Acknowledgements

This dissertation is not as well written as I may wish, and my learnings not as explicit as I might wish, but the value this project has for me I will carry with me forever, and it will always be informing my engagement with the world around me. So Id like to start with "thank you." To Ørjan Hattrem for having faith enough to invite me into his exiting school, to all the teachers and staff at HiNT for their warmth and generosity, to the class of 2014 for me to research with them, and to NTNU. Putting me through this project forced me to undertake a journey I was perhaps not prepared to take. I want to make particular mention of Associate Professor Ellen Foyn Brunn, who has led me to a place where I have been able to challenge my presumptions regarding academia, my own ability to express myself, and I now realize she has always been one (or many) steps ahead of me, waiting patiently for me to catch up with my own project. I would also like to make particular mention of Associate Professor Sandra Mladenovitch who taught me more than I can ever express on theatre pedagogy, how to work with actors, and how to think in and of rehearsals. For you two thank you is not enough for what my body feels.

Because of them I have been able to undertake a project that has led me to unexpected places, and I have gained insights that will for ever inform my practices not only as director or researcher but as human being too.

Thank you.

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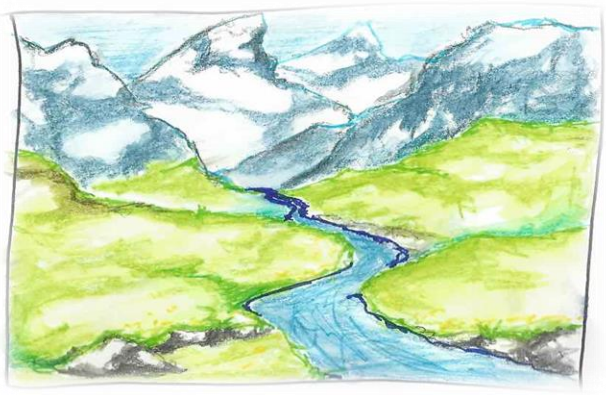
Chapter 1: The Tributary



The mountain stream

I have always been interested in theatre. This attraction lies in the way in which theatre allows you to see the world or *"reality"* from different viewpoints. Viewed from this perspective, theatre is a powerful source of knowledge production. Theatre can be seen as a *medium* or a language. It is a series of systems and symbols, transmissions and experiences, with its own conventions and coherency. This appreciation is innate in how I work with theatre, and has consequently contributed to this project. Throughout this Practice as Research project (PaR) I followed a gut feeling to explore theatres *otherness*[1]*, its transcendent qualities and its ability to negate* the mundane understandings of the world around us.

A fascination with textual and word-based theatre, combined with my conflicted relationship to language in and outside theatre was the starting point for this project. In particular I was interested in learning more about how and why words may be a vehicle for *releasing* emotion, rather than an intellectual comment on emotions.

[1] Hereafter I will use * to refer the reader to detentions and terms I use throughout the paper, definitions of which I have included in the appendix, in order to highlight the subjective choices of words I use, and therefore a more precise vocabulary through which to understand the meanings I attempt to convey. The project being placed clearly the hermeneutic paradigm I wish highlight the interpretive nature of both writing and reading this text.

The choice of my specified research area was also in search of some sort of articulation of a critique on the patterns of experience I believed to be reductive in contemporary Western society; I wanted to explore how my, and others perceptions and thinking patterns are underpinned by a binary and patriarchal perspectives. I wished understand for myself and move towards a resolution with contested terms such as *meaning* and *knowledge*.

I felt that there was something lacking in the logo-centric theatre traditions I had worked within; that there is something *other* in an actor´s work that was inhibited or even nullified in theatre based on the supremacy of text. I had previously experienced that starting a rehearsal process with textual analysis and character analysis did not necessarily help an actor *inhabit* a role, or to act, it could result in presentations of an actor´s analysis, which could lead to somewhat introverted, untruthful and uninteresting acting. Moreover I felt that when attention was focused on text rather than what happened on the floor in rehearsals, an actor could become fixed in their engagement with the work. Consequently the work rendered no new discoveries beyond a certain point. Though appreciating the value of text-based methods to allow for a very pragmatic and safe working environment for actors, giving them *research questions,* or specific areas and points to research, I felt there was more to acting than given circumstances and excellent elocution, that the most vital part of acting could often be overlooked because the analysis and elocution was sound. I was interested in understanding more of what this was and what its and my relationship to text as a director. What non-psychological ways may I work with text? Does an actor need to know what she* is doing, be rationally aware of the semiotics of emotions constructed in a play, to create something retainable and profound? I believe there something in spoken text theatre that goes beyond analytical properties, that theatre is a phenomenological* medium. How can I tap in to this and use it in directing? How can this be retained in a performance setting?

Being fully bilingual and severely dyslectic* (See appendix) I have always had a troubled relationship with language. This has been both a curse and a blessing, because though it makes working with and within certain structures and with certain structures challenging, it also allows me to *understand* things quite differently, to see the world slightly inversely. It

has made me far more eloquent in other forms of communication than the language based language and also proficient in other forms of knowledge production*. I possess intuitive and haptic knowledge that helps me understand the positions of actors, and how to intuitively direct them.

As a Master student at Norwegian University of Science and Technology (NTNU) I was introduced to concepts, sentiments and approaches within theatre which I found challenging to combine with my previous training. One of these concepts was researching with theatre. To me the idea of combining theatre and academic research was daunting, yet through this project I not only attempted to do such a thing but to understand what it meant and its value. This research project was also intended to be an opportunity to explore relationships within me as a theatre practitioner, and in the meeting points between my theatre contexts and me.

Electra by Sophocles, translated by P. Østbye

I had been interested in *Electra* by Sophocles since reading it in 2006. It was written in a language I found hard to penetrate, but it moved me remarkably deeply, and lingered with me. I sensed a presence of something *beyond* its text-analytical properties I could not put my finger on. Was it the prevailing presence of the gods? The emotional honesty of the characters? Or perhaps it was the idea of that we are all directed by fate? I was interested in understanding why it spoke to me and if it would also speak to today´s young actor students. Given that I was researching a Western relationship to written theatre, I felt it appropriate to choose a play from the "the tributary" of Western written theatre, and I believe it surpasses many of the plays that have been produced since.

The written play, the text and the body

By writing down a series of letters in a specific order playwrights can encapsulate and express something so profound and complex that it goes beyond the sum of the textual characters. As a director, part of my job is to make actors inhabit, live and *convey* these meanings beyond the explicit. This assertion situates part of my directorial perspectives within the *spoken word* paradigm. I wished to contest the supremacy of the *spoken word* in

today's theatre culture and moreover in my own methods, practice and perception. As such it becomes a 3-fold challenge on the effect this thinking has on the subject (me), on its effect in theatre practices as a field, which in turn is a critical exploration of Western perspectives.

I was interested in how text affected an actor's body, and vice versa. How I could use it as an artistic element beyond and its *"psycho-analytical"** capacities. To research this I needed to grasp new methodologies, practice ethos´*, philosophical standpoints and pedagogies. How can I as a director work to circumvent disengagement of the body when using text? Is the text-based approach I often use creating this anti-dynamic? Can I work inversely? And last though certainly not least: *how* on earth do I do so?

The bricolage: Practice as Research within and from Theatre practice.

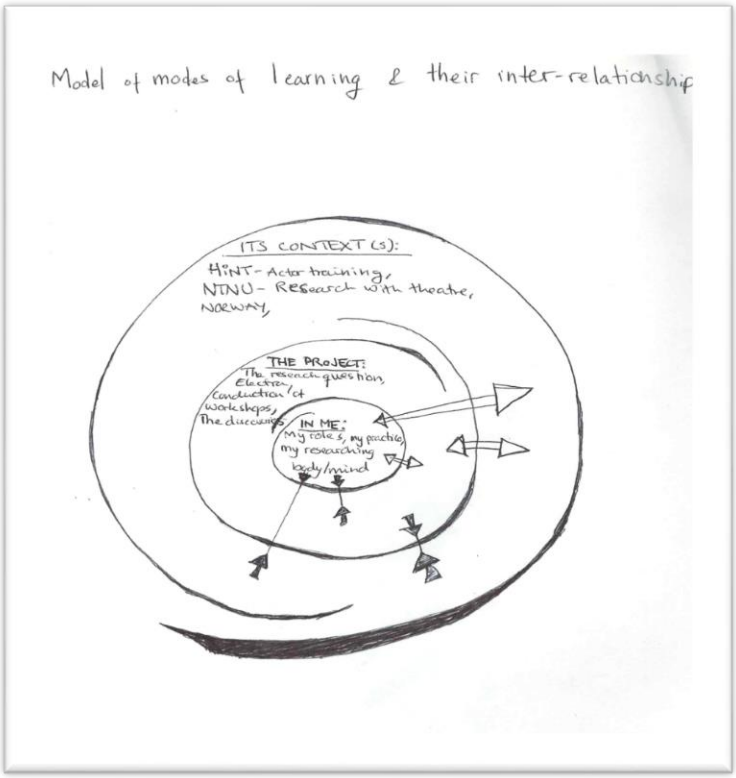
As a researcher using the PaR model for research I have *hermeneutic** sensibilities and the project is situated within the hermeneutic paradigm, I have worked from interpretive perspectives; from the standpoint that knowledge is not fixed, but determined by the human being as an experiential vessel with several modes of communication, comprehension, and knowledge production. I have been working from the opinion that knowledge production is a constant interpretation on the "evidence" existing outside the experiencing body. Furthermore I have worked from phenomenological perspectives, from the assumption that interpretations and the knowledge produced are embodied activities. The hermeneutic interpretations that define our engagement in the world are derived from experiential and embodied knowledge's. Consequently the project is simultaneously hermeneutic (interpretive) and phenomenological (embodied and experiential).

Hermeneutic perspectives and phenomenological engagements are the foundations of the mountain from which the subjective tributary that my research and I originate. This is partly due to my subjective practice as a director and as a student, which has always been very exploratory and experience based, with a goal in sight, but no defined milestones on the path to this goal. The reasons being partly subjective: this is how I learn[2], but also due to my belief that this is how organic and holistic* theatre is made. By working in this manner one is

[2] I need to understand things through myself to gain any retained insight

more responsive* to the discoveries and potential of the work. In many ways my work as a director is a constant responsive improvisation to text, space and actor. I have also chosen these engagements because they reflect an important shift in the academic paradigm, and I believe they more closely incorporate all the embodied faculties used in learning, and how an actor should work. I am working with acting as embodied processes; therefore it is natural to adopt such designs and sentiments in my research.

I have based the pedagogy, design and methodology of this research on my understandings of the Polish theatre practitioner Jerzy Grotowski, along with Gardzienice Theatre Association of Poland; these were my anchors in this Research Project. Jacques Lecoq, University College of Nord-Trøndelag (HiNT) and Associate Professor Sandra Mladenovitch were the river my PaR project and I were traveling down. However, this project sits within an academic context and as such has certain criteria and conventions to work within.
A key of my process has been to develop and adapt my personal practice according to its contexts. The PaR project and the discoveries made therein have arisen through a multimodal exploration of the research question and its relationship to all its constituents as the diagram following illustrates.



These 3 circles are coterminous and inter-relational, they inform and instruct each other simultaneously and perpetually. The three circle-modes are left open in the diagram to include the space for all other unexpected and unconscious contributions these modes have on each other that affect my PaR project. My role has been that of facilitator*, guest, student, novice and researcher. By negotiating these roles reflexively I have sometimes felt like a twig floating helplessly in a turbid river[3]. I will attempt to make the learnings derived from this oscillation clear, and through this argue the value of this form of knowledge production, as well as the projects own validity.

The research question

In respect to all of the questions, feelings and notions outlined above I developed a research question to ground my research in:

> *"How can we, I as director and the actors, reinvent the physicality of the text during workshops to create embodied meaning and integrate it in performance for today's audience?"*

This was to be my constant companion, the foundation to which I could always return, and with which I could research all different perspectives and methods.

Researching this question with the methodologies I had prepared, with my subjectivity, and with the PaR´s contexts, a hypothesis developed through my observations and conducting of the workshops on how to enable embodied text: *Create a framework for actors to work in which, through its indeterminate nature, forces them to stay immediate in their engagement with text and contexts, allows for embodied text.* For embodiment to be achieve this framework need to have indeterminacy, and circumstances must be of such dramatic and playing value that actors can engage with it and commit themselves fully. I suggest that to create a situation in which actor's bodies are expressive and platforms for meaning, there needs to be in place a structure that releases them from the cognitive or pseudo-psychological analytic character work often done in rehearsals. The expressive body also

[3] Which is why I have chosen the metaphor of the river. A pictorial illustration of the fluid and reflexive nature of this project and me within this project as a subject of the project.

requires responsive sensitivity to the playing context, which I have called *embodied listening*.* Much of my work in the workshops lay in creating and sustaining this quality of listening and responsiveness in the actors. I will revisit, probe, clarify and challenge these elements in the analysis chapter.

Design of Dissertation

In this dissertation I hope to provide arguments for my findings and shed light on the research through the following structure:

The introduction above is written to introduce the thoughts, sensitivities and reflections that informed my research, and a hypothesis derived from practical project, (as I will go into in further detail, these have also changed through the written project). The second chapter will outline a theoretical background on practitioners and practices I based my research on, and the methodologies and pedagogies implemented in the workshops. Chapter three is a more detailed description of the practical projects components, contexts and development. Chapter four is intended to provide a more detailed overview of the conduction of the practical research. It will offer information on where, when, how and why the workshops were conducted. Thereafter, the fifth chapter will be an examination and analysis of this, how it worked in relation to the research question, where I was successful, or not, the discoveries I made and how. The last chapter, the conclusion will be a resume of the research along with some personal perspectives.

Chapter 2: The streams feeding the river; the aggregate powering this PaR project - Theatrical pedagogies, methodologies, influences

In this chapter I will clarify the research methodologies, pedagogies, practices used, and how they have affected this research project. I will illustrate the relationship between the practices that have been part of the project: the theories from Gardzienice and Grotowski on the one hand and the pedagogies of HiNT and Mladenovitch on the other. I discuss how these apparently related approaches to theatre making are not necessarily as similar as they appear. Although they all work from the perspective that it is in the body that theatre happens, they are not necessarily similar and not all roads lead to Rome, as there is not automatic agreement on where or even what, Rome is. This discussion is intended to give the reader a theoretical context from which to read the analysis chapter as the relationship between these varying pedagogies had a major impact on the project.

Practice as Research

PaR involves a research project in which practice is a key method of inquiry and where, in respect of the arts, a practice (creative writing, dance, musical score/performance, theatre/performance, visual exhibition, film or other cultural practice) is submitted as substantial evidence of a research inquiry. (Nelson 2013: 8, 9)

PaR is according to Robin Nelson an initiative that has been in existence for the past two decades. Although Nelson suggests that PaR may have originated from Finland, it was present in the UK around the same time; the mid-eighties. Professor Brad Haseman[4] is a major exponent of the PaR paradigm, and his contribution to the field and its increasing dissemination and relevance in the Australian universities provides an example of PaR burgeoning status and relevance in academia throughout the world. Within the British context Nelson describes how it came about in conjunction with colleges based on vocational training being incorporated into universities. These colleges had to adapt their curriculum in order to adapt to new overarching structures criteria's. Through this, a space for PaR was notably lacking and needed. By attempting to make their vocational knowledge explicit enough to comply with academic standards, not only did the arts need to forge new methodologies and criteria for their creative works, but also needed to critique the universities definitions of what knowledge is and how it is created. Nelson mentions voices hostile to this new research paradigm, who dismissed it as "nonsense" and denounced any potential academic value. Despite this, the genre continues to gain recognition in universities internationally, suggesting an increasing respect for it, and attention to it as a revolution in academia. Inherent in PaR is a critique of the binary thinking of Western society. It is Nelsons' agenda to make the PaR dialectic challenge the presumed opposition between *theory* and *practice,* working from the perspective of that knowledge production is a corporeal activity.

This "radical" perspective required its own criteria and methodology. One of the major critiques of the PaR paradigm is the unquantifiable nature of its results. Consequently a major duty of the paradigm, including for the researcher in this paradigm, is to create a methodology that allows any knowledge produced be clear and "measurable". The underlying intention of PaR is to produce a methodology that comprehends, encompasses and incorporates all the various interrelated forms of knowledge production. It aims to be able to validate, use and develop these modes of learning. Lastly, and perhaps most significantly, the research undertaken needs to be comprehensible and applicable to the reader. The knowledge produced must be able to be of value to more than the practitioners; it must have a wider relevance to be deemed valuable research.

[4] Professor Brad Haseman, a strong advocate for the PaR Paradigm, http://eprints.qut.edu.au/3999/1/3999_1.pdf

Nelson speaks of the ephemeral nature of theatre or performance, and the problems this creates in making research within it academically valid, noting that subsequent documentation and writings are *not* the project itself, but separate. Documentations, recordings and writing must be seen in PaR to make tacit knowledge explicit. The rigorous, critical thinking required to do this deepens one´s understanding of all the interlinked, complex and multimodal forms of learning the work has produced. Nelson uses the model below to demonstrate his understanding of this multimodal *praxis* that structures his PaR methodology.

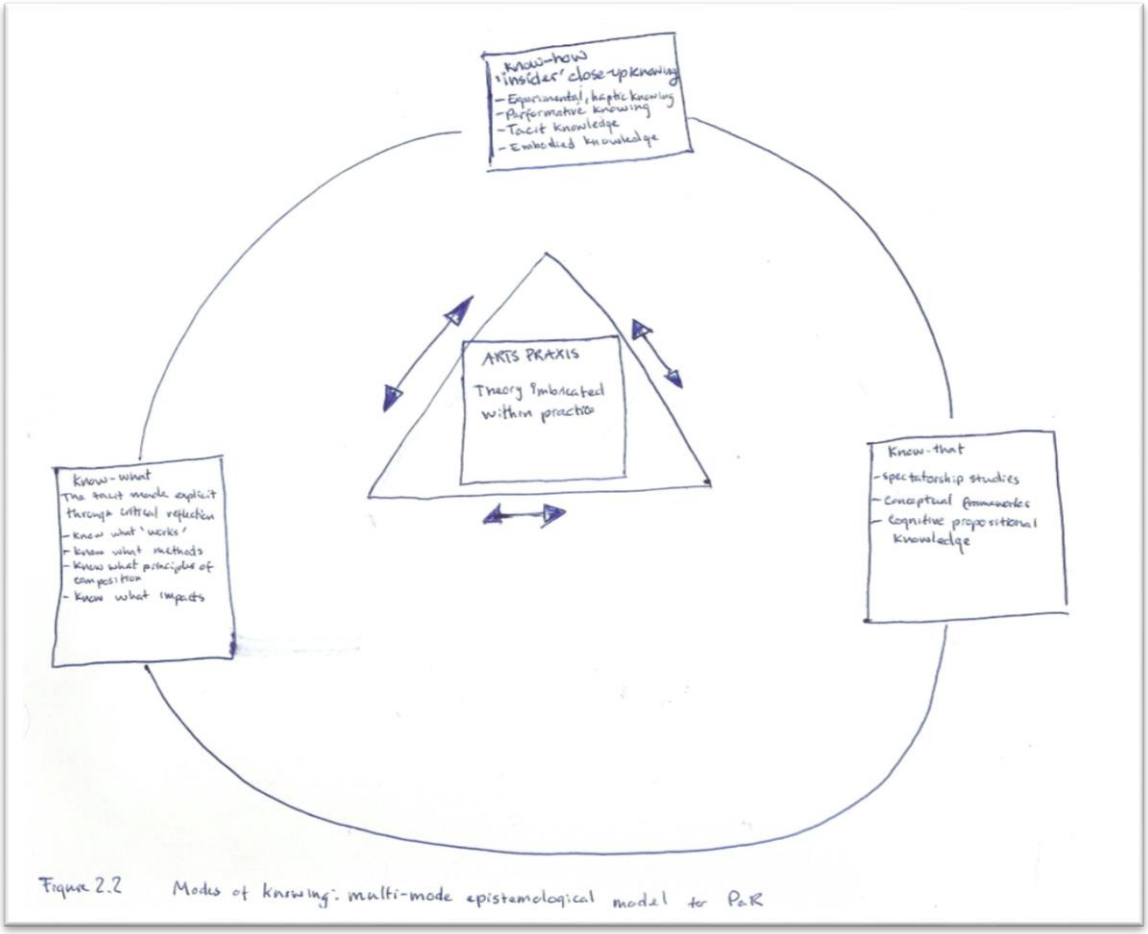


Figure 2.2 Modes of knowing: multi-mode epistemological model for PaR

(Nelson 2013: 37)

The above model provides a possible design for working with PaR, it recognizes many forms of knowledge, and how they intertwine. Nelson informs PaR practitioners to not only to understand why things worked as they did, but to reflect on the value of the discoveries

inherent in that process, and to make all of these levels of learning explicit for others to understand. One can say he is calling for PaR practitioners to recognise the value of their body of knowledge and validate it for all to see.

My adapted PaR design and methodology – Research by bricolage.

In my project outline, I described my research methodology as *Practice as Research.* My research inquiry; *"How I can facilitate and design a research that allows a large group of acting students as participants* to work with embodied text?"* could not be conducted in any other form, the research design was formed from my subjective practice, engagement and interest points. Being aware that this research was dependent on my subjective and *reflexive** response and engagement with work being produced by the participants, it was a phenomenological and hermeneutic research design. Choices were made from embodied and reflexive research happening within my body, in space and time, and in continuous response. I was researching something entirely practice-based. The evolution of the project needed to be in immediate and continual response to what the participants produced and discovered on the floor, and what the various contexts required of the research and myself. Externally, I had criteria and regulations from both HiNT, and NTNU to adhere to. In the practical work I had guidelines and a base to structure the work around: the research question, theories, and *Electra.* The work adapted regularly depending on the needs of the participants, their, and my, intuitive interests, and the available time, the exercises incorporated into the work, and the discoveries therein. As a researcher I had many modes of learning and roles to negotiate, all with their own norms, requirements, perspectives and codes of behaviour: guest/student at vocational actor training school, facilitator/director of students as co-researchers, student undertaking a PaR project, student developing leadership/director skills; and the one I found most challenging - owner and designer of a research project.

