse.

Now we must consider the social drama of the given instruction above. Clearly, the breach of the social norm was in the expectation being reversed, with the rules being taken away and within the simplistic instruction. This situation itself produced its own crisis of both sides within itself. Player C states within one particular section: 'I don't understand this reverseness, I feel I should be' (VA1, 54:50-55:17) – within this, she states she should understand but does not – clearly this is a crisis between understanding and confusion – presenting a crisis of both sides. This crisis of both sides continues for a short while and in particular in the moment where Player C states 'I'm so confused you've blown my mind.' In response to a statement made by Player A (VA1, 1:08:03-1:08:13).

After a significant passage of time, the group finally attempts to present a form of remedial action – as they begin to understand what has been asked of them. Player C at this point begins to take control of the situation, making order to the other players such as 'Sell it!' or 'Just keep rolling, keep rolling'. Through this she presents her process of creating remedial action to attempt to move beyond the challenge presented to them at first. For Player C in this section of the game, she is fully reintegrated into the social situation, as she continues to take control of the situation – leading the interpretation of the little instruction (VA1, 1:33:15-1:33:19). In the very last moments of the game, she reintegrates the group into the social norm, in preparation of the results part of the game (VA1, 1:33:40-1:33:49).

Clearly from the concepts explored above there is a distinct linked process between the board game and the social drama, and it is hoped that in later chapters a definite link can be established that assists in the development of a preparatory phase rehearsal process. As Turner also in his research reflects particularly on social groups, it would now be a good opportunity to further reflect upon the theories of Erving Goffman.

Understanding Life In Terms of Itself: Erving Goffman

The practice in this project contains a significant portion of direct analysis of participatory experience from the perspective of the performers. This project seeks, in the Goffman definition, to 'understand life in terms of itself' (1988:87). This game, for the purposes of this research is an exploration into 'life' in terms of its own existence. The game could be considered a microcosmic representation of life; however this enters into a whole new field of research, which I do not wish to enter into. As explored previously there are two terms that define what this project takes from the work of Goffman. These are Reciprocal Familiarity and Reciprocal Dependence (Goffman, 1959: 83-108). These themes of reciprocity will now be explored, in terms of themselves, to discover if there is any use in applying their analysis to the method to be designed.

The first for discussion is Reciprocal Familiarity. There is one particular moment that represents this issue within the play of the game in the correct order. This is the moment when Player C lands on chance and at the same time all of the participants burst out into the Abba song 'Take A Chance On Me', which is directly followed by Player B stating 'Whoa we all did that at the same time'. This moment clearly presents how familiar the players are with each other, and that they respond within this to each as this particular moment continues into a discussion on the 'dangerous' nature of Player C's driving and then they, within the game reference Player B's actual driving ability in 'If anything it should be B that gets tickets for speeding' (VA1, 20:42-21:14). Clearly this shows a familiarity between these actors, as they are friends/familiar with each other beyond the rehearsal room.

This can be viewed in two ways. The first way is that their reciprocal familiarity is key towards creating a system of live development or that their prior knowledge of each other actually presents a bias, as one cannot fully measure the effectiveness of the system – because of this reciprocity. I lean more towards the second suggestion, as their prior friendship brings elements of their own lives from outside of the game or the 'game world' being created – which could, in terms of a character development system, affect the way they develop/create their characters. Therefore, in order to present an unbiased and rigorous preparatory system, the participants for the second test group should have less prior knowledge of each other, and this will have to be quantitatively measured – to ensure no bias within the rehearsal situation.

The second to be discussed is that of Reciprocal Dependence. This aspect of self-presentation theory is more easily read when the rules of the game are reversed. Two examples can be given, the second example more extreme than the other – but both essentially explore the same perspective. The players are very tense and attempt to follow the game, however they appear to be playing up to expectations of their social behaviour – they behave as they are ‘expected’ to behave in this matter. This can also be influenced by the social relationship that is already established, mentioned above – therefore a quantitative analysis of the second test group must be established to make sure that pre-established relationships do not influence the results of this research.

In our first example, Player B questions the nature of an element of the game and then when the facilitator (this author) gives the general instruction of ‘Play Monopoly© in Reverse’ he provides a physical reaction by throwing himself against the sofa/wall that is directly behind him (VA1, 55:33-56:04). It can be questioned that Player B depended on the others at this point, as without their contribution – he would not have provided the reaction that he did provide. In the second example this dependence is even more explicit. Player C responds directly to the ‘instructions’ laid out to her by the other players – in particular when Player A states: ‘Be nice to her she’s confused’ – Player C acts up to this and feigns hyperventilation and this is pushed even further when Player A directly states ‘You’re going to cause her to have a panic attack’ – she responds with a feigned panic attack because of her reciprocal dependence on the other characters. Again, as with the previous example – these ‘players’ act up to the expected behaviour – because of their reciprocal dependence of each other, in the situation they have found themselves in.

It must be stated now that this is not a psychological behaviour study, however by observing how they present themselves within this situation does provide a way into character analysis. Clearly, this issue reflects Goffman’s concern with the person as character (1959: 244). It will become an issue that will be carefully contemplated in a later chapter, in terms of the self-presentation in terms of reciprocity in the rehearsal room. In fact there is a particularly enlightening examination that has been highlighted between the performance of self and the performance of character. Within this context it would not inform the research approach to continue on such a theoretical framework, as this work is practice-led – so therefore the analysis and discussion must be driven by the practices involved in the project, within which the theory supports the established practice and assists in the development of its own methods, rather than being purely theoretical.

Chapter Reflections

Individual character development is clearly important to the analysis of this project and there are a plethora of potential discussions to be in context with these concerns. I would like to particular focus on that, in this research, the characters must be developed together in a reciprocal, ensemble based style. This is an issue that will be covered in significantly more detail within the fourth chapter but in short: one cannot successfully play a board game designed for more than one player alone – as it removes the playfulness that can be seen when interacting with others. It is the focus in this project that as this work bases itself on a board game, then the rehearsal phase should be carried out with others. Why should the rehearsal phase be carried out alone when it can be done in collaboration with other performers, in order to understand the task provided to them within the rehearsal and develop their character within their own collective ensemble/actualised playground.

Through working on the characters in a community, it is hoped that they will not gain what Stanislavski would call a ‘false conception’ or ‘prejudice’ about their role (1989: 112-113), in the initial stages of finding and developing their character. One must keep aware of the contradiction discovered in the previous chapter between ‘actuality’ and ‘ultranaturalism’. This chapter has demonstrated that the board game could be potentially useful in the discussion of character and ensemble development, and lays the foundations to achieve Stanislavski’s aim of Ultranaturalism, but achieving this through the lens of ‘actuality’ within the rehearsal process.

One must also be totally aware of Stanislavski’s statement (1989: 110) that ‘Every director has an individual approach to the preparation of a part and his own program for carrying out this work. This is something for which no fixed rules can be set. Yet the fundamental stages, the psychophysical methods of doing this work, must be rigorously observed’. This project does not aim to breakdown Stanislavski’s preparatory training as several authors have already contributed this to the field of performance research. It does however, aim to within the limits of the MA by Research interrogate his specific approach to preparatory phase rehearsal process and explore the ‘fundamental stages’ of character development, within the framework suggested during the progressive nature of this thesis.

The chapters of the thesis progress through the process that this author continued through the research – presenting the problems and drawbacks of the thesis in chapter three and developing the method into the final chapter. Through this approach, this thesis aims to display the research process and how the final result was come to, through an explanatory framework – leading into a final evaluation in the fourth chapter.

Initial Reflections Upon Method Design

As informed by the processes investigated above the method will be now designed. Firstly we must step through each of the key concepts presented by each section and discuss precisely how they will be applied to the system design.

To begin, the section of play suggested an attempt to combine paidic and ludic play. This will be achieved through an initially improvised frame (ludic), leading into further scripted play (paidic). The process will become clearly more paidic as it continues, as there are more rules layered onto the already existing rules. The players in order to survive the game will need to circumvent the rules placed upon them and solve the difficulty, within which the aim is to allow them to further develop their characters.

The social drama is an essential resource for analysis and will be used continuing into the further chapters. This system will implement its own 'breach of the social norm' initially in the same way as this chapter with the 'Play Monopoly© in Reverse', but then it will move into further areas of difficulty by adding a text and then following this adding a requirement to play the game and read the text in reverse. This will be interesting for analysis in terms of both play and social drama – and it potentially will allow them to further develop their characters. A similar reflection can be made upon self-presentation, in particularly in terms of reciprocity. This preparatory phase rehearsal method is a testing of those particular skills, which are essential to being a performer. They will combine together in the new testing group in order to develop their characters within the assigned frame.

The section provided above on Performer Training of course is relevant to the investigation, but it will become far more relevant once we progress into the discussion sections of the following chapters. Therefore, please find below, in Figure Three, the workshop plan that will be used within the following chapter, when we experiment with the text of *The Seagull* by Anton Chekov and the game-play of the board game, Monopoly©.

Figure 3

WORKSHOP PLAN FOR CHAPTER THREE

- Characters assigned.
- Information sheet distributed.
- Quantitative Analysis 1
- TASK: Play Monopoly© for 45 minutes as your assigned character
- TASK: Play Monopoly© in Reverse for 45 minutes as your assigned character
- Semi-structured individual interview process
- Quantitative Analysis 2
- Scripts Assigned
- Quantitative Analysis 3
- TASK: Play Monopoly© for 45 minutes as your assigned character whilst performing the script
- TASK: Play Monopoly© in Reverse for 45 Minutes as your assigned character whilst performing the script in reverse
- Semi-structured individual interview process
- Quantitative Analysis 4

Chapter 3: Testing and Improving The Method

Within the previous chapter, a plan for a potential method was established¹⁰. Now, this chapter must now develop on from these established notions and test them within the rehearsal environment. This chapter will specifically explore, examine and dissect the potential rehearsal method, whilst attempting to discover whether it has been effective in line with the initial rehearsal for specific play texts, and the development of specific play characters. This chapter will also engage with attempting to identify areas within which the method could be improved, and what measures can be put in place to assist this development within the fourth chapter. This chapter will be using the Michael Frayn edition of Anton Chekov's *The Seagull* (2002), focusing specifically on the characters of Arkadina, Trigorin and Konstantin. The selected scene¹¹ for experimentation has been chosen because of its moments of high dramatic tension (and clear moments for analysis of the social drama and interpersonal reciprocity), providing stronger opportunity for the actors to engage with their characters and to understand the scene as a whole. The individual involved in the process will be analysed specific in terms of the parameters of play, social drama and self-representation, with the emphasis being placed more on social drama/self-representation. The focus on the methods of Stanislavski are reduced, although there is still critical reference to his work early in the chapter.

For the purposes of this chapter, each of the performers will be referenced by their character name only and not their gender. As previously discussed in earlier chapters, this project does not aim to limit performers to the socially constructed and assigned genders of the characters in the play texts and therefore does not present itself as an engendered analysis of the characters. This thesis focuses more upon self-presentation and the development of character, rather than entering into a never ending loophole discussion of gender issues and gender identity, which are not what this thesis aims to explore.

¹⁰ Please refer to Figure 3 of the thesis for this workshop plan.

¹¹ Throughout this chapter there will be reference to specific Appendices, which inform the discussion. These indications will be made through the identification of said Appendices by number. It is recommended that these are viewed alongside the chapter for a full understanding of the argument. For the selected extract please refer to Appendix Seven.

Before carrying out the analytical focus of this chapter, it is important to engage with the central performer training theory that this thesis responds to. Within Appendix One, I have included the first four stages that Stanislavski documents for the development of a character within his book *Creating A Role* (1963). This research explores initially through improvisation, dealing with understanding the initial characters and the characterisations that the performers feel would apply specifically to the character. This is informed by Point 2, in the discussion of understanding the actions of the play. Specifically he states ‘what is lacking is invented in line with the spirit of the play’. This approach allows a creative freedom within this framework, and develops on through involving the text, and involving the game play. In order to facilitate an initial understanding, a character description is provided at the start of the process for the performers participating¹².

This approach can be considered its own given circumstance, within the actualised situation that the board game can provide. It does not draw, as within Point 4, specifically from the analysis of the text, but rather relies on the performers’ interpretation and understanding of the character they are playing. Of course, this could become a potential reliability issue, however within performance research – particularly with research that relies so heavily on the contributions of the performer – this issue is negated through the creative and documented output that is provided by the developing workshop framework at various stages throughout the thesis. This process aims to provide an initial ‘toolkit’ for the performers to develop their characters, and this research aims to specifically analyse their experience of this process, in order to establish the preparatory rehearsals as a foundation for later rehearsal, within the realisation of a full production.

Character Analysis

Improvisational Process - Arkadina

To begin, we look at the improvisational process that Arkadina engaged with, before exploring the scripted process. This character’s self-analysis showed a minor increase in their relationship with the other characters, a large increase in terms of character and a minor increase in the character’s relationship closeness to the other characters. It must be noted that the character’s closeness began at a very high point (90 points), and knowledge of the character began extremely low (10 points)¹³.

¹² Appendix Six. This is a direct quotation from the participant so may not be totally grammatically correct.

¹³ Appendix Two

In Arkadina's first interview, it is stated that 'Once we were kind of got over that self-consciousness it was really good fun.'¹⁴ This concept of 'self-consciousness' was already tackled as an issue with the Stanislavski based training (Mitter, 1992: 15), as he feels that the Stanislavskian training is an engagement with 'the psychology of the character'. The performer comes to know the character to the extent that they are saturated with the knowledge; however this particular performer 'got over' her issues with self-consciousness and began to develop her character. This appears to have happened in a very short amount of time, as within 12 minutes of the game (VA2, 16:08-16:28), this particular performer had already moved past the self-consciousness of initial meetings. This performer was able to handle the Given Circumstance of the actualised situation and move away from self-consciousness into a more focused realm of self-presentation, as suggested by Erving Goffman and develops the character as a result (1959: 244). This demonstrates that the method is effective in its initial stages.

One thing that is interesting to note is that when the rules were reversed, in terms of the improvisational frame – the increased difficulty did not seem to affect the performer playing Arkadina throughout the improvisation; in fact it appeared to assist her in her character development. This was particularly evident in the moment when she states 'That's what I already said dear[...] we do want to get rid of our properties' (VA2, 1:05:05-1:05:10), in her character's aggravated tone which is continued in 'I don't want to buy a property and I don't want to buy a house' (VA2, 1:05:15-1:05:20). This agitation could be either seen as the performer portraying the character, or the performer being frustrated by unfamiliar territory that is being explored. Having to create a set of rules, moving away from the already structure environment of board game rules – this performer is unphased. It will be interesting to note whether the other performers react in a similar way in this situation. In this form of situation it can be stated that the participants must reciprocate 'in game' with each other because of the unfamiliarity, which forces their characters to reciprocate familiarity with each other. Arkadina in particular - working predominantly towards a personal victory – which she does achieve in the second version of the game – as predicted in the theories of play investigated earlier.

¹⁴ Appendix Three

In terms of the social drama, Arkadina has gone through the whole process of the breach of the social norm. Arkadina's character is initially hard to grasp but once the self-consciousness is overcome and the performer is adjusted, the character is accessed. Then the difficulty of the reversed rules as representation of crisis – in which her character did not react particularly well – which meant no remedial processes were required. She was however re-integrated into the society, as the performer gained the victory that her character so desperately wanted (VA2, 1:20:13-1:41:26).

Scripted Process - Arkadina

Moving in to the scripted process, Arkadina's self-analysis showed a minor increase again in relationship with the other characters, an identical increase in terms of Arkadina's own character remained exactly the same as the previous section. It is interesting to see that despite the performer's obvious need for victory following the tradition of game play theory, the self-analysis of the character relationships did not change. There appears to be an almost specific lack of engagement on Arkadina's part with the other characters because of her singular focus on victory.

