

**School of Media, Culture and Creative Arts
The Department of Communication and Cultural Studies
(Performance Studies)**

**Somatic Theatre Praxis and the Neo-Director:
Integrating Somatic Movement Education, Laban Movement
Studies and Directorial Practice**

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Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgment has been made.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

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Abstract

This thesis is a practice-led research project comprising creative production and exegesis. It pursues the question: *How does a Somatic Movement Education and Laban Movement Studies framework support and extend a directorial practice?* This research aims to address a lack of attention paid to the potential these fields hold for theatre directors.

The exegesis aligns the practice-led research approach with Laban's philosophy of integrating "theory and practice in the lived experience of moving, and in its study" (Preston-Dunlop, "Keynote" 8). It also contextualises the research within twentieth and twenty-first theatre history and the evolution of the field of Somatics, tracing a thematic progression from Expressionism, *Ausdrucksanz*¹ (German Expressionistic dance) and Rudolph Laban's *tanztheater* to physical and contemporary theatres. The historical review articulates links between their innovations in form and content, as well as their kinaesthetic approach to process, alongside the development of Somatic Movement Education (SME) practices such as Laban Movement Studies (LMS). Furthermore, it acknowledges a post-physical evolution in theatre since 2007, which brings theatre into monist² harmony with Somatics and anti-Cartesian principles, concepts and methodologies. Beneath the post-physical umbrella I argue that there is space for what I have labelled, for the purpose of this exegesis, a Somatic Theatre Significantly, this paradigm necessitates a new type of director: the neo-director, who must train, devise, dramaturg, compose and teach within their directorial role.

Applying SME and LMS to a theatrical adaptation of Charlotte Perkins Gilman's short story *The Yellow Wallpaper* forms the creative production aspect of this practice-led research. As both the exegesis and performance work evidence, SME provided a philosophical framework, as well as contributing principles, tools and concepts useful at all stages of the

¹ Ausdrucksanz can be spelt with without an 's' or with one: Ausdruckstanz. I have chosen the former option.

² The mind and body are not separated, or placed in a hierarchy.

endeavour. In particular, LMS became an overarching dramaturgical framework, from literary adaptation to theatrical performance. The integration of SME and LMS with directing supported and extended my existing practice, epitomising the approach of a twenty-first century neo-director. As a result, this research proposes an alternative directorial practice that has come out of my idiosyncratic training, a hybrid post-physical theatre methodology that can be repeated, refined, branded, as well as taught. I call this Somatic Theatre Praxis.

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Note on Terminology

In order to minimise confusion I have adopted the following strategies:

- The word Somatic (and variants) will have a upper case 'S' when referring to the field of Somatics. When I use this word outside the field it will be somatic with a lower case 's'.
- There are different branches within Somatics which will be outlined in Chapter Four. However, the work referred to in this exegesis falls into the category of Somatic Movement Education and Therapy (SME&T), and more specifically Somatic Movement Education (SME).
- Keywords for Somatic Movement Education practices, for example 'body-mind', 'embodiment' and 'experience', will be defined as they are introduced in the text.
- When I am referring to Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) together, I will use Thomas Casciero's amalgam Laban Movement Studies.³
- Terms specific to Laban Movement Studies (LMS) will be defined predominately in Chapter Four and throughout as necessary. Overarching LMS concepts will be capitalised and bolded. All other LMS terminology will be capitalised for clarity except when the LMS term refers to bodily movement, such as *bulging* or *hollowing*. For these terms I will use italics. Thus, **Space** refers to the LMA concept of **Space**, whilst Space refers to the **Effort** factor Space. Without a capital or bolding 'space' refers to common day usage of the word.
- Words such as kinaesthetic (kinesthetic), or theatre (theater), which have distinct United States spellings will be retained when I am quoting from a source. I will use standard British and Australian spelling in the body of the text.

³ My approach to the LMA nomenclature is borrowed from Barbara Adrian. At the Laban/Bartenieff Institute for Movement Studies we were taught to capitalise all LMA terminology. Adrian's expansion is clearer for a non-CMA readership, even though I have made slightly different distinctions at times (7).

Key Words

Laban Movement Analysis, Bartenieff Fundamentals, Body-Mind Centring®, Laban Movement Studies, Dynamic Embodiment©, Somatics, Theatre, Post-Physical Theatre, Rudolf Laban, Irmgard Bartenieff, Charlotte Perkins Gilman, *The Yellow Wallpaper*, Directing, Neo-Director, Practice-Led Research, Somatic Movement Education.

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I would like to dedicate this thesis to my dear dog Charlie who passed away in June 2012, and to my remaining dog Zoe: the best research assistants ever!

Prologue: An “Enthusiasm of Practice”⁴

In 1993 I studied directing with Lorna Marshall at The City Literary Institute in Central London. In our first class, she guided us through an exercise that asked us to contact the floor with as many different surfaces of our bodies as possible. I had never encountered such a deceptively simple process. As I moved I sensed my inner workings, my bones, my muscles, my organs... My concept of ‘working physically’ profoundly shifted.

I have been fascinated by theatre that is not preoccupied by the written word from the beginning of my artistic career. When I transitioned into directing, even my initial clumsy experiments attempted to challenge the dominance of the text through improvisation and ‘working physically’. In the 1990s I was caught up in ‘the return of the body’ that characterised the explosion of British physical theatre⁵, although I never understood where ‘the body’ was supposed to have gone! One of the statements Marshall made in those early directing classes, and reiterated in her 2007 essay “Reframing the Journey”, is that “all performance is physical” (159). Simon Murray and John Keefe acknowledge this truism, and incorporate it into the mission for their two books⁶ purposefully naming them *Physical Theatres*:

...we believe that it is a potentially productive quest to investigate the contours and possibilities of the physical *in* theatres, while testing and illuminating the claims that seem implicit in assertions made for new and discrete theatre genres which are indeed peculiarly physical and gestural. (4)

As I have ‘worked physically’ on a wide range of projects, not all of which I would classify as physical theatre, Murray and Keefe’s explanation is a

⁴ Haseman (“Manifesto” 100).

⁵ See Callery and Murray & Keefe.

⁶ In 2007 they published *Physical Theatres: A Critical Introduction* and *Physical Theatres: A Critical Reader*.

helpful clarification. During my Master of Arts in Theatre Directing at the University of East Anglia, I experimented with blending Konstantin Stanislavski's (1863-1938) actioning⁷ and some of Rudolph Laban's (1879-1958) ideas on **Effort**.⁸ I found Laban's work particularly helpful in accessing and expanding an actor's⁹ physical range and vocabulary, even though I was working with only a few aspects of his system. I connected with his ideas because as a 'non-dancer' they helped me articulate the non-verbal elements of rehearsals and performances. These early experiments supported my practice as I shifted away from predominately text-based work into the realm of physical theatre.

I have noticed, over and over again, that some actors have a compelling quality on stage. Their movement is different, more energetically charged. This quality is not only about technical proficiency. At its best, it marries with technique to produce potent, yet indescribable, performance work. Over time I named it embodiment. As I continued to direct, I developed an interest in Laban Movement Studies (LMS)¹⁰ and trained as a CMA.¹¹ Together with additional study in Somatic Movement Education (SME), I discovered that they offered me a way of conceptualising, experimenting with and experiencing, embodiment. I became convinced that LMS and SME principles, concepts, and processes could directly benefit me as a director and the opportunity for doctoral studies enabled me to formalise this idea as an investigation.

My research for this thesis brought together LMS and SME with my directorial practice. My hypothesis was that, if I integrated them into my process, their impact would be perceptible in the kind of theatre I created, as

⁷ This is a method of using transitive verbs to unlock subtext for the actor.

⁸ This uses movement terms to explore text and subtext. **Effort** will be explained in Chapter Four.

⁹ The term actor in this exegesis refers to an actor (male or female) who is not restricted to text-based work, in line with the twenty-first century trend towards hybrid training and performance.

¹⁰ Laban Movement Studies (LMS) includes Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF).

¹¹ A CMA is a Laban/Bartenieff Certified Movement Analyst. I will expand on this qualification in Chapter Four.

well as facilitating a deeper embodiment in the performances. This exegesis articulates my findings and ultimately proposes a Somatic Theatre¹² Praxis.¹³

On reflection, Marshall's class cultivated my first Somatic experience and seeded the line of enquiry I have investigated through this research question:

How does a Somatic Movement Education and Laban Movement Studies framework support and extend a directorial practice?