Returning to the diagram in the introduction, I will elucidate closer how the diagram works in order to show the simultaneously interrelated modes of knowledge production, how they functioned in this PaR project, and how it conveys levels for insight production in this project.

1. Inner circle: As researcher I reflexively juggled the roles of student, facilitator, director, guest, and researcher while developing research and negotiating many different and conflicting contexts.

2. Middle circle: I explored various aspects of acting pedagogy in the workshops, from collaborator to auteur, I led work that created embodiment through its structures and dramaturgy, and the work conducted was continuously and instantly adapted to its HiNT and Tragedy module context.

3. Outer circle: Within the overall PaR structure I researched methods of research, I learned the importance of PaR. and I began to understand how to conduct academic research within a practical project.

All the modes were imbricated within each other, informing each other yet intrinsically as one, being part of one single process but producing knowledge in very different ways on many different levels.

My approach to the practical project and my approach to this paper are the same. Whether it is studying, directing and anything else, I can only engage with work as a river I float in, the currents taking me where they may, and my role is to learn from and adapt to the waters surrounding me. Given my dyslexia and unique language backgrounds, my learning methods are different from many. For example, I have never been able to learn through rote learning, I struggle with telling time, and get confused by the names of days and months. Articulating my thoughts into coherent sentences when writing is particularly challenging. Against this I am intuitively sensitive to the situation of others and can interpret their feelings and adjust my own behaviour to that better than many, meaning that, as a director I am therefore also a researcher. I am more embodied in my practice, and I believe dyslexia has made me more liberated from habitual thinking patterns than many, and consequently able to direct and research in a highly responsive way. I always try to be entirely open-minded when commencing work, and to enter the first day of rehearsals free from predicted outcomes. Slowly the river takes me in the direction it´s following and I shape my work around the discoveries and insights I gather along the way. As a result, the insights I acquire become

more complex. I probe deeper in unexpected territories, free from preconceived ideas about my surroundings and my understanding becomes more nuanced and gives me yet greater insight. This complexity makes it increasingly challenging for me to make my *tacit* knowledge *explicit* and I attach more value to attempting to do so. Through my struggle to articulate and organise the knowledge and insights contained in me, I become more aware of their direct application in later work, more aware of my practice, and I l gain greater understanding of what PaR truly entails.

In traditional education, in my experience, the embodied knowledge I describe here has been unvalued in pedagogy for many years. PaR is part of a movement that makes a place for people like me, and validates the knowledge gleaned in this way. By having to adapt my tacit knowledge into this written format through rigorous reflection and having to articulate it clearly, further deepens my understanding of knowledge possessed and gained. The process of doing so then informs my practice and *haptic learning** through cognitive awareness. A *feedback-loop* is established between the two. The PaR project I have undertaken and the writings and documentation have as such worked on me as much as I have worked on them. Combined they to point towards a tacit, coercive and multimodal form of knowledge production that I believe mirrors the human experience more closely. The feedback-loop between theory and practice thus continuously informed each other within my subjective role as researching practitioner; the theory or explicit knowledge told me what to do, and the practice or tacit knowledge told me how to use it and which theory to use at any given time.

Methods for research

I used reflexive methodologies centred on my work as being a constant response to how the work developed during workshops. I avoided planning or predicting what was coming round the next bend, but rather focused on what the currents surrounding me could reveal. The differing exercises, concepts and sub-methods to research with and through entered the project where it was natural for them to appear.

Though the research methodology was fluid and organic in nature, there were some very specific points I wished to explore. From my readings of the practitioners and my research question the points were derived:

- **Musicality and song**: Inspired from *Hidden Territories* (Staniewski, Hodge 2004), I was interested to see how rhythm and melody could contribute to surpassing cognitive or habitual understanding of words and text. How, through the accompaniment of song, an actor might find something completely new and emotionally true in a text. Can the organic nature and collectiveness of singing affect actors profoundly, and would this result in moments of embodied text?

- **Physicality**: Derived from exercises in *Towards a Poor Theatre* (Grotowski, Ed. Barba 2002) as well as my own experience with stick exercises I wanted to research the possibilities for new unexpected embodied meaning being released through physical exercises that would most of an actor's attention and focus. I wanted to see how physically demanding exercises could be used as a non-psychological entrance into text work.

- **Game playing**: I was keen to research how game playing would allow for new ways of using text by releasing the actor from her habitual engagement with it, and if this would result for new ways of using text. Could the spontaneity and improvisational qualities of game playing result in embodied engagement with a learned text?

I chose these 3 points of interest because I wanted to research how engaging with text in an imaginative, non-threatening and fluid way could transform it to become a vessel for something other than its iterate meaning. I suspected that through doing this research, I might be able to develop new methods that would allow a text to stay embodied throughout the rehearsal process and on to the stage. "*Embodied text"* in this instance, is describing the combination of text and body becoming a space for new and continuous communication and knowledge production, and where the text and body retain their immediacy. I wanted to develop a performative* understanding of text that would greater encompass its inherent possibilities and to move towards a practice where I would be able to reach and work with

text on many levels simultaneously, including on the phenomenological. Another element influencing my methodology was the search for performance values of discoveries originating from workshops. I brought exercises and dramaturgies into the workshops with a performance in mind, which led to some of the greatest discoveries during the PaR project. The oscillation in the workshops between the discoveries performance value and research value was constant and this oscillation uncovered meanings.

Workshop dramaturgy – The Proposed Canal

I wanted the work to be open and collaborative, and that my research project to sit well within the Tragedy Chorus module, and HiNTs pedagogy. For this we needed a clear distinction between reality outside, and the exploratory universe within workshops. Therefore a ritualistic dramaturgy *Dramaturgi – Fortellinger om Teater* (Gladsø, Gjervan, Hovik, Skagen 2007: 138-140) was most suitable for this research, HiNT and the participants. I designed a workshop structure that would allow the work conducted in our research be distinctly separate from the world outside, this would allow the participants space to determine the development of the sessions, and provide the platform for a different kind of creativity. The tables below show the dramaturgy of the workshops and the ideas behind this design.

What	**How**	**Rational**
Coming together	Warm-up of both body voice and mind and establishing quality of engagement. A warm-up of voice and body conducted by the participants themselves	Here the idea was to give space for them to take responsibility for their own engagement in the work. This was also intended to highlight the understanding of that I was not an “expert” imposing my “superior” knowledge or methods into their school culture. It was also natural as the participants themselves may better understand what they might need on that particular day, and they had a clearly developed warm-up tradition, which worked for them.

The main body of research	In this phase I adopted a more active role. I worked as *facilitator*, giving them specific tasks to do.	The work we performed was dependent on the duration of the workshops, the exercises and areas of research I had prepared. It was also always in response to what we had discovered in the preceding workshops and on the research´s foundation, namely the extracts of *Electra.* The mood and interests of the group also had a major impact on what we did during these classes. The work undertaken was developed by group, as well as me. It was shaped through and around all of these elements.
Landing and returning to the outside world	Collectively landing again, summarising, postulating on the way forward. The sessions were intended to end with us collectively sharing our individual findings, and reflecting on the discoveries. I kept guiding the discussion back to the research topic, and the co-researchers, the ones who did the *doing* shared their experiences and feelings	This was to strengthen the developing relationship of mutual trust, of sharing, of equality: "*co-researchmanship*". It was also a prudent way of collecting information and documentation. The amount of work the students do at Hi NT is astounding. For the most part they work 12-hour days 6 days a week. I could not ask them to write diaries or suchlike, they simply do not have the time for this, and it is not the culture of the school Verdal works on Reflection *in* Action. Through being encouraged to reflect on their research practice in this way, the work did not evaporate as they left the workshop space. These roundups also worked to lay seeds of the work we were to do in the next workshop. Through sharing with them what I saw and learned and

		thought we should do next, and hearing their responses to this I was both able to adopt the work to their needs and I was able to make them more prepared for the work to come.

This workshop structure soon became a workshop tradition or ritual, and through having a set workshop tradition and ethos the participants were more secure in their work. They might not know what they were doing in the workshops, but they were confident in this as they knew they would be able to reflect on it and discuss it afterwards, and that there were no "right" answers or ways to do the work. This provided the platform for a liberated form of research.

Streams feeding the river - Theatre Practitioners

The research design was inevitably developed through my own subjectivity and the research question and was further influenced by my research into Gardzienice and Grotowski. More precisely, the design was influenced by my choices of focus from their vast bodies of practise and research. In the following section I will try to illustrate this relationship and these subjectively attained influences.

The Gardzienice Theatre Association of Poland

"I sing I am sung: I dance I am danced"- Staniewski

(Ed. Zarilli 2002: 211)

Gardzienice is a practicing theatre group led by Wladimiez Staniewski. Over the past two decades it has been gaining international attention and respect as being at the forefront of experimental theatre.

It is based in the village of Gardzienice on the outskirts of Poland, bordering with Ukraine. The practitioners live and work there, in what one can imagine must become their own theatre universe defined by norms, conventions and perspectives completely infused with

their theatre aesthetics and pedagogy; theatre practice as a lifestyle. Seizing the opportunity to do so, in this day and age says much about the association´s commitments and ethos. They perform pieces developed in their distinctive and living theatre universe worldwide. Voluntarily cut off from the major "trends" and "anti-trends" of the cities and international communities in general, they, nonetheless create performances that affect international audiences. Do they make theatre that speaks to the universal human? Is there such a thing as the universal human or humanity? Perhaps the popularity of Gardzienice is affirms such a creature.

Staniweski was one of Grotowski´s collaborators from 1971-1976, which places him in Grotowski´s era often called *theatre of productions,* and he left when Grotowski shifted his gaze to *paratheatrical work.* From this I deduce that Staniweski always had an interest in theatre as a medium intended for an audience, and I suspect for the actor as martyr for this audience, affecting the audience through their physical presence and performative transcendence.

Staniewski searched for a particular environment in, from and with which to create work. He was interested in the local traditions and performance aesthetics rapidly disappearing from the Polish countryside as people migrated to the cities. As Staniweski describes it "*I am thinking of a raw, natural native culture….*" (Allain, Ed Zarilli 2002: 201) I would suggest that he saw a transformative power in the rituals and performances by native cultures of Poland, which he wanted to explore further, and that these cultures relationships with the nature around them was of importance to Staniewski and Gardzienice. Gardzienice´s theatre practices are perhaps a prime example that the work you make is wholly defined by its context. They make ecological* and holistic theatre, with a great ritual component to it.

Much of the work conducted by Gardzienice is done outside in the forest, and at night. Allain describes the training and practice of the Gardzienice as being greatly inspired by Bakhtin[5]. In my further readings, and, in particular, that of *Hidden Territories* (Staniewski, Ed. Zarilli: 2002) I would further note that all of their practice is very much driven by one man, his

[5] Mikhail Bakhtin was a Russian philosopher; Staniweski was particularly influenced by his theories of carnival and grotesque carnival.

aesthetics, pedagogies and craftsmanship is present in every aspect of this work. Every aspect of their work seems to be imbued with Staniewski´s presence.

From my research into their practices I designated some points of particular interest for my PaR: Musicality and song, and the emotional body. These aspects of actor training would help inform research but were also exercises with which I could explore my understanding of Gardzienice´s pedagogies.

The Voice and Musicality

Gardzienice have a very specific set of practices around the use of voice and musicality, which I have attempted to understand and incorporate into this project. The reasons for and the outcomes from them are multifaceted, complex and unfixed. As what they are intended to develop is paramount for their further work, they are at the core of Gardzienice´s pedagogy. They call this core concept *mutuality**, which I understand to be the moments in which performers are so in tune with each other that they can intuitively play together on an emotional level expressed through the body; when their work together allows for embodied meaning.

Music is integral in Gardzienice´s work, in rehearsals, workshops and performances, and many performers play several instruments. This not only creates atmosphere from which to work, but also instils a musicality, discipline and direction for performers. The music works to guide or direct them in an intuitive way in their practice. It also has an energising function integral to the ensemble and mutuality within the group.

(of music playing) from this base the training can develop, action can evolve, and eventually a performance can be created. (Allain, Ed Zarilli, 2002: 204)

The starting point for Gardzienice´s work is usually musical, both how they start physical actions and how they start working towards performance. The musical material they work from is derived from traditional folksongs from all over the world. They encourage individual participants to improvise over an established musical structure. Rather than being technical, it is a method for “togetherness building”, “creativity developing”, and “emotional readiness

preparation". Learning melodies from folk songs and singers rather than trained singers, it is a search for something other than musical virtuosity. *Connecting the voice to action is part of Gardzienice´s continual search.* (Ed. Hodge 2010: 203) The use of music and song, connecting voice, melody and action to create embodied meaning was something I researched into my project.

"Musicality" - as Gardzienice calls a sense of musical and rhythmical harmony and understanding – is vital. (Allain, Ed. Zarilli 2002: 204)

Though this statement appears clear and succinct, it is nevertheless quite hard to grasp its full meaning. Throughout this project I attempted to explore their definition of "musicality". To understand what this musicality does to the body, and what this, in turn, would affect *Electra.*

The Body and Physicality

Bakhtin´s influence has led Gardzienice away from a psychological, character-based approach to acting, toward an emphasis on physical exertion and excess, finding artistic value in "Grotesque" shapes and reinterpretation of the body. (Allain, Ed. Zarilli 2002: 206)

The work they do is highly aesthetic; it works as emotive or poetic body images, or allegory, and requires strict physical discipline. To accomplish this work they have an extensive knowledge and understanding of the body, far beyond my own, and focused on the expressivity of the spine. Much of Gardzieince´s work is focused on, derived from and about the spine and pelvis, they believe this is where you find true expressivity and emotiveness. This is at the core of their understanding of physicality, as they see extraneous limbs such as arms and legs as not as truly speaking, and perhaps not as honest as they lead to culturally codified and determined gestures, rather than expressing the honest experience occurring within the emotional body.

There was another facet to their pedagogy when looking at physicality that was of great value and a challenge for this PaR project:

The relation of actions to emotions is rarely touched upon by Gardzienice. It is the actor´s job to do rather than interpret, which is left to Staniewski and ultimately during performance to the audience. (Allain, Ed. Zarilli 2002: 206)

This form of collaboration requires a great trust, and an ability to shut out ego from performers that I was interested to see if could be achieved by adopting some of their approach. An important point of consideration is the quote´s reference to the *emotions*, rather *thoughts* of the performers. It suggests an ethos and approach to actor training that requires great physical and mental discipline, along with the necessity of security. My understanding is that Gardzienice works form the concept that new knowledge is produced in the sensory body, and it is here that theatrical expressivity exists.

The Allegory*

While reading *Hidden Territories* (Staniewski, Hodge 2004), one idea from Staniewski particularly interested me, I believed it described a form of communication that surpassed semiotics and learned meanings. Staniewski described how he used "Allegory" rather than *"*Symbol" (Staniewski Ed. Hodge 2004: 142) to describe images that speak implicitly to the body, or subconscious, he is outlining a form of theatrical communication that speaks through phenomenology. As an example, he describes a tree with a murder of crows in it, they take flight as you walk past, instilling an instant fear or dread. He mystically depicts something that we *instinctively* react to, using these images to make theatre, I thought of it as *directing phenomenologically**. Despite not knowing how to create such allegories, I was interested in exploring this in my project. What does allegory mean? How can I make it? Will it be safe to use? Will it work?

Gardzienice´s methodologies

The reason I was interested in adopting Gardzienice´s pedagogies was to prevent a discursive workshop practice: too often have I worked with and seen actors become stuck in their heads, and their bodies disengaged through too much discussion and analysis. By encouraging actors to do rather than interpret, perhaps you get a more honest performance. Perhaps this lets them access the chore of their humanity, rather than their minds would

think an audience should see. By adopting Gardzienice´s non-psychological practices I hoped the practitioners and I would be liberated form such binds and consequently able to do research on and in embodiment.

Mariuz Golaj, one of the founding members of Gardzinice and an active performer, observes that their practice is about creating *mutuality* and nothing else. To be able to accomplish their goals one needs work form this standpoint, the focus being on finding ways to reach a more honest side of oneself, and a more honest contact with ones partners. To be able to reach this core honesty that Staniewski writes of, you must shut out the "director in your mind", and the meta-perspective we all live with at all times, and instead your trust in your collaborators and your director, pedagogue or facilitator and the playing universe. This is an immeasurably huge task, letting go of your protective behaviours is something you must feel entirely comfortable with in order to even be able to approach achieving it, you must be safe in yourself and your contexts. I suspect Gardzienice achieves this safety that makes space for emotional honesty partly because of their holistic theatre-life practice. Another important catalyst must be the strong leader such as Staniewski. How can I adapt this *master and novice** dynamic to work for my research with the time and participants I have?

Gardzienice´s work is holistic, their workshops, their rehearsals, their practice and their performances, are all interlinked, lending to and from each other, informing the work of the other elements. This is also something I wanted to adopt. I thought that a holistic dramaturgy of workshops would benefit us, but, neither having the experience, expertise nor knowledge to assume the role I perceived Staniewski inhabiting in Gardzienice´s work. I wanted the dynamic without one of the elements creating the dynamic. How can I reach this form of free exploration by different means? What might this alternative method be?

I read their work as almost spiritual* or ritualistic. Gardzienice searches for the answers of the human condition within the body, how to be honestly human, not conditioned by social or other constructions. Their "Shaman" is Staniewski, *mutuality* the name of their religion.

From my reading on Gardzienice I had collected some interesting pedagogical approaches, such as the lack of psychological discussion, the idea of actors as embodied exploratory

researchers, and a general language of “phenomenological allegory” whereby “semiotic symbols” where not of paramount importance either in theatrical communication or in the developments of new insights. I had found a concept and all its possible practical meanings, together with exercises to research its value and application of, as well as a perspective on theatre to further probe and understand.

Jerzy Grotowski

“All true reaction begins inside the body” (Hodge 2010: 200)

Jerzy Grotowski (1933-1999) a Polish director and theorist, was along with Peter Brook, Joan Littlewood and others, part of a new wave of theatre practitioners, who *researched* theatre. In this respect they continued developing Constantin Stanislavski´s [6] work, but expanded or diverted from it. In essence they kept his ethos through looking for methods that led to *living* theatre. Grotowski´s work is a clear continuation of Stanislavski´s. It continually took on much more anthropological characteristics through the various stages of research and work. According to Shomit Mitter (Mitter, Shetsova. 2005) he was always looking for a way to reach one´s inner self.

Almost three decades later, the ambition of Grotowski´s work was much the same: to encourage actors to discover that within the mortal confines of their bodies, there exists a pure selfhood that beats across both continents and centuries. (Mitter 2005:112)

One could argue that, Grotowski was, though not in an academic context, among the first to undertake PaR, or at least that his form of research was one of the facilitators for this new form of research to develop, and that modernism, with empiric and positivistic perspectives was the impetus for searching for methodologies in acting. As postmodernism dawned, Grotowski´s work veered towards researching an actor’s body in space, and their psychophysicallity*: i.e. what does it mean to be a human on stage? It is this element I

[6] Russian actor and director who researched methods for acting

examined: how to make bodies resonate, become vessels for new meanings, and create more honest communications.

In his career and throughout his life, though methods he used to achieve it evolved, his objective was always the same. He explored the possibilities of an honest impulse in a performer's body, beyond the confines of theatrical production. Grotowski´s work is often seen in 5 separate phases of work, though I suspect this is a simplistic reading, it does give us a rough overview of his researching process.

Theatre of productions

This was to be a theatre in which the art of performance would be reduced to its core – the task of being deeply and intensely human. (Grotowski, Ed. Barba. 2002: 107)

This is the era in which *Towards a Poor Theatre* was written, Grotowski was searching for a form of production that was transcendent both for performers and audience. By stripping away all extraneous elements Grotowski searched for the core of humanity of the theatrical performer. The actor was to search within herself for honest human impulses using the character as a tool for self-revelation. Through their own journey of self-discovery and laying themselves bare for others to see, Grotowski hoped the audience would be transformed too. He abandoned theatre of productions when he saw that the virtuosity he had demanded of the actors as a way to overcome blockings and become honestly human on stage, only became merely another set of constructs with which to hide behind.

Paratheatrical Theatre

He consequently disregarded theatre of productions for a form of social ritualistic event. He searched for this honest humanity in both performers and audiences through relinquishing the 4th wall, and having audiences on stage with performers whereby everyone became quasi-participants. Both performers and audiences became participants in a theatre event, where they explored their relationship to their world around them and nature. He was looking for a dramaturgy that would move all participants into a state of honest humanity.

He left this work when he saw people wrapped up in “cathartic” and non-truthful “profound” experiences.

Theatre of Sources

Paratheatrical theatre evolved into Theatre of Sources. He then searched for a form in which participants could experience genuine transcendence towards a more honest self through ritual: folklore and folk music. The rituals of cultures from all over the world were the canvas He saw that through the use these, indigenous people were able to reach a higher or more profound experience of self which he could work with. Through going to the source of human culture Grotowski hoped to find moments that allowed participants release themselves and to become a truer form of themselves.

This phase of Grotowski´s work was of particular interest to me, and it has clear parallels with my key points of interest on Gardzienice´s practices. The search for honesty through the medium of traditional folk culture was to have a direct influence on the project: it was part of what led me to the notion of rituality. This was to be imbricated both in the dramaturgy of the workshops, the research objects, as well as the performance structure.

Objective Drama

Objective drama´ project was concerned with the manner in which dances, songs and incantations from various parts of the world impacted the body and generated states of self-awareness. Improvisation was discarded in favour for learning how precisely to execute certain actions that belonged in various oriental or tribal systems of performance.
(Mitter 2005:111)

The continuation of Grotowski´s work was a closer study of the techniques of the various folk traditions and performance aesthetics. The focus was increasingly on technique. This would suggest a developing research into psychophysicality; that it is through the execution of specific gestures and movements the honesty of humans can be reached, not necessarily that with the spiritually elating context rituals can be construed as being, but simply in the doing, in the movements. That humanity is developed in the movement of the body first, with the mind following to a state of honesty.