In the second interview, Arkadina states that you are 'really having to think' during the process and expresses the opinion that 'the text is the character'¹⁵. This is clearly reflected in her performance, as at one point in the script on the paragraph starting 'Let them' (VA3, 17:30-18:38) she loses focus on the game and does not roll the dice, focusing purely on her expression of the text. However it must be noticed that on the line 'you're the finest writer alive today' (VA3, 17:52-17:56), she loses the pace and returns to a state of pure reading; however at the end of the paragraph 'You won't abandon me...?' (VA3, 18:32-18:35) the momentum is regained. This is an interesting point of analysis, she expresses most of the way through the monologue, but forgets at times in terms of not only the performance of the text, but also the playing of the game. By forgetting the game, Arkadina is put into a difficult situation – as the performer does not allow the game to help the process – merely allowing it to hinder it – hence the response '[...] in a way you feel like you can't really act it properly because you're playing', is so important to her character development. By not embracing the new form, the performer has been unable to fully develop her character – even though this is not reflected in the performance in the text, or the quantification at the end of the process.

¹⁵ Appendix Three

There is one particular point in which Arkadina's character is at its most expressive in the line '(to herself) Now he's mine. (*Easily, as if nothing had happened.*) Anyway, you can stay if you like' (VA3, 18:57-19:03). This sudden obey of the stage direction in which, very swiftly, the character is edited, one can see the character beginning to develop –holding the most potential at the point when the character of Arkadina is at her most manipulative. This is further emphasised when the performer gives a smile (19:25), which it can potentially be assumed that the audience would produce a positive response. She starts to gain a further understanding of her character but there is one point that must be raised. Not only within the context of the game and the script, this character also dominates in terms of the social control of the situation. The character stretches beyond the restrictions of the text and the game, working specifically within the realm of social interaction. Towards the start of the process, Arkadina clearly attempts to work with Trigorin to support him in his reading of the script, however towards the end Arkadina herself begin to struggle to read the text (VA3, 16:00-16:30). However one constant notion throughout is that Arkadina manipulates Trigorin's game play, to support her own characters personal agenda of making money towards a personal victory (VA3, 21:08-21:28). She demonstrates here a clear understanding of her character, having developed her character through the 'actuality' of the situation, however she does state that the situations can be occasionally 'overwhelming'¹⁶.

In the initial outset for her character, the performer questioned the notion of playing and reading in reverse (VA3, 24:44-24:51), as facilitator, I provided her with no means to answer the question – transferring all control and responsibility over to the participants. This clearly made her insecure, as even during the process of the script – she questioned and challenged her own suggestions (VA3, 28:44-29:00), even 'shh'ing¹⁷ herself at one point, so that she did not speak – breaking the ground rule of not going beyond the established text. The performer was very much aware of the overarching rules of the situation, and therefore was focused at this point on purely not breaking the rules – rather than on how her character would behave in the situation. This clearly indicates that the rules need to be relaxed slightly, so actresses like Arkadina are able to develop beyond pure rule following. The rules were expected to help in the development of character, however, they were slightly ineffective in helping – in her interview she even states 'I don't think I managed to stay in character'¹⁸.

¹⁶ Appendix Three

¹⁷ Reference to her personal speech, so is not grammatically correct.

¹⁸ Appendix Three

She continues to state that the 'restriction of only being allowed to speak the lines on the page rounded [her] [...] out – it levelled me out¹⁹'. It is my argument that although she felt her character was developing, she was to an extent far too moderated within the creative environment. An extra level of creative freedom and interpretation is required – and this will be reflected upon in context with the experiences of the other participants – to see if this is a useful line of inquiry.

To complete the discussion, Arkadina reverts to a more supportive role in the text (VA3, 34:55-35:21, 44:20-44:25) – against her development into domination in the first scripted session. There is an interesting contrast between her personal beliefs in terms of collaboration and reciprocity and the existing evidence in the documentation. She states in her interview 'We couldn't collaborate at all²⁰.' However, throughout the game she was constantly collaborating with Trigorin on his process. She supported Trigorin throughout so it is possible to evaluate that Arkadina became too reciprocatingly dependent on the other characters, and would need to step back in further processes, in order to assist her character development. She continues to expand upon the issue that the other participants, in her view, 'were just reading and sometimes finding that difficult [...] I didn't feel they were in as in character as they were²¹'. This presents an interesting argument – there are constant questions of the self-struggling with the task versus the performance of character within the actual of this game. This should be engaged with in terms of the other participants to see if it is a viable line of enquiry and system development. Arkadina continues to reflect, in her interview, on the effectiveness of both processes. She states that the 'first session seems sort of seems more valuable as a training idea²²'. This shows that she leans towards an improvisational frame; this does however show another line of enquiry. This identifies that from her reaction to the improvisation, she needs to develop her skills and abilities to react to text based rehearsal preparation.

¹⁹ Appendix Three

²⁰ Appendix Three

²¹ Appendix Three

²² Appendix Four

Improvisational Process - Trigorin

The next character to be encountered is that of Trigorin. His process will be compared to that of Arkadina, to see if there are any major differences in their development. In his self-analysis of the improvisation work, Trigorin showed a minor increase on all parts, with no notable increases in any of the areas (with an increase of 5 or less)²³. However, he did rate himself relatively highly in all areas (with no score below 65). An initial point of discussion is his statement within his interview: 'My character sort of thinks he's amazing and this game proved he actually isn't'²⁴. This shows that the game process, for the performer, challenged the whole nature of the character he is portraying. He continues to state that '[Over time] I got more in depth with him'²⁵, he felt his character developed as the process continued – however this is not particularly represented in his quantitative analysis. Therefore, the discussion of Trigorin must focus upon his self-reflection in his interviews, and key moments from within the transcripts themselves. Within the first game, it appears in my view that Trigorin is very defensive and accusational towards Konstantin (VA2, 19:04-19:33) and also affectionate towards Arkadina in 'Oh don't say that she's just beautiful' (VA2, 42:55-42:58). Even though his character is being manipulated by Arkadina the whole way through their interactions, Trigorin still remains loyal to Arkadina and supports Arkadina's character.

Our first point of comparative discussion draws from the playing of the reversed game within the improvisation section. It draws mainly from the following statement from the performer in his interview: 'Everyone was confused and it sort of started to make a team on how to understand the backwards rules'²⁶. Trigorin was particularly confused at the start of the game and makes a general assumption that other participants were confused. In observation on one of their initial conversations (VA2, 1:10:00-1:10:41), it can be stated that out of all of the participants, Trigorin was the one that struggled most with the reversed rules. He was confused at the start but then continued to hesitate later in the improvisation continually (VA2, 1:12:54-1:14:08). However, after this phase of hesitation he finally managed to access his character – once he had made the adjustment to the change of rules, personally.

²³ Appendix Two

²⁴ Appendix Four

²⁵ Appendix Four

²⁶ Appendix Four

It is interesting to note the performers' struggle is particularly reflective of the issue of the 'actor as character' versus 'actor as performer' debate. It can be stated that his struggle is his 'performer' cannot access the 'character' because of his personal struggles. Linking this to social drama, it can be stated that because of his serious personal struggle with the situation, Trigorin spent significantly longer in the 'remedial action' phase, purely because he was attempting to understand something he could not quite comprehend, hence why it took him so long to re-access his character. It appears to me that Trigorin does not quite make the transfer from performer to character, which in turn means that he doesn't quite hold focus on both the victory of the game and the group because of his personal struggle with the reversed difficulty. There is a distinct schism in the situation, for this particular performer, because of his struggle.

However, despite the struggle Trigorin did appreciate the actual and could see its use in a training situation, and stated that 'probably other games should be used for performer training as well because they make you think in two different ways, about the character and about rules²⁷'. At this point the participant acknowledges, from his perspective, the rules were a totally separate entity to the character development, which is not what this project aims to achieve. Therefore, when the system is edited, one must attempt to make the rules and character development combined as one, rather than as two separate entities. This participant also identified that other games should be used in the performer training process, which is a pathway that will be explored – to test not only the changed system, but also to provide a small scale essence of a reliability study. As it can be seen, this version of the system may not have necessarily helped Trigorin at first to develop his character and he was placed into a schism. It could be stated that a further delving into his character would assist him in re-achieving re-integration into the situation. Or it is possible that the schism is permanent for this character and we will need to move onto a different text, in order to further test the established system.

Scripted Process - Trigorin

Moving into the scripted process, it is hoped that it will inform most potently what other elements of the system need to be developed before the experiment is carried out again, in order to make it more effective for all participants. Within the scripted results, the quantitative measuring showed that for Trigorin, his results for other participants and his own character have decreased from the improvisation and there was a minor increase to his relationship with the other characters²⁸. Clearly the scripted process appeared to have not worked for Trigorin, as his results have decreased.

²⁷ Appendix Four.

²⁸ Appendix Two

Therefore we need to dig into his experience in the process, to see whether his quantitative statements contradict or agree with his verbal response and his process within the playing of the game. This will be used to find what can be done to improve the system, so that such a decrease will not be identifiable in the second testing.

Trigorin states in his interview 'I was confused constantly especially when you have to multitask²⁹'. This confusion can clearly be seen within the first two minutes of the game (4:00-6:00), as there is significant repeated hesitation on each of his lines, even in the short one word lines. He appeared to be simply struggling with accessing the text, which held him back from beginning to develop his character. He states that the text 'has to be said and it doesn't really matter how well' and through the text the 'need for dialogue [...] to create character'³⁰ can be satisfied. For this participant, his primary focus is upon the performance of the text, and the accessing of the text. This participant however did have a lot of troubles with reading and expressing the text. At one particular point (VA3, 15:30-16:00), he lost all expression in his voice and began to just purely read.

Another indicator that becomes apparent through his experience is the lack of communication between the players. At one point (VA3, 32:27-32:29), Trigorin makes a reaching sound as he is reaching for his piece. He doesn't engage with the other players in anyway, and his lack of engagement continues, as he repeats his process and provides an even more expressionless reading (VA3, 32:57-33:04). Victory at this point, for his character, is not even a factor because of his various struggles with the rules of the game, and also the reading of the script. This is clearly an issue for this performer, and may possibly impact other performers who use the process so therefore action must be taken in terms of the difficulty for all participants, in order to give them more creative freedom to create their characters.

²⁹ Appendix Four

³⁰ Appendix Four

He also states that ‘there wasn’t a moment where I said I can’t do this’³¹. What can be observed clearly contradicts this, so this participant experienced something very different to what was being observed and it is difficult to recognise this experience, as he did not express this within his interview, or his quantitative measurements. Even though he personally struggled with accessing the text, he did attempt to develop his character through the text, although not necessarily through the placing of the game. In comparison to the other players, he developed at a significantly slower rate. In particular, both his character and that of Arkadina seemed to achieve better with the improvisation. This will need to be discussed in light with Konstantin, to identify whether an element of improvisation will need to be incorporated as part of the scripted section of the testing, as to regards the creative freedom of the performer within the ‘actualised’ situation. There will also need to be discussion on the understanding of the text itself, in terms of the group – versus the individual.

Improvisational Process - Konstantin

Now this chapter will move onto the final character for analysis, Konstantin. What must first be noted is that this is a female performer playing a male role. This was due to a logistical issue with performer availability, and therefore it provides certain implications in relationship to feminist and gender theory. However, for the purposes of this project these will not be delved into, as this is a study on the topic of the creation of character, not of either feminist or gender identity. Although, in a study of a different nature this would almost certainly be a most enlightening discussion – but it does not fit in this body of work.

In terms of her quantitative self-evaluation in the improvisation phase, there was no change in her relationship with the other participants. For her character there is an increase of 20 points, but her character is very low, even after the exercise sitting at only 30. Her characters relationship with the other characters is very low (sitting at 5 before and 15 after)³². This is particularly interesting in context with the play itself – the relationships within the play are particularly cold at times, but there is an underlying familial relationship between them – this following along the same line as the play appears that the performer has clearly engaged with her character – despite her low score with her character development.

³¹ Appendix Four

³² Appendix Two

On the topic of her relationship with the other characters, she states 'We actually began to help each other because we were all a bit confused'³³. This is almost certainly true, however in the documentation of the game something was far more dominant. In the documentation, she appears to be 'playing' to her character, and also more importantly – her own personal victory. In her later interview from the scripted section, she states that 'I knew my focus was to win, because that was what was written in my character profile'³⁴. This shows this performer's drive for victory drove the development of her character. It was an offensive stance coming out with lines such as 'What do you mean playing with my guns? You don't play with guns, you shoot with them' and 'No. And I wasn't drinking either before you make that assumption too' (VA2, 19:12-19:25). Through the offensive stance, the performer playing the role of Konstantin never shows any sign of self-consciousness in her character throughout the improvisation section.

Scripted Process - Konstantin

Moving into the scripted section of this investigation provides quite unique commentary. This performer's view on her character entirely changed once she had access to the text of the play. She states 'This [session] [...] I was being more gentle because there was a lot more – I was very emotive [...] I could see the difference in my character and also in the way that I portrayed and played the game'³⁵. There were extra levels of character that she accessed through the text.

However, despite her varying emotions she still appeared to have difficulty with reading (VA3, 10:35-11:04). But there is expression in her portrayal, even though she struggled with certain words for example 'Strangehold' instead of Stranglehold, 'Legitimate' and 'Medicure' instead of Mediocre. Despite this, she did access her character but would clearly be assisted by an advanced reading of the text. It is noted at this point that Konstantin's struggle with reading the text could be related to her Dyslexia, although this is not the focus of the research, it must be noted for fairness to the performer at this point.

³³ Appendix Five

³⁴ Appendix Five

³⁵ Appendix Five

Her character quite clearly reciprocated with the other character, particularly in terms of dependence because she states 'I felt a lot of support because we sorted each other we all knew in our heads it was all jumbled up'³⁶. However, she did particularly struggle with reciprocating familiarity with the other characters: 'I also found it very difficult in terms of building relationships'³⁷. This isn't however reflected in her self evaluation of the scripted process. In fact, there was no change in her knowledge of the other participants. There was also a huge jump from the improvised process in terms of the other characters (A jump from 15 to 80 points)³⁸. Although it is interesting to note that there is no change within the scripted process of the relationship between the characters – however, this does not change the fact that there was a huge increase from just reading the text. She realised that the character has a lot of love for his mother, something that she wasn't aware of when she was purely improvising. The text adds a level of detail for the creation of the character.

One aspect that is particularly evident is contained within the statement 'My main focus has to be on getting the lines and trying to build a character – trying to communicate with these characters'³⁹. She wanted to build the familiarity with the other character, but it would appear she needs a greater freedom in the text, which is something that needs to be developed further. She even states 'I feel if you feel you can ad-lib with your character, you know a little more about them'⁴⁰.

This performer, in contrast with the other two, is very much text centric. She states 'So I sort of in my mind that [the text] came first and the game came second'⁴¹. She came across as passively involved with the game, rather than an active participant. This researcher feels that a second game needs to be selected – one that requires a larger amount of activity/participation – so that the use of the game itself can be tested from a stronger academic viewpoint.

To conclude, she states that she found the game play 'Challenging in a positive way [...] I found myself getting a little disappointed because if I was doing well at Monopoly©, I was then lacking at the script'⁴². She holds a binary position between the game and the text, which needs to be gelled together, as this is the aim of the research practice. It is hoped that through brining these two

³⁶ Appendix Five

³⁷ Appendix Five

³⁸ Appendix Two

³⁹ Appendix Five

⁴⁰ Appendix Five

⁴¹ Appendix Five

⁴² Appendix Five

elements closer together, in the next testing phase, the system of preparatory rehearsal will be more effective as a result.

Concluding Comments

This chapter has so far explored the initial testing of the preparatory phase rehearsal process and in this section shall explore the effectiveness of the method, and what improvements can be made in response to the investigations made throughout the chapter. The focus of the improvements here are focused upon the lack of 'ludic' playfulness that is found within the practice. The specific elements to be discussed here are the difficulty of the text, and the inter-relationship between the text and the game.