The most suitable research paradigm to answer this question has been practice-led research. This Prologue has identified the “enthusiasm of practice” that led me to embark on this research, and Chapter One introduces the practice-led approach, the project and methodology (Haseman, “Tightrope Writing”, par. 17). Practice-led research is a relatively new feature of higher degrees by research (Haseman, “Manifesto” 100) yet it also epitomises Laban’s idea of the artist-researcher. Chapters Two and Three will contextualise this research within its historical context and significance, charting the conditions that gave rise to the theory and practice of Somatic Theatre and the necessity for a kind of neo-director, a term adapted from Pavis, to delineate a trend in directorial practice whereby the director also acts as trainer, deviser, dramaturg, composer and teacher as well as traditional directorial responsibilities. Chapter Four outlines the theoretical underpinnings of the research, giving an overview of the SME frameworks I have explicitly drawn on throughout which, while LMS driven, also draw on Body-Mind Centring® and Dynamic Embodiment©. The application of such frameworks to creative and directorial endeavour are discussed in Chapters Five and Six, which detail the making of the stage version of *The Yellow Wallpaper*. In Chapter Six I draw some conclusions about my findings and their significance within theatre and Somatics. Finally,

¹²My use of the term Somatic Theatre defines one of many possibilities for combining Somatics (theory and practice) and theatre (theory and practice). The focus is on combining these approaches in the process with the resultant product potentially taking on a variety of forms, all of which would fit within post-physical theatre (see Chapter Three for more details).

¹³ Praxis can be defined as “a dialectical relationship between the two [practice and theory] in which theory can learn from practice as well as direct and inform it” (Harrington, Marshall & Muller 463).

the Epilogue highlights the increasing interest in this area, enabling me to conclude that my research has made a valuable contribution to both fields, and that the area merits further investigation.

Chapter One: Practice-Led Research and Methodology

Laban's movement analysis transcends the boundaries between theory and practice. The traditional 'page or the stage' is no longer viable for many reasons, not the least of which is the current trend towards more thoughtful, socially, and politically emancipatory performance work ... The artist/researcher devises layered, honest new work that frees us from standard beliefs or expectations. (Bradley 123 & 126)

Haseman identifies practice-led as a "third paradigm of research", distinct from quantitative or qualitative research which is "expressed in forms of symbolic data other than words in discursive text" ("Manifesto" 102). In other words the "creative work in itself is a form of research and generates detectable research outputs" (Dean & Smith 5). Gray usefully lays out two key features of the paradigm. Firstly, it is "research which is initiated in practice, where questions, problems and challenges are identified and formed by the needs of practice and practitioners" (3). Secondly, Gray clarifies that "the research strategy is carried out through practice, using predominately methodologies and specific methods familiar to us as practitioners" (3). The artist-researcher needs to let the practice lead even in the formulation of the research question.

This emerging paradigm has been gradually changing the way research is conducted in the arts because it places the practitioner and their creative process at the centre of the enquiry (Haseman, "Manifesto" 100-01). In theatre it emanated, at least partially, from the impact Performance Studies has had since the 1970s on more traditional tertiary study of drama (Allain & Harvie 8-9). Practice-led research challenges conventional ideas of research questions, methodologies, findings and results, generating an alternative and enriching research discourse (Dean & Smith 1). Alongside the paradigm a suite of alternative and roughly equivocal terminologies has also emerged: practice as research, performative research, performance as research,

practice-based research and practice-led research. I have selected the term 'practice-led' because, as Haseman and Mafe state, it "is the most appropriate term to capture the dynamics of a powerful and distinctive research strategy which meets the needs of both the artist/researcher and the expectations of the research industry" (213). Elaborating on this idea Haseman and Mafe name it "repurposing". One example they give is that journaling, a tool commonly used by visual artists, can be 'repurposed' as a research method. It follows that theatre practitioners could 'repurpose' dramaturgical research, adaptation processes, creative development, feedback sessions, rehearsal, performance and reflective processes (215).

Although a relatively new paradigm in the academy, Watson identifies practice-led research as evolving from the sustainability of Jerzy Grotowski's (1933-1999), Konstantin Stanislavski's and Eugenio Barba's (1936-) informal research work as practitioners (88). He states:

The findings are not about the revelation of natural laws; they are confirmations of particular performance research methodologies and practices that can be applied on stages as well as passed along to others in the studio. Their legacy is confirmation that the findings of performance research are not limited to the idiosyncratic and that they continue to impact upon current performance practice. (85)

However, this type of research must also be robust enough to equal other research paradigms. Such robustness comes from a clarity of focus, methodological transparency, contextualisation of the research and its findings and making all these things available for "sustained and verifiable peer review" (Haseman, "Tightrope Writing", pars. 12-36). This thesis seeks to achieve this 'robustness', contributing to the development of theatre practice and "enrich[ing] the act of performance" (Watson 87).

My personal involvement at all stages has been integral to the process. Graeme Sullivan has described practice-led research as "mov[ing] from the 'unknown to the known' ... [and involves] ... processes of data 'creation' rather than 'collection' " (qtd. in Dean & Smith 28). As a practice-led

researcher I have three main “processes of data ‘creation’ ” (Sullivan qtd. in Dean & Smith 28). The first is my journey as an artist-researcher in the creation of the work; the second is the documentation strategies I use to record my work; and the third is my contextual review. A contextual review, such as the study of other practitioners working in the field, broadens the traditional model of a literature review, usually carried out early in the research journey, and can continue as the research evolves “build[ing] not from a sense of the problem but from the sense of the practice” (Haseman, “Tightrope Writing”, par. 26).

The documentation strategies are in addition to the “process of active learning” (Watson 87) precipitated through the creative project. The writing or other forms of documentation, while still valuable, are not sufficient in and of themselves to record the project, because as Watson notes: “performance knowledge is amorphous. It can be talked about, even committed to paper, but it only exists in the doing” (89). Gray makes the point that practice-led methodology must be “responsive, driven by the requirements of practice and the creative dynamic of the artwork” (15). The practice-led researcher needs to manage, through their reflective practice, this “complexity” and “evolving state of emergence” at almost all stages of the research journey (Haseman & Mafe 217). “Emergence” is described by Joseph Goldstein, as “the way creative ideas, images, and insights can arise unexpectedly and radically distinct from whatever inputs may have served as a groundwork for the created product” (qtd. in Haseman & Mafe 219).

Writing generated at all stages of practice-led research activity, including exegeses, are similarly ‘emergent’. Thus, capturing my practice-led experience in writing has been challenging, as my research paradigm is inherently ‘emergent’. My methodology has been primarily inspired by, and carried out through, kinaesthetic¹⁴ processes, yet my exegetical writing must somehow capture this in a summative document.

¹⁴ Kinaesthesia is the “sense of movement” and is formed from the information gathered by interoceptors (located in our organs and soft tissue, they provide awareness of internal change), exteroceptors (they receive stimuli from the environment and include our senses)

1.1 'Body' Language

The challenge of capturing kinaesthetic experience is reflected in the struggle that practitioners and academics have in finding effective language to describe 'the body' and its associated processes. In *Dance and the Performative*, Valerie Preston-Dunlop¹⁵ and Ana Sanchez-Colberg identify how this issue has affected research in the field of dance. Incompatible theoretical perspectives and methodologies from fields outside dance have been utilised in an attempt to validate its scholarship. However:

...what most of these studies have revealed are the limits of this approach in its ability to solve the key problems of 'the body' in dance theory. The problem lies, for example, in the incompatibility of movement with verbal systems, the inability of scholars to use movement's own symbol systems and notations, the non-transferability of a lived experience to the written work and the recognition of systems in operation in dance practice not accounted for, or ever accountable, by linguistic methods of signification. (5)

The incompatibility between external philosophical perspectives and the practice-led paradigm, affirmed my decision to use Laban Movement Studies (LMS) as both a "research approach and a somatics practice" (Bradley 88). I have also focused my contextual review on extending my training in this area¹⁶ and read the work of theatre practitioner academics¹⁷ (Bradley 89). In his seminal text on theatre *The Mastery of Movement* (1950) Laban states:

...for a very long time man [sic] has been unable to find the connection between his movement-thinking and his word-thinking. Verbal descriptions of movement-thinking found their expression only in poetical symbolism. (17)

and proprioceptors (located in our muscles, joints and vestibular system they give us information about our location and movement in space) (Moore & Yamamoto 26).

¹⁵ Preston-Dunlop has a direct lineage to Laban as she studied and worked with him for twelve years (Preston-Dunlop & Sanchez-Colberg 5).

¹⁶ As part of my contextual review I undertook workshops in the area of Body-Mind Centring, Laban Movement Studies and Ruthy Alon's 'Bones for Life', as well as maintaining a regular Somatics and yoga practice.