In time, Grotowski came to realize that experiments of this kind were prone to degenerate into what he called an "emotive soup" (Richards 1993: 120)

Art as Vehicle

Grotowski´s final stage of work was conducted in a laboratory setting in Italy. Grotowski now returned to the form of pedagogy he had developed in the *Theatre of Productions* stage of his research.

Lacking the discipline of his earlier work. Much of his subsequent work at the University of California, Irvine, and at the work centre he founded in 1986 in Pontedera, Italy, was directed at recovering some of the precision that characterized the work of the laboratory theatre. (Mitter 2005:111)

Perhaps perceiving that the body was the holy shrine of humanity he had been looking for from the outset, he returned from the "holy" theatre to the theatre of the body. Revisiting and re-understanding the work he had conducted some 30 years before, he was still searching for a method to reach the core of humanity expressed through the body. I suspect he returned to this work because he realised he needed to form an autonomous methodology for reaching the human impulse, something that was free from social and cultural constructs, and that he could develop regardless of the individuality of the participants.

Though these phases of work are distinct, his goal, research subject and object remained the same. He continued his research until he died in 1999. During his 50-year practice, he had continuously researched the medium of the actor´s body.

Jacques Lecoq, HiNT and Mladenovitch

I did not base my preparations or preliminary research on the pedagogy and theatre culture developed by Jacques Lecoq, and continued at HiNT and with Associate Professor Mladenovitch, but they became major contributors, inspiration, and the framework I

adapted my work to. The relationship between their pedagogy and the ones I had researched became a platform for new and unexpected insight.

Jacques Lecoq

Jacques Lecoq (1921-1999) was a French director, writer and pedagogue and part of the movement in theatre that challenged *spoken words* supremacy in theatre production. His background in sports and gymnastics, gave him knowledge of the abilities of the body and how to train it, that would be a great influence in his theatre work.

In 1956 Lecoq started a school *L`École Internationale de Théâtre Jacques Lecoq*[7] which offers vocational actor training, enabling creative artists that can utilise a wide array of physical expressions and styles. Much of his recognition comes from his pupils' accomplishments; among them you find seminal groups such as *Theatre Complicité*, led by Simon McBurney[8] who had a profound effect on my studies in the UK.

Jacques Lecoq´s real influence lies embodied within thousands of performers, writers, movement choreographers and theatre directors across the world who were once his students in Paris- and elsewhere- during a period of forty-two years. To greater or lesser extent, his signature rests inscribed in the theatre these `student´, have constructed, in performances they have made and in the plays they have written or directed. (Murray 2003: 1)

My understanding from my movement classes at Rose Bruford conducted by Lecoq trained teacher Peter Bramley[9], my observations at HiNT and from my subsequent reading on Lecoq is that Lecoq´s School researches how to make physical theatre where the actor's body is the main medium of communication *towards* and *for* an audience. I cannot perceive the spiritual or ritualistic sentiments in this form of theatre work that fascinated me so much in the practices to my two anchors. What I have experienced to be Lecoq´s legacy is a pedagogy that produces actors who are able to communicate physically and expressively in the most direct way possible. It is rigorous training, and has a set course of development, and a

[7] http://www.ecole-jacqueslecoq.com/en/school_en-000001.html
[8] http://www.complicite.org/flash/
[9] https://www.bruford.ac.uk/staff/profile/peter-bramley-module-year-co-ordinator/

precise language. This enables acting students to comprehend and utilise their training in their own later work. This form of training develops a performative discourse that lends itself to devised theatre, another new trend that is gaining recognition all over the world, even in the Norwegian theatre institutions. One can wonder if the language of this pedagogy can be too distinct, and that there is little room for evolvement or creativity beyond the language of craft learned, but ultimately the work the actors do after finishing their training is defined by them as creative practitioners rather than their training, which affirms the ethos of pedagogy.

Høgskolen i Nord-Trøndelag

A student at the Lecoq School in Paris was Ørjan Hattrem. Hattrem was able to set up an actor training school based on the pedagogy of Lecoq in Verdal in Norway in 2004. HiNT set up its 3 year course with the same structure as that of the Lecoq School in Paris. Their intention is to produce creative theatre practitioners, with a diverse range of expressive and aesthetic methodologies from which to make performances.

This is a feat worthy of mention. It tells us much of both the tenacity of the school and Hattrem himself. One school of theatre has dominated Norway for many years: Statens Teater Høgskole[10]. Their actors have been the only ones evident in Norwegian theatres for many years. In fringe theatre there is more diversity, but in the institutions, it is these actors that have predominated. Now there are some contrasts in the Norwegian theatre culture to this prevalent acting aesthetic, and HiNT is one of them.

The focus at HiNT, as with all Lecoq pedagogy and aesthetic, as I understand it, is the actor´s craft, it is about physical expressivity; clear poetic and beautiful communication with an audience. This was illustrated in a questionnaire I put to the actor students twice during our work. The question was " Hva er tekst for deg?"[11] Almost unanimously they answered "*A medium or conveyer of meaning for an audience.*[12]*"* In this answer you see a clear uniformity of mind-set: the work they do is for an audience, they are practising their craft to become excellent theatrical communicators. These answers of the students not only separate them

[10] The states theatre college, KHiO, http://www.khio.no/Norsk/Teaterhogskolen/
[11] What is text for you?
[12] See appendix

from Stanislavskian tradition or a psychologically based approach, but also from Gardzienice and Grotowski, who have a more spiritual leaning and quest in their work. This trainings focus is on expressivity and clear communication rather than a research into the nature of humanity.

Associate Professor Sandra Mladenovitch

When researching Associate Professor Mirjam Sandra Mladenovitch I was able to find only two sites on the internet with any information of significance: Wikipedia[13] tells us that she is a Croatian theatre pedagogue born in 1947, with 20 years of experience teaching from Lecoq school, currently working as a professor at HiNT and that in 1995 she was part of making mask training part of the training program at KHiO. Firstly, I believe she would prefer her ethnicity to be described as Serbian-Croatian, secondly her contributions to theatre are far greater than suggested to in Wikipedia. Her work is visceral and invisible from an academic point of view: it is only evident in her students and ex-students many of whom may not be fully aware how much of her work is present in them. The second reference site I located was HiNT´s own website[14] which tells us; she trained at Lecoq as actor first 1972-1974, then continued on with the pedagogy course 1977-1978, before this she was employed at the faculty of philosophy of Zagreb, though it is not clear in what capacity. After her training she taught at Lecoq´s School, before moving to Norway, working on "maskespill" (mask work) at KHiO, and partaking in the development of the theatre school at HiNT. Wikipedia and HiNT´s homepage do not even begin to point to her value as researcher, theatre practitioner or pedagogue. As with Grotowski she is an example of the importance of making tacit knowledge explicit through academia.

Despite the paucity of published information, from my brief experience with her I know that she is a tenacious researcher with a keen scientific, investigative mind: During the Tragedy module I observed her research how to make actors work, what existence as a human being on this planet means, and in particular she researched the dynamics between the sexes.
As far as I can tell her work has not been published in any academic context. And this is a great loss.

[13] http://no.wikipedia.org/wiki/Mirjana_Sandra_Mladenovic
[14] http://teater.hint.no/?tshowcase=mirjana-sandra-mladenovic

Her pedagogy though based in Lecoq, is her own, as it must be. It draws on *her* knowledge of the world around her, of *her* aesthetic; of her *voice*. This is something she is keenly aware of in her work with the students, and it shows reflexivity in her pedagogy. Constantly adapting to the work of her students, her responsiveness combined with her knowledge contributed in making her such a highly talented theatre pedagogue.

As with Gardzienice and Staniweski, Mladenovitch´s pedagogy was based on the dynamics of *master and novice.* As a confident dynamic and effective leader she was able to guide the students to great phenomenological explorations. Mladenovitch is completely aware of her objectives, of how to fulfil her role, and how this affects the students. This authoritative approach to teaching facilitates them in their individual research into the actors craft through giving security and specific exercises to research. This is characterised by her use of words, her generosity with time and wisdom and even her love and how she *sees* each performer. These characteristics underpin and shape the classes reflecting, perhaps, an example of phenomenological directing. Although Mladenovitch directs and guides her students, she does not demonstrate, and requires students to do the exercises themselves. Discussion and open reflection on the performance values of the exercises they undertake was conducted under controlled circumstances. Her students learn through the process of undertaking and experiencing the exercises. Mladenovitch works actively to avoid too much spoken reflection on the exercises. This appears to negate our learned way of linear and result-oriented thinking and to encourage other forms of learning and engagement with the world around them. The risk with this pedagogy might be that the students are not necessarily explicitly aware of the multi-layered forms of learning to which they are exposed, and perhaps making it harder to use in later settings.

With my background, viewed from a director´s perspective, and with my particular interpretation being coloured by my dyslexia and bilingual upbringing, Mladenovitch´s pedagogy makes sense to me. It requires the students to adopt a different form of intelligence; an emotional instinct, a sense of musicality and a psychophysical intelligence. Ultimately some of my questions around the pedagogy for my PaR project were answered through observing her classes. Through this I gained understanding of the relationship of the

text between the chorus and the protagonist. What is “chorus”, how does it work, and how to achieve this?

Have a drum to beat a rhythm with, have the participants run to this rhythm, shout out numbers and the actors closest to the centre run to it and create a chorus of this number. When this chorus is established walk towards the “audience” until there is no more room, then disperse.

“On paper” this is what we did and this is how the chorus is made and works. I participated in the beginning of these classes, so I felt it in my own body. I also saw it in the students I was observing. However this is not what we did. What we did, was to experience something. We experienced togetherness, a moment where the ego did not exist and we were part of something larger. Something in this ritualistic or shamanic exercise gave the students an embodied awareness. It made them *disponibel**. A word Sandra used to describe the quality of engagement required of the students. The word “disponibel” and its meaning would have relevance in the PaR project, and her work with chorus is included here to illustrate how her pedagogy effected my research, as well as giving an impression of what the project was working parallel with, and having exchanges with.

Gardzienice and Grotowski in Lecoq pedagogy

Grotowski and Gardzienice are both talking about the same thing, I believe, in respect to the words *mutuality* and *truthful impulse*. Though the language and words is different, they are talking about the same qualities; they are working on the same modes, looking for the same quality in performers, but, most importantly, focusing on different aspects of the result; Rome is and is not Rome. I perceive a major almost unbridgeable divergence between the work of Gardzienice and Grotowski on one hand and Lecoq, HiNT and Mladenovitch on the other. HiNT´s students talk in the terms of the communicative power of performance, their goal being concise, creative and coherent communication. Gardzienice and Grotowski are searching for humanity within a performer. Though they speak of the same things, and work with the same elements of actor training, their distinctly different goals mean that in some ways they always speak *past* each other. The idea that they were well suited, as they worked

in aesthetics and pedagogies focusing on performer's bodies as producer of meaning, was mistaken.

This miscommunication that I describe was, unbeknown to me, to happen in the practical project. I could feel myself being pulled in different directions but I did not know how or why. It is only in the writing of this dissertation that I have become cognitively aware of the thing at the back of my mind. I will now give a summary of the practical project detailing the conflicting nature of the research, and that of my own.

Chapter 3: A panoramic view

The practical projects components

In the autumn of 2013 I undertook the practical side of the research project with the research question:

> *"How can we, I as director and the actors, reinvent the physicality of the text during workshops to create embodied meaning and integrate it in performance for today's audience?"*

The HiNT context

This was conducted at HiNT, who have a 3 year actor training based in Verdal (Bachelor of Arts in Theatre and Acting). This research project was included in the second year Tragedy module of this training. Over the course of 4 weeks (16th September -24th October) the students work extensively on how to make the Greek chorus, a continuation from the neutral mask work they undertook in their first year.

The correspondences between my proposed research project, and their Tragedy module where apparent. My interest in learning more about physical theatre, in the Greek tragedies, and our shared sentiments on what theatre is and how it should be created, made integrating my project into their module look like a rewarding endeavour for both parties.

During the winter 2013 I was able to set up a contract with Hattrem and Mladenovitch to include my project in this module.[15] The amount of time I was to use not established, but this enabled me to plan ahead and prepare how to integrate the project into the Tragedy module.

I was invited to observe Associate Professor Sandra Mladenovitch´s chorus work. My research was to be fundamentally influenced through observing and partaking in these classes due to my interest in how text might be embodied through chorus work, but more importantly because this is where the participant´s interests lay. Therefore it was important for me that there be a strong relationship between my research project and what the participants were doing in their studies.

The participants

Originally my PaR sessions were conducted with 17 HiNT second year actor students, one visiting student from a Swedish actor-training course, 18 participants in all. Through their first year at HiNT the 17 resident students had become familiar with the pedagogy of the school that was based on learning through doing. Occasionally you could see the guest student, not yet accustomed to this form of pedagogy, having trouble with the lack of shared reflection and discussion. It is not an easy pedagogy to blend into. The discipline of the participants was commendable, the worked on the floor with their entire sensory faculties from 9 in the morning until 9 at night. This pedagogy is also based on learning expressive styles and aesthetics in class, and using them in a performance at the end of a module. This requires that they understand the performative values of the studied aesthetics, and that they are able to develop it together in groups as creative theatre practitioners.

On the 4th October four of HiNT´s students went to France for a performance, and on the 9th they returned, with four new students arriving from a very different acting tradition. Therefore from the 9th onwards there were 22 participants from 3 different schools of thought and practice.

[15] see appendix no for this contract

Mladenovitch joined the workshops on the 11th October. From then on the project had another participant with a rather different role. Mladenovitch worked as a facilitator, making sure the participants were safe in their work with me, and making sure I was safe in my research with them. She guided me to make the research better suited towards its HiNT context, by encouraging me to adopt the pedagogical methods of the school and that I had observed her use in the parallel classes. In effect Mladenovitch became a second phenomenological facilitator, shaping the work merely by her presence, though she did enter the space and give advice where it was needed. With her contribution I was better equipped to respond to the needs of the participants in the right language, and with the right *quality of engagement,* consequently making an appropriate environment for them to be creative and open in their research.

In this dissertation I have not directly included much participant's comments and feedback, as I believe they for the most part preferred to stay anonymous, and to avoid "putting words in their mouths". This implies some form of discomfort on their sides to being explicitly part of this academic research project. And so I have tried to respect this, through mentioning their thoughts rarely and as summations.

Workshop breakdown

The practical research consisted of 17 workshops including the examination. I have added a brief summary, and a more detailed overview in the appendix. The workshop sessions ranged from 1 hour to 2 hours, at set times in their timetable.

When: Workshop 1, 24th September 2013

Goal: To introduce participants to project

Event:

1. Introduction of myself and project
2. *Hva betyr tekst for deg?*
3. Collecting personal feelings and ideas about text work, as actors.
4. *What lies in a line?*

   With one line from Electra, a play we have not read, participants played with what the text might tell them to do physically. Playing with vowels contra consonants, tempo, and repetition.
5. *What did you experience?*

   We land after workshop, collect the ensemble again, and to share discoveries found

When: Workshop 2: 25th September 2013

Goal: To read the play *Electra* in an open and inquisitive fashion.

Event:

1. Individually waking up the body.
2. Listening exercise, where they focus on listening only, to both real and imaginary things.
3. *What lies in this play?*

   Reading the script as openly as possible, without running forward in such a manner that you don't catch the contents or possibilities of the script.
4. Round up: *What did you experience or discover?*

   Collectively sharing experiences and thoughts on play.

When: Workshop 3. 26th September 2013

Goal: Continue developing the form of reflected listening. Finish reading the script.

Event:

1. Body warm-up led by participants.
2. Continue reading the script as in the last session.
3. Round up: *What did you find in the script?*

Collecting experiences, feelings and atmospheres discovered during the reading. Opening up the work; class individually choose the extracts they want to work on during this project.

When: Workshop 4: 1st October 2013

Goal:

Find out which texts they have chosen and why. Explore how fear may release text.

Event:

1. Vocal and physical warm-up led by participants.
2. Collecting the participants chosen extracts and why they chose them.
3. *Can an immediate fear release the text?*

   Derived from atmosphere of fear present in text, and Staniewski´s description of Allegory, fear game devised. Looking at how physical game can release the text.
4. Round up: *What did you experience/ is this something to continue exploring?*

   Discussing collectively what we discovered, how the exercise worked and its potential for future research.

When: Workshop 5. 02nd October 2013

Goal: Learn song and see the relationship between music, ensemble and text.

Event:

1. Individual body warm-up, voice-warm up led by a participant.
2. ”Hore og Hallik” game. To release participants from self-consciousness and vanity in singing.
3. *“Seidama”.*

   Learn the melody and text of song through listening, imitation and repetition
4. *Will the song affect the text?*

   Exploring the possibilities the group singing has for making embodied text.
5. Can the song make a chorus?

   Combining the song with the chorus work of the parallel classes.
6. Round up: Collecting experiences in an open and collective forum discussing today’s events.

When: Workshop 6: 3rd October 2013
Goal: Combine fear game, song, and chorus
Event: 1. Warm-up of body and voice led by participants 2. Aigistos oppressing the people – improvisation. Combining the elements we have been working with so far into one overarching dramaturgy or game structure 3. *What does this game make your text and body do?* Individually searching for potentials and moments where the text is needed. 4. Round up: *What did you discover?* Sharing our experiences, discussing discoveries and future possibilities of this work.

When: Workshop 7: 4th October 2013
Goal: Find activities that are performative and may give embodied text.
Event: 1. Individual physical warm-up, voice warm up led by participant 2. Mouse game. Active game, where the group must work together and immediately react to the situation they are in. 3. "Mouse game" with text. Can the immediacy the game requires release new meanings in the text? 4. *Can working with a shrine release new elements in the emotional connection to the text?* Developing game devised earlier. Introducing a positive object element outside the group to play with. 5. Round up: sharing experiences, findings and discussing how it worked

When: Workshop 8: 08th October 2013
Goal: Integrate and re-integrate the class into the work
Event:

1. Introducing 4 new participants to the work we are doing and my research objectives and methodologies.
2. Voice and physical warm-up lead by new and "old" participants.
3. Mouse game. Give space for new group to find together through fun.
4. Mouse game with text.
   First light-hearted step into playing with text.
5. Electra fairy-tale.
   A physical engagement with the narrative of Electra as I see it.
6. Round up: sharing experiences and observations and feelings. I explain where we go on from here.

When: Workshop 9. 9th October 2013

Goal: Integrate group into work, develop shrine work.

Event:

1. Individual warm-up.
2. Voice warm-up led by participant.
3. Tag
4. Sharing individual chosen monologues with the rest of the group to let new participants know what old participants will be working with vice versa.
5. The old participants teaching *Seidama* to new participants, through same dynamic as they learnt it, iteration and reiteration.
6. Demonstration of previous work for new and old participants being reintroduced to project.
7. Using sticks as physical objects to react to in the context of the game.
   Seeing how engaging with physical objects can release something else in the text.
8. Round up: sharing experiences, assessing where the project is now, discussing where it will go in future.

When: Workshop 10. 10th October 2013

Goal: See how physical activities may affect the deliverance of text

Event:

1. Warm-ups lead by participants
2. *How do physical and kinaesthetic activities affect the text?*

   Stick exercises. Exploring how words affect movement and movement affects words.
3. *Will the participants be able to intuitively utilise the stick work in some meaningful way in the improvisation structure we are developing?*

   Incorporate the song and the building of the shrine as the positive component to fight for, and a reason to fight against the oppressors.
4. Round up: discussing what we found and landing collectively after the research

When: Workshop 11. 11th October 2013

Goal: See how chorus plateaus may affect the text

Event:

1. Zip Zap Boing. A game that works on reactions to lower inhibitions of the participants, and having fun together.
2. *Will the plateau work add something new to the text?*

   Using and exploring exercises from other class as a new avenue in which to explore the value of *Electra* and text.
3. Round up: sharing experiences, discussing how the text was affected in this entirely new context.

When: Workshop 12. 15th October 2013

Goal: Explore performance structure that encompasses all the elements worked on in the performance space.

Event:

1. Individual warm-ups
2. *Can we retain embodied text as seen in earlier work in a secure performance structure?*

   Combining the various elements of research in a performance structure, and rehearsing this to give security and to research our works performative value.
3. Round up: discuss how they found the structure, what they found in relation to exploring the text.

When: Workshop 13. 16th October 2013
Goal: Continue developing an exam dramaturgy.
Event: 1. ABC warm up. Warm up by writing the alphabet with different points of the body 2. Rehearsing workshop performance 3. Round up: Me giving notes, directing the conversation.

When: Workshop 14, 17th October 2013
Goal: Continue working on performance structure with special focus on “protagonists” and “Corifey”
Event: 1. Make the “performance”. Directing the participants in a stop and start run-through of performance structure 2. Note Giving. Directorial feedback on work observed.

When: Workshop 15, 19th October 2013
Goal: Find life and presence and newness within performance structure.
Event: 1. Individually led physical warm-ups 2. Exploring voice in the space. 3. Echoing it off surfaces, and replying to the echo. 4. *What new meanings in the text can we discover in the structure we now have prepared?* 5. Re-finding aliveness and responsiveness in the set structure. 6. Incorporating ritualistic Whirling dervish movement to end of performance structure 7. Round up: Reminding them of the research´s goals, what we have discovered and learnt.