The use of the game board play appeared to be successful in the improvisational section of the framework, as was the reversing of the rules of the game. This was used as an inversion of the expected situation, to breach the social norm so the participants would have to attempt to reintegrate their character through the difficulty. However, when they were requested to play both the game and the script in reverse, the process became too difficult for this particular test group to handle – as there was too much tension between the using the text in the situation and the control elements when playing the game. At specific points different elements were just simply ignored and not used in tandem to create their characters. One of their concerns in the process was that of self-presentation. The actors attempted to portray their characters and were either assisted or excessively challenged by the enormous amounts of difficulty found within the constructed workshop. Therefore, this displays a potential ineffectiveness in the construction of the method. This specific struggle between reading and playing the game against established norms provides precedence to remove one of the two elements from the research process. In order to critically encounter the performers' development, the reading of the script in reverse will be removed, in order to provide a greater level of creative freedom within the practice.

In relation to this discussion, the element that stood out as problematic for each participant was that of the difficulty of the script. This was an unanticipated outcome, as an assumption was made on my part that the performers would be strong sight readers. This was an incorrect assumption on my part so therefore, a collective reading of the script prior to playing the game should be carried out. This is instead of providing the performers with the text prior to the rehearsal. One of the participants made it quite clear in an undocumented comment that they had not read the script or the character description prior to the rehearsal.

However, by allowing them to read the script together as a collective ensemble prior to exploring it practically should actually form a stronger reciprocal bond between them, assisting them in developing their characters together rather than separately. One of their concerns in the process was that of self-presentations. The actors attempted to portray their characters and were either assisted or excessively challenged by the enormous amounts of difficulty found within the constructed workshop. Their ability to handle the script assigned to them will become a central focus in the analysis of the following chapter.

Further discussion upon the use of the text, and the situational tension that the interaction with the text provides must be raised here. The performers were restricted to speaking on what was written on the page. This restriction was inserted in order to question the effectiveness of Callois' theory of Paidic play (1989: 13). It has certainly been investigated and provided a particularly fruitful outcome. In order to further develop the process, an element of creative freedom within the spoken word must also be introduced within the preparatory exercises. . Arkadina felt that the restriction of the text helped her, however the other two participants (because of their struggle with the reading of the text) did not feel it helped them. So therefore I come to the following conclusion – to bind it with too many rules and regulations does remove the performers' ability to create their character. Therefore, the testing in the following chapter must be taken from a creatively free and interpretative 'ludic' playground (1989:13).

In order to achieve a 'ludic' playground within the actualised situation of the board game, further conference must be made on the characters and how to play the character, prior to the improvisational element of the rehearsal exercises. The selection of board must now be encountered. Monopoly has provided a series of particular insights, and has revealed certain elements of social interactivity between players. However, it is my opinion that we need to expand upon this notion in the final stages of the system development. In order to fully test this, an alternative board game must be used, as this will not only test the system but provide a more commercial perspective on the system, as then the rehearsal exercises could potentially suggest the concept that they can be used with any board game.

Turner believed in 'conflictive' and 'competitive' being at the centre of social interaction and quite clearly from the explorations in this chapter and the one that preceded this, they are both essential elements within the board game, and therefore essential within the rehearsal process. A board game must be found that contains further elements of this. Cluedo: Discover The Secrets presents itself as a clear candidate for use, due to its natural reliance on questioning and interaction between players – demonstrating both social dramatics and issues related to reciprocity. These will form the cornerstone of several of the arguments put forward in Chapter Four. As this is a new game in the process, an additional play through of the game off camera will be carried out – so that there is clarity of understanding in relationship to the game rules from the perspective of the performers.

Now that the game has been selected and the changes to the rehearsal exercises made please find below, in Figure Four, the redesigned system according to the suggestions and changes made above, that will be used moving forward into Chapter Four.

Figure Four

WORKSHOP PLAN FOR CHAPTER FOUR

- Off Camera, Game of Cluedo© played to familiarise actors with rules of the game
- Characters Assigned and Discussed in Conference
- Quantitative Analysis 1
- Play Cluedo© as your character for 45 minutes. If a winner has not been decided, each player states what they think the result is and the closest to the actual result is the winner.
- Play Cluedo© in reverse as your character for 45 minutes. The actors will decide how to declare a victor at the end of the game – as their characters.
- Quantitative Analysis 2
- Semi-structured individual interview process
- Scripts Assigned
- Conference on Character – Actors read through assigned script
- Quantitative Analysis 3
- Perform the extracted text from *Pygmalion* by George Bernard Shaw, whilst playing Cluedo©. You may speak around the lines provided and are not restricted to purely the lines. The game is complete when the text is complete. If a winner has not been decided, each player states what they think the result is and the closest to the actual result is the winner.
- Perform the text of *Pygmalion* by George Bernard Shaw, whilst playing Cluedo© in reverse order. You may speak around the lines provided and are not restricted to purely the lines. The game is complete when the text is complete. The actors will decide how to declare a victor at the end of the game – as their characters.
- Quantitative Analysis 4
- Semi-structured individual interview process

Chapter 4 – Refining and Exploring the Final Method

As per the reflections made at the end of the third chapter, the focus of this chapter will be upon refining and exploring the methods and exercises that have been developed during this research process. The preparatory exercises will be encountered in terms of a new game and a new text, in order to provide foundation for the approach. Please find the discussion relating to changing game on Page 33 of the thesis. Also, please find the methodological selection of Pygmalion (2015c) by George Bernard Shaw on the same page.

It is hoped by the end of this chapter, the pre-production rehearsal or preparatory phase rehearsal exercises will be demonstrated in terms of their use in facilitating approaches for actors and directors. This chapter will envisage the frameworks developed not only in terms of individual development, but also in terms of the collective development that appears from developing characters together as an ensemble. An additional aim of this chapter will be to specifically encounter theories of play and playfulness within the reciprocal relationships between the performers. It will aim to encounter the playfulness and see how it can assist in the facilitation of the approach, as referenced earlier in this paragraph. As previously stated in Chapter Three, each of the performers will be referenced by their character name only. Please find the discussion related to this on Page 33 of the thesis. This chapter will also take a similar structure to Chapter Three through encountering the individual characters, one at a time.

Character Analysis

Improvisational Process - Eliza

Eliza accesses her character instantly, with her quantitative scores growing significantly (in relationship to the other performers) in all of the processes investigated⁴³. One of the observed demonstrable physical attributes in the performer's preparation throughout the improvisation and work on the script is her attempts to speak with a Cockney accent. Through using the voice, Eliza introduces her own difficulty, allowing her character to take total control of both the dramatic

⁴³ Appendix 8.

tension and the control of the situation. Her discomfort with the accent impacts on the emphasis she places on words, and her accent affects her deportment and character portrayal.

Her self-introduction of her accent, allows her to play within her own ludic playground, within the actualised task of the board game. This also slots itself neatly into the collective development of character, as it clearly helped others to understand her character, and to develop their own characters as a result. Through actualising in the role (by playing the game as the character) she is able to explore the 'uncertain' and 'separate' nature of game play. Through doing this, it arguably sets up an important class and dramatic opposition to and in the development of both Eliza's character and in comparison, the other characters. Thematically, Eliza is a crude character learning to be someone else or learning skills with which to fit into a different but new social class; the performer is not only playing with the role, the role almost certainly contains a level of 'make-believe', which all feeds into helping the performer with exposing their performance, which in turns allows the other performers to expose their performance - whilst still exploring the various manipulations of the rules within the training experience (Callois, 1961: 9-10).

This issue of inter-character relationship is further reflected in her improvisational interview. She states that she 'felt like I depended a lot on Higgins' character because we had a conflict and then Pickering would calm it'⁴⁴. Their characters appear to conflict, but this is clearly within the spirit of the board game (particularly in games where there must be a singular victor through one possible outcome, such as the two games selected for this investigation). Eliza depended purely on her partner-performers in order to develop her character. This raises Goffman's concept of reciprocal dependency (1959: 83-108), and provides opportunity to analyse the intentions and objectives of individual characters, in terms of each other.

⁴⁴ Appendix 11

In the exercise and interaction based on the board game, Eliza's recourse to Goffman's reciprocal dependency or relation with Higgins and Pickering helps to create and sustain the dramatic tension in which all the characters are further defined in action and by their motives. In particular with Eliza, in her back and forth between Higgins and herself (VA5, 28:32-30:00) on the line 'Vicious like an animal or vicious like, vicious like. Don't worry' the performer forgets, so therefore the character forgets and this is deliberately built into the performance provided by the performer. This is directly followed by a rebuttal from Higgins and highlights Goffman's (1959: 108) notion that 'If a performance is to be effective it will be likely that the extent and character of the cooperation that makes this possible will be concealed and kept secret'. If the characters are being read as real people (which is the overall aim of naturalistic performance), the nature of the reciprocating relationship between the characters cannot be questioned in the moment, but can feed into self-analysis after the 'moment' has passed. It is imperative to note that the game drove this, as the participants continued the game, even after Eliza stumbled on her speech. By conducting a direct interview with the participants straight after the play process, I was able to access additional data on how the board game heightened performers' awareness of and use of 'motive' to develop their characters that otherwise could have been missed if I was relying purely on transcribed data.

Eliza takes full advantage of this self-evaluative process during the interview, stating in the first one that 'I think I played it wrong. [...] I feel I should have been really slow and kept confusing it and keep getting it wrong'. This of course was a subjective self-commentary; however this author would like to argue that because this performer was willing to engage in self-evaluation of her developmental (rehearsal) processes, she had a further opportunity to develop the character. In particular her questioning nature comes out when she delivers the lines; 'How many pages is your book?' and 'Are you gonna answer him?' (VA5, 38:55-39:18). Even though the character does not understand a lot of the concepts presented in the situation, she is very inquisitive, as this develops as an element of her character.

Eliza continues to discuss her character development when she states that she felt that she was 'manipulating the situation [...] they saw me as stupid so I played on that'. This was particularly relevant in the reversed improvisation (VA5, 1:05:37-1:06:20), in which she plays up to the role of her stupidity in 'I done doubles so I get to go again', but immediately following this 'Oh but were (uninterpretable dialogue) So I don't get. So I don't get I don't get another turn'. Eliza acts up to the role that she has been assigned within the social situation. Her relationship with Pickering who responds to her with 'No I suppose you don't know that's quite sharp of you young lady', portrays a certain level of reciprocity between the 'team' players, allowing the tension of the situation to be released and for the control of action and dramatic tension to be re-distributed between each of the players.

Quite clearly within Eliza's individual development, she depends on the other performers to help with her character development. This is especially in terms of the performers' view of the character relationship, and also her relationship with the game/character given to them. Through this variety of perspectives, it will be interesting to see if this collective notion will continue to be as relevant within the scripted process.

Scripted Process - Eliza

Within the scripted process, Eliza states in her interview that she 'was a bit ditzzy at times purposefully'⁴⁵. The emphasis here must be on the word 'purposefully'. This demonstrates that the performer noted their development and noticed a point of improvement and implemented it into their practice. This, in turn demonstrates that in one aspect, the suggested process is successful because the participants are able to exist as their characters within the 'Ultranaturalistic' frame suggested by Stanislavski, referenced earlier in this thesis (Page 23), whilst also existing within the world of the actualised board game. This is further demonstrated in the scripted section when Eliza charges straight into the character (VA6, 20:05-20:08) without stumbling and portrayed no particular issues or difficulties that should be mentioned within this analysis, as the analysis of the script and

⁴⁵ Appendix 11.

reversed script would be more effectively used in line with the other characters. This performer's interpretation of the reversed rules comes out mainly in the improvisation section.

As detailed above Eliza's character is developed through the processes experimented within the practice, and is one which highlights the close links between a performing problem or challenge and the techniques or approaches needed to resolve it. As the performer herself observed; 'you have to push yourself and push your character, and push yourself as an performer'. This is particularly true for if the performers did not commit to the training exercise, there would be no opportunity to develop character. Indeed, it can be said of any rehearsal or preparation room situation that if the performers do not commit, then they will not produce a strong enough characterisation for a high quality performance.

Eliza's development is clear, however the performer appeared to experience difficulty working with an 'ad-lib' framework. This level of difficulty is not often present when the performer has a structured script to follow. This however should not be seen as a problem, more relating to an outcome for directors. This issue could be worked upon within the rehearsal room, as the work builds towards the final performance. This is a developmental notion, rather than a negative connotation. This could be demonstrating an interventionist approach to preparatory phase rehearsal processes, where potential rehearsal issues reveal themselves from the initial moment, rather than later in the rehearsals. This notion will need to be discussed relating to the other characters, in order to qualify this 'artistic assumption'.

Improvisational Process – Pickering

The performer who played Pickering provided a most playful performance. By taking the opportunity to delve deeper into his character and to experiment on his lines as sites for meaning and stage interaction reflects and draws upon a practice-led research method based on subjecting one's ideas to further experimentation. Logically, as Rubidge (2014:6) suggests, practice led research should be driven by an 'artistic hunch' if it is to be related to the subject of the investigation it derives from for according to Smith and Dean (2009:5), when working practically, the art that is made should lead to 'specialised research insights'. Pickering's performance provided this author with an 'artistic hunch' that was not felt when examining Eliza and will now be discussed in light of what has been already discussed.

Within the practical exploration process, this performer who played Pickering states that character creation is very much a 'two fold thing' between creating improvisational ideas and responding to the other players' improvisational ideas' and recognising that within improvisational dialogue, 'there are no boundaries'. The lack of boundaries for this performer creates a sense of freedom from the 'restrictions' and existing contexts that the text comes with, allowing the performer to create a fresh perspective – which is essential when creating a character within the ludic playground. The performer is firstly guided through the process through a structure, secondly through and by the suggestion of the 'two fold' process of character development or interactional reciprocity. Pickering delivers lines such as 'Don't mention it old boy', and attempts to educate Eliza on India, in the line 'It's a place my dear young lady. Dear me' (VA5, 18:40-19:12). Through playing up to the interpretation that she believes is the character of Pickering, Eliza manages to remove the tension from the situation – allowing the two of them to focus purely upon the game, and their own character development. This is based in reciprocity, as without each other they would be stuck in the tensions of the game and the improvised text. In fact, further examination of the scene and process would reveal a whole thesis in itself on the topic of the interrelationships between improvised dialogue and the need to continue the scene, and the extent to which this helps to develop a character.

This thesis merely hints towards a possible reading of the latent tensions in the established dramatic situations which can be explored by directors and performers as sites for imaginative and creative stage action and character development exercises. Pickering states in one of the interview that 'I'm in control but not necessarily taking initiative'. This character knows itself, but the performer portraying the character does not necessarily tackle situations in the same way that the character would, within the actualised situation presented to the performer. As each of the stages of the process continue, it can be seen that it does allow performers to get to know their characters in preparation for the rehearsal process.

This is particularly evident within the reversed improvisation. Pickering states 'That goes for me, I say we're going to crack this' (VA5, 32:50-32:54), in quite an excited tone. Pickering, as performer has understood the tensions that the situation has brought, and the required control of the situation.

Pickering, as performer, has interpreted the character up to what was required however this notion can be used to discuss their experience later in the process.

It can be stated that the performer portraying Pickering appears to underestimate their accomplishments not only within the interview but also within the reversed improvisation process (VA5, 1:08:40-1:90:00). The performer performs doubt as the character 'I thought we had the answer. We've got the answer. We don't need to figure the answer. We're playing it in reverse surely?' This doubt is expanded upon 'I don't think I'd make a very good detective'. Clearly, the performer is portraying a character but their personal concern with developing the character is highlighted both outside of the character and inside of the character. This indicates certain issues within the performer's ability to create character, which the documentation and methodological analysis has assisted in identifying. This could potentially have not become apparent until later in the rehearsal process so this process establishes an initial notification for the director of the project. ↓

Pickering provided a highly playful performance, taking the opportunity to delve deeper into his character and to experiment within the stage interactions he is provided. Within the practical exploration process, Pickering states that character creation is very much a 'two fold thing' between creating improvisational ideas and responding to the other players' improvisational ideas' and recognising that within improvisational dialogue, 'there are no boundaries'⁴⁶. The lack of boundaries for this performer creates a sense of freedom from the 'restrictions' and existing contexts that the text comes with, allowing the performer to create a fresh perspective – which is essential when creating a character within the ludic playground.