¹⁷ This term is used to describe the erosion of the line between "makers" and "thinkers" in teaching and scholarship within contemporary tertiary institutions (Allain & Harvie 9).

The challenge of using language to express the practical nature of the work is ever present since embodiment “is a practical process not necessarily compatible with verbal language” (Preston-Dunlop & Sanchez-Colberg 7-8).

“Dance practice is one of embodiment” (Preston-Dunlop & Sanchez-Colberg 7). Embodiment is a contentious term. Although they are writing from a dance perspective Preston-Dunlop and Sanchez-Colberg’s definition is useful for theatre practitioners:

Embodying is a process which gives tangible form to ideas. It is also a process by which the ideas dormant in practice emerge ...

Embodiment of movement involves the whole person, a person conscious of being a living body, living that experience, giving intention to the movement material. It involves perceiving oneself in space and hearing one’s sound, with kinaesthetic awareness of creating and controlling the movement. (7)

The footnote that accompanies this definition in Preston-Dunlop and Sanchez-Colberg’s text refers to Thomas Otis’ explanation that in German there are two words for ‘body’; one that refers primarily to anatomy and kinesiology, and another that refers to “the living body with ‘feelings, sensations, perceptions and emotions’” (7). Using this dual definition to support their claim that no term adequately incorporates both these dimensions in English, Preston-Dunlop & Sanchez-Colberg clarify that their usage of the term ‘body’ assumes both perspectives (7).

The field of Somatics also finds the contemporary meaning of the word ‘body’ is lacking, suggesting the use of ‘soma’ instead. In *Bone, Breath and Gesture* (1995), Don Hanlon Johnson traces the lineage of the word somatic all the way back to the New Testament (xiv-xv). He explains that when Thomas Hanna (1928 – 1990), the founder of the field of Somatics¹⁸, named it thus, he was referring to two Greek words both used to describe ‘the body’: ‘sarx’ and ‘soma’ (Johnson xv). Johnson states that Hanna reclaimed a meaning

¹⁸ He also founded a companion journal “Somatics”.

for the word somatic, by connecting it to its capacity to be a “luminous body transformed by faith” (xv). This meaning goes beyond:

...the physicalistic body as distinct from the mind or soul of a person, or to designate the musculoskeletal frame as distinct from the nervous or visceral systems of the body, and from the cranium.... (xv)

Hanna’s argument, according to Johnson, was that it was the sacral body; gross and mechanistically conceived, separate from mind and imagination, that dominated Western thought and medicine. In his view, the teachers of embodiment practices were recovering a hidden sense of the wise, imaginative, and creative body, thus creating a “Somatics”, what Edmund Husserl, the founder of modern phenomenology called “somatology” (xv).

Hanna coined the term Somatics by adding ‘s’ to the word somatic in order to identify a group of bodywork techniques going beyond the limited definition of ‘bodily’ (Johnson xv). Hanna’s objective was to differentiate between the ‘experienced’ body or ‘soma’ and the ‘objectified’ one:

Somatics is the field which studies the *soma*: namely the body as perceived from within by first-person perception. When a human being is perceived from the outside – i.e., from a third-person viewpoint – the phenomenon of the human body is perceived. But, when this same human being is observed from the first-person viewpoint of his own proprioceptive¹⁹ senses, a categorically different phenomenon is perceived: the human *soma*. (“What is Somatics?” 341)

For Hanna all data generated from this first-person viewpoint is true²⁰ – or factual, whereas data from a third-person perspective “can become factual only by mediation through a set of principles” (“What is Somatics?” 342). This opinion has an impact on using a Somatic lens as a research strategy because, no matter how biased it has the potential to be, it renders all Somatic data a primary source.

Hanna speaks of the ‘soma’ as capable of a dynamic balance:

¹⁹ Part of kinaesthesia.

²⁰ It is important to note that this is a subjective and personal truth, not a neutral or scientific truth. Rather, this is the ‘truth’ inherent in someone’s embodied experience.

The soma has a dual talent: it can sense its own individual functions via first-person perception, and it can sense external structures and objective situations via third-person perception. It has the distinctive talent of possessing two modes of perception. ("What is Somatics?" 346)

For me, bringing the idea of the 'soma' and kinaesthesia together means the potential richness of the Somatic 'experience' emerges. Hanna uses the term 'experience' as "a cognate of the more traditional terms 'consciousness' and 'experience'" ("Clinical", par. 56) and describes it as:

...a sensory-motor event, in which sensing cannot be separated from moving and moving cannot be separated from sensing – they are the warp and woof [sic] of personal reality. This inseparability means that what we do not sense, we cannot move; what we cannot move, we do not sense. ("Clinical", par. 56)

Bonnie Bainbridge Cohen²¹, the founder of Body-Mind Centring® (BMC) and a Somatics practitioner, claims "when the body is experienced from within ... the body and mind are not separated but are experienced as a whole" overcoming the Cartesian mind/body split²² (*Sensing* 1). Similarly, Preston-Dunlop and Sanchez-Colberg describe how the 'first-person' perspective manifests in dance:

The process of embodying provides a perspective from within. The embodying person ... has a perspective distinct from that of the observer. Embodying material in dance is about presenting something (unutterable) through a tangible person-based medium to be appreciated and also living something (unutterable) as experience.
(11)

²¹ Cohen's contribution to the field of Somatics will be discussed in more detail in Chapter Four.

²² Descartes' ideas on the separation of the mind and the body will be discussed in more detail in Chapters Two and Three.

Laban used the Expressionist motto 'form and feeling'²³ to describe the dual perspectives of the soma (Hanna, "What is Somatics?" 346). In Lesley-Anne Sayers' 2008 documentary about Laban's dance work *Die Grünen Clowns* (*The Green Clowns*), Preston-Dunlop describes how Laban thought it important to have awareness of **Space**²⁴, known as Choreutics, which deals with the outer 'form', as well as **Effort**²⁵ or Eukinetics, which explores how we relate to environment, inner life and 'feeling'. She demonstrates how both aspects are important for embodiment and notes how Laban choreographed movement material to ensure there was a balance of both (*Recreating Rudolf Laban's Die Grünen Clowns*). The balancing of polarities is a fundamental tenet of Laban Movement Studies²⁶ which Karen Bradley articulates as the "concept of 'both' rather than 'either/or'" (41).

Two key connecting features of the dance perspective and the Somatics perspective are that they see the redefined 'body' as a *gestalt*²⁷ and embodiment as a process. Bainbridge Cohen suggests "not only can we be aware of each part of our physical self, we can be aware *with* each part of our physical self" (*Sensing* vii). Bainbridge Cohen's preferred term for the 'body' is body-mind as her Somatic research²⁸ has revealed that 'mind', which she sees as "thoughts, feelings, energy, soul and spirit", exists in every cell (*Sensing* 1). Bainbridge Cohen's work proposes that the road to embodiment lies at a cellular level. It is my contention that the term body-mind is the optimum choice to invoke a Somatic approach and replace the word 'body'²⁹ within this exegesis.

²³ This approach is paralleled in Asian approaches and contemporary Intercultural approaches as a balance between training or external discipline and an acknowledgement of the 'self' or internal process' all of which is outside the scope of this research (see Hodge xviii-xxvi and Martin *Intercultural* 6-11).

²⁴ This term is part of LMS and will be outlined in Chapter Four.

²⁵ This term is part of LMS and will be outlined in Chapter Four.

²⁶ LMS will be outlined in Chapter Four.

²⁷ *Gestalt* means a whole that is more than the sum of its parts.

²⁸ This will be expanded on in Chapter Four.

²⁹ I will retain the word **Body** when used as a term in LMS.

1.2 Rationale for my Practice-Led Study

After training as a Laban/Bartenieff Certified Movement Analyst (CMA) in 2006-7 at the Laban/Bartenieff Institute of Movement Studies in New York (LIMS)³⁰, I began to look for pre-existing models of Laban's work to apply to theatre directing. Some LMS texts make passing references to directing as an application³¹ and others address the application to acting.³² Notably, a special issue of the journal, *Performatio* in 2010, has been the source of articles about associated Somatics practices such as BMC.³³ Similarly, a 2010 theatre-focused edition of the *Journal of Laban Movement Studies* featured several essays, including one of my own, on directing.³⁴ Others briefly refer to its application to performance material.³⁵

There may be more published on the topic now than when I graduated from LIMS but there is still a significant gap in the field. Alison Henderson echoes my discovery that to date there is no detailed text that "fully support[s] Laban Movement Analysis as a tool for directors" (23). Highlighting this, a recently released book on directing by Di Trevis *Being a Director* (2012) only features Laban in one paragraph with other movement practitioners (22). Yet Henderson's 2009 article "The Value of Laban Movement Analysis for Directors" asserts that:

It is time to explore and document the applications of LMA to theater directing and encourage Laban's influence to ripple throughout the art of theater. (30)

Reflecting on why the application of LMS to directing has been underexplored to date, I have considered that it is perhaps due to the lack of formal writing on the subject, rather than the lack of practical experimentation. This lack may indicate that applying the work to directing has proved disappointing, or perhaps the process has been too challenging,

³⁰ Chapter Four will expand on the content of this training and contextualise it within Somatic Movement Education.