When: Workshop 16, 23rd October 2013

Goal: Familiarise them with all aspects of the examination.
Event: 1. Pep-talk. 2. Rehearse entire workshop demonstration: Mouse game, Song work, stick work, improvisational performance structure

When: Workshop 17. 24th October 2013, the workshop demonstration
Goal: Provide an explicit and succinct demonstration of the work conducted during the workshops at HiNT.
Event: 1. Warm up: Mouse game 2. Sequence one: Musicality 3. Sequence two: Physical exploration 4. Sequence three: Game exploration 5. Refocusing 6. Viewing of possible performance structure 7. Oral examination

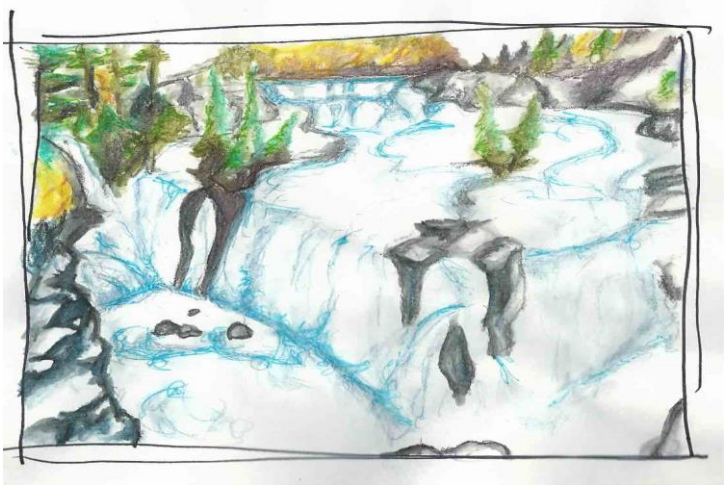
My roles

The nature of the research I conducted within the practical project was utterly dependent on the relationship I was able to establish with the participants, and their contribution. What energy and engagement and value the participants gave the research, determined if we were able to co-research or if we were just going through the motions. I worked hard to create the right work ethos, one that was open and curious and yet rigorous, through giving them a voice and the space to shape where the research was going, and through sharing with them my thoughts, and observations. Through my engagement as an active observer, through my sheer phenomenological presence in the sessions, I hoped to give them and their work the respect they deserved, but also to encourage them to give the research the respect interest and rigor it deserved. I could try my hardest to instil this quality in them, but ultimately it would always be dependent on the participants being willing or able to work in this manner. Being able to find these moments outside our habitual reality where creativity

would be free, as Grotowski might describe it, was dependent on not only me, but on every participant within the group, and their faith in our work.

Chapter 4: Calm pools, whirlpools, gentle streams, waterfalls, and the hidden treasures

-The analysis



In this analysis I will consider how the exercises worked in the practical project, what I discovered from them, and how the processes affected the findings made in the exercise´s. Following this I will try to tease out the major points of discovery and their values. To finish this chapter I will be evaluating some of the points where this PaR project did not work well, why this was so, and what effect its failures might be.

Coming together - Immersion, the first dip in the water.

The initial stage of this research project was an important and decidedly delicate juncture. It was of paramount importance that I share my excitement and curiosity and enthusiasm for the project to the acting students. I was wholly dependent on their open participation, ability and willingness to explore unknown ground with me. Any exploration in unknown waters can make participants, vulnerable and exposed; to go to such a place they were dependent on a safe and trusting atmosphere, and their trust in me.

Mladenovitch and I began to develop this trust before the workshops commenced. I was introduced to the class on the first day of the Tragedy module (16th September 13). I dressed as the students: Loose black clothes, and little or no makeup. I partook in their warm up

exercises and some chorus work. The start of the Tragedy module was to revisit the mask-class from their previous year of training, I engaged in this, wearing a mask, and revealing myself to them. My intention was that this would make them see me as someone on their level, and that I was there to learn *with* them. In introducing myself and the project in that initial meeting, I spoke succinctly and directly, using my personal language, stressing that I was *inviting* them to be *co-researchers* in the project, and that I was looking very much forward to working with them. I wanted to create a dynamic where we where on an equal footing but working from different areas. It remained to be seen if my approach, with all my carefully thought-out plans, would create and sustain a creative open and exploratory working relationship with these participants.

By the time I had my first research session, I had already become a somewhat familiar fixture in the classes of the Tragedy classes. By the 24th September I felt that we had already developed the relationship of co-researchers in Mladenovitch´s classes.

For the first workshop (workshop 1), a most important stage, I had one hour to work. It was after the students had undertaken a theory class, at the very end of a demanding day. I therefore deemed it appropriate to have a very gentle first introduction to the project; a dip in the river, with just a toe or two. Firstly I conveyed my interest and bemusement regarding actors working with text on stage. I then gave out some papers where the actors where to answer *"Hva er tekst for deg?"*[16] This is not a normal Norwegian sentence structure, by doing this I was already hoping to start to negate the habitual relationship we have to language in theatre. Thereafter we shared our thoughts and sentiments in a circle, giving everyone an equal amount of attention and space. They knew we were going to be working on *Electra* by Sophocles´ and translated by P. Østbye (Østbye 2008). None of them had read the play before.

I had prepared cut-outs from the extract. Each student got one of these lines to start becoming acquainted with the language we would be using on the floor. They were given no further information about what *Electra* or their lines, as I believed this would accent their work, and constrain their minds. They took these lines out into the workshop space and

[16] What is text for you?

were encouraged to explore the text physically, expressing the impulses it gave them physically. The participants explored their lines echoing them off the walls or floors based upon my understanding of *Jerzy Grotowski* (Slowiak, Cuesta, 2007: 152) exploring the vocals and consonants, and what these *sounds* made them want to do. My intention in this was to gauge how they responded to this kind of abstract work, but also to give them a phenomenological or physical impression of the research we were about to undertake. This exercise was intended to be a condensed example of the type of research we undertake over the next few weeks. They took it very well indeed, and had no problems exploring the lines. The students were excited to *"go for it",* by which I mean they were happy to do something abstract that may be interesting to watch. But I felt that they were not *truly* exploring the text, that they were not curiously listening, or inquisitive to the nature of the exercise or its potential. They demonstrated imagination and creativity, but not *responsiveness.* I came to this conclusion because, watching them, I could not see them listen, nor I could sense that what they were doing was a genuine response to the sounds or possibilities of their given line. It seemed they were rather playing (acting out) than researching (truly investigating). This was very valuable lesson for me, and would shape my further engagement with them; I learned that I would need to push for a quality of *sensitive listening* and *curiosity*, and engagement that had the quality of *"first-time-ness"** or originality of experience. I also saw the necessity of a clearly defined and distinct basis to work from and explore with. It was clear I was asking them to enter unknown territory, to research such an elusive topic as *embodied text*, they must know what we are working with, they must become familiar with and personally engaged with *Electra.*

Discoveries

In this first workshop the participants got an impression of what we were going to be researching, how we were going to research it, and their roles as co-researchers. I had learned that they were not afraid of abstract work, but as yet showed no inclination of having the sensitive curiosity the work needed, that they were willing to do, but not so accustomed to questioning why they did what they did. I learned that I needed to be very clear in myself of what we were researching in order to guide them, and that I needed to make them more attentive and sensitive to their actions.

Play reading: defining the riverbanks

The following workshops (2 and 3) were devoted to reading the play and developing the sensitivity and curiosity needed. Collectively reading the play would provide us with a shared understanding of the foundations of our research. To encourage this sensitive listening, I firstly told them that we were going to try to engage with the exercises openly, that we were going to listen openly to everything that *might* lie in the text. *What might the text hold beyond our habitual understanding of its words?*

We started workshop 2 with gentle a physical warm-up before going on to a listening exercise to deepen this quality of listening and encourage them to listen with all their embodied emotional and imaginative faculties. They emerged from this exercise in a rather contemplative and receptive mood, and I could clearly see its reflective and meditative qualities within their bodies. This exercise successfully instilled the form of listening I wanted to create, as it required them to listen with both their body and imagination. I believe this worked due to the centring effect it has on the participants, it made them mindful on the moment they were in.

We had been given the classroom of HiNT, for the play´s reading, I questioned if this was a good idea. I worried that the reading would then become some theoretical exercise of "articulacy", and that the participants would not see its actively performative values and possibilities. However, it was the most practical choice, and with Mladenovitch´s encouragement we performed the reading here. We sat in a circle in this classroom and I asked the students to read a line in succession. This method of reading a play has several purposes; it becomes harder for an actor to "direct" herself; to make assumptions on how something is read or how a character may feel. It keeps all participants more actively engaged and, in doing so, helps them stay focused and involved in a heavy text. It was also aids them in avoiding presumptions, as what they read is dependent on how the reader before delivered the line. In short it demands a form of attentive and inquisitive of listening, that I believe important to acting, but of particular importance to this project.

Some of the participants expressed frustration at this approach and asked me to tell them what on earth they were reading, I replied that I did not want to do this because I believed it

restricted the potential of the play and I was trying to determine if there was something inherently immersive and moving in the writing that could be when readers where not aware of its narrative meaning. However, as we read on, I sensed it was not working, I could see that the participants were not able to stay focused when there was nothing directly behind the text they could tap in to with their emotional faculties.

I learned that a complete rejection of a text´s narrative quality leaves participants completely lost, and nothing is produced. I believe we are too ingrained in our ways of understanding text and our world around us to liberate ourselves from this. In order to do so we must have some in place other clear and negotiable structures for perception and understanding. From a research perspective it intimated that though you perhaps don't need to work out the given circumstances and make lists as Katie Mitchell (Mitchel *A Directors Craft 2008*) does, but people do need some sort of anchor in the first engagement with a script. Put simply, reading a play text without any emotional engagement or understanding is as useful as reading a novel in gobbledegook. Though at the time I did not know that this was actually what I was asking them to do.

My method needed modification. Reflexively I assumed a more overt role as facilitator, at intervals I would stop the reading and reiterate, in my own words, what we had been reading. I consciously used my own words with my own feelings and opinions. The language I used made it clear that this was my opinion and not a textbook answer on how to read *Electra*. My enthusiasm and fascination for the play and its characters had a positive effect on the participants. This method also helped them if they got lost, or distracted at some point. They could easily catch up again, and they were able to understand the complexities and drama of the words they read.

Assuming the role as facilitator in this way was successful. The students became very excited and interested in the piece and frequently now had to ask them to slow down. When *Electra* was read through the participants where excited about the play, something I had been worried I would not be able to achieve.

At the end of the play reading the participants were so enthused with *Electra* that they wanted to choose extracts to work with from the entire play. I had chosen an extract because this would be more manageable, but in being confronted with this question I realised I had chosen this extract purely for my own reasons, with less consideration to the participants than I had thought. I had chosen it as more manageable to research on that would also allow us to probe the text and its possibilities deeper, but also with a performance in mind. It was the director in me who had made this choice, more than the open and curious researcher. I realised how much my directing training and experience was determining the nature of the research, and that this choice was wrong both for the research and the participants as with this extract it would be harder for me to let go of my presumptions with this extract. Inviting the students to choose their own extracts help me avoid preconceptions on my part, and was a way for them to gain ownership of the research process; I believed it would motivate them to join into my practice and embrace the research project.

As the extract was abandoned the river overflowed its banks and went in another direction. This strengthened the holistic and organic nature of the research as well as affirming their value and status as co-researchers and helped me stay open and responsive. It meant I would have to rethink my work, and take on a more facilitative, responsive and reflexive role from now on. My research design became a form of evaluation and response to their interests and needs in much larger extent than I had anticipated.

Discoveries

In the reading of the play, I learned that my work would have to be far more open-minded and reflexive, I had underestimated the narrowness of my own perspectives on the project. I learned that the participants need an emotional basis in reading the text to be able to stay engaged, and that the orchestration of the reading was very beneficial for the participants. I also learned that my engagement with the play affected them, and directed their engagement with it, that my presence and energies would affect their engagement with the work.

Allegorical game playing

I devised a game for workshop 4 combining my understanding of Staniweski´s allegory (Staniewski 2004: 32) and the participants´ choices of monologues. I believed Staniewski´s allegories worked on creating atmospheres for the audience and performers, so I wanted to instil a feeling of oppressive and pervading perpetual fear, which I consider to be present throughout the play. I was interested to see if this immediate and indeterminate atmosphere would have an effect on how the lines were delivered, and was able to explore this through devising a strategy of research that was based on the dynamics and principles of children's games. Children's games can be very immersive because they are based on concrete elements outside the individual, stopping one from getting too psychological, but allowing reactions and physical responses. They also have very set and distinct rules which also allows the players to stay within the imagined reality more easily.

The participants where blindfolded, chairs were placed around the space, and they were told that at any moment *Klytaimnestra* (the baddie in this game) could come and kill them by touching them. She could see and whenever she saw someone being the least bit challenging, she was to kill her. This made the participants immediate in their play context, sight being impaired, they were to listen inwards and outwards, finding an impulse to say their lines. Not knowing what would come next, they reacted and responded instantaneously within context, and due to their training they were able to respond with embodied expressivity, they thereafter able to channel this embodied emotional response to their playing context into their monologues, I saw highly powerful embodied expressions: through playing with the allegory the text became something quite other from its syntactical or coherent or logical meaning - regardless of what the words may mean in *Electra,* the monologues became a powerful embodied reaction to their surroundings. The text became an imploration for someone's life or one's own, it became a violent defiance, a revolution and a repulsion; it became a goodbye, a way of expressing themselves one last time before death. In the round-up they explained how they had *felt* that they just had to speak their lines. The idea of their lines´ performance value was forgotten.

We were to revisit this exercise in many different guises throughout the workshops, both to research why and how it released embodied text, yet I was also developing it towards a

performance aesthetic. The more we worked on it the more we saw that *immediacy indeterminacy,* and *"newness"* were the tenets for embodied text in this avenue of research.

This game structure, devised from an allegory in *Electra,* would be continuously used as a dramaturgy within which to continue researching other points of interest. From group singing, to Mladenovitch´s chorus work, to working with physicality, all the other elements we researched could be incorporated into this structure. This exercise developed into several functions and work on several levels, simultaneously working outwards towards a performance structure and inwards towards the research question, embodiment and embodied text. By incorporating other facets of research into this one, by using it as an overarching dramaturgy and continuously adding new elements to this structure I hoped to retain the immediacy and indeterminacy and "newness" that we had found so successful in our research.

I also felt that though it lacked direction this game had some ritualistic performance possibilities, precisely through its indeterminate qualities; I felt this was work that had true performance value, and the director in me could see clear possibilities of forming a performance around this work.

The more we explored and worked on the game, adding elements and participants, the less discoveries were made. In the examination I felt that the performance values I had initially seen in the work was no longer present, and it felt like *going through the motions* rather than *truly exploring.*

Discoveries

I understood what allegory was for me, and I was moving towards being able to use it as a method of directing. Allegory is the images that work on feelings, and creates atmospheres both in participants and audience. In this way, the allegory is part of the phenomenological director's tool kit: if you can direct actors by using allegorical images such as *"rotter om*

natta"[17] or the "*joik*" of the Samish[18] you have spoken directly about the quality of an activity without exercising psychology.

I learned that the primacy of the situation and the loose structure of the game let them engage completely in their given circumstances. The text became a truly embodied response to what was happening to them; they felt such physical fear within a safe game structure that they were able to be completely responsive.

However when the curiosity, creativity and openness hallmarked were not present in the work, it was apparent that the exercise would not be an appropriate research medium, and embodied text would not be achieved. When the game had been explored a few times (though there were variations of elements to play with), nothing was new, and consequently nothing was a genuine response to the reality they were inhabiting. The more accustomed they were to the game, the less interesting it was to watch and the less the participants´ bodies were a space for new meaning to arise. There was something lacking in this exercise for it to be a performance structure - or was it in the engagement with the exercise?

The song of the river

I had found a Norwegian folk song to explore how musicality and collaborative singing could charge a participants in their deliverance of their monologues. "*Seidama"* (Kielland, Haukenes 2001:133) was chosen specifically for its lack of "real" words and because it was a fairly simple and short melody with great scope for variation, consequently offering great potential for improvisation.

This facet of the research was inspired by Grotowski and Staniewski, in particular it was inspired by Staniewski´s writings on song-singing (Staniewski 2004: 65- 73) I thought the song would be an interesting playing partner for the deliverance of monologues, it would also allow me to better comprehend the work of Gardzienice and Grotowski. I was hoping this research would enlighten me on how their methods make transformative performances. I thought it might incorporate a musical side that could be used towards, and in,

[17] Rats in the night, image Mladenovitch used to describe quality for entrance in performance structure
[18] An allegory told to me by associate professor Heli Antonen from NTNU

performance. I was interested to see if this song could work to score or perhaps guide performer´s psychophysical responses. I suspected it could negate any predetermined understanding of the text and allow the monologues to become an embodied response to something entirely new and meaningful. And furthermore I was interested to see its phenomenological possibilities with regards to an audience.

It was imperative we had a shared understanding of how to engage this research. A focus "beautiful" singing needed to be annulled for this research as it would make participants self-conscious and therefore focus on their achievements rather than research possibilities. For acting students who are assessed on their singing abilities and musical virtuosity, I was worried this would be a challenge to overcome. To encourage a different emphasis of engagement I firstly got them to play the game *"Hore og Hallik"*[19] and I taught them the song in accordance with folk traditions through iteration and imitation and repetition. The song was learned while standing in a circle facing inwards, and listening to the playback of the recording.

When they had become comfortable with the melody and words of this song, they were asked to step into the circle and individually improvise over the supporting ground melody being sung by the rest of the participants. This was taken directly from Gardzienice (Staniweski, Ed. Hodge 2010: 66), who called it *ornamentation*.* However, participants were reluctant and did not feel safe enough to stand out and improvise alone. I modified the exercise to be a collective improvisation whereby participants explored the possibilities of the song communally and organically. This form of collective improvisation is much more complicit with the work ethos of HiNT, and the result was a very free, safe and inquisitive improvisational work in a dynamic analogous to the work we had been doing in the parallel classes: the chorus. There was no preordained leader, but rather they were all moved by the song, and as Staniewski said: *They sang, they were sung* (Allain, Ed. Zarilli 2010: 211). The song made them a chorus; *"one organism with many facets",* as Mladenovitch described the chorus to be.

[19] "Pimp and Whore"

When the song had become familiar and the student´s sensitive to its possibilities, we started to research the relationship between the song and the text. Participants entered the circle one at a time and delivered their text in response to the song. The nature of this exercise necessitated responsiveness. When the song swelled they by necessity had to respond, by either speaking more loudly to be heard, or by going quieter in opposition. I noted in my journal that that *the song directed the monologue* (see appendix, workshop 5) they were engaged emotionally as well as physically, and great emotion came across in the deliverance of their monologues.

We had discovered something ephemeral and emotively charged to incorporate into a performance setting. It moved me as an observer, and I wanted to see if it would have the same effect on an audience as it did me. I felt there was something in this work that truly fulfils the *medium: Theatre's* potential. It had components relating to ritualistic dramaturgy described in *Dramaturgi – fortellinger om teater.* (Gladsø, Gjervan, Hovik, Skagen 2007). We had created a moment in time and space where the participants were free in their meeting with their contexts from their social shackles. The participants were able to achieve a direct expression of their emotional lives in their relation to the song. There was something collectively moving in the essence of everyone's physical presence that made their embodied emotional faculties come to the surface.

In workshop 5, I used the song exercise as a method to further understand what the participants and I were learning in Mladenovictch´s classes. This was in response to the needs of the participants, and the pedagogical culture the research project was situated in. This was partly conducted as a new avenue of research and to avoid me becoming a presumptive auteur, but moreover to encourage the feeling that the research was of value to the actor-students as much as it was for me. Consequently we explored how the song and text would work with the chorus work. We opened the song circle up and made a singing chorus, where the *Corifey** was organically chosen to speak. The *Corifey* worked in the manner we had been exploring in Mladenovitch`s classes, she was organically chosen by the "people", transmitting their thoughts and sentiments through using her monologue as a mirror or response to the chorus song. A feedback-loop was developed between chorus and *Corifey* through the relationship between the singing chorus and the talking *Corifey*.

The intensity of the closed circle format of the exercise diminished when we opened it up. The participant's minds became attentive to the exercises performative value. I believe as soon as I introduced exercises from the parallel class the participants were looking at how to make a tragedy chorus, and the research question became forgotten. But looking at this from the perspective of answering the research question a new question arose. Can I develop a method to retain the intensity of the workshops in a performance setting?

Discoveries

I learned that one way to "*reinvent the physicality of the text during workshops to create embodied meaning"* was to use a circular song structure. In the same way as with the game, this structure created a space whereby the individual participants did not have control over their direction, but instead respond to the situation they were in, and this led to organic non-psychological emotional engagement.

Again we were working with a structure that contained indeterminate, immediate and "new" qualities which participants iterating the monologue, had to respond to. Again we had found a strategy that "forced" the participant to respond immediately to something outside herself that created embodied text. What the text was about did not matter; she used it to express what she was feeling right there, right then. I *felt* how it was a response to the song. I experienced it as cathartic, moving and organic.

The results were found in the relationship *between* the participant and the song, in the meeting of these two. It was in the mobius coil, the way they affected each other in unplanned and unpredictable ways, that embodiment was found.

In the song we found something ritualistic and cathartic, though the elements prescribed in the tenets for embodied text were present as they were in the allegory game, they worked on a different plane. There was a strong collective spiritual component to this exercise. In this collective research we were able to arrive at a state where the monologues became an expression of the meeting of the individual with the collective.

Physical exercises

I had brought some sticks from NTNU to explore the combination of throwing and catching these sticks with delivering the text (workshop 10). This exercise was developed from Grotowski´s stick throwing work (Slowiak, Cuesta 2007: 128) and my own experience with stick work from Rose Bruford. I was interested to see how text would work when it was a bi-product of activity, a vocal expression of a physical exertion. Working with sticks does several things; it works on hand/eye coordination, it fosters graceful and ergonomic movement, it works on cooperation, trust and mutuality. For this research they needed all of these, yet it would also serve as a way of freeing the text in their bodies, a way of challenging assumptions on how to use text and being able to use text in a physical way to produce new meanings.

Mladenovitch´s entrance into our workshops had a direct and particular effect on our research into physical activity creating embodied meaning. I quickly learned that the participants were already familiar with stick work, and my facilitation of this exercise therefore needed to be adjusted. I no longer needed develop this form of work with them, but rather to adapt my research to their understanding of what the exercise entailed and meant. We investigated speaking while throwing the stick to a partner, and we tried speaking as we caught, and thrown the stick, and after it had been caught. There was something not working, the lines carried the exertion of the activity, but no meaning. Mladenovitch stepped in and suggested that we try performing the action first, then regaining balance, and first then speak. What I found when participants worked this way was that the voice was stronger, the diaphragm was engaged allowing for more presence of the participants. We had found resonant text in the body, something that affected me as an audience, something that grabbed me, though I did not know what it was or why. Is this embodied text?