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⁴⁶ Appendix 9.

earlier relating to collective character development. This contains within itself a whole thesis in itself on the topic of the interrelationships between improvised dialogue and the need to continue the scene, and the extent to which this helps to develop a character.

This thesis merely hints towards a possible reading of the latent tensions in the established dramatic situations which can be explored by directors and performers as sites for imaginative and creative stage action and character development exercises. Pickering states in one of the interview that 'I'm in control but not necessarily taking initiative'⁴⁷. This character knows itself, but the performer portraying the character does not necessarily tackle situations in the same way that the character would, within the actualised situation presented to the performer. As each of the stages of the process continue, it can be seen that it does allow performers to get to know their characters in preparation for the rehearsal process.

This is particularly evident within the reversed improvisation. Pickering states 'That goes for me, I say we're going to crack this' (VA5, 32:50-32:54), in quite an excited tone. Pickering, as performer has understood the tensions that the situation has brought, and the required control of the situation. Pickering, as performer, has interpreted the character up to what was required however this notion can be used to discuss their experience at a later stage.

It can be stated that the performer portraying Pickering appears to underestimate their accomplishments not only within the interview but also within the reversed improvisation process (VA5, 1:08:40-1:90:00). The performer performs doubt as the character 'I thought we had the answer. We've got the answer. We don't need to figure the answer. We're playing it in reverse surely?' This doubt is expanded upon 'I don't think I'd make a very good detective'. Clearly, the performer is portraying a character but their personal concern with developing the character is highlighted both outside of the character and inside of the character. This indicates certain issues within the performer's ability to create character, which the documentation and methodological analysis has assisted in identifying. This could potentially have not become apparent until later in the rehearsal process so this process establishes an initial notification for the director of the project.

Scripted Process - Pickering

⁴⁷ Appendix 9

In terms of the scripted process, Pickering states ‘I played to my advantage; I made him into a bit of a bumbling idiot’. The key word here is ‘played’ – Pickering admits that she is playing up to the role that she is playing. This is clear from the moment the scripted extract begins, as her first scripted line is performed instantly in that ‘bumbling’ way (VA6, 22:06-22:17).

This relates heavily to concepts presented by Goffman (1956: 97) in particular in ‘team situations’ there is a constant switching between ‘performer’ and ‘observer’ which interchange constantly. Through having the removal of the restriction of just the text removed Pickering states that it ‘helps you flesh out your character. With the removal of the restriction [...] makes it easier’. This removal makes the interconnections between the actors to be created significantly more easily, as the actors are bound by the text they are stating, as with a significant amount of performance preparation systems that focus on the text and the text being a sacred entity that cannot be ‘played’ with. The system proposed and explored in this study prepares the performer through ‘playing’ not only a game, but playing with the text also, and in addition to this, preparing the actors in each scene to support and to help each other to interpret their characters for the roles that they are playing within the actualised social situation. One particular annotated example of this is below:

H: (whispering) It’s your turn	H – PERFORMER P - OBSERVER
P: Oh yes it is (Rolls)	H – OBSERVER P - PERFORMER
H: (Unintepretable dialogue)	H – PERFORMER P - OBSERVER
P: Oh there’s nothing wrong with me I’m quite cheerful I’m just concentrating that’s all	H – OBSERVER P – PERFORMER (VA6, 20:56-21:09)

The above is only one example of this happening and there could be thousands of possible extracts that could be chosen demonstrating this Observer/Performer binary, and it is clear that through supporting each other through the reciprocal relationship that builds from this, the characters can explore and develop additional character traits within the safety of the reciprocal frame, allowing a collective development of both character relationship and character.

This is one of the very few points in the process that the participants fully move away from the text, which appears to be not an issue as such but an indication of their natural tendency, as with most performers to rely on the text. Through using an initial improvisational frame and then moving into

scripted frame, the performers are able to enter into a ludic playground where they create their characters – whilst still existing as characters in an actualised situation. They are playing and they are developing, much like the binary between Observer and Performer. It must however be stated that the text limits the performers’ ability to access their ludic playground within the scene, but it does however support them in continuing development of their roles based on their knowledge of the character that they are portraying.

However, although they may not frequently deviate from what is directly spoken within the scripted extracts, they do however frequently deviate from the stage direction and play around with their interactions on a personal level – against the statements in the text. Pickering expands on this and states that ‘You are putting your character as you know them into a situation and seeing how they would deal with it⁴⁸’. Through being placed in the actualised situation, the performer is able to develop their character in an alternative way to other performer training methods. The performer plays up to the role of Pickering and develops it as a consequence, which is also effectively reflected in the quantitative documentation, as her numbers steadily increase in Question 2 through to Question 6, in relationship to her developed character⁴⁹.

The investigations made in relationship to Pickering demonstrate that the performer understood her character and developed a particular improvisatory response in character to each situation forward within the action of the scene. Quite clearly through ‘bouncing’ off the other players of the game, whilst in character, Pickering was able to develop her own character traits through an exaggerated approach. Exaggerated approaches to initial character development are not to be discouraged because clearly with Pickering this helped her to access and develop the initial approach to her character. It would be at the directors’ discretion whether to allow her to carry this over emphasised approach into the rehearsal process, and steps beyond the remit of this MA by Research.

Improvisational Process - Higgins

Quantitatively, Higgins measures the highest increase in character development⁵⁰ demonstrating that subjectively this performer felt that the processes helped with the development of the character. Within the improvisation interview⁵¹, Higgins stated that the ‘interactions helped. Yes.

⁴⁸ Appendix 9

⁴⁹ Appendix 9

⁵⁰ His knowledge of the character growing from 50 to 83 and character development growing from 60 to 87. Refer to Appendix 7, for the full tracking graph.

⁵¹ Appendix 10

Because that gives a base, and something to build upon'. This concept of the base is most illuminating and should be discussed further. It is particularly relevant within the following excerpt:

E: You're so vicious

H: No. I'm an intellectual [...] More than a human

[...]

H: (To Pickering) I do not think it comes from the Sanskrit. It would be linguistically inaccurate. (VA5, 28:32-30:00)

Observing these particular lines of dialogue as potential stage action reveals the reciprocal familiarity established between the three players and they have an opportunity here to investigate this independently within and between their reciprocal frameworks. Other evidences such as how the performers would prepare in a potential performance in anticipation of what is to come based on their recollections the rehearsal process would in my view, provide a more fruitful theatrical exchange and outcomes than purely relying on reading a script or improvising. The performers play with each other and play with their characters, experimenting within their own ludic playgrounds and therefore, develop together as both characters and as a collective.

This is even more relevant when discussing Higgins in relationship to the reversed process. In the interview process, Higgins was 'challenged' because of the life role that the character participates in⁵². This is revealed when the performer loses the game and states 'I've never been good with races' (VA5, 1:12:07-1:12:09). Higgins plays with the instability, anxiety and insecurities surrounding loss, his reaction to losing the game is both dramatic and ludic. The scenario ushers in a contrasting attitude to him winning the game and so taps into relational concepts that have not been realised so far within the character development process for his character.

⁵² Appendix 10.

Huizinga (1998: 49) states that ‘the urge to come first is rooted in our very culture’ and this can be said of training to be a performer. The performer always wants to be the best performer they can be because it is ingrained into the training culture for performers in most societies. But within these rehearsal exercises, even if the participant loses, the game setting provides a fruitful opportunity for them to develop their characters as long as they have engaged directly with how their character would respond to losing, which Higgins clearly does, and develops as a character as a consequence. Another important discovery from the process is the realisation that as long as the performer actively participates within the training process, it does not matter if they win or lose – they will still develop their character. In other words, the contents and interactions embedded within the ludic processes of the activity or rehearsing through Huizinga’s game and play theory will work in any way that the performer chooses to approach victory and character work, as long they are active in wanting to develop the character for performance. In addition to this, through their direct personal engagement it allows for a further collective to be grown and for the performers to ‘bond’ within their reciprocal interactions as a result.

Scripted Process - Higgins

One difficulty that must be highlighted is that Higgins had particular struggles with dealing with the scripted process. In the performer’s interview this performer stated; ‘I did find difficulties as within the text as words because English is my second language⁵³’. This was a fact that this author was not aware of before starting the process but can be particularly helpful in terms of a short contextual analysis. The participant did not feel the need to reveal the issue regarding English language as a second language at the start of the process, but chose to disclose it through the documented process, after having started to develop the character. This obviously is an additional level of tension for him to negotiate, however, he felt comfortable enough with the process and was able to disclose this information he would probably not have disclosed. The discovery of potential obstacles

⁵³ Appendix 10.

capable of hindering performer in the work through ludic and board game approach is an important technique therefore can be considered, as was observed with the performer who played Pickering regarding his problem with confidence. While this offers both performer and director identifiable obstacles to overcome and potential objectives to pursue, it is additionally useful for the director in identifying potential self-presentational issues that may impact on the rehearsal or character development process.

In light of Higgins' struggles with language, I must engage with particular moments of language based difficulty for this performer, and how he dealt with these and the extent to which they assisted in the development of his character. Higgins characterises through a series of slow tones and upper class mannerisms, which make sense in line with the character he is developing. However, if one goes into further detail on his speech, further results can be identified:

HIGGINS. (*Sounding excessively upper class, very slow in his performance*) *Oh!* A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of (*Struggles on the next word*) articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don't sit there *err...* crooning like a (*Pause*) bilious pigeon (*Loses energy in the character here*). (VA6, 28:22-28:51)⁵⁴

As can be seen, he occasionally loses his class and his performance energy. This however does not impact his performance negatively as he attempts to access the character even in the more difficult lines for him. In terms of this training we must not see this as a difficulty, we must see it as an opportunity, in the way that according to Callois (1969:64) the recognition and awareness of a specific difficulty is the means to solve 'a mystery or riddle'. By viewing Higgins' self-consciousness and struggle in a Callois context the performer and director discover a performative obstacle and so set up an appropriate character motif and objective for overcoming it. In Higgins' case, it can be argued that overcoming his mystery and struggle with the English language assisted the performer in developing the character.

This can be seen even further in the line 'Heavens! What a sound! [He writes; then holds out the book and reads, reproducing her vowels exactly]Ah-ah-ah-ow-ow-ow-oo!' (VA6, 28:52-29:13). Higgins pronounces them differently to Eliza, who has said the same thing in the previous line. This is

⁵⁴ During this quotation, the commentary on his character's mannerisms are provided in italics, in addition to any addition speech that he added to the lines.

a misinterpretation by the performer of the stage direction provided to him, as he quite literally states the vowels as 'A, A, A, O, O, O, OO'. The director facilitating this process would understand his difficulty with the English language, thanks to his disclosure and therefore would be able to develop around this difficulty at later stages within the rehearsal process.

Higgins quite clearly establishes the notion of collective development, but also emphasises the role of the director-facilitator within such an environment. Through allowing the performers to carry out this process, the director-facilitator is able to gather information that they might not have necessarily gathered outside of the preparatory rehearsal-game environment. It also provides an opportunity to develop ensemble bonds between the performers, and to an extent the bond with the director in position of facilitator of the development of their performance.

Final Commentary

As explored at the end of each character analysis two particular themes appear throughout this process of reflection and evaluation upon the preparatory phase rehearsal exercises. It can clearly be said that these rehearsal exercises allow room for character development within each individuals ludic playground and the collective ludic playground found between the players. It can also clearly be said that the method not only provides the opportunity to character development in the preparation phase for a performance, it also provides the director the opportunity to observe and develop their performers' development from a facilitation perspective. The potentials that this has for the rehearsal process are innumerable and establishes itself as a clear foundation for further research processes.

One key potential outcome identified here is the identification of performer issues and the laying of the foundation of how to deal with these within the rehearsal process. An element of struggle with properly contextualized problems and challenges was identified with each of the participants, but was particularly evident within Pickering's performance due to the performer's lack of confidence within the game structure. These discoveries could be developed, worked upon and refined during the rehearsals, post the use of this preparatory phase process. Higgins is a prime example of a performer that has engaged with the materials and developed, but also particular improvements/difficulties have been noted that could be developed later on in the rehearsal process.

This chapter has interpreted the issue of reciprocity between the performers and allowed it to enter into a discussion relating to the collective development of character. It can quite clearly be said here that the reciprocity between the performers was essential to their development, in terms of the game, the text and essentially every element that could have come into play during these preparatory exercises. This was particularly evident when evaluating Eliza, as without the 'teamwork' element of the game with the players interacting with each other in role she would not have discovered certain elements of her character. Eliza presents a unique case as her use of the accent provides an already established grounding for the character which was not noted for the other characters. It could be particularly relevant for a similar project to investigate the field of Voice Studies on additional ways of using voice as character interpretation and development tool.

The final discovery within this chapter is that being playful is incredibly important to a performer training process. Without the level of freedom and playfulness found within the board game setting and structure, the performers would not have felt safe in the environment they were 'playing' their characters in role and so were able to take characters further than if this author, in the role of director was to purely give the performers the script and ask them to create the characters from it. From giving them the opportunity to improvise around a character brief, and then challenging them with 'difficulties' introduced through the change in rules, the performers were able to 'relax' into the role and also provided disclosures in the interview process that might not have been revealed until later in the process. This can certainly be said of the performer portraying Higgins, as the performer revealed that English was the performer's second language, an issue that could possibly have gone unseen. Unlike with Stanislavski's 'Given Circumstance' in which information and facts are provided for actors to work with and towards and its potential for limiting creativity, the board game as actualised situation exercise offers additional facility for performances to explore beyond the text into a performer's conditions as well as increasing the potential for improvisation exercises and collective development within the performance ensemble. It is predicted that in the later parts of the process it would be the director/performer trainer's responsibility to make sure that the

performer can still access the training in the same way, as anyone who has English as their first language.

Therefore, the preparatory phase rehearsal exercises have been developed and tested throughout this chapter and previous chapters, through the placing of performers in an actualised board game based situation and the self-reflective process that the gathering of documentation led to. Within this process, they were able to develop a character through a high level of playfulness and through the reciprocal bond that the playing of the situation quite obviously built. It also clearly provides the director with a tool, in order to reflect and evaluate the performers' character development, as they move into later rehearsal stages.

Conclusion

This thesis has followed a developmental frame, progressing from chapter to chapter in order to create an initially optimised method of preparatory phase rehearsal exercises that uses the board game as an 'actualised' source to create characters. The research was conducted through a series of practice-led workshops which were documented through video, written transcription, qualitative analysis of participants' responses in interview practice and quantitative analysis of the participants' initial responses. This variety of methodological approaches provided a broad level of data which could be analysed in terms of not only the development of the method, but also in terms of the theoretical underpinning that was applied to the project.

The theoretical contexts of play and social interaction were key to the potential discoveries that have been made in this project and the overall aim of the following chapter is to discuss these in context with three specific concepts. These are where this research sits in context with other existing performer training systems (with the bulk of this being provided in the Methodology chapter, where this research sits in context with other existing practices, with the initial stages of this being provided in the Introduction) and further improvements/developments that could be made if this project was to be expanded into a doctoral study.

In terms of rehearsal technique this research has focused in on the work of Konstantin Stanislavski. It has not been possible to cover the entire system that was designed by Stanislavski so several key elements were selected for specific analysis within the Methodology chapter. Said theoretical perspectives were raised here and I would now like to expand upon each of these individually in terms of what they have assisted to achieve in the practice, and also the significance that they hold for the practice developed in this thesis. Throughout this thesis, I sought a level of what Stanislavski called 'ultranaturalism' (1989: 236-237), avoiding the point Mitter (1992: 15) made on the issue of 'self-consciousness'. These notions need unpacking further. The board game was used to 'actualise' the characters within a situation, and providing them with their given circumstance within the board

game. Through challenging the performers through a variety of difficulties, the research developed to an optimal point, providing the participants in the research the opportunity to develop characters free of self-consciousness, allowing them to play with their characters within their own and a communal ludic playground, whilst playing the game and playing the role.