³¹ See Newlove; Hodgson and Bradley.

³² See Casciero; Newlove; Hodgson; Adrian; Penfield & Steel; and Mizenko.

³³ Amory; T. Smith.

³⁴ Izzard "Sculpting"; Hanan; Henderson.

³⁵ See Hackney; Moore & Yamamoto.

or just too challenging to put into words. Alluding to this possibility, Henderson admitted her frustrations in personal correspondence, explaining that the work in rehearsal did not seem to transfer to performance. Whatever the reasons for this gap, the application of LMS to directing has become the focus of my doctoral investigation.

1.3 Laban as a Practice-Led Researcher

Laban's body of work is the legacy of his practice-led research. According to Preston-Dunlop he insisted "on the integration of theory and practice in the lived experience of moving, and in its study" ("Keynote" 8). He remarked that "being an artist-researcher did not mean artist on Monday and researcher on Tuesday but a fusion, an integration in the event" ("Keynote" 8). This "fusion" of roles is echoed in the holistic nature of practice-led research, and the term body-mind. Laban searched for such integration on many levels. His system embraces the entire range of human movement (Preston-Dunlop, "Keynote" 9). Preston-Dunlop describes his methodology as:

...straightforward and simple. He worked on the WHAT IF principle to enable him to break the ossification of the theatre modes of his day. What if dancers speak as well as dance? What if nudity is used non-erotically? What if behavioural gestures are the vocabulary of the piece? What if music is taken away and the dance finds its own dynamics and rhythm, its own sound track? What if dances are abstract? What if they are political with social comments? ("Keynote" 9)

Laban Movement Studies is one result of this approach and offered me a framework that encapsulates theory and practice, as well as a vocabulary for my practice-led research.

1.4 Methods

As I dived in to follow Haseman's advice to "see what emerge[d]" ("Manifesto" 100) my investigation began to centre on three key areas: actor training in preparation for rehearsal; devising and dramaturgy as ways of generating material; and the resultant process of creating a performance

work. As a Somatic practice-led researcher, the discourse of the 'experienced body' is paramount. Therefore, I made the decision that the most authentic testing ground for this research project was to create a professional theatre show.

I 'repurposed' the tools I normally use when making a work and kept track of the process through two documentation strategies. Firstly, I kept reflective journals that included: research notes and ideas, rehearsals plans, rehearsal notes, reflective writing, notes from meetings and discussions with my supervisors, notes from workshops and conferences I attended, and ideas towards my exegesis. Secondly, I filmed as much of the process as possible. At each stage of the project the practice led the selected methods, based on SME, LMS and my contextual review. I often felt like Margaret Cameron's 'magpie' as I combined "shiny bits of other people's thinking for direction and instruction" (54).

In their discussions of the reflective process Heddon and Milling assert that: "memories of process are ... unreliable" (23). Although I have made every effort to record the process as it happened, subjectivity is inevitably part of my practice-led research.³⁶ As Watson notes:

The researcher is the artist herself, she tests possible avenues of inquiry and analyses tentative conclusions; documentation is primarily corporeal, that is, retained in her body; and the application of findings is equally her domain. (87)

Catherine Alexander states that even after many years of *Complicité*³⁷ rehearsals, she still finds it:

...nearly impossible to reconstruct the development of each show. The nature of any creative process is that you make and discard: the act of forgetting is as important as that of remembering. ("Elephant" 60)

³⁶ Audience comments were collected and are available upon request. They have not been included in this exegesis as they do not directly answer the research question.

³⁷ This theatre company will be discussed further in Chapters Three, Five and Six.

In order to describe and reflect on the process as clearly as possible, I have 'triangulated' my data, invoking complementary voices to augment my own (Robson, "Mercury and Method" 150). Firstly, I regarded the data 'created' during the process as a primary source which included my journals, my Somatic memory of the process (including discussions with and responses from collaborators³⁸) and the filmed rehearsals (Hanna, "What is Somatics?" 342). I also used a second set of data due to the 'unreliability' issue as highlighted by Heddon and Milling. This data consisted of the original story, the filmed version of the final performance and the script.

The third aspect of triangulating my research was to contextualise my data within Somatic Movement Education and Laban Movement Studies, as well as directorial and dramaturgical concepts drawn from my practice and complementary contextual review. Together these functioned as reflective lenses with which to analyse the 'created' data, crystallising the experience of practice in exegetical writing. If the practice provides the 'dots', perhaps the process of writing the exegesis functions as a way of connecting those 'dots' and contextualises the findings. As Siobhan Murphy says:

...formal writing can become a primary site for the rigorous reflexivity that characterises artistic research. Daniel Mafe has noted that this reflexivity occurs initially in the sphere of one's own practice and then opens onto the broader sphere of other thinkers and makers (Mafe, Live Research Symposium, 2008). The labour of formal writing is a powerful means to cultivate such reflexivity.... (3)

Heddon and Milling make the case that: "a definitive history of a piece of devised or collaborative work" is "impossible" (23). Despite this, my research question requires that my perspective as the artist-researcher is central to a meaningful reflective process. Therefore, I have used my documentation to capture a sense of what Alexander calls "the creative chaos" of rehearsals. I have balanced this with reflection "when the process can be remembered in a seamless way" ("Elephant" 60).

³⁸ This exegesis prioritises my directorial perspective because of the focus of the research question.

As Robson notes, this 'seamless' post-production gaze "only gives the illusion of a neatly planned and structured inquiry" because the nature of theatre, and thus practice-led research in the area, consists of many interrelated threads ("Mercury and Method" 151). She has named this relationship "polyphony in motion" noting that each "aspect was informed by, and informing of another" (Robson, "Mercury and Method" 151). Mercer refers to the "messy act of practice-led research" (126) in which the researcher must still be "listening for a silver thread, for a cohesive and probable thesis" (Robson, "Mercury and Method" 151).

'Listening' during the practice leads researchers to assert findings in the exegesis. They articulate relationship where none is obvious, create order from chaos, perceive the tensegrity³⁹ inherent in theatre processes. Without these dramaturgical processes there would be no resultant work, or exegesis. Margaret Cameron urges us to "join the dots" (57). Perhaps these 'dots'; the moments, processes, or insights that we remember and the connections that we draw between them yield our "fleshy exemplars" (Mercer & Robson 12) resulting from an all-encompassing scope, an almost anthropological lens on rehearsal process, similar to Clifford Geertz's concept of "thick description" (Pavis, *Analyzing Performance* 294-95). The word 're/member' etymologically encapsulates this process.

The formative process of writing conference papers during the early parts of my research informed the summative exegetical writing and supported the 'responsiveness' of my methodology. As Robson, Brady and Hopkins state, the exegesis: "provide[s] a vital site for reflection on knowledge-making processes and outcomes". Exegetical writing "did not replace the knowledge embedded in the creative work, but informed and added to it" (196). Therefore, the exegesis and creative work need to be seen as parts of the whole rather than as separate entities. The word 'exegesis' is associated with

³⁹ This term was coined by Buckminster Fuller as a compound of 'tensional' and 'integrity' to describe the decentralised support seen in structures like an icosahedron which I am relating here to the dramaturgy of a piece of theatre (*The World of Buckminster Fuller*).

writing that is born out of the creative process itself, rather than imposed upon it (Robson, Brady & Hopkins 189).