Because stick exercises are so intrinsic to the practice of the school, it would not be prudent try to shift their understanding of this work or continue exploring what it *might* be. I wanted the discoveries we made and the work we did to be beneficial for everyone.

I incorporated this exercise into the game playing structure thinking it would become a producer of meaning; that by incorporating it into an emotionally vibrant structure it would become a platform for discovery.

Discoveries

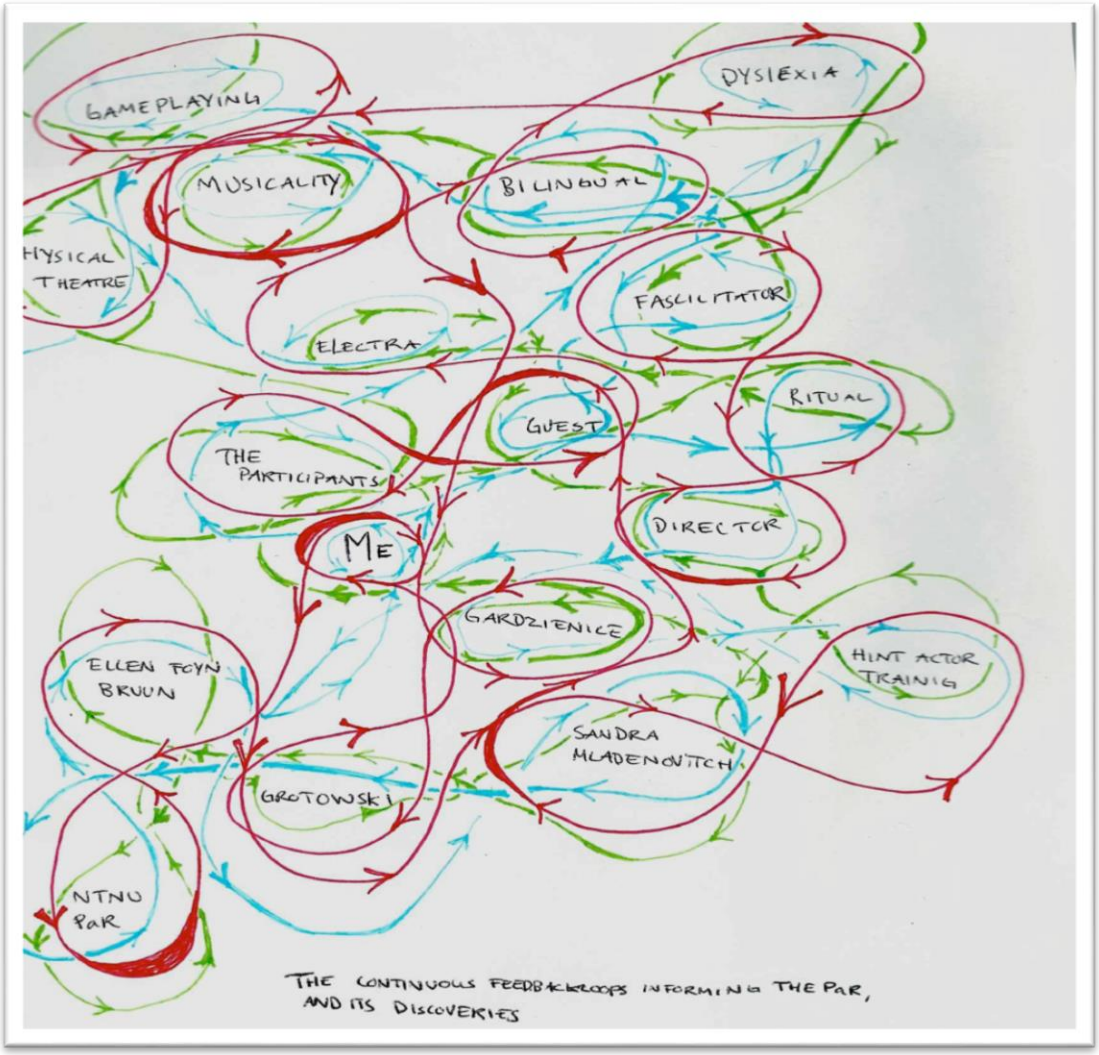
In this exercise the text expressed the exertion of the exercise; many participants ended up shouting their lines, but though the text was devoid of meaning, their bodies were engaged, I experienced them as being powerfully *present,* but I experienced no connection between the performing bodies and an emotional experience or the text. I believe this was because there was no emotional component to this work, as there was in the two previous exercises. The text was in the body and yet not in the body, because the lines were not an expression of some emotional state, but rather arbitrary sounds of exertion. There was no *play* in the work as there had been in the previous two. It was mechanical, well conducted and elegant, a performative presence was there, but embodiment was lacking because the performers emotional faculties were not involved in the exercise.

I still believe there is something of interesting to explore in an actor´s engagement with physical objects, but the objects then must have greater significance to the performer if it is to have a phenomenological effect on an audience. I worked towards this with the building of the shrine, but I cannot honestly say we achieved anything with this aspect of the research. I believe what a shrine represents is too far from Norwegian contemporary culture to work without a longer period of rehearsal, reflection and embodiment work.

Research adaptations - Placid Lakes, Capsizing, and Re-emerging

Though the exercises I researched with were somewhat disparate, they were all methods to explore the ever-elusive embodied text; they had *Electra* as their foundation and HiNT and NTNU as their overarching conventions. The subgenres and their discoveries continuously informed each other. Thereafter these subgenres were combined in a performance structure. Consequently I had a holistic workshop presentation structure within which to research the projects performance values.

However the nature of this research and the discoveries therein was determined by interlinking feedback-loops, as the diagram below demonstrates. This research was in fact far more complex and inter-relational than the circular diagram depicts.



This form of organic research, based on our journey in time and space, is inherently precarious; if one of the components changes, it will affect all other pieces of the research. This allows for a complex platform of meaning production and learning, but it also makes the research sensitive to things beyond the researcher´s control. One of the decisive components of this research project was that its participants fundamentally defined it; if a participant was detracted or introduced it had profound affect the project. A good example of the fragility of a working dynamic is the introduction of the 4 new students from another Norwegian actor training programme and their subsequent effect on the research. Though

the project noticeably shifted when Mladenovitch entered the work, it was the entrance of the four new participants on the 8th workshop, which was to have the largest effect on the development of the project. Mladenovitch being present in our sessions made us all feel a need to impress in our research, which could work against the open holistic workshop culture we had established, on the other hand we had an authority in the room, someone who could guide us and give advice, insight and support. She helped me refine my project, so I worked more complementary to the schools work ethos and pedagogy; therefore the participants were more secure in their research.

The new participants came from a "more traditional" school of actor training. They had developed a relationship with HiNT and were invited to take part in the tragedy module as part of their training. They used Viewpoints, Meisener, and Stannislavski, and I experienced their acting practice to revolve around talking and reflecting on things, being intellectually engaged in their performances. I sensed that they felt that they had a lot to prove as newcomers into the well-established group; it must be acknowledged that they were in a new and nerve-racking situation, which does often lead to extra talking. However the change in group dynamic effectively cancelled out the working methods and practices I had worked hard to establish. They needed to cognize the work we were doing. Working in a non-presumptuous, open and exploratory way, conflicted with their working practices so markedly that they struggled to participate in it. Unable to retain the ethos we had established, the energy dwindled and we ended up in a "heady" space, the direct opposite of what we were researching. As much as I tried to avoid these discussions, explaining that what we were doing had little to do with psychological analysis of our work, we constantly returned to discussions. I indulged them in these discussions because I felt a danger of losing the respect of entire group; with the entrance of the new group my open and non-hierarchical strategy became counter-productive, compromising their faith in me as a leader and the value of the research we were doing. For this reason I used the discussions to assert my authority on the form of work they were more familiar with, to establish my credibility and the projects diverse value.

Though I felt that the scepticism the displayed towards me demanded me to do so, while not only being uncomfortable for me, I felt it was devaluing the work we had done, and the work

we still could accomplish. To paraphrase, my role as facilitator-researcher and leader was challenged by this change of group dynamics, which became major turning point on all three modes of research as it necessitated me assuming the role of authoritative director again, the very role I had been trying to avoid for this project. It made me reconcile the director with the researcher, and assume more control over the direction of the project. From this point on we worked exclusively towards a workshop demonstration structure in the workshops, and the research done, was done by me alone observing how the text and the discoveries we had made would work in a more hierarchical and closed off workshop setting. I had the support and advice of Mladenovitch to guide me in the rest of the work, the change in direction of my role and engagement with the researcher was something she could facilitate. I had to revert to directing, on a larger scale with less familiar methods than ever before, and with Mladenovitch´s assistance, I was able to adopt some of her pedagogical methods. The only viable option at this stage was to "*push them"* as Mladenovitch described, so that they would not need to think, but just do. This form of pedagogy was quite contrary to my practice as director, it was intimidating to me, considering my already disrupted relationship with the participants, but ultimately it would make the participants more secure in the examination and it seemed necessary in order to finish my stay at HiNT and my relationship with the students in a professional and dignified manner. Salvaging what I could and the participants' wellbeing was the main priority from now on.

Reconciling me naïve and romantic presumptions of how I as a researcher (open co-researcher) in this project with what the project demanded of me (taking ownership of *my* project) was an almost insurmountable challenge. I felt it went against all I wanted the project to be, but this is what the participants needed.

I adopted Mladenovitch´s pedagogy; I restricted the discussions by asking specific questions to individuals after each exercise. I spoke in a loud clear voice explaining to them exactly what they were going to do. I observed this and gave them feedback on what I had observed. This was a method the HiNT students were familiar with, and having the presence of Mladenovitch there to support me, we adapted to this new mode of work reasonably smoothly. I have learned a great deal about working with a large group of actors from

Associate Professor Mladenovitch, which has had great value in my later work, yet having to relinquish my role as facilitator and substitute it for an authoritative director-auteur was not a happy development for the research, or for me personally.

It required complete change in engagement from all participants, something that could easily have resulted in a complete collapse of our working relationship. But with the security Mladenovitch´s presence provided, the participants and I were able to continue on a project though in a very altered form.

Discoveries

In this form of research one must work reflexively and be able to adapt ones role to the needs of the participants and research. One must continuously assess and shift ones role and *disponiblity* to the research.

Having stated this, I now see how this form of PaR can benefit from such strong leaders as with Staniewski, Gardzienice and Mladenovitch. It requires a leader that frees participants to *just do*, and *just doing* needs a great amount of trust in a leader to be accomplished. The phenomenological presence and quality of engagement of such a leader directs the research as much as what she says, or does not say. The researcher as “allegorical presence” and master can give participants the security to be free in their research, and *“pushing them”* creates a challenge in the performers which negates complacency, keeps them alert and focused, and allows for unexpected insights. The down side with this method of research would be that it would not be non-hierarchical, but done by the master alone, through singular observation and reflection.

These discoveries indicate to me that having a *master* present enhances the reflexivity of participants, that through the security and confidence a master can display participants are able to adapt and evolve to a far greater extent, than as part of a non-hierarchical research team.

Ritual

20th September 2013 I mentioned to Mladenovitch that I was fascinated by "ritual" and felt the project called for this, though I did not know why. This sense came from my understanding of *Electra,* and Greek tragedy, but also because I felt that in the ritual there would be space for participants to free themselves of habitual codes of behaviour and discover new sides to the text and to how text works in body. I was looking for some event that would reach something less socially determined. It was never intended to be a participatory performance as *Dramaturgi – Fortellinger om Teater* (Gladsø, Gjervan, Hovik, Skagen 2007) claims to be a fundament of ritual theatre. It was important for me to keep the separation between audience and performer, in order to see how a performer´s embodiment can affect a spectator. The ritual I was working towards was that of Ancient Greek theatre.

In workshop 7 I introduced a shrine into the allegorical game. This "shrine" was a massive, beautiful piece of scenography found in their storage. It was made of an old tree trunk and some metal. By combining the song and the shrine within the game I was hoping to add a new element and avenue for research. They were asked to enter the space, and use the song to pay homage to Agamemnon through medium of the shrine. The students were, however, unable to engage with the notion of it being something of more value than an inanimate object. The idea was too alien to contemporary from Norwegian sensibilities. We abandoned this shrine for the remainder of the workshop, but I could not give up the idea of something ritualistic and holy being an integral part of this project. I felt that an embodied response itself was, in some ways was, holy, and conversely, that something holy would make the participants more embodied. I did not know how to find it, what this was or how to make it. I spoke to Associate Professor Heli Aaltonen from NTNU about this 5th October, and she told me about how it used to be illegal for the Samish to "Joik" under the Second World War but how they nevertheless did it because it "*was who they were"*. This allegory struck me as understandable and playable; "*singing who you are"* was something I believed the participants would be able to engage with emotionally, when described through story of the Samish. Perhaps song was the way into the ritual. With this allegory the actors were better equipped to understand what this holy element might be and what it might feel like, from this we were able to develop it. The participants understood the "Joik" allegory and the song

became the coming together of a people. It became an expression of the people as something other, something more than their normal everyday selves. For me it became holy.

Discoveries

I discovered something powerful in the moments where participants where no longer individuals, but a people, with "facets", but wholly together in space and time. We were able to achieve this through the use of an allegory and song. By using an allegory that was more directly applicable in their lives, the story of the Samish and the "Joik" the participants were able to reach something that had hitherto been to alien to them. The importance of the words and language a facilitator uses cannot be underestimated. Part of my personal development through this project was to enlarge my directing vocabulary and forms of expressing my ideas.

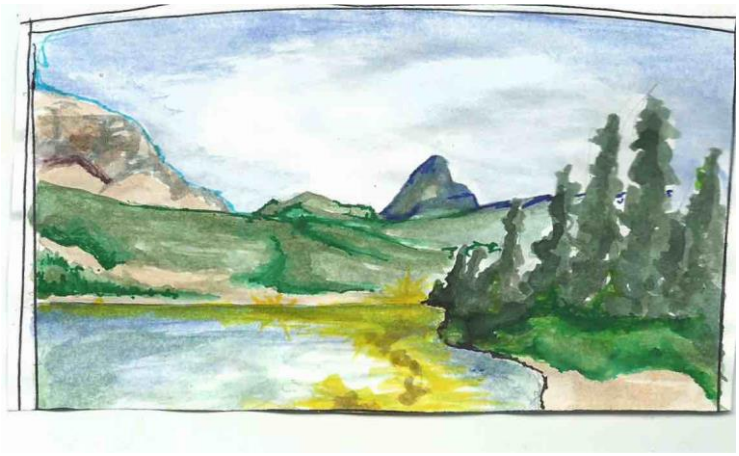
Examination

For the examination we had a structure: the game. We had tools of the song and sticks and chorus to create some form of performance ritual that would demonstrate embodied text. I hoped this would convey how embodied text could have an effect on an audience even if they don't have a narrative to follow, or any explicit semiotic subjects. Put simply, I was hoping to point to a performance aesthetic that was built on embodied text first, and its cognitive sides second.

The workshop demonstration (24th October 2013) was not the organic, abstract, immersive and collaboratively devised performance that I had envisioned at the beginning of the project. The practical exam was more comparable with a scripted workshop or a play reading. The examination was a visual documentation of the work we conducted during workshops. It was as much something other from our research as this paper is from the examination and the practical project. The research undertaken had been disseminated and did not exist anymore other than in our experiential lives and our own knowledge banks. The examination was an attempt at an explicit demonstration of tacit knowledge produced. The "exploratory workshop performance" was structured, rehearsed, and in the end, demonstrated. This was an important choice as it enabled me to conclude the research project in a context the participants could see the value of, and that the participants and I

could end our collaboration in a good way with the participants feeling proud of their work and happy with the project. The actors were as my supervisor Associate Professor Ellen Foyn Bruun had suggested I describe it able to see it as a celebration of our work.

Chapter 5: Hidden treasures revealed - Insights



Inner circle - My roles

Robin Nelson asserts that in research *substantial new insights* needs to occur for it to have any validity. The insights revealed were indeed substantial and even transcendent for me. But it remains to be seen if they can be called that for others, and if I am able to express their validity in this paper.

As I have mentioned before, the processes in this project were multimodal, and my roles diverse, interchangeable and always following the current. I found this tremendously challenging at points; having to adopt pedagogies I had never used before while feeling they worked against the ethos of the project. I had larger elements outside me requiring a continuous response from me; the PaR paradigm, the participants, HiNT and NTNU, HiNT´s very busy schedule, its location, *Electra,* the research questions, the new and unfamiliar exercises I have conducted. These larger elements have required me to be novice and master, facilitator and director, guest and manager, creative director and researcher, student and teacher, in one imbricated role.

In some ways PaR is precisely about *following the current,* with open curiosity, to have the courage to let the stream of research take me along its winding path, its banks being defined

by theory. In reality this method of PaR required of me was exactly what I required of the participants; an open inquisitive engagement with presumptions left behind, both on what to research and how to conduct the project. It required me to have theory that allowed for informed choices, PaR is about knowing the banks as well as following the stream. It was my responsibility to listen sensitively to the needs of the project and all its constituencies, with the perspectives of all the different roles working together and evolving around each other instantaneously.

In reflection I have realised that I was always subconsciously looking for the performance value of the exercises and concepts we researched. Directing is a practice so closely linked with who I am (as with most professions in theatre) that it cannot be shut off. Though I may never work as a director, my training has changed and shaped me irrevocably, and this is where PaR finds me its supporter, through PaR I am able to recognise, validate and celebrate this fact. The performance value always was considered, though intuitively, and this in turn informed some of the exercises I brought in to the workshops. Though it was not always overtly clear to me, there was an interface between the research and its performance value where they informed each other which allowed for new insights to be discovered. It is hard for me to pinpoint, which came first: the idea of an elements *performance value,* or its *performative value*.

One of the major personal points of insight through this PaR journey was proving that many different modes of learning are produced within one´s phenomenological body. This PaR project required, and still requires me to take ownership over my creative property through demanding me to assess my learning, and their placement within larger contexts. It requires me to take responsibility for articulating things innate within me, and through doing so I have developed more self-respect as a theatre practitioner. Working within an academic structure that requires me to "*spell out totally obvious things",* makes me appreciate that they are not in fact "totally obvious" but highly complex and intuitive forms of knowledge. By taking on the role of researcher in the capacity this project has necessitated, my awareness of my practice has been heightened, as well as my understanding of how to juggle several roles simultaneously and make them pull in the same direction.

Middle circle- the research question

During the practical research project I learned, principally, that it is not difficult to create embodied text. Create the right conditions, place the actor in the right context and you get embodied text. In *theory* this is all you need, as a consequence of this understanding I have developed a hypothesis about how to reinvent the physicality of the text during workshops:

Have a set structure where a performer has to engage with an activity outside herself, where the playing rules are set, and where there is an indeterminate element and the structure is of such dramatic value that she can become committed. Let her loose to experiment within this structure and you find a situation where the participant is so immersed that the text becomes an expression of what the entire body is experiencing.

In the research undertaken, I perceived that the conditions for embodied text to be achieved required indeterminacy and immediacy: it needed a structure where the participant did not know exactly what was going to happen, so that when something did happen the participants response was *genuine*. We also found that when you find a dynamic and dramaturgic structure like a song, the way it is shaped will necessarily affect you. The effect of a group of people collaboratively singing a song and forming its dramaturgy, creates a space for a response that works on other levels than everyday interactions. I saw that, for a participant to become wholly responsive, the outside structure of the song was worked best when it was completely immersive, i.e. the song was sung in a circle, with the participant delivering the monologue in the middle. In this sense this exercise did not have any direct performance value.

This hypothesis was exactly that, a hypothesis; theoretical. Being able to set the conditions where the hypothesis could be tested was a larger and altogether more challenging task than its developing. As with many things, what looks fairly simple in theory was tremendously difficult to achieve in practice. This theory did not include all the circumstantial factors that needed to be in place for it to work. In PaR this is what we try to foreground all the near-imperceptible factors that need to be included for the simple theory

above to be explored. I saw and experienced how the research was completely dependent on the individual participants. The best way to describe it I guess is to use the term *"feedback-loop"*, I am not talking about the relationship with an audience as Fischer-Lichte does in *The Transformative Power of Performance- A New Aesthetic* (Fischer-Lichte: 2008) but rather the interrelationship between those participants and their subject. The meanings uncovered were discovered *in the loop* between the research question and *Electra*, and the researchers within their context(s).

Outer circle -the research's external value

I saw that, though the recipe described above is true, it does not necessarily work in performance, or for staging text-based theatre. The indeterminacy essential for embodied text in our workshops quickly died: When the game was played repeatedly, the work became habitual and the emotional presence of the participants absent. The participants became familiar with the rules of the game; consequently they revisited reactions they had experienced being successful before. The exploratory nature of the song work also ceased to be exploratory after working with it for some time. The participants seemed mired specific manner of improvisation, as the song became a language they were used to. Therefore they no longer engaged with it in any way other than the conventions established. The physical exercises, though incorporated into an emotional world, did not become anything more than mechanical, unrelated to their context.

During the examination I stated that the work we had conducted could be used to "open up" a play. As with working with any inter-individual project, we worked on something ephemeral, this *thing* that I have chosen to call *embodied text* is not something you can be assured on being on being present in performance simply through using the methods we developed in our research. Embodied text is depended upon, and derived from, too many variables for it to be a viable performance structure. Despite this, I would suggest that the exercises and methods we develop can still have great value in a more traditional rehearsal process. I suggest these exercises, adapted to the play in mind, work in creating the "world of the play" in the beginning of a rehearsal process, that they work to immerse actors in the project, as well as being part of developing a performance aesthetic, and creating a beneficial workshop atmosphere. I suspect, as we saw in this project, that the embodied

responsiveness discovered in this form of work has the possibility to lay dormant in rehearsals after initial, but, would reappear when an audience was introduced, as the audience will serve as that indeterminate element they may have lost during rehearsals.