There are several complicated levels to the structures of this research, however it has potentially achieved a route through these complications to suggest a character development framework, as developed throughout the thesis. It has almost certainly enlightened my opinion on the development and discussion of rehearsal process, which I was not aware of at the start of the process. This engagement with the process of 'initial rehearsal' demonstrates its potential capabilities for future research projects.

It must be noted that when working a character creation frame, the performer must develop a level of reciprocal familiarity between the players of the game, who also stand as the performers creating the characters for the rehearsal phase. When the participants were presented with a series of additional rules they did not have the opportunity to develop their characters appropriately, so were limited in their ability to create their characters. Therefore, changes were needed that led to the final discoveries of this thesis.

This research achieved in the creation of the rehearsal exercises, establishing in preparation for later rehearsal stages. This system also allowed the performers to develop a collective ensemble. The performers developed themselves through their interactions with each other and as explored in the fourth chapter; their ludic play depended particularly upon their reciprocal relationship which led to their creative condition being influenced by their collective character development. So rather than the performers developing their characters individually before the rehearsal process, during this set of rehearsal exercises, the characters must be developed alongside other actors, which would also allow the opportunity build further reciprocal bonds for later parts of the rehearsal process.

Stanislavski's (1989: 112-113) assumption that one must be 'extraordinarily attentive' to the first meeting of a character and the dangers of false conceptions are clearly important to this research and its discussions. It was the initial aim of this thesis, as stated in the Methodology chapter (Page 23), to argue against his notion that the psychophysical fundamentals of initial character creation must be the same and that actuality does not belong on the stage.

As identified in the methodology (Page 24) Stanislavski states that he is against actuality in the theatre, but this method shows that the actual can be used alongside his presented notions to train performers. Stanislavski's system is a key, if not the most important factor in twentieth century performer training and must be observed, and can potentially inform the devising of more current methods. This project was developmental and has demonstrated the potential moments where there may not be any success, but has attempted to develop around that. It has presented the initial stages for a rehearsal exercise series that provides the performer the opportunity to experience an activity 'as' the character through actuality and potentially to develop their character from there.

In terms of the external context of this research, the identified method of board game actualisation as rehearsal process could be taken out of the rehearsal room and be translated to young performer education. In line with the theories of Gavin Bolton, as explored in the literature review section earlier in this thesis (Page 29), further research could apply the method of actualised board games in an educational context, versus a rehearsal process. This of course is something that could be expanded upon should this area of research continue down an educational research pathway. There are further discussions to be made on the practical context and significance of this research with further, more recent training methods – focusing on, as mentioned in the introduction the work of Augusto Boal and Gary Izzo.

Boal's practice works on a principle of working with 'non-actors' or the community on socially driven issues, quite often issues that are political in nature. There are implications that a socio-political approach brings that made the methods employed by him not useful in the initial stages of this research, although in the long term an investigation that associates itself with Boal's methods may provide fruitful outcomes. Boal's concept of the community is something that could be expanded upon in much further detail however in a project of this nature, it was not particularly fruitful at that point. The 'spectacting' that Boal suggests in 'Games for Actors and Non Actor's (2006a) could provide potential for an additional framework for the system to develop alongside, as we move away from just the pre-rehearsal phase, into the later rehearsal and performance stages.

Alongside this, Izzo (1997b) devises his methods based on performer-audience relationships. Of course this method prepares the performer and trains the performer in reciprocal interactions with other characters and developing their character through this, it would be interesting to investigate how effective this method would be when having to explore this alongside an audience, through a pre-rehearsal performance frame where characters are developed whilst playing the actualised game in the moment with the audience members. This would raise very key issues of engagement with performance material and how contemporary performance making methods challenge notions of what it is to 'rehearse' and what it is to perform in the 'live' event. This issue of liveness although not tackled specifically in this research project would almost certainly inform a potential future discussion developing on from this research project.

In addition to the significance of performer training systems, there is a potential link between the created method and 'director training'. The method was initially designed to be a preparation for rehearsal for the performer, but has also established itself, within the fourth chapter as a method that assists the director in identifying potential issues in the 'initial meeting of the character' that may cause a detrimental effect on the creation of the characters. Further to this, existing practice must be discussed in relationship to the findings of this project and implications this can have on the field in potential further research questions. There is a great significance that can be found in practice-led research approaches, such as the one taken in this research and this research can provide initial context for performance making methods that use a similar approach. It would be interesting to explore how one could create performances out of Cluedo© and Monopoly ©, whilst still acknowledging the theoretical and practical perspectives explored in the above thesis.

This research used two naturalistically based texts from the same era, and it would be interesting to see if this method would be effective in terms of character development in context with more recent texts. For example texts that challenge the very notion of character itself such as 4.48 Psychosis by Sarah Kane (2000) or even with existing play based performances such as World Factory by Metis Arts, as mentioned in the introduction to this project (2015f). Both of these 'texts' are very different approaches to performance and character. They could both potentially produce further insight into the investigation of difficulty and reciprocity. The exploration of a practice-based model appears to

be an appropriate venture beyond this research project, as it delves further into my professional practice as a director. My work explores performance structure, and how it can renovate from the already established naturalistic structure, through actualised practices.

Due to the constraints of a Masters by Research, it would have been difficult to experiment with texts from different time eras and different presentations of character. However, this constitutes itself as a textual analysis framework, which is its own research project and not the aim of this Masters. As referenced in the Introduction, this project aimed to move away from the text restricting the performer, allowing it to exist within a rehearsal system, which was achieved as a foundation. In future research, it would be interesting to explore this in further research outcomes in terms of the influences that 'text' can have on the production of practical materials. The use of the word 'text' here is used very much in a liberal way. In this context, 'text' could be anything that can be used within performance creation. Imagine the possibilities that could be made with creating a performance inspired by game show 'text' such as 'The Amazing Race' (2015e) which follows a similar structure to a board game model and using the rehearsal methods explored in this thesis to create the 'characters' that serve the selected text.

This conclusion has indicated that this research can travel down many avenues and contexts within and outside of the performance studies field. These preparatory exercises hold themselves as potentially useful in not only naturalistic play texts, but also in terms of alternative performance making methods. This opens the research into the exploration of non-orthodox performance making methods such as devising, task based, durational performance and performance art. These preparatory phase exercises present themselves as essential in establishing the foundations for my career as a researcher, in terms of future doctoral research questions. It also provides an academic basis my directorial work, as theatre practitioner in the variety of performance making fields explored in this thesis and its concluding statements.

Visual Appendices (Attached in the form of a link to the file online)

Total Word Count: 136 Words

Due to the size of the documentation in gigabytes it is not possible to submit it in a physical format. Therefore, the documentation is provided as a link to the author's storage spaces on Google Drive. Any issues with accessing the files should be addressed to the University of Bedfordshire Research Graduate School.

Visual Appendix 1: Research Workshop One from Chapter Two

<https://drive.google.com/file/d/0B0w678x4artrOU1XdkJIVUdCREk/view?usp=sharing>

Visual Appendix 2: Research Workshop Two from Chapter Three – First Video - Improvisatory

<https://drive.google.com/file/d/0B2McZNUbm3aTOV9XZzMzTVVHb3M/view?usp=sharing>

Visual Appendix 3: Research Workshop Two from Chapter Three – Second Video - Scripted

<https://drive.google.com/file/d/0B2McZNUbm3aTVGhxNWk5Y1hDbFk/view?usp=sharing>

Visual Appendix 4: Research Workshop Two from Chapter Three – Additional Documentation of Quantitative Analysis for Second Video – Scripted

<https://drive.google.com/file/d/0B2McZNUbm3aTZjNpbG5US09ocWc/view?usp=sharing>

Visual Appendix 5: Research Workshop Three from Chapter Four – First Video – Improvisatory

<https://drive.google.com/file/d/0B0w678x4artrMWI0UVBKREM0ck0/view?usp=sharing>

Visual Appendix 6: Research Workshop Three From Chapter Four – Second Video – Scripted

<https://drive.google.com/file/d/0B2McZNUbm3aTR0YydFBQYWntUGc/view?usp=sharing>

Textual Appendices

Textual Appendices Total Word Count Less Diagrams and Titles: 10,126 Words

Textual and Visual Appendices Total Word Count Less Diagrams and Titles: 10262 Words

APPENDIX ONE – STANISLAVSKI'S SYSTEM OF PREPARATION FROM 'CREATING A ROLE'

1. Tell the story of the plot (in not too much detail)
2. Play the external plot in terms of physical actions. [...] This should all be in rough form [...] Actions are drawn from the play; what is lacking is invented in line with the spirit of the play [...].
3. Act out improvisations dealing with the past and future (the present occurs on stage): Where did I come from, where am I going, what happened between the times I was on the stage?
4. Tell the story (in greater detail) of the physical actions of the plot of the play. Produce subtler, more detailed, more profoundly based proposed circumstances and 'magic ifs'.
(Stanislavski, 1989: 253)

APPENDIX TWO – QUANTITATIVE DATA, CHAPTER THREE

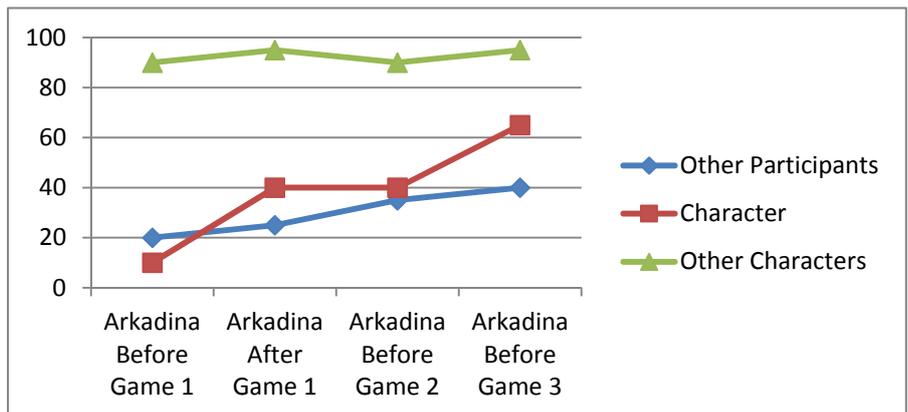
BEFORE

- 1: Scale of 1-100 how well do you know the other participants?
- 2: Scale of 1-100 how well do you know your character?
- 3: Scale of 1-100 how close do you think your character is to the other characters?

AFTER

- 4: Scale of 1-100 how well do you know the other participants?
- 5: Scale of 1-100 how well do you know your character?
- 6: Scale of 1-100 how close do you think your character is to the other characters?

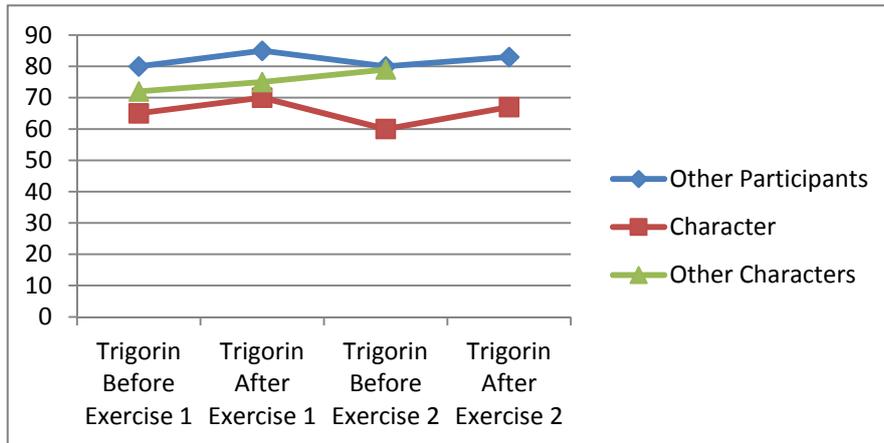
ARKADINA



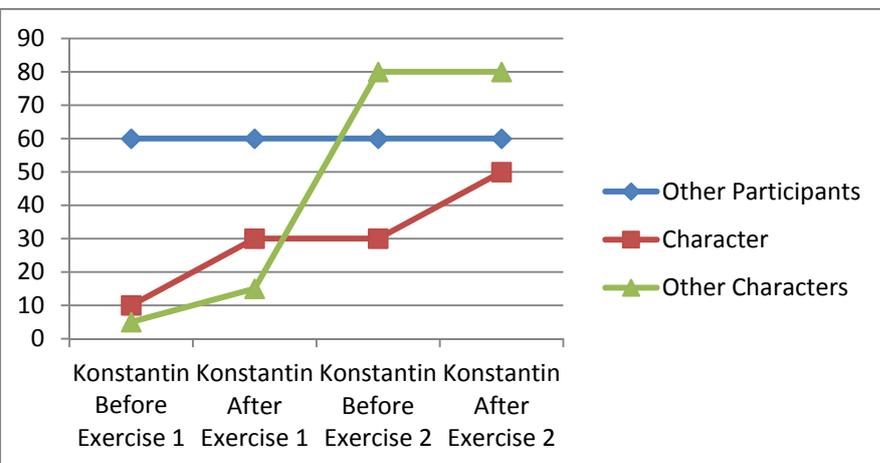
SESSION ONE		
Q1	Q2	Q3
20	10	90
Q4	Q5	Q6
25	40	95
SESSION TWO		
Q1	Q2	Q3
35	40	90
Q4	Q5	Q6

40	65	95
----	----	----

TRIGORIN



SESSION ONE		
Q1	Q2	Q3
80	65	72
Q4	Q5	Q6
85	70	75
SESSION TWO		
Q1	Q2	Q3
80	60	79
Q4	Q5	Q6
83	67	84



KONSTANTIN

SESSION ONE		
Q1	Q2	Q3
60	10	5
Q4	Q5	Q6
60	30	15
SESSION TWO		
Q1	Q2	Q3
60	30	80
Q4	Q5	Q6
60	50	80

APPENDIX THREE – ARKADINA - QUALITATIVE DATA

IMPROVISATION INTERVIEW

'At first, it took us a while to get us into character because we weren't in an acting lesson, but once we were kind of got over that self-consciousness it was really good fun and a good thing to do'

SCRIPTED INTERVIEW

'You're really having to think'

'It was good to use the text because having a kind of improvised the characters so to speak, then it was good to see how they came out on the page'

'I say that is the character, the text is the character'

'In a way you feel like you can't really act it properly because you're playing Monopoly'

'it's like there's two separate things going on at once – you're concentrating on your lines and when it somebody else's line but that doesn't necessarily correspond when it's your or their go'

'They were conflicting'

'I'd have to say difficult because in a sense I don't think I managed to stay in character and do that, the problems with the game in the same way that I did when we were adlibbing it'
'two completely different things [...] which was just overwhelming'
'we couldn't collaborate at all, so we were less connected to each other but I think we had a connection between us because we'd already done it before'
'it was a lot more monotonous. So they weren't quite as expressive I'd say. I didn't feel they were as in character as they were'
'I was kind of giving a passing thought to the game rather than like before it was like we were doing it through the game before'
'[the restriction of only being allowed to speak the lines on the page] rounded out – it levelled me out'
'the first session to me seems sort of seems more valuable as a training idea'
'Using the text adds another level and rounds it out'
'I felt like as an exercise for developing character, having a brief sketch of what the character is like and then going into that was probably more valuable'
'I just felt generally playing Monopoly whilst improvising the character was more cohesive'
'the improvisation is more integrated'

APPENDIX FOUR - TRIGORIN- QUALITATIVE DATA

IMPROVISATION INTERVIEW

'my character sort of thinks he's amazing and this game proved that he actually isn't'
'[Over time] I got more in-depth with him and [...] [the] complicated relationships they have'
'Everyone was confused and it sort of started to make a team on how to understand the backwards rules'
'Yes it did. I found it a bit more difficult than just having a conversation with someone. [...]
I've done several exercises for where I have to pretend to be this person and we have to have a regular conversation, whereas in this case I had to think about rules and about the games'
'I really enjoyed this and I think that this game and probably other games should be used for actor training as well because they make you think in two different ways, about the character and about rules'

SCRIPTED INTERVIEW

'Difficult. [...] I was confused constantly especially when you have to multitask'

'You have to read the play and suddenly there would be this very passionate moment, then a long monologue and at the same time I might have to roll the dice and do something'

'I think helped with the scene [...] because even though we don't know the text very well we got stuck sometimes we were trying to get through our lines as quickly as possible so we could do the next move'

'(On whether it helped him access his character) in the long run it would help but now it was just a bit distracting'

'Just after one game, I don't think you can tell how much it has changed anything'

'Playing the game didn't help to understand the text because it is completely different from the text. Completely unrelated to buying stuff'

‘when the others were reading their parts, I was following the game and moving the dice to the next person, and for example when I would be reading something the other person who would be free at that time would do exactly the same thing, so automatically turning to teamwork’

‘It was indirect and instantaneous’

‘(on the topic of reversed rules) It was extremely confusing and we all looked at each other and thought what is happening.’