The relationship between the exegesis and creative work is complex. Mercer describes this relationship as “translation between languages that do not always have exact or even equal meanings” (126). Mercer’s metaphor of “perchings” to describe the exegetical writing, and “flight” for the creative process has been helpful in acknowledging that they are different modes (qtd. in Robson, Brady & Hopkins 194 & 196). She calls the languages of the creative process “intuitive, spatial, technical and process-oriented”, whilst the writing calls for “languages of speculation and structure” (Mercer 126). These differences can be beneficial, as writing offers a way of synthesising and conceptualising practice, and practice invites embodied experience into the genesis and process of writing. Robson describes practice-led research as the “alchem[ical]” relationship between the “method (the mercury), the performance (the sulphur) and the writing (the salt)”, also alluding to the catalytic potential of the different aspects of this kind of research (“Mercury and Method” 149). Writing reflectively throughout, and especially preparatory writing for the exegesis, has enabled me to see my practice more clearly, and to identify succinctly the contribution I would like to make to the field.

1.5 Research Design for the Creative Work

The major creative project for this study was a theatrical adaptation of Charlotte Perkins Gilman’s 1892 short story *The Yellow Wallpaper*, a challenging and resilient text bringing with it a plethora of possible interpretations and a body of literary criticism. Between January 2010 and September 2011, I was engaged in a four stage practice-led research project with the writer Silvia Lehmann. Our collaborative relationship had been protean over the years, but adapting *The Yellow Wallpaper* remained a long term goal for both of us. We decided to be jointly responsible for the dramaturgy of the piece, with Silvia taking responsibility for generating any new writing. I focussed on devising the performance text and producing/directing.

The creative process was a four phase journey:

Phase One – Script Adaptation (January – November 2010)

The first phase consisted of three script developments. By November Silvia and I had a full draft of the play and a dramaturgical concept.

Phase Two - Creative Development (December 2010)

For the second phase three actors, a designer, an assistant director and an audio-visual dramaturg joined the team for a ten-day creative development. A work-in-progress showing to a group of industry professionals and practice-led scholars was filmed and formed the basis for the continued development of the work.

Phase Three – Consolidation and Producing (January – July 2011)

This phase was predominately about resource gathering. The Blue Room Theatre in Perth confirmed a three-week professional run and we secured a tour to Denmark WA through Denmark Arts. Curtin University and Healthway provided additional funding for the project. The team grew to include a lighting designer, publicist and graphic designer. A rehearsal script and design were finalised. Publicity and marketing processes began and rehearsal schedules organised.

Phase Four – Rehearsal and Performance (July – September 2011)

The show was rehearsed for four weeks followed by the three-week performance season.⁴⁰

In summary, this research sits within the practice-led paradigm and comprises creative production⁴¹ and exegesis. These two modes of assessment are strategic ways of satisfying the requirements of the academy, whilst retaining the historical connection to practitioner research and ensuring the usefulness of the findings for theatre professionals. This exegesis positions practice, theory and historical context as “necessarily

⁴⁰ We also ran workshops in Perth and Denmark. Please see Appendix 6 for reviews and an award nomination for the script.

⁴¹ See Appendices 2 to 6 for documentation of this project.

complementary” (Allain & Harvie 1). The practice-led approach is particularly suitable for my research focus, as Laban’s own approach was to bring theory and practice together. Following Laban’s example, my research brought theory and practice together, using the tools of theatre making as methodology and asked ‘what if’ I brought these three practices⁴² together. Incorporating Somatic Movement Education and Laban Movement Studies into my directorial practice demonstrated the efficacy of the practice-led approach and how what Laban called “movement thinking” led to the creation of Somatic Theatre Praxis (Hodgson 28).

⁴² Somatic Movement Education, Laban Movement Studies and Directorial Practice.

Chapter Two: The 'Roots' and 'Routes' of Somatic Theatre

Ausdrucktanz (Expressionistic Dance) and specifically the *tanztheater* [emphasis added] valued clarity and specificity: each moment was informed by, if not a linear tale, a decision about meaningfulness and preciseness. The flow of moments from one to the next did not subsume the precision, but allowed breath and life into the work. (Bradley 76)

This chapter and the next will contextualise my practice within a wider theatrical landscape. In identifying three subjective 'waves' as "frames or lenses by and through which particular practices and ideas can be understood" my objective is to strengthen my proposal for Somatic Theatre (Murray & Keefe 6). Jonathan Pitches suggests that a subjective exploration of theatre's 'roots' - multiple and complex backwards tracks - and 'routes' - the multiplicity of choices about the future and the unknown - can yield insights into the formation and execution of individual and cultural artistic manifestoes. Borrowing Pitches' pun (47) these waves will create clarity within the "blurred" nature of theatrical practices and genres (Murray and Keefe 11). Through finding coherence within "the messy reality of what theatre is: an unavoidable hybrid of inherited, borrowed, stolen and invented practices and ideas" (Murray & Keefe 6), and linking some key points in its history to corresponding points in philosophy and Somatics, I will outline the historical evolution of Somatic Theatre. This chapter will explore the first two waves.⁴³ Evolving out of these two waves is the third wave which I will deal with in Chapter Three.

I have elected to name the waves in relation to René Descartes' (1596-1650) proclamation 'I think therefore I am'. Descartes' philosophical stance proposed the primary site of perception was in the brain and our thoughts (Conroy 43; Damasio 248). According to neuroscientist Antonio Damasio (1944-):

⁴³ See Figure 1 at the end of this Introduction for a summary of the first two waves (33).

...thinking, and the awareness of thinking are the real substrate of being. And since we know that Descartes imagined thinking as an activity quite separate from the body, it does celebrate the separation of mind, the “thinking thing” (*res cogitans*), from the nonthinking body, that which has extensions and mechanical parts (*res extensa*). (248)

Descartes saw the body and the mind as distinct entities. Philosopher Gilbert Ryle (1900-76) criticised his dualist stance and “coined the phrase ‘the ghost in the machine’ to describe Descartes’ conception of the relationship between mind, or the immaterial ghost, and body, or the mechanical machine” (Conroy 46). In essence Descartes’ claim was that the body has no inherent intelligence; for him, ‘it’ was composed of unconscious matter not conscious experience.

This “me”, that is to say, the soul by which I am what I am, is entirely distinct from body, and it is even more easy to know than is the latter; and even if body were not, the soul would not cease to be what it is.
(qtd. in Damasio 249)

Damasio argues that Descartes erred specifically in “the separation of the most refined operations of mind from the structure and operation of a biological organism” (249-50).

This mind/body divide has a long history that predates Descartes. Plato and Christianity, for example, elevate the mind (and soul) and place the body in an inferior position to it. According to this rationale, since the body is prone to sin, the mind needed to control its base desires in order to preserve the “soul’s capacity for union with God” (Marshall, “Reframing” 161; Damasio 250). During the Enlightenment period Descartes reinvigorated this idea. The “fundamental inferiority and untrustworthiness of the body” lies at the heart of the Cartesian split (Marshall, “Reframing” 161) and “remain[s] influential in Western sciences and humanities” today (Damasio 247). Damasio comments on this continued influence:

My concern ... is both for the dualist notion with which Descartes split the mind from brain and body ... and for the modern variants of this notion: the idea, for instance, that the mind and brain are related, but only in the sense that the mind is the software program run in a piece of computer hardware called brain; or that the brain and body are related, but only in the sense that the former cannot survive without the life support of the other. (Damasio 247-48)

Another historical idea demonstrating the pervasiveness of this dualist paradigm is the view of the body as an efficient machine. Emanating from principles of nineteenth century engineering and advances in anatomical knowledge, this model sees the mind as the “seat of self/intelligence” that ensures the machine (body) works efficiently (Marshall, “Reframing” 162). Although the anatomical knowledge implicit in this model has contributed to the fields of kinesiology and physiotherapy, it maintains a rift between the “inert” body and the controlling mind (Marshall, “Reframing” 161). Perhaps this is where the idea of the body as ‘instrument’, or efficient machine, in the theatre has its origins (Evans 130-32).

Cartesian dualism has resulted in a severe disconnect in our self-perception because of its assertions about the separateness of mind and body. Nonetheless it has been a catalyst for evolving psychological and philosophical thought on the subject. The eminent nineteenth century psychologist Theodore Ribot (1845-1893), for example, believed in a direct link between emotion and physical expression (Hodge xix). The twentieth century too has seen many counter-arguments develop, including the Somatics movement (Conroy 45; Damasio 249).

Although the dualist conception of the mind and body may seem overly simplistic in our contemporary world it has proved surprisingly enduring and difficult to counteract. Performance theorist Philip Zarrilli makes the point that even when attempting to negate this ‘split’ and find other terminology, one often simply reinvents the dualism (11). In fact, Descartes’ ideas still remain “self evident” and unquestioned by many at the beginning of the

twenty-first century (Damasio 250). Somatic Theatre therefore emerges from its 'roots' in the first and second waves (see Figure 1) to present a development in the debate and a necessary and timely theatrical 'route' which will be discussed in Chapter Three.