We uncovered some very valuable starting points for a rehearsal structure. All the exercises can be used in the beginning of rehearsals, a stage of the rehearsal process that develops *the world of the play,* as well as pointing towards an acting aesthetic and rehearsal culture.

Further points of discussion

On reflection I have also come to realise that the researching journey undertaken in my research was also driven by a need for me personally to explore and clarify something I felt in my body, but did not consciously comprehend. I recognise now that I was searching for some way to articulate my feelings of the actors' body being a possible container of something *holy*. I was searching for a truth I *felt* but did not *know*: That there was something intrinsically spiritual in the body as a vessel of meanings that are greater than that one can convey on paper, or cognitively comprehend. There is something holy in the embodied staging of a text. I would argue that the work we have done is transformative in a ritualistic sense. The pedagogies, exercises and methods I used have led the participants to some transcendent place where their norms and social constructs have been surpassed. My research on this topic has lead me to a new approach and understanding of theatre not only as a medium to challenge perceptions, but a space where we can be transformed and reach a form of honest humanity, if only momentarily. With this project I have been searching for the same ephemeral *something* as Grotowski: honest human reaction. I now think this state of honest human reaction lies in embodiment, and furthermore that text can be used as a medium for reaching this state. This is a line of research I will continue to develop, and my methods will continue to become more refined. Now I see this research project as the beginning of a new directing pedagogy and aesthetic, which will continue to develop throughout my career. I have learned that the holy grail I was searching for in this project, the thing I have needed to research for many years, was the not the problems I have experienced with text, but rather the possibilities of the embodied performer. Through an emotional base the body, and all its faculties, including voice and text, can be a space for

something holy. Learning that this was what I was searching for, and how to find it has, in some ways, been what this project has been about.

Through my subjective research process in writing this dissertation I have become aware of a major motive for my work that I was not aware of during the practical project, and this, in turn has shed light on some of the problems the project encountered. The metaphor I have used of me being part of a river and responding to my surroundings was completely correct, I adapted the project to what I thought other people expected it to be. I wanted to be collaborative, reflexive, and intuitively responsive, and this became my major focus in the project: how to be the facilitator that allowed for embodied text to occur. I now realise the roles I inhabited were false to some extent, though I was not aware of it, and therefore could not articulate it or consciously work on it. I understand now that I had my own agenda. This subconscious agenda had nothing to do with collaboration, reflexivity or humility, but something I needed to understand for myself, and was a much greater, if subconscious, drive than my well-thought out methods and methodologies. I think this juxtaposition between what I thought I was doing and what I truly was looking for was a major contributor to the frustrations I felt during the practical project. The frustrations were perhaps not so much created by how I had wished to facilitate the research and what the research needed, as it came from the contrast between what I thought I was doing and what I was really researching. I thought that a major problem was how my research on Gardzienice and Grotowski crashed the pedagogy of HiNT, but there was a fundamental disruption within me that was of greater consequence. I thought I was searching for how to create embodied text, which I would argue I was doing, but what I was not aware of was that I was also researching what *embodied text* meant for me. This is something I would never have become aware of had I not undertaken the analysis of the project. I would be moving in circles, always looking for the holy act of the performer, but never knowing this is what I was looking for.

Embodied text means for me as director, and researcher, the moments when an actor´s body is a space for new meaning to arise that surpasses and negates our socially constructed meanings and behaviours; that allows participants to glimpse sides of their humanity that are larger and more honest than their everyday experiences. This is what I have known to exist, and have been looking for. Now I have some ideas on how to create it.

Had I known that the search the holy act of embodiment was my drive and my true objective, I would have designed and conducted the research entirely differently. At the time I felt it important to be seen as being equal to my participants, and that we were all researchers of equal value. However, what I was truly researching might have been better achieved with a master novice pedagogy like that observed in Mladenovitch, Staniewski and Grotoskwi. If this research were to continue I believe it should benefit of strong guide and leader to allow the performers to reach the space for embodied text to occur. To reach this point one needs to be able to put ones trust in the facilitator along with what one is doing. However, we did reach embodied text at some points, and my methodologies were arguably successful in the achievement of it. But it is the further insights this dissertation has produced in me, though my own personal "follow the stream" methodology that will continue to inform my practice as director from now on, they will contribute to the banks of knowledge that allow me to work reflexively and be a phenomenological director.

For this research to continue I would also suggest exploring forms of discipline and practice that helps participants stay immediate in their work, I suspect yoga to be a valuable avenue for this form of work, that a form of yoga directly tailored to actors and the research, becoming part of the performance language and aesthetic, would prove fertile ground for some significant research into actor-training, and performance values.

Chapter 6: The Estuary

Summary

During this PaR project, I conducted 17 workshops at HiNT Verdal, with actor students, with participation numbers ranging from 8– 22.We researched how to achieve embodied text and use theatre text in new ways, thereby developing new methods as director and actors. We looked at how the text works in relation to musicality and song, how text works in relation to physical activities and how it worked in a game playing structure. I used a bricolage research design, whereby different elements came into play as a response to the discoveries made, elements from me as a subjective facilitator researcher. As such the work was simultaneously hermeneutic and phenomenological. The research conducted resulted in a workshop demonstration, suggesting its possible value in a rehearsal process and a hypothesis on how to create embodied text. The project continued in the reflection stage that this dissertation is the culmination of. Through the same bricolage and responsive approach to this work I discovered what I was subconsciously searching for; what embodied text means for me. I was searching for a cognitive understanding of my intuitive knowledge of the body being a site where true humanity can be reached, and that this is a holy and spiritual happening.

The circles

The inner circle of research contains my own subjective research as student, director, and researcher, I have tried to understand how to use language to express my knowledge in such a way that it is applicable for both participants and readers of this paper. I have researched language´s possible roles in my directing practice, pedagogy and aesthetic. My approaches will always be based on following the stream, my practice will always be fundamentally based on an improvisational relationship with actors and text and contexts. Nonetheless, through the learning this project have provided I will conduct my work with more authority, the language I use will be more precise, and I will always strive for *disponibility* or a quality of *curious listening* in myself and those I work with. I will continue directing with my presence, enthusing actors, surprising them, and challenging them through my engagement with our work, this mystical thing that I have called *phenomenological directing*. I have also learned to accept that this *phenomenological directing* is something I cannot "shut off". The director´s eye is always with me. With this awareness I will be better able to reach the honest engagement I deem so important.

In the middle circle of research: which has to do with actor training and pedagogy I have developed a methodology that can be used as an initial entry into a rehearsal process with text, a pedagogy that instils a sensitive and inquisitive *quality of engagement*; that makes actors "*disponibel"* which can develop the aesthetic of the play. I have learned that a key component for creating this *readiness* is a mutual relationship of mutual trust between leader and participants. I also now know that to create this trust you should to be a secure and authoritative leader, you need to assume a role that makes performers assured, so they can leave "the director in their mind", perhaps their ego, outside the rehearsal space. A major contributor in creating this dynamic is an ability to use precise language that resonates with performers; such directing with allegories "*Rats in the night"* (Workshop 12). Being able to use a practical form of language gives actors´ specific things to work with, can negate psychological analysis of characters, and consequently releases new and imaginative meanings in meetings with text.

For text to become a vehicle for embodied meaning it must have an emotional basis, for text to be something other than mechanical, there needs to be an emotional engagement with

the exercises as well as physical. The exercises and work must have *emotional value* to performers for them to engage with it is such a fashion that the holy embodiment can be achieved.

I have developed a method that goes beyond habitual use of theatrical text through musicality and game playing, which strips away performers socially constructed persona, by requiring an immediate response to non-habitual contexts.

Regarding the space *between* middle and outer circle I would like to make the following comment: transporting meanings contained in a play on to stage is an impossible task. As soon as the words of a play are embodied lines in a performer´s body they will always be something *other.* Ramin Gray[20] a prominent British director declares himself as a craftsman, not an artist. His craft is to get the artistry of the playwright onto stage. This clearly defines him as being within a theatre culture which places spoken word at the centre of the theatrical event. This idea, humble, and well thought-out mirrors the sentiments of many practicing directors today, particularly within the British theatre culture, and great pieces of theatre have arisen from this methodology. Nevertheless, it can also be seen as an example of and a method perpetuating the binary thinking so prevalent in Western society. And both the perspective and methodology and ethos Gray´s statement connotes, merit further reflection and critique.

Paradoxically, there has always been a great amount of dyslexic people drawn to theatre; at Rose Bruford 30 % of the students are dyslexics. I would suggest that the reason for this is that theatre is a form of *knowledge, transmitions* and *meaning production* that inexorably work on the same levels of comprehension and meaning as a dyslexic person. Dyslexic theatre practitioners are attracted to theatre for its haptic and phenomenological modes of meaning. Namely they are drawn to forms of understanding that are developed in the body, experiential forms of knowledge production. My experience is that through our education both at school and in our everyday life the body is ignored and its facilities not developed. I believe I am not alone as a dyslexic theatre practitioner in feeling some frustration at this.

[20] http://sceneweb.no/en/artist/30731/Ramin_Gray

Which brings us out to the outer circle of research that pertains to PaR and a larger discussion on what meaning is and how it is arrived at. The work we do in PaR give us the possibilities to develop all our faculties for embodied knowledge production, and in that sense I agree with the notion that PaR has a strong potential to be the future of academia and production of meaning in Western society. I have understood the value of PaR, and this subjective research project in an academic context. Until reading Robin Nelsons book *Practice as Research in the Arts- principles, protocols, pedagogies, Resistances.* (Nelson 2013) I did not fully understand the value of the PaR. I had read *Artistic Research-Theories, Methods, and Practices.* (Hannula, Mika, Vadèn 2005) and I did not grasp its potential, or value. I placed myself in the encampment of theatre practitioner, as opposed to theatre theorists, I struggled with the notion of placing the meanings produced in the practice into an academic context, as I felt the meanings could not be fully encompassed in this context. From the outset with my engagement with this project was influenced by my own fundamentally flawed idea that academia and theatre practice were at opposite ends of a binary construct for knowledge production. I was aware of the relationship between practice and theory, and knew that they informed each other, but I did not see them as coming form the same source e.i. my sensory apparatus, my thinking body and all that is me.

PaR teaches us how to *learn* in a new way. A holistic and complex way that incorporates all the human faculties, that not only acknowledges them, but uses them consciously for a deeper form of meaning productions. Accordingly at the end of my PaR project, which has included moments of despair, deep depression, elation, excitement, gratitude, loneliness, rejection, ambivalence and love I have become an advocate for the PaR paradigm, which has more respect for the embodied knowledge I possess, and more able to lead large groups of actor students in research and rehearsals. I have come terms more with my dyslexia, and contested relationship with language, and I have developed a deeper understanding of the medium of text´s possibilities in a living body, and in theatre.

The river it is always anew. And this river is changing its banks, is slowly carving its place in academia, and through that we have come to a point where more meanings and knowledge are captured and validated and available for later generations.

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Appendix

Definitions: In order of their appearance

PaR:	Abbreviation for Practice as Research. A form of academic research based around artistic practices and a multimodal form of knowledge production. I have taken this from Nelson.
Otherness:	Describing a quality of foreign ness, pointing to the feeling of engaging with something unknown that works differently from that one is familiar with. Other: 1. additional or further: *He and the other person.* 2. 2. *Different or distinct from one or ones mentioned or implied: in some other city.* 3. 3. *Indifferent in nature and kind:* would not have him any other than he is. 4. Being the remaining one of two or more: *the other hand.* (Websters Dictionary 1994: 2223)
Negate:	Describing the act of nullifying set ways of engagement through replacement 1. to nullify or invalidate (something): Progress on the study has been negated by the lack of funds 2. to deny the existence, evidence, or truth of (something): an investigation tending to negate any supernatural influences 3. to deny or nullify: a pessimism which always negates (Websters Dictionary: 2778)
Spoken word:	A definition used by Murray in Jacques Lecoq 2003, describing the form of theatre where the text and the performance of the text is at the forefront of importance and focus.
Dyslexia:	noun [mass noun] a general term for disorders that involve difficulty in learning to read or interpret words, letters, and other symbols, but that do not affect general intelligence. **(**Dictionary Version 2.2.1. 2005-20014 Apple Inc.)

Knowledge production:	Speaking of the mechanisms of attaining knowledge Knowledge: 1. acquaintance with facts, truths or principles as from study or investigation: *a little knowledge of many things* 2. familiarity or conversance, as with a particular subject, branch of learning: a knowledge of physics was necessary for the job 3. acquaintance or familiarity gained by sight experience or report: a knowledge of human nature 4. fact or state of knowing; perception of fact or truth: clear and certain mental apprehension 5. awareness, as a fact or circumstance: she was pleased by their knowledge of her good fortune (Dictionary 1994: 3491)
Her/she/herself:	I will always refer to an actor or a participant as her. A feministic comment on a patriarchal "scientific system" where I see feminism being part of PaR and PaR pointing towards a feministic future.
Phenomenology:	Definition for an embodied from of knowledge, non-cognitive engagement with theatre and the world around you. 1. the study of phenomena 2. the system of Husserl and his followers. It stresses the careful description of phenomena in all areas of expertise **(**Dictionary Version 2.2.1. 2005-20014 Apple Inc.)
"pshycho-analytical":	An approach adopted by actors and directors that lies in understanding the mind of the character rather than how to play the character. psychoanalysis | ˌsʌɪkəʊəˈnalɪsɪs| noun [mass noun] a system of psychological theory and therapy which aims to treat mental disorders by investigating the interaction of conscious and unconscious elements in the mind and bringing repressed fears and conflicts into the conscious mind by techniques such as dream interpretation and free association. **(**Dictionary Version 2.2.1. 2005-20014 Apple Inc.)
Ethos:	Word used to describe the fundaments underpinning the workshop

	culture. Such as morals, perceptions and directions of work. eth-os: 1. social. the fundamental character or spirit of a culture; the underlying sentiment that informs the beliefs, customs or practices of a group or society; dominant assumptions of a people or a period: In the Greek ethos the individual was highly valued. 2. the moral element in dramatic literature that determines a man´s action rather than his thought or emotion. 3. the character or disposition of a community, group or person, etc. (Websters Dictionary 1994: 489)
Hermeneutic sensibilities:	A holistic perception of the world around one, where everything is contextually defined Hermeneutics: 1 the science of interpretation, esp. of the scriptures the branch of theology which treats of the principles of biblical exegesis (Websters Dictionary 1994: 665)
Holistic:	|həʊˈlɪstɪk, hɒ-| Philosophy Characterised by the belief that the parts of something are intimately interconnected and explicable only by reference to the whole. • Medicine characterized by the treatment of the whole person, taking into account mental and social factors, rather than just the symptoms of a disease. **(**Dictionary Version 2.2.1. 2005-20014 Apple Inc.)
Responsive:	Explaining a method of engagement where one avoids presumptive actions, and rather acts in reaction. 1. an answer or reply, as in words or in some action 2. any behaviour of a living organism which results from stimulation 3. a verse, sentence, phrase or word said or sung by the choir or congregation in reply to the officiant 4. a bid based on an evaluation of ones had relative to the previous bid of one´s partner (Websters dictionary 1994: 1222)
Facilitator:	Derived from the words definitions below, this word describes a role one assumes that is based on helping participants learn and develop, rather

	than an auteur-director. fac-ile: 1. moving, acting, working, proceeding, etc.: facile fingers; a facile mind. 2. easily done, performed, used, etc.: a facile victory, a facile method. 3. easy or unconstrained, manners or persons; affable, agreeable, or complaisant; easily influenced: Facile people are pleasant to be with, but one tires of their shallowness. fa-cil-i-tate (…) v.t., -tat-ed, tat-ing. 1.to make easier or less difficult; to help forward (an action, a process, etc):careful planning facilitates any kind of work. 2. to assist the progress of (a person) (FACILIT(Y) + ATE) fa-cil-i-ta-tion: (…..) n 1. the act or process of facilitating. 3. Physiol. the lowering of resistance in a neural pathway to an impulse, resulting from previous or simultaneous stimulation (FACILI-TAT + -ION) (Websters dictionary 1994:509)
Embodied:	From embodiment. A definition of the moment when action becomes a producer of meaning, not just mechanical movements. In this instance when the action of making vocal sounds becomes a producer of meaning other than the constituents of the sounds pertain to. (b)y using the term embodied we mean to highlight two points: first that cognition depends upon the kind experience that comes from having a body with various sensorimotor capacities, and, second, that these individual sensorimotor capacities are themselves embedded in a more encompassing biological, psychological and cultural context. (Nelson 2013: 43)
Embodied listening:	A term I use to attempt to describe what Mladenovitch describes as "disponibel": an attentive form of embodied engagement, where what you receive with your sensory organs in this case specifically your ears is what your body and mind responds to.
Reflexivity:	Reflection in action.

	reflexive |rɪˈflɛksɪv| adjective **1** Grammar denoting a pronoun that refers back to the subject of the clause in which it is used, e.g. *myself*, *themselves*. • (of a verb or clause) having a reflexive pronoun as its object (e.g. *wash oneself*). **2** Logic (of a relation) always holding between a term and itself. **3** (of a method or theory in the social sciences) taking account of itself or of the effect of the personality or presence of the researcher on what is being investigated. **4** (of an action) performed as a reflex, without conscious thought: *at concerts like this one standing ovations have become reflexive*. noun a reflexive word or form, especially a pronoun. **(**Dictionary Version 2.2.1. 2005-20014 Apple Inc.)
Participants:	I will refer to the co-researchers as participants. I chose this term because I want to stress that the project was dependent on them and it was their participation that deemed the work possible.
Feedback-loop:	Term adopted form Erika Fischer-Lichte speaking of how to counterparts feed off and inform each other in a continuous loop
	Allegory: Used to define a form of figurative treatment of phenomenological phenomena that affect an audience non-symbolically. al-le-go-ry: 1. a representation of an abstract idea or spiritual meaning through concrete or material forms; figurative treatment of one subject in the guise of another. 2. a symbolic narrative: the allegory of Piers Plowman. (Websters Dictionary 1994:39)
Ecological theatre:	A form of theatre that is based in nature and pays attention to their impact and relationship to it. ecological |iːkəˈlɒdʒɪk(ə)l, ɛk-| adjective relating to or concerned with the relation of living organisms to one another and to their physical surroundings: *pollution is posing a serious threat to the ecological balance of the oceans* | *one of the world's worst ecological disasters*.

	(Dictionary Version 2.2.1. 2005-20014 Apple Inc.)
Spiritual:	Speaking of a quality of otherness that is more than oneself. spiritual |ˈspɪrɪtʃʊəl, -tjʊəl| adjective **1** relating to or affecting the human spirit or soul as opposed to material or physical things: *I'm responsible for his spiritual welfare*. • having a relationship based on a profound level of mental or emotional communion: *he never forgot his spiritual father*. • (of a person) not concerned with material values or pursuits. **2** relating to religion or religious belief: *the country's spiritual leader*. **(**Dictionary Version 2.2.1. 2005-20014 Apple Inc.)
Master and novice:	Speaking of pedagogy where students learn what the teacher guides them to learn. Can be seen as rather positivistic pedagogy, but has its merits in the kind of research I have undertaken
Holy	A quality of profound wisdom and elation being present in work that works on unknown modes. holy |ˈhəʊli| adjective (**holier**, **holiest**) **1** dedicated or consecrated to God or a religious purpose; sacred: *the Holy Bible* | *the holy month of Ramadan*. • (of a person) devoted to the service of God: *saints and holy men*. • morally and spiritually excellent: *I do not lead a holy life*. **2** dated or humorous used in exclamations of surprise or dismay: *holy smoke!* ORIGIN Old English *hālig*, of Germanic origin; related to Dutch and German ***heilig***, also to **whole**. **(**Dictionary Version 2.2.1. 2005-20014 Apple Inc.)
Disponibel:	Mladenovitchs term for actors who are responsive and ready to work in a curiously engaged way
Ornamentation:	Describing individual improvised singing over a set melody sung by group of participants.
Corifey:	Mladenovitch´s term for choir speaker, specifies that the leader is not so much a leader as the representative of an organism which is the choir.

Workshop breakdown with reflective-journal comments

I have chosen to combine the reflective journal and workshop breakdown for this dissertation due to my very personal way of keeping the journal. I use it as a form of kinaesthetic reflection, and as such it is of great value to me, but rather challenging for others to decipher.

Workshop 1: 24th September 13

Goal: Introduce group to project.

Sub-goals: Engage, excite and encourage class to be co-researchers with this material and research topic

Time: 1 hour

Timing	Event	Practically	Rational
5 minutes:	*Introduction of me and project:* Me: as *co-researcher* from NTNU, not teacher. Topic: how text works in and with body. Electra: always loved it, something interesting in the archaic language. Method: Approach based on readings of Grotowski and	Me standing in front of them, who are in a semi-circle.	To explain what this project is, who I am and to convey the ethos I hope for us to establish: E.I. that of co-researchers, where my role will be to work with and respond to their work. To make them interested, curious and excited. I spoke personally to make this non-threatening; and invitation to take part in a project *with not for* me.

	Gardzienice, but formed by our shared learning's through the work.		
20 minutes: Their relationship with text	*Hva betyr tekst for deg?* Collecting personal feelings and ideas about text work, as actors. Sharing these after reflection, in open forum	Writing down thoughts and reflections on working as actors with text. Thereafter collecting this documentation. Sitting in a circle, one at a time sharing what working with text is for them	Starting the reflection process, thusly engaging them as researching and reflecting partners in this work. To discover the platform on which we will be working with this work. To know where each individual within the group stands on this topic, thusly creating a platform of mutual understanding
15 minutes: First play with text	*What lies in a line?* With one line from Electra, a play we have not read, so they don't know the context of the line, they played with what the text might tell them to do physically. Playing with vowels contra consonants, tempo, and repetition.	I gave each participant a piece of paper with one of the lines from the play. They went on the floor with it and played, seeing what things they were able to do with a text they did not know the context of. *Does a line have embodied meaning when you do not necessarily know what it is saying?*	To start a non-cognitive engagement with the text. To give a teaser of the kind of work we will be engaging with, and to see how they do engage with this form of work.