‘the fear to mess up things because well usually you read a script from the beginning to the end and suddenly you have to reverse it, you don’t know how to do it properly and where you need to reverse it from’

‘It wasn’t that easy to stay in the character and we would turn into ourselves a bit more, so then again it’s teamwork part when we tried to help each other’

‘And then in the first moment, the first time we played, I think I missed so many moments, so many bits from the actual game [...] and I didn’t even notice things’

‘I felt that the text is just, it has to be said and it doesn’t really matter how well, or what I do with it. [...] Because the game is really important, the text is important and I have to act it as good as I can – but at the same time I need to balance it out’

‘I had the opportunity to hear others performing their characters and that automatically creates this need for dialogue, this need for creating the character, and the embracing of the character so I think it helped’

‘really good way on how to learn a text because you learn a text from both ends’

‘I think it’s really really good and really really interesting. And especially when you introduce the script into it – it makes go all.’

‘It wasn’t overwhelming because it did work. There wasn’t a moment where I said I can’t do this. This is too much. There wasn’t a moment; I was just trying to figure how to do it.’

‘It did work for me’

APPENDIX FIVE – KONSTANTIN - QUALITATIVE DATA

IMPROVISATION INTERVIEW

‘We actually began to help each other because we were all a bit confused. So we helped each other. I wasn’t sure if that was us in character, or us slipping away from our characters a little bit.’

‘Yes because you’re forced to communicate, forced to work as a team and as an individual you’re forced to think about your actions and reactions towards others.’

SCRIPTED INTERVIEW

'It was so hard, you find yourself gesturing and trying to find other ways to communicate.'

'I was trying to concentrate and support.'

'And I was also thinking I could have done more with that text, express this word more, that word more. You start to beat yourself up about it. Then you're thinking I've not got another opportunity to go over it and you know rephrase it.'

'It hindered only if the fact I were stuck, I felt I couldn't ad-lib and I feel if you feel you can ad-lib with your character, you know a little more about them.'

'I found it challenging in a positive way. I enjoyed the challenge, I found myself getting a little disappointed because if I was doing well at Monopoly I was then lacking at the script. And then if I was doing well on the script, I was lacking in character.'

'I think if you continued to play and you continued to build as a company on the games those things would click in. It's just like anything else, I think its unnatural at the moment, once you rehearse things will build.'

'I believe it is, you'd need to play more regularly and I think you would have to play it, go off, have a play with the characters with staging and different things, then come back.'

'[in the previous session] I knew my focus was to win, because that was what was written in my character profile [...] Whereas this week [...] I was being more gentle because there was a lot more – I was very emotive.[...] I could see the difference in my character, and also in the way that I portrayed and played the game'

'I feel we all had the same trouble when trying to deal with the text.'

'Yes. I don't think I overcame it today. But I felt if I played it again I could.'

'It is a situation you can overcome. The more natural the character becomes to you, the less you are thinking about the lines, the less you are thinking about the character – you can focus on the game, and probably say your lines at the same time.'

'I felt one positive and one negative. Positive: I felt a lot of support because we supported each other we all knew that in our heads it was all jumbled up [...] But I also found it very difficult in terms of building relationships – [...] at one point in the text it said to embrace Arkadina but it was really difficult because Trigorin was between us. That was really difficult because I didn't know I was allowed to get up – you know – I wasn't sure as an actor.'

'No because we don't know where we are going. [...]You are limited.'

SCRIPTED INTERVIEW CONTINUED

'I was less engaged. I wasn't particularly bothered about getting my money correct – If I landed on one of my properties great, I could sell it back to you. Like, I just felt. [...] It was more important to me to get the characters and I wasn't following the game.'

'It was too much; my main focus has to be on getting the lines and trying to build a character – trying to communicate with these characters. So I sort of in my mind that came first and the game came second.'

'The text gave me so much information [...] I had my base layer [...], of who I am and what I'm doing'

'[On Trigorin] I think him being between us today in the game, it made it awkward, it was awkward for us to hug and it – so I think in a way it was good'

'It is a testing at the moment [...] I think the script should be the most important thing. But then I think when we turned it backwards, I thought it was a good challenge for us actors, and I felt that the script worked backwards, [...] That was a nice enlightenment to have'

APPENDIX SIX – Character Descriptions Provided For Actors for use in relationship to 'The Seagull' by Anton Chekov (2015d, SparkNotes)

Konstantin

One of the four protagonists of the play, Konstantin is Arkadina's only son. He is a constant reminder that she is no longer young, so is embarrassed by his existence. He struggles with finding a voice as a writer, as he is always overshadowed by his famous actress mother and her lover, the novelist Trigorin. Arkadina/Trigorin are members of the elite Russian artistic community, which Konstantin craves to be a part of. He is impatient, self-defeating and childish. His need for love, attention and approval torments him. He is madly in love with Nina, who by the end of the play has rejected him. He attempts the creation of new forms in dramatic writing and literature that reflect the new wave of symbolist writing that emerged

in Russia during Chekhov's time. His writing parodies Chekhov's own work. He is a dreamer and a compassionate soul who fills the void of affection in his life with self-doubt. He attempts suicide at the end of the second act and fails, and commits suicide at the end of Act Four.

Arkadina

One of the four protagonists of the play, Arkadina is a renowned melodramatic actress. She is the mother of Konstantin, who she despises because he makes her feel old, the lover of Trigorin, who she loves but only for his money and the sister of Sorin, who is far richer than her and is one of the few people she actually cares about. Her arrival at Sorin's estate is the highlight of the year for the workers and her family. She is a member of the Russian artistic community, which her son longs to be a part of. Stubborn, vain, flirtatious, stingy, and beautiful, Arkadina is a selfish mother and doting lover. She loves attention and is not afraid to ask for it. Her competitive spirit selfishly discourages her son's creative spirit and contributes to her obsession with looking and feeling young. As a character she could be considered the villain of the piece; however she is more of a contributing factor towards Konstantin's suicide.

Trigorin

Arkadina's lover and internationally renowned novelist. He is a member of the artistic community, and could be considered the leader. He begins as a dutiful lover to Arkadina, but becomes tempted by the youth and beauty of Nina. He loves to fish and is obsessive compulsive about writing. He is reluctant to get involved with estate and family matters, as he prefers to observe, gossip and brag instead. Trigorin, because of his success missed out on his youth and on youthful romance, because he was busy trying to forge a writing career. He uses this as an excuse to have the affair with Nina. Trigorin isn't competition for Konstantin, but doesn't encourage his love. His desperation is clear as the play goes on, in Act Four it is as if he has given up all hope of true happiness – like all of the characters in the play

Shamreyev

Shamreyev is the father to Masha and husband to Polina. He acts as the manager of Sorin's farm and household the whole year. Shamreyev adores Arkadina's fame and fortune and her close ties to Russian artists. He flatters and constantly gives her attention over her life in the theatre. But, when it comes to the horses and the farm, he is argumentative about his control. He is cruel and unsympathetic to her daughters admirer Medvedenko, and inattentive and embarrassing to his wife, Polina. He doesn't really know Trigorin and never speaks to Konstantin.

APPENDIX SEVEN – Extract from 'The Seagull' by Anton Chekov used in Practical Research

Note To Examiners: Contextual additions in italics. Yakov and Polina are cut and replaced with Shamreyev.

(Arkadina enters right with Sorin, *her brother* who is wearing a tailcoat with a decoration pinned to it. Shamreyev follows, *the head of Sorin's estate*, follows, who is preoccupied collecting things for their departure)

Arkadina Now, why don't you stay at home, you poor old man? What do you want to go traipsing around calling on people for, with your rheumatism (to Trigorin) who was that went out just now? Was that Nina?

Trigorin Yes

Arkadina Pardon, we're intruding. (Sits) I think we've packed everything. What a torment it is.

Trigorin (reading from Sorin's Medal) Days and Nights, page 121, lines 11 and 12

Shamreyev (clearing things from the table) Am I to pack the fishing rods too?

Trigorin Yes, I shall need them again. The books you can give away though.

Shamreyev Sir.

Trigorin (to himself) Page 121, lines 11 and 12. What do they say? (To Arkadina) Have you got my books in the house?

Arkadina My brother's study – the corner cupboard

Trigorin Page 121.

**

(Sorin and Arkadina have been speaking. Sorin begins to have a heart attack and is taken away by Medvedenko, the schoolteacher. Konstantin has entered. He has a bandage on his head from where he tried to kill himself at the end of Act 2. He failed so has a graze wound on his head. He is stood near his mother.)

Arkadina He gave me such a fright!

Konstantin It's bad for his health, living in the country. He's pining away. Now, Mama, if you had a sudden attack of generosity and lent him a couple of thousand rubles he could live in town all year

Arkadina I haven't any money. I'm an actress, not a bank-manager

(Arkadina is lying at this point, as she has a few thousand rubles in the bank.)

(Pause)

Konstantin Will you change my dressing Mama. You do it so nicely.

Arkadina (Gets idoform and dressings out of the medicine cabinet) The doctor's late though.

Konstantin He promised to be here at ten, and its twelve already.

Arkadina Sit down (Takes the bandage of his head) You look as if you're wearing a turban. Someone who came to the kitchen door yesterday asking what nationality you were. It's nearly healed though. Only the merely trifle left to go. (Kisses him on the head) You're not going to start playing with guns again while I'm away, are you.

Konstantin No Mama. That was just a moment of crazy despair when I lost control of myself. It won't happen again. (Kisses her hand) You have magic in your hands. I remember a long time ago, when you were still working in the State theatre – when I was little – there was a fight in the courtyard of our block and a washerwoman living in one of the apartments got badly knocked about. Do you remember? When they picked her up she was unconscious... You kept going to see her, you took her medicine, you bathed the children in her washtub. Surely you remember?

Arkadina No (Puts the new bandage on)

Konstantin There were two ballet dancers living in the same block... They asked to come and have coffee with you

Arkadina I remember that

Konstantin They were terribly religious. (Pause) These last few days I've loved you as tenderly and whole heartedly as I did when I was a child. I've no one left apart from you. But why, why has that man come between us?

(Konstantin is referring to Trigorin, Arkadina's lover. He is cheating on her with Nina.)

Arkadina Konstantin, you don't understand him. He's someone of the highest integrity.

Konstantin However, when they told him I was going to challenge him to a duel, his integrity didn't hinder his cowardice. He's leaving. Ignominiously fleeing!

Arkadina Oh nonsense, I'm taking him away! You can't be pleased by our relationship of course, but you're perfectly intelligent, and I must insist that you respect my freedom.

Konstantin I do respect your freedom, but you must allow me to be free, too, you must let me have my own opinion of that man. Someone of the highest integrity! Here we are at the point of quarrelling over him while he sits in the drawing room or the garden somewhere laughing at us... Educating Nina, trying to convince her once and for all that he's a genius

Arkadina You take pleasure in being disagreeable to me. That man is someone I have great respect for, and I must ask you not to speak ill of him in my presence.

Konstantin I don't have great respect for him, however, you want me to think he's a genius as well, but I'm sorry I won't tell a lie – his work nauseates me.

Arkadina That's jealousy. People with no talent themselves, any pretensions, are always reduced to running down people who have real talent. It must be a great comfort!

Konstantin (ironically) Real talent! (Furiously) I've more talent than the lot of you, if it comes to that! (Tears the bandage off his head) You and your dull, plodding friends have got a stranglehold on art, and the only things you consider legitimate and real are the ones you do yourselves – everything else you crush and smother! I don't acknowledge any of you! I don't acknowledge you! I don't acknowledge him!

Arkadina And what are you! A Decadent!

Konstantin Go off to your nice little theatre and act in your miserable mediocre plays!

Arkadina I've never acted in plays like that in my life! Leave me alone! You couldn't write so much as a miserable farce! You shopkeeper! Yes – Kiev shopkeeper. Parasite.

Konstantin Miser!

Arkadina Ragbag!

(Konstantin sits down and weeps quietly)

Nonentity! (Passing to agitation) Don't cry. There's no need to cry.... (Weeps) You mustn't cry.... (Kisses him on his brow, his cheeks, his head) My own dear child, forgive me... Forgive your wicked mother. Forgive your unhappy mother.

Konstantin (embraces her) If only you knew! I've lost everything. She doesn't love me. I can't write any more... All my hopes have foundered...

Arkadina Don't despair... Everything will be alright. I'm taking him away now – she'll go back to loving you. (Wipes his tears) Enough, enough. We're friends again.

Konstantin (Kisses her hands) Yes, Mama.

Arkadina (gently) Be friends with him, too. No duels... You won't will you?
(Enter Trigorin)

So... I'm going... (Quickly puts the medical supplies back in the cabinet.) The doctor can do the dressing later...

Trigorin (Searches in a book) Page 121... Lines 11 and 12... Here we are... (Reads) 'If ever you have need of my life, then come and take it'

(Konstantin picks up the bandage from the floor and goes out)

Arkadina (glancing at the clock) They'll be bringing in the horses very shortly.
(Arkadina has got into an argument with the groundskeeper Shamreyev and has demanded that they leave today. She has a horrible temper and does not care for men who argue with her.)

Trigorin (to himself) If ever you have need of my life, then come and take it

Arkadina You're packed I hope?

Trigorin (impatiently) Yes, yes... (Lost in thought) Why do I hear a note of sadness in that cry from a pure heart, and why has my own heart so painfully contracted...? If ever you have need of my life, then come and take it. (To Arkadina) Let's stop another day!

(Arkadina shakes her head)

Just one more day!

Arkadina My dear, I know what keeps you here. But do take a hold of yourself. You're a little intoxicated – you must be sober again.

Trigorin You must be sober, too – be understanding and sensible, I implore you – see all this like the true friend you are... (Presses her hand) You're capable of sacrifice... Be my friend – let me go...

(Trigorin has fallen in love with Nina, a girl from the area next to Sorin's palatial estate. She however is also the love of Konstantin. Trigorin will not take no for an answer, he is mad for Nina).

Arkadina (in great agitation) You're as captivated as that?

Trigorin I feel as if a voice were calling me to her! Perhaps this is the very thing I need

Arkadina Some provincial girls love? How little you understand yourself!

Trigorin Sometimes people fall asleep on their feet – and that's how I am now, talking to you but feeling all the time as if I were asleep and dreaming of her... Sweet and marvellous dreams have taken a hold of me... Let me go...

Arkadina (trembling) No, no... I'm a woman like any other – You can't speak to me so... Don't torment me Boris... It frightens me...

Trigorin If you choose you can be a woman unlike any other. A young love – a love full of charm and poetry – bearing me off into the land of dreams... in all this wide world no one but her can give me happiness! The sort of love I've never known yet... I'd no time for it when I was young, when I was beating on editor's doors, when I was struggling with poverty... Now here it is, that love I never knew – it's come, it's calling to me... What sense in running away from it?

Arkadina (with fury) You've gone mad!

Trigorin Release me, then.

Arkadina You've all conspired to torment me today! (Weeps)

Trigorin (Clutches his head). She doesn't understand! She won't understand!