Dates	Theatre/Dance	Philosophy & Somatics	
The First Wave - Challenging Descartes			
1880 – 1969	Realism and Naturalism The Historic avant-garde <ul style="list-style-type: none"> • Expressionism in theatre • <i>Ausdrucksanz</i> and <i>tanztheater</i> The Neo avant-garde <ul style="list-style-type: none"> • Theatre Workshop⁴⁴ 	Philosophers such as Gilbert Ryle, Maurice Merleau-Ponty and John Dewey challenge dualist thinking.	Somatic Pioneers ⁴⁵ work separately developing diverse practices. Connection to Theatre and Dance.
The Second Wave - Descartes' Resilience			
1970 – 2007/10	Contemporary Performance <ul style="list-style-type: none"> • Physical Theatre • Dance Theatre • Devised Theatre • Postdramatic Theatre • Postmodern Theatre • Director's Theatre (Auteurism) 	Somatics is formalised as a field by Thomas Hanna and ISMETA ⁴⁶ is founded. The field has strong links with Dance. Neuroscience begins to provide evidence that backs up the Somatic discoveries of Somatic pioneers. A link to Dance is maintained but Theatre is less connected. A second generation of Somatic practitioners emerge. ⁴⁷	

Figure 1: The First and Second Waves

2.1 The First Wave (1880 – 1969): Challenging Descartes

Parallel to the “virtual resurrection of the body” in contemporary culture; as evidenced by shifts in philosophical thinking, artistic practice in general and

⁴⁴ Joan Littlewood's Theatre Workshop is an important precursor to British physical theatre. The company was trained in Laban's ideas and incorporated devising into its rehearsal methodology (Murray & Keefe 152-54).

⁴⁵ Eddy identifies these as Mabel Todd, Moshe Feldenkrais, Irmgard Bartenieff, F.M. Alexander, Milton Trager, Gerda Alexander, Charlotte Selver and Ida Rolf. Bartenieff was a student of Rudolf Laban's and extended his system with her Bartenieff Fundamentals (Eddy, "A Brief Introduction" 25).

⁴⁶ The International Somatic Movement Educator and Therapists Association.

⁴⁷ This generation includes Bonnie Bainbridge Cohen who studied with Laban and Bartenieff.

scientific discoveries (Evans 1), theatre specifically experienced a major revolution with the emergence of Realism in the 1880s.⁴⁸ This revolution passed through the historic and neo avant-garde periods and ended circa 1968. Despite wide acknowledgement that all theatre is physical⁴⁹, a conscious awareness of 'the body' as part of theatrical processes and performance increased exponentially during the first seventy years of the twentieth century. Prefiguring a shift away from the dominance of written text, this awareness together with "the questioning of mimetic representational strategies" crystallised in the post historic and neo avant-garde world of contemporary performance (Turner & Behrndt 187).

Simultaneously the roots of theatre were reconfigured away from literature. Edward Gordon Craig's (1872-1966) essay "The Art of the Theatre"⁵⁰ sees theatre as a totality, stating it consists of: "neither acting nor the play, it is not scene nor dance, but it consists of all the elements of which these things are composed" (138). Gordon Craig's essay grounds theatre in its 'theatricality', and what Antonin Artaud (1896-1948) would call the "physical language" of theatre that is "composed of everything filling the stage" (27). Chamberlain observes that following Gordon Craig "a physical-based approach" has pervaded actor training, further reflecting the profound shift towards 'the body' and away from text ("MAG" 151).⁵¹ Furthermore, as Zarrilli et al note, Artaud's seminal text *The Theatre and its Double* invokes this shift calling actors to tap into their anatomy as a resource, directors to replace authors

⁴⁸ Although their full contribution falls outside the scope of this exegesis, it is important to note that there are many theatre and dance practitioners whose work has provided foundations for contemporary theatre practice and also grappled with integrating body and mind. These include Jerzy Grotowski, Vsevolod Meyerhold, Antonin Artaud, Bertolt Brecht, Eugenio Barba and Merce Cunningham to name a few. Konstantin Stanislavski's important work also falls outside the scope of this exegesis. However, it is important to acknowledge that his impact on acting training is immense. His early work encouraged the development of internal landscapes in relation to performance and his later work focussed on action driven processes (Method of Physical Action and Active Analysis) that also aim for the integration of body and mind.

⁴⁹ See Marshall "Reframing" 159 and Chamberlain "MAG" 151 and Murray & Keefe 35. Also see Chapter One.

⁵⁰ This essay was originally published in 1905 as a manifesto and forms a chapter in Edward Gordon Craig's book *The Art of the Theatre* (Bentley 111).

⁵¹ Chamberlain's list of training methods is extensive, ranging from practitioners such as Konstantin Stanislavski, Michael Chekhov, Bertolt Brecht and Jerzy Grotowski to contemporary innovators such as Jacques Lecoq, Eugenio Barba and Tadashi Suzuki ("MAG" 151).

and for “embodied performance ... unimpeded by the secondary representations of written language and character impersonation” (455).

Early Modernist theatre movements such as Realism and Naturalism aimed for a sociological and positivistic way of portraying ‘real life’, whilst Symbolism wanted to “represent the mystical harmony of the universe” (Gale & Deeney 16). From the continuum between these two impulses, which can be simplified as primarily objective and subjective, came the diverse palette explored by the Historic Avant-garde: Expressionism, Dadaism, Futurism and Surrealism. Of these I would argue that the influence of Expressionism continues to be discernable in contemporary theatre and dance because of the direct lineage between theatrical Expressionism, *Ausdrucksanz*, physical theatre and contemporary theatres that I will now outline.

Theatrical Expressionism “was especially prevalent in Germany from about 1907 to the early 1920s” (Allain & Harvie 152) and was centred on the concept of putting “feeling into form” (Preston-Dunlop & Sayers 187). The movement championed subjectivity and anti-Cartesian ideas (Zarrilli 10) and the “glory[[fication of] the individual and ideal[[isation of] the creative personality”, which Styan attributes to the ideas of Friedrich Nietzsche (*Expressionism* 3). Expressionism reached its high point in the wake of the ashes of World War One as art attempted to express common human experience rather than focusing on the individual and it was informed by the psychoanalytic work of Sigmund Freud and Carl Jung (Styan, *Expressionism* 3-6; Allain & Harvie 152). Often said to be epitomised by Edvard Munch’s *The Scream* (Gale & Deeney 183) or Robert Wiene’s *The Cabinet of Dr. Caligari* (1919) (Allain & Harvie 152), the movement focused on discovering non-verbal, interior landscapes and expressing them through performance. According to Styan, Expressionism was “a deliberate departure from the realism of Stanislavski” (*Expressionism* 5) and his attempt to codify the acting process scientifically (Zarrilli 10). Whereas Stanislavski’s social realism was informed by the relationship between the character and their environment, Expressionism focused on finding a non-realist external form for the

intrapersonal experience. With this in mind, it is useful to consider Anne Bogart's description of Martha Graham's Expressionist character process thus:

...she would take the source and deconstruct the written text into a series of gestures that expressed the emotional life behind the words. According to her, a performer must search for the meaning behind the gesture and expression and then reassemble them, working them into a pattern, a design, a purpose – into choreography. (Bogart, *A Director Prepares* 37-38)

Hans-Thies Lehmann describes Expressionism as a 'key catalyst' of twentieth century theatrical output, asserting that it "develops motifs of theatre that get their breakthrough in postdramatic theatre" (65). According to Lehmann, postdramatic theatre is part of a post-1970 non-literary shift related to the desire of Expressionism to explore the inner world that each human being experiences, their "*unconscious* and the imagination" (65). He reasons that this renders the "structure of drama ... obsolete" as drama was only designed to represent "the reality of *consciousness*" (65). Therefore, Expressionism not only seeks to change the content of theatre but also revolutionise its form.

Expressionistic theatre and its acting style were both profoundly affected by the dramatic literature of the time (Gordon 100). Although they developed somewhat separately there was an increased corporeality evident in stage directions, and a shift from personality-based to archetypal roles (Gordon 100).⁵² It follows that rehearsals needed to explore different approaches to create performances. Expressionism was also influenced by explorations in the fields of music and dance by Emile Dalcroze, Isadora Duncan and Rudolph Laban (Gordon 101) and it became an important precursor to the centrality of the body in experimental theatre and performance in the 1960s and 1970s.