10 minutes: Round-up	*What did you experience?* To land after workshop, collect the group to and researching ensemble again, and to share discoveries found	Sitting in circle on the floor.	To collect data for research, to again find together as an active and sharing group of researchers, and to land before stepping out into life outside the work.

Reflections:

- My introduction being low key, made them exited to take part in this project. I perceived them as very positive to taking on the role as co-researchers.
- Their reflections on text were very "correct", they spoke wisely about text as a medium they as actors use when conveying something to an audience.
- In *what lies in a line?* I perceived that they ran into action without truly examining or "tasting" the text. They were very happy to *do,* but I perceived that there was no connection to the lines, they were more starting points for movement than research tools. I realized I needed to instill the right kind of listening for this work.
- In the round up I found them positive and exited to take part in this research.

Workshop 2: 25th September 2013

Goal: To read the play *Electra* in an open and inquisitive fashion.

Sub-goals: Instill a sense of curious, sensitive and reflective listening: *Listen before you run.*

To build a common exploration of text and project, to avoid: beautifully articulated and empty reading of the text, but rather exploring what the text may contain.

To achieve and open and exploratory engagement with the text.

Time: 2 hour and 20 minutes.

Timing	Event	Practically	Rational
20 minutes:	Individually waking up	On floor, stretching and	To encourage taking

Warm-up	the body	moving as they individually need	responsibility for their own engagement with work. To wake up and enter the physical and MIND SPACE for the work. This structure also COPIES how they work at this school.
20 minutes: Grotowski listening exercise.	Listening exercise, where they focus on listening only, to things that are there, and imaginary things.	Lying on the floor: 1. Listening to your body. What can you hear? 2. Listening to the room, what can you hear? 3. Listening to Verdal, what can you hear? 4. Listening to Norway. What sounds do you hear? 5. Listening to the world. What can you hear? 6. Listening to the universe. What sounds can you hear? 7. Listening to a black hole. What can you hear? 8. Returning to the universe. What can you hear? 9. Returning to the world. What can you hear? 10. Returning to Norway. What can you hear? 11. Returning to Verdal. What can you hear?	Focusing the mind on the task at hand, preparing for an open and inquisitive form of listening to the play as we read it. Continuously testing what you hear, being curious to the sounds you might hear. Are you able to focus to listening to nothing? Is this possible?

		12. Returning to the room. What do you hear? 13. Returning to your body. What do you hear?	When returning, do you hear new things? Are they the same?
1 hour, 40 minutes: Reading Electra	*What lies in this play?* Reading the script as openly as possible, without running forward in such a manner that you don't catch the contents or possibilities of the script.	Sitting in a circle in a classroom, each reading one line at a time. No context is given beforehand, just read the lines, slowly and with the same engagement as with the listening exercise. What is there?	This way means they are all equally engaged. It also helps avoid "actor" reading: impressing with skills at reading and articulation. It encourages active listening. Continual breaks taken underway.
10 minutes: Round-up	*What did you experience or discover?* Collectively sharing experiences and thoughts on play	Sitting around table, talking about play	Landing together creating the common platform for further work. Sharing experiences with the approach, and the play,

Reflections:

- Being completely open in the approach did not work, they became lost. Changed the approach to stopping and recapping what happened at regular intervals. Is it impossible to stay open when you have no idea what you are doing?
- Needed many pauses to keep focus, they became impatient.
- When they got into it they found the play interesting, and enjoyed the form of reading
- When I stopped and told them what was happening, in my own words, with my enthusiasm for the play, this spread through the group.
-

Workshop 3. 26th September 2013

Goal: Continue developing the form of reflected listening. Finish reading the script.

Sub-goals: looking for atmospheres, feelings and experiences when reading the script. (These being the starting point towards allegories)

Time: 1 hour, 20 minutes

Timing	Event	Practically	Rational
10 min: Warm-up.	Body warm-up led by a participant, Voice warm up led by another participant.	Stretching and light cardiovascular work, then warming up vocal cords and articulation	Led by someone in the class to encourage taking responsibility and active engagement in the work. Warm ups to make them present in the work we are to do, leaving previous class behind and focusing on work to be done.
50 minutes: Script reading	Reading script in the same manner as yesterday.	Sitting round table in classroom, and continue reading script one line at a time.	Keeping focus and concentration throughout the reading. Keeping it open, and exploratory, looking for things of personal interest in the play.
20 minutes: Round-up.	*What did you find in the script?* Collecting experiences, feelings and atmospheres discovered during the reading. Opening up the work; class individually choose the extracts they want to work on	Sitting around table, open forum for experiences of reading the script. Jotting down comments made by class.	Discovering what they as co-researchers find interesting from this. Realized that having chosen the extract for them was wrong for the work, as co-researchers they needed to be able to chose for themselves what lines they

	during this project.		wanted to work on.

Reflections:

- Changed approach for further work when I realized the extract I chose was to restrictive for our work, so I changed this. From the extracts they chose we will develop the structure for the work.
- When looking for allegories I realized this was premature. They spoke of feelings experienced but being able to perceive atmospheres in a first reading was not possible.
- They commented that the text articulates every impulse and feeling.
- The quality of listening is still developing, as young actors with much to prove they are impatient and want to do, not reflect or explore.
- Observed music class, this will not suit the work we are going to do. As it is not about beautiful singing, but ensemble singing.

Workshop 4: 1st October 2013

Goals: Find out what texts they have chosen and why. Explore how fear may release text.

Sub-goals: What we can do with these extracts? Where do we go in this work?

Time: 1 hour

Timing	Event	Practically	Rational
10 minutes: Warm-up	Vocal and physical warm-up.	Physical war-up led by a participant, Vocal warm-up led by another.	Getting ready for our work, leaving outside thoughts behind.
15 minutes: Collecting text choices	Finding out what extracts they have chosen and why they chose it.	In circle on the floor, each telling what they chose and why. I jot this down.	All practitioners knowing and sharing what they found interesting and why. This way learning from each other what interesting things lie in the text. Finding out what material we will be working on forwards.
20 minutes:	*Can an immediate*		

Fear game	*fear release the text?* Derived from atmosphere of fear present in text, and Staniewski´s description of Allegory, fear game devised. Looking at how physical game can release the text. Klytaimnestra tag Klytamimnestra with minions	One has it, others are blind folded, and there are obstacles (chairs in the space). When they are touched by the one who has it, they die. Within this framework, when you have an impulse to express something, try to convey it through the text.	A game with clear structures will give a secure framework from which to explore the text. Removing sight knowing there is a chance of being "killed", but not knowing from where or when allows the group to be in the moment and not anticipate "clever" places to articulate text. It allows the text to become an immediate response to the situation they are in.
10 minutes: Round-up	*What did you experience/ is this something to continue exploring?* Talking about how the game worked, what they experienced in the game.	Sitting in circle on floor, sharing experiences, and my observations from the outside	Come together and step out of the game into a safe space. Discuss what we found that worked and why. Seeing if this is something we would like to continue exploring.

Reflections:

- The text became a bearer of meaning. They were able to stay in the situation and react on impulse to the structure of the game.
- The text became embodied as they were a genuine reaction to the situation the actors were in.
- The game needed tweaking, not pauses to listen to other texts; it became a time out from the game, and the energy died.
- Theory before class today, so the work on Thursdays needs to be physical.

- We need to know what we are doing in order to do it. Clear structures to work within.
- Emoting without interpreting

Workshop 5. 02nd October 2013

Goals: Learn song and see the relationship between music, ensemble and text.

Sub-goals: See how simple folk song may affect the text. Can a song help the actors work from the body? Can a song help them find an ensemble?

Time: 2 hours, 20 minutes.

Timing	Event	Practically	Rational
20 minutes: Warm-up.	Individual body warm-up, voice-warm up led by a participant.	On the floor, individually doing what they need, stretching and calisthenics. Voice work done in circle with one leader.	Taking responsibility to get ready for the work ahead. Come together as group for song work, and warm up voice.
10 minutes: Vulgar warm-up.	*Release yourself from being self-conscious and pretty.* Play "Hore og Hallik"	All participants are on the floor, most as "Stones". One is the "Hallik" and chases the "Hore", when the "Hore" crouches down beside a "Stone", the "Stone" becomes the "Hallik" and the "Hallik" becomes the "Hore", and the chase continues thusly. If a "Hallik" catches a "Hore" the	Make them use their bodies, have fun, and release themselves from self-consciousness. To have fun as a group, and be ugly. This is to make them sing from the body, and together, not thinking too much about it sounding beautiful.

		roles are also reversed.	
30 minutes: Learn song	*Seidama* Learn the melody and text of this song through listening.	Standing in circle, listening to CD, repeating song until learned. Playing with volume, tempo, and sounds possible with this song.	Something they learn together through repeating what they hear. This builds the ensemble, and teaches them a song to sing together.
15 minutes: Break			
30 minutes: Text and song	*Will the song affect the texts?* Seeing how the song might affect how the text works in the bodies of the actors. Then improvising with the structure of the song.	Standing in a circle, singing the song, one and one entering the circle and saying the text in response to the music. Playing with the tempo.	Seeing if the song affects the text. Does the sounds and energy of the group affect how the line is said?
30 minutes: Finding chorus through song	*Can the song make a chorus?* Combining our work with work done in Mladenovitch´s classes to see how they might work together. *How does text chorus and song work together?*	Based on the observations from Mladenovitch´s class we saw if the song could be used as a tool to find together as a chorus. Making a chorus and a Corifey, having the	Combining the work with the other work done in the tragedy module at Verdal. Giving us the opportunity to explore this more. Seeing how the song can make a group of people come together into a chorus.

		Corifey say his/her monologue to chorus. *Does this release something new?*	And seeing how chorus work may sit with the work we are doing in this project.
15 minutes. Round-up	*Collecting experiences in open forum of work.*	In a circle sitting on the floor, forum where anyone can share their experiences, learning and questions.	Gauging where we head forward with the work we have done today. Picking out the things we are interested in continuing exploring.

Reflections:

- The song worked like the plateau, it directed how the lines were said. The text became an immediate response to the situation the actor was in.
- They became lost in the moment, sometimes to the point where the text got lost. Images appeared in this work. They rode the text. It allowed them to go further than planned.
- This might be a starting point to the work.
- Did not have the confidence
- I brought stress into the work, which affected them.
- Did not feel the safe enough to improvise individually over text. But as a group, they found something powerful.
- Did find the impulse to make chorus through song.
- Heli: joik

Workshop 6: 3rd October 2013

Goal: Combine fear game, song, and chorus

Sub-goals: Look for performance structure, how these elements work together, what they do with the text.

Time: 1 hour, 20 minutes

Timing	Event	Practically	Rational
15 minutes:			

Warm-up	Warm-up body led by one participant, Voice warm-up led by another	On the floor,	Prepare for the work ahead, get both mind and body in right space for work. Led by class to make them take responsibility for their own engagement in work, and giving them the possibility to work on what they know they need.
10 minutes: Explaining game	*Aigistos oppressing the people – improvisation.* Me explaining rules of engagement and how the elements we have worked on before will be combined into a more complex game today: Individuals enter the space, and become a people through the song. This song is important to them, like the "joik", but it is illegal. If they are caught doing it they will be killed. Aigistos can enter at any time, and kill where he sees it needs to be done to preserve his power.	All of us on the floor, me explaining the rules of the game as clearly as possible. Concrete rules, and points to go through.	Combining the work we have done earlier. Finding the positive (song of the people) to counterbalance the negative (ruler Aigistos). Giving them something to fight for and something to fear. Within the structure of the fear and togetherness there is freedom to use your piece of text to express what you are feeling. On impulse, in the game, not as at a "clever" point.

40 minutes: Exploring improvisation	*What does this game make your text and body do?* Within structure looking for moments where you need to express something, such as fear or pleading or anger, use your text to express this.	"The people" enter and finds together through the song. Aigistos enters as he sees fit, as many times as he wishes. The song is illegal, "Aigistos" must do whatever he can to stop the song, including killing usurpers.	The relationship between something to fight for and something to fear creates an energy that allows the text to be embodied. The immediacy of the "people" not knowing when Aigistos might enter helps them to stay in the moment. The improvised structure allows for the text to be expressed when the impulse is present. It makes the actors present in moment and space with clear tools (the song, and Aigistos) to play with.
15 minutes: Round-up	*What did you discover?* Sharing experiences, seeing if this is something we want to continue working with.	Sitting in a circle on the floor.	To land after the work, gauge where we are going and what we have discovered. *What happened with the text in this* improvisation*?*

Reflections:

- Playing with the immediate situation outside yourself releases the text, it becomes an embodied response to the context they were in.
- They were able to believe and engage in the game, without becoming heady or analytical.

- The structure in which to improvise must be crystal clear, so there are no moments of insecurity or confusion.
- The game made the text active, not an intellectual exercise.
- The line between researching and directing is hard to balance, in particular with the little time we have.
- Electra´s lament became a plea for someone else´s life. They used text to protect each other, to express anger.
- The text became released when Aigistos entered, the text entered. It was in play with others that the text came
- Before Aigistos entered, they were too in the song and community to find moments for the text to enter.
- We need a physical activity in this work, something outside oneself to work engage in.

Workshop 7: 4th October 2013

Goal: Find activities that are performative and may give embodied text.

Sub-goals: Look for possible structures or mise-en-scene solutions pointing towards performance.

Time: 2 hours

Timing	Event	Practically	Rational
20 minutes: Warm-up	Individual physical warm-up, voice warm up led by one participant.	On the floor in a circle.	Same structure as they are familiar with from before. Take responsibility for their own engagement with the work.
20 minutes: *Museleken*	*Having fun, playing active game- Cat and mouse* Active game, where the group must work together, and react	There are as many chairs on the floor as	Game to make them work together intuitively, to make

Museleken with text	immediately to the situation they are in. After idea from Hanna, tried the game with text.	participants. One is the "mouse" who is standing and walks "mouse" steps towards the free chair. The others who are sitting can move in regular speed, and work together to always cover the chair the "mouse" is aiming for. Who then changes for another chair, this continues until the "mouse" finds a chair, and a new one is the "mouse".	them have fun, and work through the body through reactions. See how the text is affected by fast-pace game.
5 minutes: Introducing shrine	Introducing new physical element into the improvisation.	On floor, me bringing it into the space	
1 hour: Fear game with shrine	*Can working with something physical release the text?* Developing game devised earlier. Introducing a positive physical object outside the group to play with.	Free improvisation on floor like earlier ones, but with positive element outside themselves to play with.	Starting to develop the work and perhaps performance into a ritual/event. A shrine as the thing to fight for, and the danger to fight against. These two opposing forces

			making each one STRONGER, easier to connect to and play with.
15 minutes Round-up.	Sharing experiences, findings and discussing how it worked	In a circle on the floor.	Re-find the collaborative group outside the improvisation, share what I found interesting about it, and hear what they found interesting, so I can incorporate it into next workshop.

Reflections:

- The shrine did not work, they were not able to emotionally engage in a foreign object in this work. Perhaps it needs to be built by them?
- Smaller class, different engagement cause each individual has more "space"
- This workshop was good for morale, they needed something interesting and of value to do, as the rest of the class is in France.
- Rules of game allowed text to be used in new ways, the group is becoming more confident in the research we are doing, and therefore more able to research.
- "my job here is to shape everything, its already there, now it just needs to be formed for performance"

Workshop 8: 08th October 2013

Goal: Integrate and re-integrate the class into the work

Sub-goals: See how the new dynamic works, make the new group engage with work in sensitive and inquisitive way.

Time: 1 hour

Timing	Event	Practically	Rational
5 minutes: Introduction	Introducing 4 new participants to the work we are doing and what I am	In half circle on floor, me addressing them.	To engage, and interest them in our project as well as letting them know what we are doing: looking at other ways of using

	researching		text, surpassing cognitive engagement.
Warm-up: 10 minutes	Warm up led by 2 participants	On floor, in circle	To make new and re-instated researchers active participants and part of the group, start them working together in the established rehearsal structure.
15 minutes: *Museleken* *Museleken* with text	Game that makes group work together, react physically and have fun First light-hearted step into playing with text.	As last time As last time	Make them have fun together, leave self-consciousness behind, and engage completely in activity in the space. To make an "un-scary" first engagement with text, to get a feel for using it in the body rather than as an intellectual tool.
20 minutes: Electra fairy-tale	Engaging physically with the story of Electra.	On floor, me reading up my fairy-tale version of Electra, the participants standing in half circle making the images of the story.	To make them experience the story in their bodies, to listen to the narrative and express it in the space.
10 minutes: Round-up and information about next week. Homework:	Sharing observations, and experiences. Explain where we go from here.	On the floor in circle.	Integrate them in rehearsal structure. Establish the open participating research structure, make them feel safer in the work we will be

bring an object to build shrine for tomorrow.			doing next week.

Reflections:

- Forgot about comic book work.
- They had much to prove to each other, a lot of doing, very little listening.
- New participants have changed the group. They are very fond of talking and being smart.
- The group is hard to control now.
- Established open reflection session difficult now, the new participants very challenging, and a little arrogant.
- Need to push the research by asking guided questions to specific people, due to large size of group.

Workshop 9: 9th October.10.13

Goal: Integrate group into work, develop shrine work.

Sub-goals: make the group work again, find the quality of engagement developed earlier.

Time: 2hours, 20 minutes

Timing	Event	Practically	Rational
20 minutes: Warm-up	Individual warm-up Voice warm-up by	On floor, stretching and moving as they need individually.	To give remind them to take individual responsibility for the work we are going to do. And attempt to set the right atmosphere for work. To warm up voice, open them for the work, and engage with the task at hand. To work together, and make

	a participant Tag	Same as earlier described One has it, tries to catch the others, when he or she touches another that person has it.	some enthusiasm for the project.
30 minutes: Give and receive text in circle	Sharing the material the individuals are working with.	Standing in circle, one and one enters circle and gives their monologue as a gift, the others receives the text as a gift,	To make an atmosphere where it is safe to work with this text. To make the group have a feeling of collective.
20 minutes: New ones learn song	Teaching the song to the new participants through imitation.	In circle, repeating parts of the song, putting them together.	To have the group itself teach the new ones the song, to strengthen a sense of autonomy and communitas.
40 minutes: Demonstrating work last time/ integration into game.	Demonstrating the structure we developed last time: finding chorus through song, then danger entering at own leisure Giving clear rules of engagement, having the rest of	Entering space individually, finding together through song, becoming a people, danger entering and oppressing the people. Exploring how to use the text in this game.	To let them understand what we are working with. To perceive the engagement and quality of research. To learn to improvise on impulse rather than as clever ideas. To understand the rules of engagement.

	the participants also take part in this structured improvisation.		
20 minutes: Exploring shrine	Seeing how engaging with physical objects can release something else in the text.	Incorporating the sticks as elements to build a shrine, introducing this into the beginning of the improvisation. Seeing if building the shrine with song can be a way for the individuals to find together.	To see how working together to build something might release the text. To see if this might strengthen the positive and therefore the negative, by giving them a physical object to protect.
15 minutes: Round-up	Sharing experiences, gauging where the project is now, discussing where it will go in future.	In circle on floor, open forum.	To give everyone a voice as co-researchers on where we are and where we go from here. To find out what they experienced, to engage them in speaking about experiences rather than cognitive ideas.

Reflections:

- Too much talking, too little exploring
- Very suspicious and rather arrogant
- How do I organize who speaks when
- Asked them to bring in object, they didn't.
- The work is gone, I don't know if we can continue with this project now.
- Need a structure for performance
- They need constant focusing
- I need to be even clearer and authoritative in this work now
- Had to stop demonstration because it was wrong for these people in this group.

Workshop 10. 10th October 2013

Goal: See how physical activities may affect the meanings of the lines.

Sub-goals: See verbs of the text can work with physical activity, combining work in other class with this project, and get them to speak through the body.

Time: 1 hour, 20 minutes

Timing	Event	Practically	Rational
15 minutes: Warm-up	Participant led warm-up	In a circle on the floor, leader in the centre demonstrating and directing the warm-up	To get in the physical and mental right space for the work we are to do, to encourage them to take responsibility for their part in the project. To give them the space to warm-up as they need.
30 minutes: Stick work	*How do physical and kinaesthetic activities affect the text?* Exploring how words affect movement and movement affects words.	Working two and two, a stick is thrown between the partners. (like Staniewski and Grotowski and Lecoq describes) First any word from text, then using a verb form text as in other class, then a line. First saying line in movement, thereafter saying the line after finding the balance after the movement.	To see how doing kinaesthetic activities releases the text as it becomes the secondary focus for the actors rather than primary. To see if by putting the focus somewhere else the text is affected in some organic or holistic way. To see if the text becomes embodied through focusing on a kinaesthetic activity.
20 minutes: Shrine	*Will the participants be able*		

building.	*to intuitively utilize the previous activity in the* improvisation*?* Incorporate the song and the building of the shrine as the positive component to fight for, and a reason to fight against the oppressors.	Start the game we have worked on before with the finding together through the song.	See how this affects the playing and therefore the text in the rest of the game. Explore possible dramaturgies that can include all interesting discoveries.
10 minutes: Round-up	Discussing what we found landing collectively after the work.	Standing on floor.	Re-establishing the workshop dramaturgy, us as co-researchers at the same point in the same journey, collecting material.

Reflections:

- Found the structure, in theory
- If there is too much to do the text disappears.
- The text affected the rhythm of the stick throwing and not the other way round, verbs made them throw in anger
- Say line after movement and it becomes embodied.
- Sandra takes part as co-researcher

Workshop 11. 11th October 2013

Goal: See how chorus plateaus may affect the text

Sub-goals: See how chorus can work within this project, does chorus work make for embodied text? Will the plateau work affect the text? Strengthen the relationship between the research and the tragedy work.