Arkadina Am I really so old and ugly that you can talk to me about other women without so much as batting an eyelid? (Embraces and kisses him) Oh, you're out of your senses! My wonderful man, my marvellous man... The last page of my life (Kneels) My joy, my pride, my delight... (Embraces his knees) Leave me for a single hour and I'll never survive it, I'll go mad, my amazing man, my magnificent man, my sovereign lord...

Trigorin Someone may come in (Helps her to her feet)

Arkadina Let them – I'm not ashamed of my love for you (Kisses his hands) My treasure, my wild and desperate man, you want to behave like a lunatic, but I don't want you to, I won't let you... (Laughs) You're mine... This brow of yours is mine, these eyes are mine, this lovely silken hair is mine... You're all mine. You're such a talented man, such an intelligent man, you're the finest writer alive today, you're the sole hope of Russia... You have so much sincerity, so much simplicity and freshness and wholesome humour... With one stroke you're able to convey the essence of a person or a landscape, your characters live and breathe. Impossible to read you without delight! You think this is mere incense at your altar? That I'm flattering you? Look into my eyes... Look into them... Do I look like a liar? See for yourself – I'm the only one who can appreciate you, the only one who tells you the truth, my sweet, my marvel... You'll come away? Yes? You won't abandon me...?

Trigorin I've no will of my own... I've never had a will of my own... Flabby, crumbling, endlessly submissive – is that really what pleases a woman? Pick me up, carry me off – just don't let me out of your sight for an instant.

Arkadina (to herself) Now he's mine. (Easily, as if nothing had happened) Anyway, you can stay if you like. I'll go and you can come on later, in a week's time. There's really no reason for you to hurry, is there?

Trigorin No, no, we'll go together.

Arkadina Whichever you like. Together – all right, together...
(Pause. Trigorin notes something down in his book)

Trigorin What's that?

Trigorin I heard a rather nice turn of phrase this morning – 'Virgins forest...' Might come in handy. (Stretches) So, we're going to be travelling? Stations and carriages again, station restaurants and station cutlets, conversations on trains...

(Enter Shamreyev)

Shamreyev I have to inform you, with the utmost regret, that the horses are ready. It's time, dear lady, to go to the station; the train arrives at five minutes after two. Now you won't forget, if you will be so kind, to inquire into the whereabouts of that actor, Suzdaltzev? Is he alive and well? We used to go drinking together once upon a time... His performances in The Great Mail Robbery was beyond compare... At that time, as I recall, he was working with the tragedian Izmailov – another remarkable character... Don't hurry yourself, dear lady, another five minutes yet. Once, in some melodrama, they were playing conspirators, and when they were suddenly discovered to say:

'Caught like rats in a trap!' Izmailov – 'Caught, like trats in a rap!' (Laughs.)
Trats in a rap! Some plums for the journey. They're very sweet. You might feel something nice...

Arkadina That's very kind of you

Shamreyev Goodbye, my dear. If anything was not as it should have been then please forgive me.

Arkadina (Embraces her) Everything was fine, everything was fine. Oh Shamreyev, you mustn't start crying. What would your daughter think

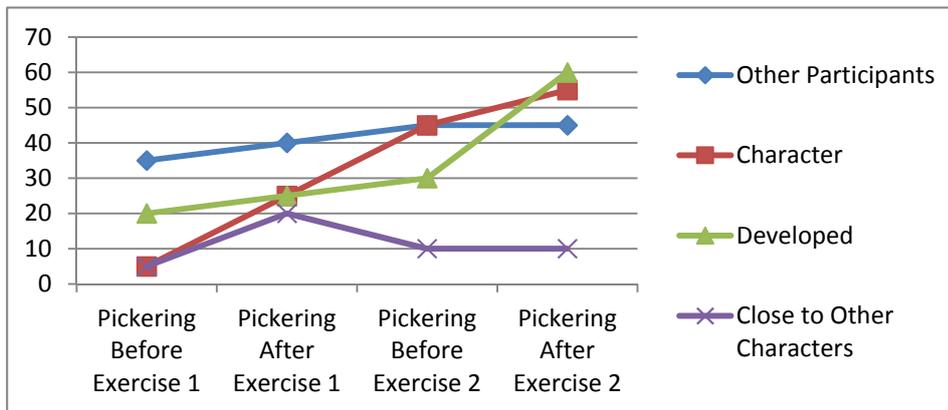
Shamreyev Our lives are running out

Arkadina But what can we do?

APPENDIX EIGHT – QUANTITATIVE DATA, CHAPTER FOUR

- 1) On a Scale of 1-100 how well do you know the other participants?
- 2) On a scale of 1-100 how well do you know your character (as an actor)
- 3) On a scale of 1-100 how developed do you think your character is
- 4) On a Scale of 1-100 how close do you think your character is to the other characters?
- 5) On a Scale of 1-100 how well do you know the other participants?
- 6) On a scale of 1-100 how well do you know your character (as an actor)
- 7) On a scale of 1-100 how developed do you think your character is
- 8) On a Scale of 1-100 how close do you think your character is to the other characters?

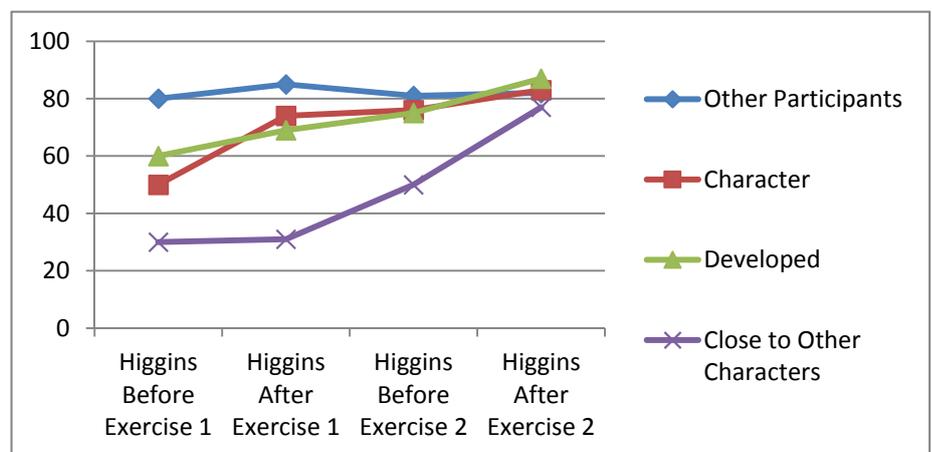
PICKERING



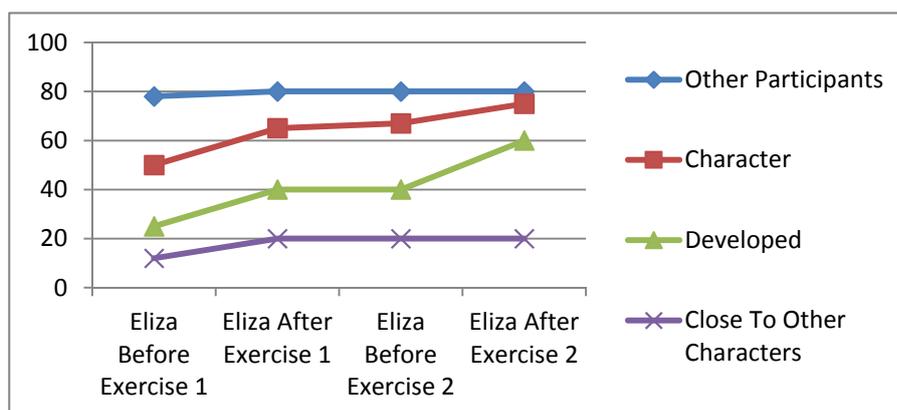
SESSION ONE			
Q1	Q2	Q3	Q4
35	5	20	5
Q5	Q6	Q7	Q8
40	25	25	20
SESSION TWO			
Q1	Q2	Q3	Q4
45	45	30	10
Q5	Q6	Q7	Q8
45	55	60	10

HIGGINS

SESSION ONE			
Q1	Q2	Q3	Q4
80	50	60	30
Q5	Q6	Q7	Q8
85	74	69	31
SESSION TWO			
Q1	Q2	Q3	Q4
81	76	75	50
Q5	Q6	Q7	Q8
82	83	87	77



ELIZA



SESSION ONE			
Q1	Q2	Q3	Q4
78	50	25	12
Q5	Q6	Q7	Q8
80	65	40	20
SESSION TWO			
Q1	Q2	Q3	Q4
80	67	40	20
Q5	Q6	Q7	Q8
80	75	60	20

APPENDIX NINE

- PICKERING QUALITATIVE DATA

IMPROVISED INTERVIEW

'It's harder [...] It takes a bit longer to shunt into it if you were presented with a script'

(On the depending on the other characters) 'I'd say it was about 50/50 so you know I'd come up with the ideas myself on how he ought to be and then obviously they're whatever they said – how my reactions were. It's a kind of two fold thing.'

(On slipping out of character) 'only towards the end when we were I think counting it all up'

(On the topic of being in control) 'I think it's like sometimes you feel you could have given it a bit more there – but I'm still in control. It's like I just didn't take the opportunity. But I'm in control I'm just not necessarily taking the initiative. [...] I think Eliza was in charge'

(Was the improvisation helpful in handling the difficulty of playing a game?) 'Yeah on the experience of the last one, having found the script more restrictive, I would say yes. It's like there are no boundaries in a sense, you've got this thumbnail sketch but there are no boundaries because like at the minute you haven't actually seen what the character is actually like, because you don't know what your character is like until the start of the scene, you kind of make it up to a certain extent.'

'It feels easier and more helpful when you don't have the text, when you're improvising, the text is too many things to think about.'

[6.21 – Quantitative Data Questions]

SCRIPTED INTERVIEW

(On the feeling of characters responding to the difficulty of the text) 'I kind of felt it was more in line than the last time'

'I played to my advantage; I made him into a bit of a bumbling idiot'

(On the issue of flexibility of being able to use your own words) 'It did. I didn't feel the need to speak many words because we were playing a game and we were speaking a script – there wasn't really much room left for anything else but when I needed to tell somebody it was their go or whatever, I could do that in character. You know, make commentary on the game'

(On the intersections between the game and the script) 'I can sort of play to my strengths when being a bit bumbling and stupid'

(On the dependence on the other characters) 'Not as much as when you're improvising because it's all written out for you'

(On slipping out of character) 'Only momentarily'

'I think I preferred improvising'

(Did the game help you to help you understand the text?) 'I'm not sure if like playing a game helped [...] it was just a case of going through the script'

(On difficulty assisting the training actor) 'I think it's best to do a kind of improvisatory thing – it definitely helps you flesh out your character. With the removal of the restriction, so you can say it's your go old boy then that kind of makes it easier to work with the script while you're playing the game'

(Does your character feel ready to go into rehearsals?) 'I think so, it didn't quite help at first, but yeah, I've got a taster'

'You are putting your character as you know them in a situation and seeing how they would deal with it'

[See Additional Video for Quantitative Data Questions]

APPENDIX TEN – HIGGINS QUALITATIVE DATA

IMPROVISATION INTERVIEW

'It's not a game that I know very well, so it's a bit tricky to do it'

'I don't think it's my character up of tea'

(On the interactions with the characters) 'Yes they did. [...] I could have played a bit more on the science side] But with the things that happened here – I couldn't really relate to any scientific (ideas) things that I know. But I think I played quite well with looking down at Eliza, in a you don't understand anything you're a silly little child sort of way.'

(On depending on the interactions with other characters) 'Quite a lot.'

'The interactions helped. Yes. Because that gives a base, and something to build on. Umm yeah.'

(How did your character deal with the reversal of the rules?) 'Ummm, might have felt a bit challenged I guess because umm I mean when you're sort of a – a um – a professor and you are really high up – I mean when you're a lecturer, a professor to your students – you are the one who makes the rules and you are the one who guides everyone. And in this case, suddenly you're switched round. You know what, it's gonna be a bit different and you have to adapt.'

'It disrupted him'

(on slipping out of character) 'Yes, whenever Eliza said something really funny. I think I should have been really sort of ignorant, and sort of not enjoy the sort of fact that she's enjoying herself'

'giving the fact that I didn't know anything about the character until I came in today, I think I know the character better now.'

'He wasn't in control. [...] Eliza. . She was all over the place and err she was the most loquacious person in this whole group.'

'Improvisation helps quite a lot when you don't know what to do and err even if you know what to do it's a fresh way to look at what you have, what you've got. So, Improvisation was a good thing.'

'Umm, probably about the last question. I think board game are really good not just for ummm sort of brain development, well that's what kids use it mostly for – but I mean when you have to play it in character, you have to concentrate not just on your character but you have to concentrate of the game also. It's sort of like multitasking. Definitely tension. '

SCRIPTED INTERVIEW

(On how your character responded to the additional difficulty) 'He enjoyed it. He was showing off.'

'I wouldn't say the script was really difficult, umm, if we compare it to previous script we did which was the seagull, umm then ummm it's a lot easier to grasp and understand and its pretty much more straightforward'

(On the flexibility of being able to say their own words) 'Yes it did because umm if you are allowed to use only the lines you have, you have to show gestures or facial expressions in order to pass information to the others whereas in this case you can still within your character, without sort of falling out from it. You can throw a word or two between turns, and it actually works.'

'The script was easy to understand so as long as you know what your character is and how he performs himself. It's sort of quite easy really'

(On depending on the interaction with the other characters) 'With the script, less than without because it's already set. We have our lines what we are supposed to say it and it's pretty much the way in how he used these lines and then how.'

'When we reversed the game [...] I didn't really see any difficulties with that'

(On slipping out of character) 'A couple of times. When I missed a line, or couldn't find what page I was on because mostly I was concentrating on the game [...] the fact I had to split my focus, and then find the line as well.'

'I wasn't sure what sort of sciences and how he. So when we read the text, I found it's a very specific scene, it's not a very broad thing so straight away it's possible to figure out what he likes and what he doesn't like'

'I don't think I was in control [...] but I felt comfortable'

'I did find difficulties as within the text as words because English is my second language. Those are the only difficulties.'

'He showed himself in a very good way, I think he's very high end'

(On whether the increasing difficulty assisted you as a training actor) 'When you start a base of easy level you know, anyone can do it. The more difficult it gets the more obstacles and rules you add in, the more you actually have to think about how you're going to execute. [...] Obviously the top levels of even reversing the game, it's so many things to think about at the same time, and you have to stay in character. You have to be the character in all these levels'

(On whether your character is ready to rehearse for a play) 'I wouldn't say just yet [...] this sort of workshop is a very good one and I think one or two more of those would actually prepare the actor and their character to be ready for rehearsals. [...] After doing it with the play you know the character quite well, if we go on from today. You know the character even more, you are more familiar with what goes on, and then again with the script.'

'Cluedo is an intellectual game so you have to think [...] you can always choose a more complicated game'

(On whether it can be used to train actors) 'It's a sort of mobile training opportunity – you don't always need to be on stage to do it. It develops the character mentally, rather than physically and then when you are familiar with the character as a person, you can bring it out on the stage and its physical consequences. (Okay) So I think board games are beneficial for training others.'

APPENDIX ELEVEN – ELIZA - QUALITATIVE DATA

IMPROVISED INTERVIEW

'I found it enjoyable'

'I felt it helped – it's like hot seating - – it helped in that respect in terms of building character.'

'I felt like I depended a lot on Higgins' character because we had a conflict and then Pickering would calm it.'

'I think I played it wrong. [...] I feel I should have been really slow and kept confusing it and keep getting it wrong'

'I felt the accent slip a couple of times [...] I giggled a couple of times and I was like no keep focused'

(On the challenge of keeping character) 'I couldn't just go off for 5 minutes. I had to keep playing the game. You wanted to find more clues, the character wanted to find more clues.'

(On the control of the game) 'I think I was quietly in control because even though I was loud and bolshie, I was quietly listening to the questions [...] I was manipulating the situation. [...]

They saw me as stupid so I played on that

(On the topic of improvisation) 'I feel like if I made a mistake it didn't matter [...] The other characters would pick up on that'

(On whether the playing of a board game can be useful in the training of actors) 'Everyone has the same goal. In relationship to Monopoly, it's your own personal game, your own personal gain, to get however. Here you all have one goal, to find out, it's more competitive, it's more interactive.'