⁵² This can be seen in the later works of August Strindberg (e.g. *A Dream Play*), in Frank Wedekind's *Spring Awakening*, the early works of Bertolt Brecht, Federico Garcia Lorca (e.g. *Blood Wedding*), and Expressionist classics such as Elmer Rice's *The Adding Machine* and Sophie Treadwell's *Machinal*.

Furthermore, Expressionist acting linked to a major 1960s evolution in the relationship between the performance and the actor – an awareness of ‘self’ by the actor in the moment of performance (Zarrilli 15). Richard Schechner’s writings had a strong influence on experimental performance practitioners in the 1960s and 1970s. Schechner’s statement, “*Your body is not your ‘instrument’; your body is you*” (145), championed the identification of the body as ‘self’ rather than an ‘instrument’, while Grotowski’s performances sometimes dispatched character altogether and asked the actors to be themselves (Zarrilli 14-15). These transitions are steps towards the concept of the “actor-as-creator”⁵³ (Callery 5), and place importance on the actor’s *personal* as well as artistic process. Expressionism’s focus on “subjective affect” (Lehmann 66) illustrates the break from Realism and Naturalism that exemplified the historic avant-garde, and went on to influence the neo avant-garde, experimental theatre of the 1970s, the physical theatre movement of the 1980s and 1990s and contemporary theatres.

2.2 Laban and the First Wave

Whilst he attended Dadaist performances at Cabaret Voltaire (Bradley 14), Laban’s main artistic association was with Expressionism which makes his work part of the landscape from which contemporary theatres evolved. His early career⁵⁴ was influenced by *Ausdrucksanz* (German Expressionistic Dance), which saw a change in focus for the dancer from narration to symbolic gesture (Lehmann 65). Experimenters in *Ausdrucksanz* opened up a world of corporeal and gestural expressivity which supported the Expressionist desire to “help the subjective affect express itself” (Lehmann 66). From as early as 1913 Laban envisioned a form of theatre that blended sound, movement and words. In pursuit of this aim, he officially founded the first *tanztheater* (dance theatre) group in 1923, the “Tanzbühne Laban” which

⁵³ This will be further discussed in the second wave.

⁵⁴ Laban’s biography is outside the scope of this exegesis. However, it falls into two main parts. The first constitutes his life in mainland Europe, culminating in Germany, when he was predominantly involved with dance and dance notation. In 1936 he left Germany when his work was banned by the Nazis. The second part constitutes his time in the U.K. where he arrived in 1938 as a refugee. From then on he expanded the scope of his practice to include: theatre, therapy, physical education and industrial efficiency. He lived in England until his death in 1958 (Moore & Yamamoto 130-32; Hodgson 5-8)

paved the way for a revolution in dance (Bradley 63-65; Hodgson xvi) and Laban's vision for "the final heightening of the opportunity for human expression" (Wigman qtd. in Sanchez-Colberg 46). Laban's *tanztheater* is regarded as a sub-genre of *Ausdruckstanz* (*Recreating Rudolf Laban's Die Grünen Clowns*; Bradley 40-41). Bradley describes the form Laban's *tanztheatre* took as an exploration of the "tension between freedom/flow/innovation and control/containment/regulation" (40). She goes on to outline some of its innovative attributes, such as: "Exaggeration and repetition, use of quotidian or pedestrian movement, archetypes and contexts turned upside down" (41).

Laban's innovations were often articulated in relationship to the idea of art as decor and the codification of movement vocabulary common in eighteenth century ballet. For example, Laban advocated what Matelic has called the "dynamic form theory" as opposed to ballet's "static form theory" (171) and called for "unified movement of the whole body" (qtd. in Matelic 163) rather than the "isolations" favoured in ballet (165). Despite this, according to Matelic, he called for a "link with that tradition" rather than a separation (12). Archival footage in Harold and Isa Bergsohn's documentary *The Makers of Modern European Dance* shows how Laban worked with his dancers in the natural environment, sometimes in the nude, and used improvisation to create movement material. His belief in each individual's artistic contribution led him to champion movement improvisations to create collaborative and partially improvised works (*The Makers of Modern European Dance*). In addition, Laban revolutionised the role of the choreographer or 'dance director' as someone "who encouraged and empowered others to be part and parcel of the development of the work, both in theory and in practice" (Bradley 73). He questioned the dominance of music and other arts over dance by experimenting with moving in silence, improvising with percussion and including sounds and speech within his work (Preston-Dunlop, "Keynote" 9; Bradley 63-64). Laban's maverick nature meant he was often ahead of his times. One of his most radical ideas, for example, was to deny a division between theatre and dance (Bradley 40). Coming from a diverse background

rather than that of a trained dancer, he saw dance as an interconnected part of artistic expression, and used his experiences to provide a fresh viewpoint. Laban did not only push the boundaries of dance, he wanted to bleed the boundaries *around* dance. For example, he:

...did not differentiate much between character development for theatre and rich, clear dance performance. Movement occurs in all forms of performance and it is the clarity and depth of movement with which he was concerned. (Bradley 40)

Hodgson notes: "There was one thing which united his many, seemingly diverse interests: he devoted himself to what he saw as their common denominator – human movement" (Hodgson ix). His text *The Mastery of Movement* (1950) sees him "applying his theories to all stage work, which, for him, included both dance and theatre" (Bradley 41).

The remount of Laban's major Expressionist work from the 1920s, *Die Grünen Clowns* (*The Green Clowns*)⁵⁵, was created with students from the Laban Centre in 2008. Lesley-Anne Sayers' documentary *Recreating Rudolf Laban's Die Grünen Clowns* (2008) and Preston-Dunlop and Sayers' article on the process explain that choreographer Alison Curtis Jones used archival footage and photographs to recreate the work, as well as creating contemporary choreography with the dancers (182-89). Sayers adds:

[Preston-Dunlop] may not have very many sources relating to the original surface form of [Laban's] *Green Clowns*, but she knows very well how he would have created it and the basis and nature of his 'language'. (Preston-Dunlop & Sayers 184-85)

The documentary shows Preston-Dunlop critiquing the students as she imagined Laban would have done. In one example she comments that the students' improvisation has too much 'feeling' and not enough 'form'. She states that the balancing of these two concepts was crucial for Laban in performance work (*Recreating Rudolf Laban's Die Grünen Clowns*). This balance, also a foundational idea in Expressionism, has a correlation with the "two modes of perception" Hanna identifies the 'soma' as possessing ("What

⁵⁵ See Chapter One.

is Somatics?" 356). This correlation illuminates how Expressionist explorations into both 'form' and 'feeling' made a contribution to the exploration of embodiment in performance, bringing awareness to what Bainbridge Cohen calls the "experienced body" (*Sensing 1*). It also clarifies the influence of Expressionism on the 'route' of physical theatre.

Preston-Dunlop called the project a "re-creation" because even the original work was predominantly improvised and the 2008 company were focusing on replicating Laban's methodologies rather than the exact form of the original (Preston-Dunlop & Sayers 183). Sayers commented that Laban's original conception was for the work to be a "living process":

What we see in a performance after all, while it is of course the vital artistic output is what Valerie terms the 'surface form' of a work, and a 'work' is a broader entity involving creative process and much more than is seen on stage. (Preston-Dunlop & Sayers 183-84)

Preston-Dunlop's approach to this "re-creation" underlines Laban's commitment to improvisation and empowering dancers in the creative process.

Joan Littlewood's (1914-2002) Theatre Workshop was strongly influenced by Laban. In her short lived attendance at drama school, a movement class run by Laban-trained tutor, Annie Fligg⁵⁶ most held her attention (Evans 55). Before Theatre Workshop was based in London, Littlewood and her artistic collaborator Ewan McColl, also attended classes with Laban in Manchester (Hodgson 5):

After a session with Laban you began to look at the world with different eyes, as if it had changed its colours or its shapes, or you could see neutrons or protons instead of mass ... Whether in dance or any form of theatre, to create a character you must first divest yourself of your own characteristics, become a new being, live in a different time and space. With Laban it became possible. (Littlewood 773)

⁵⁶ The class was called "Central European Movement" (Evans 55).