Time: 1 hour, 20 minutes

Timing	Event	Practically	Rational
15 minutes: Warm-up	Zip Zap Boing	The group standing in a circle on the floor, sending a zip to the right or left, a zap across the circle and rejecting the pass with boing.	To get up energy after theory class. To make them work together and react swiftly, getting into their bodies after a heady class
45 minutes: Plateau work	*Will the plateau work give something new to the texts?* Exploring the text through Mladenovitch´s plateau work, derived from Lecoq	Making a rectangle with chairs, the participants sit around the "playing space". The plateau works like a balancing plate on a stick, one enters and looks the onlookers in the eyes, this person goes to one side, and one on the opposite side must enter to keep the balance of the space. When the second has entered he or she "drives" the first always maintaining the balance of the space. At some	To encourage them to react through the body, by entering the space when they need to. To try to combine my research with the work done in other classes to strengthen the link between them. To see how the chorus-work in other classes might sit within my project. To see if the text can be an embodied response within this very clear structure, this *"regi without a play".*

		point the first does not respond, then the second must join him or her and they become the chorus. The third participant must enter to keep the balance of the space, the third then pushing the chorus until they don't respond, he or she goes to the chorus and a fourth must enter. This continues until the chorus numbers 6, the seventh enters and is protagonist, goes down on his or her knees and addresses the chorus, a *corifey* is organically chosen and answers.	
10 minutes: Round-up	*What did we find?* Sharing experiences, discussing how the text was affected in this entirely new context.	Sitting on the floor.	To collect information, to gauge where the participants where in relationship to the text, to land and enter the "real" world after exercise

Reflections:

- The text became emotive
- Larger need to impress with Mladenovitch´s work and Mladenovicth present
- Too much questioning and talking from new participants, group becoming scared of learning through doing.

- No connection between text and body for some, perhaps too aware of being observed of peer, Sandra and me?
- Sandra pushes for me to keep the talking and explaining to a minimum, too many people to talk and share now.

Workshop 12. 15th October 2013

Goals: Explore performance structure that encompasses all the elements worked on in the performance space.

Sub-goals: To win them over again, to lead the group in such a way that there is less room for argument. To give them a specific and clear impression of what we are going to be performing next week.

Time: 1 hour

Timing	Event	Practically	Rational
10 minutes: Warm-up	Individual warm-ups.	On floor, spread through the space	Short warm up as participants are already warm from other tragedy work. To get in the mental and physical space to work with our project.
5 minutes: Describing performance structure	Explaining clearly and concisely the structure within which the performance improvisation will take place	Me standing on the floor, participants sitting in half circle.	To give them security in what they are doing. To direct the project forward. To take responsibility for the performance, and thusly giving them security.
30 minutes: Performance structure	*Can we retain embodied text as seen in earlier work in a secure performance structure?*	1.The participants enter	To give them a structure to

	Putting pieces of work together into performance structure, and rehearsing this.	the space “like rats in the night”, 2.they build a shrine and find together through the song. 3. a *Corifey* is produced by the chorus, and says monologue in play with the melody made by the chorus. 4. The chorus is split into two choruses one for Klytaimnestra and one for Krysothemis, by Electra who says her monologue in relationship to them. 3. a *Corifey* from each chorus replies. 4. Electra responds by going back into song and trance. 5. The choruses respond by splitting into individuals and ending the performance in a stylized dance.	work within, and this way making them feel safer about the examination day. To give them something specific to work with towards performance. To see what happens to the text in a more rigid and less organic performance structure.
15 minutes: Round-up	Discuss how they found the structure, what they found in relation to exploring the text.	On the floor in a group	To allow for perspectives on this new and very different form of work. To make space for reflections on this new way of working.

Reflections:

- I directed
- Ellen was there and asked for more open exploration

- We did not get as far as whished
- We talked a terribly large amount
- They responded to "*rotter om natta"*
- Elastic band chorus
- The space I had set out was wrong
- **Struktur vs omstendigheter.**

Workshop 13. 16th October 2013

Goals: continue developing a exam dramaturgy.

Sub-goals: survive the day, place the participants in a structure that leaves less room for dissidence, with this again being able to start exploring the research question.

Time: 2 hours

Timing	Event	Practically	Rational
20 minutes: Warm-up	ABC warm up	Derived from a workshop done while at college I instructed the participants to write the alphabet with their bodies, with their elbows, hips, and what have you.	To see how this exercise might work with this group, to encourage physically expressive exploration of letters.
1 hour, 15 minutes: performance structure	Picked up from where we left of yesterday. Revisiting it, becoming familiar with it, looking closely at the end of the performance.	Me directing them through a sequence. Giving them time to familiarize themselves with it	Preparing a fixed structure will allow them to feel secure enough to start exploring and improvising again.
10 minutes: Round-up:	Me telling them what I saw, telling them where we	On the floor in a semi-circle	Not giving space for negativity and degenerating questions and discussions to arise, protecting

	were going, and asking individuals what they experienced at specific moments		those who have put valuable effort into the work we have done.

Reflections:

- Have to speak louder
- Very worried this will explode in my face
- Sandra is a secure presence in the space for everyone
- The work is being shaped towards HiNT´s aesthetic.
- The end was not found.

Workshop 14: 17th October 2013

Goal: Continue working on performance structure with special focus on "protagonists" and "Corifey"

Sub-goals: continue develop the performance structure so that it answers both HiNT´s and NTNU´s criteria's, focus on making monologue speakers secure in their roles. Continue finding a suitable end to the performance.

Time: 1 hour

Timing	Event	Practically	Rational
50 minutes: Rehearsing performance	*Make "performance"* Stop and start run through of performance structure.	In performance space, with me as director and them as performers.	Taking on an authoritative role for their security, but also to make sure we have something to show during the examination. To assert my own position in this project.
10 minutes: Round-up	*"Note giving"* Me giving directorial feedback to the work I observed, commenting what		As a director this gives you space to acknowledge everyone's work, to point out that they are seen, and it gives participants clear and distinct

	could be done differently and what worked well.		things to continue working on.

Reflections:

- No warm up was needed because this session was a continuation of the other elements to be performed that day.
- Would like to reincorporate the research now.
- Feeling a clash between the direction the work is taking and my understanding of our PaR work.
- Feeling despondent
- Still fighting to regain some research value, to re-find the profound embodied experiences we were able to produce before
- The quality of listening is no longer there.
- The organic responses to the elements outside them are no longer there
- They are thinking more as performers who have something to prove.
- Don't think we will have any hint of research or exploration present in the performance

Workshop 15: 19th October 2013

Goal: Find life and presence and newness within performance structure.

Sub-goals: Re-find *"disponibelhet",* start exploring research question again within performance structure, through using a language they know: elements

Time: 2 hours

Timing	Event	Practically	Rational
30 minutes: Warm-up	Individually led physical warm up	On the floor done by participants individually	Allow space for them to do what they need to do. They are stressed and worried about other things at this moment, give them time to land in this

			work.
1 hour, 15 minutes: Developing research in performance structure Introducing Trance ending	Exploring voice in the space. *What new can we learn when exploring how the text is affected by the examination context?* Incorporating Mladenovitch´s swirling dervish dance as trance ending.	Led by me the actors spoke their lines to different parts of the room: the floor, the ceiling, exploring musicality of text Stop and start run through with direct questions probing to the research question. Commenting where I sensed the engagement was lacking, and where it was present. Sandra and me directing a very simple and stylistic end to the performance	Revisiting the first exercise we did together to allow them to phenomenologically revisit the journey we have undertaken. To remind them what this project has been about. Through articulating what I see, I hope to make them again reflect on what their bodies are experiencing, to continue developing a sensitive awareness of when their work is embodied and not. Simple and elegant end to a complex performance
15 minutes: Round-up	A summary of what I had discovered, all the research we had done and what we were searching for	In a semi-circle	To make it clear what we are doing and where we are going, to make sure that the work is retained even when they have other work that takes up far more of their energy and time.

Reflections:

- It worked. They enjoyed improvising within the structure again and some of the qualities of our previous work began to be clear again.
- They responded well to the language using elements do direct them.
- I have hope again. The group was smaller today and some of the negative participants not present. I hope the energy we have refund today will transfer to the negative participants in the next and last workshop.

Workshop 16: 23rd October 2013

Goal: familiarize them with all aspects of the examination.

Sub-goals: prepare them and make them as safe and comfortable as possible. Instil a sense of enjoyment and pride over their work. Remind them what we have been doing, why and what we have learnt.

Time: 2 hours

Timing	Event	Practically	Rational
15 minutes: Pep talk	Remind them what we have done, tell them what we are about to do, tell them that tomorrow is a celebration of our work together.	Standing together in circle on floor.	Make them enthused over our work, proud of it, aware of what it actually has been, how we will show it during the examination, and begin the process of rounding up the entire project.
1hour, 20 minutes Rehearse entire workshop	Rehearse song demonstration, stick work, *museleken* and improvisational performance structure in its set order, with preliminary introduction by me	Run-through of entire examination structure from top to bottom.	Prepare them for what they will be doing during examination. Make them feel safe in what they will be doing, aware of its potential value.

Reflections:

- Today was a disaster. They did not engage. The work is again lost. The opposition was like a forest fire during a drought.
- I just want to be finished now, I am exhausted of fighting the opposition.
- One person can set of the entire class, one person can shit on months of amazing work.
- They were not to leave this day uncertain, therefore I had to drive them harder than before and cut through all discussion. Just make them got through the motions of the *demonstration* structure.
- Does academic research actually work within HiNT´s pedagogy?

Workshop 17. 24th October 2013, the examination

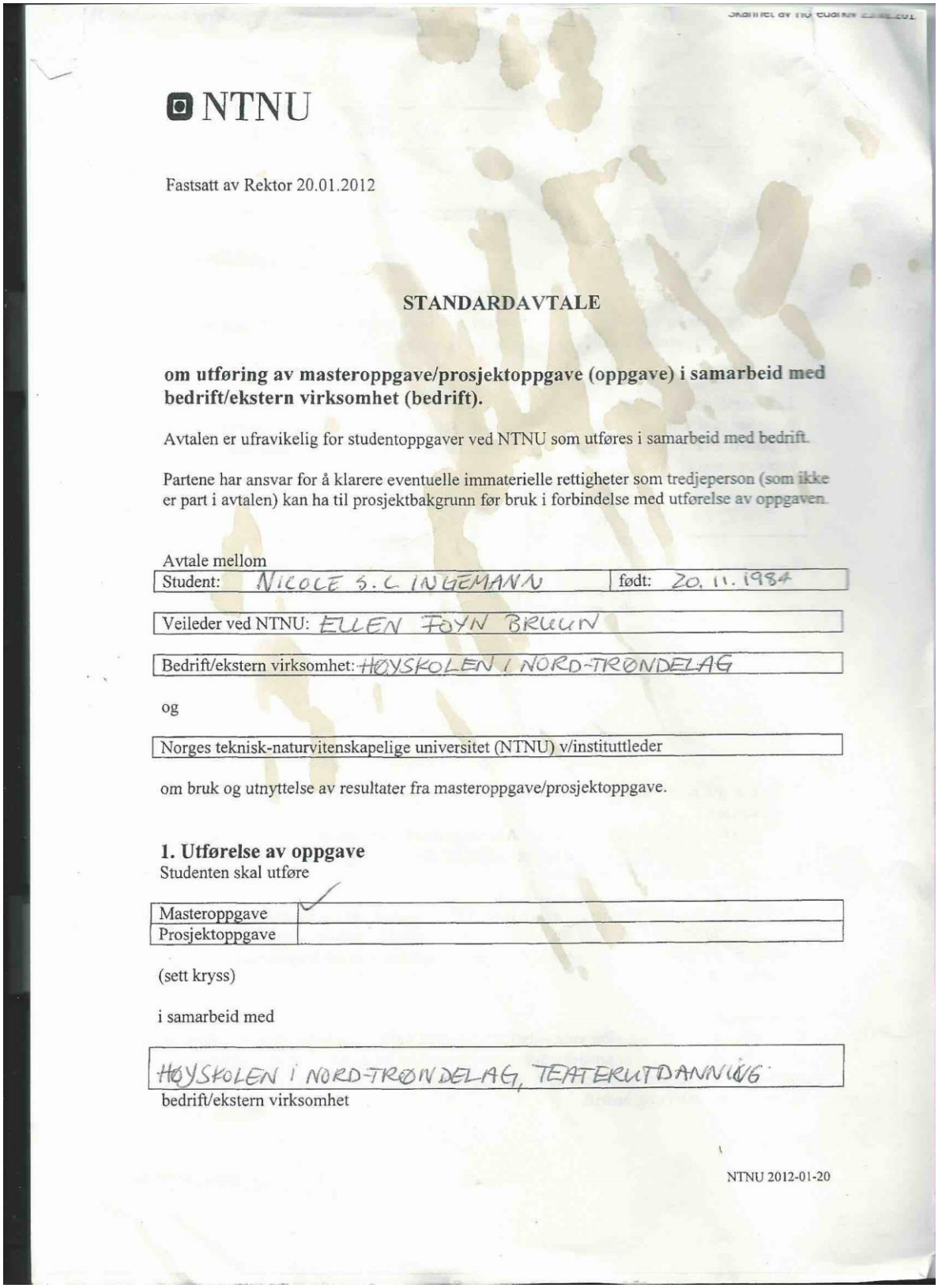
Goal: provide a clear, explicit and succinct demonstration of the work conducted during the workshops at HiNT.

Sub-goals: To end our work together on a happy and proud note, to give the participants space to express their experiences through the work. To collect documentation on how these exercises may in future be used in a performance setting

What	**Duration**	**Practically**
Introduction	5 minutes	Nicole explaining shortly what we have done and what you are to watch today.
Workshop Warm up, Sequence one Sequence two Sequence three refocusing	35 minutes 5 min	Here developing and probing deeper into our earlier discoveries, we will be building upon what we have been working on for the last weeks, demonstrating how we work and what as well as how we discover new things. Here my role will be participatory as I will be facilitating this work
Viewing	20 minutes	A display pointing towards what this work would be in a production.
Break	15 minutes	Time to reflect and prepare for oral

		examination
Oral Examination	25 minutes	Examination with participants and Sandra present.

Contract



NTNU

Fastsatt av Rektor 20.01.2012

STANDARDAVTALE

om utføring av masteroppgave/prosjektoppgave (oppgave) i samarbeid med bedrift/ekstern virksomhet (bedrift).

Avtalen er ufravikelig for studentoppgaver ved NTNU som utføres i samarbeid med bedrift.

Partene har ansvar for å klarere eventuelle immaterielle rettigheter som tredjeperson (som ikke er part i avtalen) kan ha til prosjektbakgrunn før bruk i forbindelse med utførelse av oppgaven.

Avtale mellom

Student: NICOLE S. C. INGEMANN	født: 20. 11. 1984

Veileder ved NTNU: ELLEN FOYN BRUUN

Bedrift/ekstern virksomhet: HØYSKOLEN I NORD-TRØNDELAG

og

Norges teknisk-naturvitenskapelige universitet (NTNU) v/instituttleder

om bruk og utnyttelse av resultater fra masteroppgave/prosjektoppgave.

1. Utførelse av oppgave

Studenten skal utføre

Masteroppgave	✓
Prosjektoppgave	

(sett kryss)

i samarbeid med

HØYSKOLEN I NORD-TRØNDELAG, TEATERUTDANNING

bedrift/ekstern virksomhet

NTNU 2012-01-20

Skannet av Hovedarkiv 23

Uke 39-45 2013 20. sept. - 4. nov.

startdato – sluttdato

Oppgavens tittel er:

Achieving Textual Materiality in Acting

Ansvarlig veileder ved NTNU har det overordnede faglige ansvaret for utforming og godkjenning av prosjektbeskrivelse og studentens læring.

2. Bedriftens plikter

Bedriften skal stille med en kontaktperson som har nødvendig veiledningskompetanse og gi studenten tilstrekkelig veiledning i samarbeid med veileder ved NTNU. Bedriftens kontaktperson er:

MIRJANA SANDRA MLADENOVIĆ

Formålet med oppgaven er studentarbeid. Oppgaven utføres som ledd i studiet, og studenten skal ikke motta lønn eller lignende godtgjørelse fra bedriften. Bedriften skal dekke følgende utgifter knyttet til utførelse av oppgaven:

INGEN

3. Partenes rettigheter

a) Studenten

Studenten har opphavsrett til oppgaven. Alle immaterielle rettigheter til resultater av oppgaven skapt av studenten alene gjennom oppgavearbeidet, eies av studenten med de reservasjoner som følger av punktene b) og c) nedenfor.

Studenten har rett til å inngå egen avtale med NTNU om publisering av sin oppgave i NTNUs institusjonelle arkiv på internett. Studenten har også rett til å publisere oppgaven eller deler av den i andre sammenhenger dersom det ikke i denne avtalen er avtalt begrensninger i adgangen til å publisere, jf punkt 4.

b) Bedriften

Der oppgaven bygger på, eller videreutvikler materiale og/eller metoder (prosjektbakgrunn) som eies av bedriften, eies prosjektbakgrunnen fortsatt av bedriften. Eventuell utnyttelse av videreutviklingen, som inkluderer prosjektbakgrunnen, forutsetter at det inngås egen avtale om dette mellom student og bedrift.

Bedriften skal ha rett til å benytte resultatene av oppgaven i egen virksomhet dersom utnyttelsen faller innenfor bedriftens virksomhetsområde. Dette skal fortolkes i samsvar med begrepets innhold i Arbeidstakeroppfinnelsesloven[1] § 4. Retten er ikke-eksklusiv.

Bruk av resultatet av oppgaven utenfor bedriften sitt virksomhetsområde, jf avsnittet ovenfor, forutsetter at det inngås egen avtale mellom studenten og bedriften. Avtale mellom bedrift og student om rettigheter til oppgaveresultater som er skapt av studenten, skal inngås skriftlig og er ikke gyldig inngått før NTNU har mottatt skriftlig gjenpart av avtalen.

Dersom verdien av bruken av resultatene av oppgaven er betydelig, dvs overstiger NOK 100.000 (kommentert i veiledningen[2] til avtalen), er studenten berettiget til et rimelig vederlag. Arbeidstakeroppfinnelsesloven § 7 gis anvendelse på vederlagsberegningen. Denne vederlagsretten gjelder også for ikke-patenterbare resultater. Fristbestemmelsene i § 7 gis tilsvarende anvendelse.

c) NTNU
De innleverte eksemplarer/filer av oppgaven med vedlegg, som er nødvendig for sensur og arkivering ved NTNU, tilhører NTNU. NTNU får en vederlagsfri bruksrett til resultatene av oppgaven, inkludert vedlegg til denne, og kan benytte dette til undervisnings- og forskningsformål med de eventuelle begrensninger som fremgår i punkt 4.

4. Utsatt offentliggjøring

Hovedregelen er at studentoppgaver skal være offentlige. I særlige tilfeller kan partene bli enig om at hele eller deler av oppgaven skal være undergitt utsatt offentliggjøring i maksimalt 3 år, dvs. ikke tilgjengelig for andre enn student og bedrift i denne perioden.

Oppgaven skal være undergitt utsatt offentliggjøring i

ett år	
to år	
tre år	X

(sett kryss bak antall år hvis dette punktet er aktuelt)

Behovet for utsatt offentliggjøring er begrunnet ut fra følgende:

1A

De delene av oppgaven som ikke er undergitt utsatt offentliggjøring, kan publiseres i NTNUs institusjonelle arkiv, jf punkt 3 a), andre avsnitt.

[1] Lov av 17. april 1970 om retten til oppfinnelser som er gjort av arbeidstakere
http://www.lovdata.no/all/hl-19700417-021.html
[2] Veiledning til NTNUs standardavtale om masteroppgave/prosjektoppgave i samarbeid med bedrift
http://www.ntnu.no/studier/standardavtaler

Selv om oppgaven er undergitt utsatt offentliggjøring, skal bedriften legge til rette for at studenten kan benytte hele eller deler av oppgaven i forbindelse med jobbsøknader samt videreføring i et doktorgradsarbeid.

5. Generelt

Denne avtalen skal ha gyldighet foran andre avtaler som er eller blir opprettet mellom to av partene som er nevnt ovenfor. Dersom student og bedrift skal inngå avtale om konfidensialitet om det som studenten får kjennskap til i bedriften, skal NTNUs standardmal for konfidensialitetsavtale benyttes. Eventuell avtale om dette skal vedlegges denne avtalen.

Eventuell uenighet som følge av denne avtalen skal søkes løst ved forhandlinger. Hvis dette ikke fører frem, er partene enige om at tvisten avgjøres ved voldgift i henhold til norsk lov. Tvisten avgjøres av sorenskriveren ved Sør-Trøndelag tingrett eller den han/hun oppnevner.

Denne avtale er underskrevet i 4 - fire - eksemplarer hvor partene skal ha hvert sitt eksemplar. Avtalen er gyldig når den er godkjent og underskrevet av NTNU v/instituttleder.

Trondheim 13.06.13	Nicole Ingen
sted, dato	student
14.06.13	Ellen Foyn Bruun
sted, dato	veileder ved NTNU
12.06.13	Anne M. Myrstad – kunst- og medievitenskap
sted, dato	instituttleder, NTNU — institutt
14.06.13	– Høgskolen i Nord-Trøndelag
sted, dato	for bedriften/~~institusjonen~~ stempel og signatur

Høgskolen i Nord-Trøndelag

Dyslexia confirmation

NTNU

Studieavdelingen
Seksjon for studieadministrative støttesystemer

Vår dato 09.12.2011 | Vår referanse
Deres dato | Deres referanse

Til Sensor

LESE- OG SKRIVEVANSKER

Vi gjør oppmerksom på at kandidat ~~nr~~ Nicole Ingemann har dokumentert lese- og skrivevansker.
Vi ber derfor om at det ikke legges vekt på studentens ortografi ved sensurering av besvarelsen.

Med hilsen

Elin M. Bjørgen
Eksamenskoordinator

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Elin M. Bjørgen

All korrespondanse som inngår i saksbehandling skal adresseres til saksbehandlende enhet ved NTNU og ikke direkte til enkeltpersoner. Ved henvendelse vennligst oppgi referanse.