[Quantitative Data Questions – 4:34]

SCRIPTED INTERVIEW

'I responded well in character, was a bit ditzy at times purposefully [...] I was being mischievous. I feel like you know, my character dealt with the situation'

(How did you as an actor respond?) 'Much better than the second workshop we did.

(Focusing purely on the Cluedo workshop) Better because we've done it before I think. It was a little easier to comprehend.'

(Did having the flexibility to say the text as well as your own words assist you?) 'Yes. 100%'

(On the interactions of the text) 'Because you've got something to go off you. I had emotions, I had different emotions. I was quite distressed and sad throughout whereas before I was quite a happy chappie.'

(on the interactions between the game and the text) Ummm. I don't believe they did to be honest. [...] Not that it was too difficult, just my character personally she was in a very sad moment, she relied a lot on the other characters, then to play a game 'oh it's your turn' you know it's difficult to them be quite chirpy and make guesses and such.

'I feel my character in general is quite used to change'

(on the challenge of keeping character) 'I think it just gives you a better insight into who you are and also with the script you have the umm, the stage directions [...] It's putting the emotion into it'

(on the topic of control) 'I actually didn't in comparison to the first time we did it because my character was vulnerable so I then felt vulnerable in the game, so I didn't feel in control.'

'I felt in control as my character, I understood where she was and what she was doing.'

(Did the game help you understand the text?) Yes it did. [...] the game became secondary to the text, but I had the relation of the movement of the dice and the movement of the characters to what I would imagine the movement of the characters would be in the text so there was like Professor Plum and Professor Higgins, you know – it made me think, it made me think about the characters and the board game as one also – as well as actor and character

(Did all the increased difficulty help you as a training actor?) 'Definitely because you have to push yourself and push your character, and push yourself as an actor. So, in order by increasing the difficulty – all I started with was the umm, the description of the character and that I had to put on an accent – then by the end of the day today, I felt I achieved an awful lot in terms of character [...] I've not got up and physicalized it, all I've done is read the script and play a game. I feel like I've accomplished an awful lot.

(On feeling prepared for a rehearsal period) Yeah I believe so, I do.

(On the topic of board game being used to train actors) 'I think it is very much dependent on the script [...] In general, I felt more comfortable with this play. Umm. You know the names and things weren't as difficult and I felt I had more of a part in this one whereas in the last one I didn't talk for two or three pages. And I was just sort of watching the game, I felt a lot more involved.

[9:37 – Quantitative Data Questions]

APPENDIX TWELVE - WORKSHOP THREE BETWEEN WORKSHOP CONFERENCE (VA5, 57:49-1:05:17)

[Colour Space [58:57-59:01] – Eliza]

[One in each room [59:02-59:05] – Eliza]

‘Are we not in character anymore? Stay in character if you can. Okay.’ – [1:00:30-36]

[1:00:36-1:00:43 – ‘The trophy card is missing. Let’s take the trophy out.’]

Declaration of Rules For Reversed Play (1:00:55-1:03:14)

[[‘Well we’ve got two good minds here at least we should be able to figure it out’ [1:01:47-52]]

‘From here the aim would be to... I’m just going to speak in my normal voice, as it won’t be in character if I say something clever. So I think we should from where we are now keep rolling the dice and keep playing and try and get, we make a guess in a room but leave one object, try and leave one object in each room. Like reveal the cards and not be worried about the cards [1:02:37-1:03:07]

‘The cards are not a factor. It’s purely getting the objects in their own rooms and getting back to their start space and whoever gets there first is the winner?’ [1:03:08-1:03:14]

1:03:24-1:04:04 – ‘The aim of the game is to get back to your regular starting space and objects in every single room because the start of the game is you’ve each got the same

amount of cards. E: But surely you need to make a guess to move an object. M: You E: So

we’re going to have to keep our cards M: Yes keep your cards but’ E: ‘they’re not a massive

factor’ M: ‘Yes’ P: ‘What do we do with the cards then? Do we give them back to the person

we took them from?’ M: ‘Yes give them the cards back. Just give err. (P laughter) E: ‘I had (leaning over to her cards and picking the ones she had)

1:04:07- – Reiteration of the reversed rules

‘45 minute time limit, or would you like shorter?’ [1:04:24-26]

‘Shall we go for 25 minutes? Yes. Yes. [1:04:30-33]

(1:05:17 – 25 minute timer starts now)

APPENDIX THIRTEEN - Character Descriptions Provided For Actors for use in relationship to *Pygmalion* by George Bernard Shaw

Characters

Professor Henry Higgins (In the original text, THE NOTE TAKER; In this text Higgins)

Colonel Pickering (In the original text, THE GENTLEMAN; In this text Pickering)

Eliza Doolittle (In the original text, THE FLOWER GIRL; In this text Eliza)

The Bystander/Freddy (As Original Text: A Bystander/Freddy Eynsford Hill)

Character Descriptions lifted from Acts 1 and 2 of the play can be found below. They are given to provide the actors with context for the scene.

Colonel Pickering: (From Act One)

An elderly gentleman of the amiable military type rushes into shelter, and closes a dripping umbrella. He is in the same plight as Freddy, very wet about the ankles. He is in evening dress, with a light overcoat. He takes the place left vacant by the daughter's retirement

Eliza Doolittle: (From Act One)

She is not at all an attractive person. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy colour can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist.

Professor Henry Higgins: (From Act 2)

He appears in the morning light as a robust, vital, appetizing sort of man of forty or thereabouts, dressed in a professional-looking black frock-coat with a white linen collar and black silk tie. He is of the energetic, scientific type, heartily, even violently interested in everything that can be studied as a scientific subject, and careless about himself and other people, including their feelings. He is, in fact, but for his years and size, rather like a very impetuous baby 'taking notice' eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief. His manner varies from genial bullying when he is in a good humour to stormy petulance when anything goes wrong; but he is so entirely frank and void of malice that he remains likeable even in his least reasonable moments.

APPENDIX FOURTEEN - Extract from *Pygmalion* by George Bernard Shaw used as part of Practical Research

Note To Examiners: The text is adapted slightly with minor alterations made so the scene can be performed by a cast of 4. The 4th character is read in by the Researcher, and is referred to as The Bystander (replacing any choral lines spoken throughout). The Researcher also reads in for Freddy at the end of the scene. The researchers' additions/removals to the stage directions/characters are provided in italics. Copies of the original scene are readily available if examiners would like to compare to the original text.

**

Extract taken from Act 1.

Covent Garden at 11.15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily. *HIGGINS has come forward as ELIZA has been getting increasingly upset because he was writing down what she was saying. The scene continues.*

HIGGINS [coming forward on her right, the rest crowding after him] There, there, there, there! Who's hurting you, you silly girl? What do you take me for?

THE BYSTANDER. It's all right: he's a gentleman: look at his boots. [Explaining to HIGGINS] She thought you was a copper's nark, sir.

HIGGINS [with quick interest] What's a copper's nark?

THE BYSTANDER [inept at definition] It's a—well, it's a copper's nark, as you might say. What else would you call it? A sort of informer.

ELIZA [still hysterical] I take my Bible oath I never said a word—

HIGGINS [overbearing but good-humoured] Oh, shut up, shut up. Do I look like a policeman?

ELIZA [far from reassured] Then what did you take down my words for? How do I know whether you took me down right? You just show me what you've wrote about me. [HIGGINS opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man]. What's that? That ain't proper writing. I can't read that.

HIGGINS. I can. [Reads, reproducing her pronunciation exactly] 'Cheer ap, Keptin; n' haw ya flahr orf a pore gel.'

ELIZA [much distressed] It's because I called him Captain. I meant no harm. [To PICKERING] Oh, sir, don't let him lay a charge agen me for a word like that. You—

PICKERING. Charge! I make no charge. [To HIGGINS] Really, sir, if you are a detective, you need not begin protecting me against molestation by young women until I ask you. Anybody could see that the girl meant no harm.

THE BYSTANDERS GENERALLY [demonstrating against police espionage] Course they could. What business is it of yours? You mind your own affairs. He wants promotion, he does. Taking down people's words! Girl never said a word to him. What harm if she did? Nice thing a girl can't shelter from the rain without being insulted, etc., etc., etc. [She is

conducted by the more sympathetic demonstrators back to her plinth, where she resumes her seat and struggles with her emotion].

THE BYSTANDER. He ain't a tec. He's a blooming busybody: that's what he is. I tell you, look at his boots.

HIGGINS [turning on him genially] And how are all your people down at Selsey?

THE BYSTANDER [suspiciously] Who told you my people come from Selsey?

HIGGINS. Never you mind. They did. [To the girl] How do you come to be up so far east? You were born in Lisson Grove.

ELIZA [appalled] Oh, what harm is there in my leaving Lisson Grove? It wasn't fit for a pig to live in; and I had to pay four-and-six a week. [In tears] Oh, boo—hoo—oo—

HIGGINS. Live where you like; but stop that noise.

PICKERING [to the girl] Come, come! he can't touch you: you have a right to live where you please.

THE BYSTANDER [thrusting himself between HIGGINS and PICKERING] Park Lane, for instance. I'd like to go into the Housing Question with you, I would.

ELIZA [subsiding into a brooding melancholy over her basket, and talking very low-spiritedly to herself] I'm a good girl, I am.

THE BYSTANDER [not attending to her] Do you know where *I* come from?

HIGGINS [promptly] Hoxton.

Titterings. Popular interest in HIGGINS's performance increases.

THE BYSTANDER [amazed] Well, who said I didn't? Bly me! You know everything, you do.

ELIZA [still nursing her sense of injury] Ain't no call to meddle with me, he ain't.

THE BYSTANDER [to her] Of course he ain't. Don't you stand it from him. [To HIGGINS] See here: what call have you to know about people what never offered to meddle with you? Where's your warrant?

(Line Cut)

ELIZA. Let him say what he likes. I don't want to have no truck with him.

THE BYSTANDER. You take us for dirt under your feet, don't you? Catch you taking liberties with a gentleman! *(Line Cut)* Tell HIM where he come from if you want to go fortune-telling.

HIGGINS. Cheltenham, Harrow, Cambridge, and India.

PICKERING. Quite right. [Great laughter. Reaction in HIGGINS's favour. Exclamations of He knows all about it. Told him proper. Hear him tell the toff where he come from? etc.]. May I ask, sir, do you do this for your living at a music hall?

HIGGINS. I've thought of that. Perhaps I shall some day.

The rain has stopped; and the persons on the outside of the crowd begin to drop off.

ELIZA [resenting the reaction] He's no gentleman, he ain't, to interfere with a poor girl.

(SECTION CUT – Involving The Daughter and The Mother [Mrs. Eynsford Hill and Miss Eynsford Hill])

ELIZA [still preoccupied with her wounded feelings] He's no right to take away my character. My character is the same to me as any lady's.

HIGGINS. I don't know whether you've noticed it; but the rain stopped about two minutes ago.

THE BYSTANDER. So it has. Why didn't you say so before? and us losing our time listening to your silliness. *(Stage Direction Cut and Line Joined On)* I can tell where you come from. You come from Anwell. Go back there.

HIGGINS [helpfully] *Hanwell*.

THE BYSTANDER [affecting great distinction of speech] Thank you, teacher. Haw haw! So long
[he touches his hat with mock respect and strolls off].

ELIZA. Frightening people like that! How would he like it himself.

(Lines Cut Involving The Mother And The Daughter)

All the rest have gone except HIGGINS, PICKERING, and ELIZA, who sits arranging
her basket, and still pitying herself in murmurs.

ELIZA. Poor girl! Hard enough for her to live without being worried and chivvied.

PICKERING [returning to his former place on HIGGINS's left] How do you do it, if I may ask?

HIGGINS. Simply phonetics. The science of speech. That's my profession; also my hobby.

Happy is the man who can make a living by his hobby! You can spot an Irishman or a
Yorkshireman by his brogue. I can place any man within six miles. I can place him within
two miles in London. Sometimes within two streets.

ELIZA. Ought to be ashamed of himself, unmanly coward!

PICKERING. But is there a living in that?

HIGGINS. Oh yes. Quite a fat one. This is an age of upstarts. Men begin in Kentish Town with
80 pounds a year, and end in Park Lane with a hundred thousand. They want to drop
Kentish Town; but they give themselves away every time they open their mouths. Now
I can teach them—

ELIZA. Let him mind his own business and leave a poor girl—

HIGGINS [explosively] Woman: cease this detestable boohooing instantly; or else seek the
shelter of some other place of worship.

ELIZA [with feeble defiance] I've a right to be here if I like, same as you.

HIGGINS. A woman who utters such depressing and disgusting sounds has no right to be
anywhere—no right to live. Remember that you are a human being with a soul and the
divine gift of articulate speech: that your native language is the language of
Shakespeare and Milton and The Bible; and don't sit there crooning like a bilious
pigeon.

ELIZA [quite overwhelmed, and looking up at him in mingled wonder and deprecation without
daring to raise her head] Ah—ah—ah—ow—ow—oo!

HIGGINS [whipping out his book] Heavens! what a sound! [He writes; then holds out the book
and reads, reproducing her vowels exactly] Ah—ah—ah—ow—ow—ow—oo!

ELIZA [tickled by the performance, and laughing in spite of herself] Garn!

HIGGINS. You see this creature with her kerbstone English: the English that will keep her in
the gutter to the end of her days. Well, sir, in three months I could pass that girl off as
a duchess at an ambassador's garden party. I could even get her a place as lady's maid
or shop assistant, which requires better English. That's the sort of thing I do for
commercial millionaires. And on the profits of it I do genuine scientific work in
phonetics, and a little as a poet on Miltonic lines.

PICKERING. I am myself a student of Indian dialects; and—

HIGGINS [eagerly] Are you? Do you know Colonel Pickering, the author of *Spoken Sanskrit*?

PICKERING. I am Colonel Pickering. Who are you?

HIGGINS. Henry Higgins, author of *Higgins's Universal Alphabet*.

PICKERING [with enthusiasm] I came from India to meet you.

HIGGINS. I was going to India to meet you.

PICKERING. Where do you live?

HIGGINS. 27A Wimpole Street. Come and see me tomorrow.

PICKERING. I'm at the Carlton. Come with me now and let's have a jaw over some supper.

HIGGINS. Right you are.

ELIZA [to Pickering, as he passes her] Buy a flower, kind gentleman. I'm short for my lodging.

PICKERING. I really haven't any change. I'm sorry [he goes away].

HIGGINS [shocked at girl's mendacity] Liar. You said you could change half-a-crown.

ELIZA [rising in desperation] You ought to be stuffed with nails, you ought. [Flinging the basket at his feet] Take the whole blooming basket for sixpence.

The church clock strikes the second quarter.

HIGGINS [hearing in it the voice of God, rebuking him for his Pharisaic want of charity to the poor girl] A reminder. [He raises his hat solemnly; then throws a handful of money into the basket and follows Pickering].

ELIZA [picking up a half-crown] Ah—ow—ooh! [Picking up a couple of florins] Aaah—ow—ooh! [Picking up several coins] Aaaaaah—ow—ooh! [Picking up a half-sovereign] Aasaaaaaaaaah—ow— ooh!!!

FREDDY [springing out of a taxicab] Got one at last. Hallo! [To the girl] Where are the two ladies that were here *a while ago?* (*Addition so the scene can make sense independently*)

ELIZA. They walked to the bus when the rain stopped.

FREDDY. And left me with a cab on my hands. Damnation!

ELIZA [with grandeur] Never you mind, young man. I'm going home in a taxi. [She sails off to the cab. The driver puts his hand behind him and holds the door firmly shut against her. Quite understanding his mistrust, she shows him her handful of money]. Eightpence ain't no object to me, Charlie. [He grins and opens the door]. Angel Court, Drury Lane, round the corner of Micklejohn's oil shop. Let's see how fast you can make her hop it. [She gets in and pulls the door to with a slam as the taxicab starts].

FREDDY. Well, I'm dashed!

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