Later, when Theatre Workshop was based at Stratford East Jean Newlove, their movement tutor, trained the actors in Laban's ideas. She recalls:

In my days at Theatre Workshop, apart from the regular Laban training on a daily basis, actors were encouraged to approach their characters through an exploration of their movement habits and relationships. Voice was always considered as an extension of movement, dialogue came later. Not surprisingly, the company became adept at improvisation. (Newlove 8)

Theatre Workshop's artistic output was heralded as highly physical and innovative in form. Newlove quotes a review of the company's 1948 tour of Sweden:

Where in Sweden have we a company of actors who can use movement to describe gun-fights, storms, the sea, the tension between people ... The speed and suppleness comes not only from well-trained bodies. It is the result of a dynamic technique of movement. This is the system of Rudolf Laban. The way the actors have their bodies under control helps them concentrate their minds. (Dagblatt qtd. in Newlove 8-9)⁵⁷

The company's experimentation was unusual for 1940s and 1950s England (Murray & Keefe 154). Thanks, at least in part, to Laban's work and influence Theatre Workshop was a major precursor to British physical theatre in the 1980s. Laban's effect on Theatre Workshop is an example of Expressionist 'roots' planting the seeds for revolutionising form and content.

2.3 Somatics and the First Wave

As this chapter has introduced, interest in 'the body' reasserted itself in the twentieth century, stimulating intense debate on the Platonic/Christian/Cartesian split of mind and body in a variety of fields, including the arts.⁵⁸ Amongst the challengers of dualism were the first wave of Somatic pioneers; Moshe Feldenkrais (1904-1984), F. Matthias Alexander

⁵⁷ In accordance with MLA style I note when I have added emphasis (or bold). Any emphasis not noted as such is original.

⁵⁸ See Evans 1, Conroy 18-19 & 42-46 and Zarrilli 12.

(1869-1955) and Irmgard Bartenieff (1900-1981). Bartenieff was a student of Laban's who extended his work.⁵⁹ Influences from the East⁶⁰ due to the increased possibility for global travel and study (Eddy, "A Brief Introduction" 12) are perceptible in both Somatics and comparable shifts in the arts. However, some of the twentieth century counter-arguments in Western Philosophy are also particularly relevant to the emergence of Somatics. As Eddy states:

Within the twentieth century, as rationalism was influenced by existentialism and phenomenology, a gradual shift towards theoretical support for experiential learning and sensory research occurred in parts of the academic and scholarly culture. These shifts were catapulted by the theories of Dewey, [and] Merleau-Ponty.... ("A Brief Introduction" 6)

John Dewey (1859-1952) and Maurice Merleau-Ponty (1908-1961) created robust arguments that contributed so significantly to the mind/body debate that they are worth briefly reviewing here.

Dewey, who had studied with F. Matthias Alexander (Eddy "A Brief Introduction" 6-7), brought to philosophy an understanding of being, of connectivity and of experience. His critique of William James' theory of the physical basis of emotion in his 1890 publication *The Principles of Psychology* astutely notes that James fails to link the emotional response of anger "to 'the whole condition of *being* [emphasis added] angry'" (qtd. in Tiles 37). Dewey also critiqued James' view of stimulus-response stating that it does not "begin with a sensory stimulus, but with a sensory-motor coordination" (Tiles 45-46). His argument identifies the residual dualism in James' thinking and paves the way for monist ideas such as the 'sensory-motor loop' that features in Somatic theory.⁶¹ His understanding of 'experience' and his suggestion that "the phenomena of mind must not be considered in isolation from the context, from the whole, in which they arise"

⁵⁹ This will be extended on in Chapter Four.

⁶⁰ Eddy identifies Yoga, Chi Kung, Sufism, Butoh, Judo and Akido ("A Brief Introduction" 24).

⁶¹ The sensory-motor loop perceives sensing, feeling and action as a cyclical process rather than a linear one.

(Tiles 52) links him directly to Merleau-Ponty and phenomenological philosophy.

Phenomenology focuses on 'lived experience' and challenges semiotically-based ways of interpreting performance that "rationalise and explain communication in the theatre purely as a system of codes" (Allain & Harvie 186). Phenomenologist Merleau-Ponty developed the ideas of Edmund Husserl and Martin Heidegger, and illuminated the body, the process and the experience of performance for both the artist and the spectator (Allain & Harvie 186). Merleau-Ponty argues for the centrality of the concepts 'experience' and 'embodiment' (Zarrilli 14). In *The Primacy of Perception* Merleau-Ponty describes the Cartesian way of relating to the body as seeing "a dummy, an 'outside'" (170). His counterview is that "the perceiving mind is an incarnated mind" (3). In other words the body is not a separate entity but "it" is "*our point of view on the world*, the place where the spirit takes on a certain physical and historical situation" (5). The use of the pronoun 'it' retains a perceptible distance between Merleau-Ponty and his body. In *Theatre and the Body* Colette Conroy critiques Merleau-Ponty directly for not including kinaesthetic experience as a mode of perception (56). Taking the Merleau-Ponty example of encountering a cube she asserts:

The predominant world of experience for phenomenology is the visual field. In the example of the cube, it is perfectly possible to understand the shape fully - by touching it. You could hold it, or you could put it in your mouth. (Conroy 56)

The absence of a focus on kinaesthesia is a key difference between phenomenology and Somatics. Nevertheless, despite criticisms, Dewey and Merleau-Ponty represent a conceptual step forward in combatting dualist philosophy, which is why they are discussed here. Phenomenology, in particular, has become an increasingly popular epistemological framework for theatre and dance research. Highlighting their incompatibility, Lehmann notes: "Philosophers, while contemplating the 'theatre' as a concept and an idea with conspicuous frequency ... rarely write concretely about specific

theatre forms or practitioners" (18). Dewey's and Merleau-Ponty's critiques of Descartes have been significant in moving "philosophy from theological doctrine to a process of reasoning about embodiment" (Conroy 50). Although neither of them are Somatics practitioners, their ideas have paved the way for Somatics becoming a viable epistemological framework in research such as my own.

To summarise, in the first wave a preoccupation with the text and 'mind' is challenged and a vision of a theatre free from these literary connections and consequent dominance is explored.

2.4 The Second Wave (1970 – 2010): Descartes' Resilience

Gale and Deeney suggest that a paradigm shift in 1968 moved theatre into a period they call 'contemporary performance'; a term they use to "group together work from the 1970s onwards" (683). Their reasons for identifying this shift are threefold. Firstly, the technological revolution, including personal computers and devices, the internet and mobile phones, began around this time. Secondly, emphasis moved from the written text to the performance itself. Thirdly, the influence of the Historic Avant-garde and subsequent developments in dance and performance art had a direct effect on the visibility of 'the body', and the bleeding of boundaries between hitherto separate genres (Gale & Deeney 683-84). According to Gale and Deeney "the performance work that developed from the late 1960s onwards more explicitly explore[d] the potential for the body to signify and express experience" (684). Delgado and Rebellato identify 1970 as the beginning of the first generation of *Contemporary European Theatre Directors* in their 2010 book ("Introduction" 2). As I shall explain, this second wave is directly related to the 'routes' proposed in the first wave.

As early as 1908 Gordon Craig's essay "The Actor and the Über-marionette" contained a vision for theatre that escapes the dominance of the text, and for performance that goes beyond language:

[Actors] must create for themselves a new form of acting, consisting for the main part of symbolical gesture. To-day, they *impersonate* and interpret; tomorrow they must *represent* and interpret; and the third day they must create. (61)

As he explains in “The Art of the Theatre” Gordon Craig thinks theatre needs a “renaissance” so that it can “develop a *creative* art of its own” (Gordon Craig 176). Gordon Craig’s vision for theatre comes closer to realisation in this second wave in contemporary performance. Two of the most relevant sub-genres for my research within contemporary performance are postdramatic theatre and physical theatre.

Lehmann’s *Postdramatic Theatre* (1999) was first published in English in 2006, and supports the argument that a paradigm shift occurred around 1970. Reminiscent of Gordon Craig’s vision, Lehmann’s term ‘postdramatic’: “denotes a theatre that feels bound to operate beyond drama, at a time ‘after’ the authority of the dramatic paradigm in theatre” (27). Freeing up the director to become a ‘facilitator’ and focusing on ‘theatricality’, postdramatic theatre created space for the body and associated arts (Harvie 14). Lehmann clarifies the way that contemporary theatre “more explicitly explores” (Gale & Deeney 584) the role of the body when he says: “The dramatic process occurred *between* bodies. The postdramatic process occurs *with/on/to* the body” (Lehmann 163). With Lehmann’s postdramatic theatre comes the concept of ‘performance text’ rather than *mise en scène* created from the interpretation of a written text.

Physical theatre is prefigured by the work of Nancy Meckler in the 1970s, but it actually came into being with two key companies that formed in the United Kingdom (U.K.) in 1983 and 1986 respectively; *Complicité*⁶² and DV8 Physical Theatre (Callery 6-8; Murray & Keefe 14-17; Sanchez-Colberg 49). The term physical theatre “denotes a hybrid character and is testimony to its double legacy in both avant-garde theatre and dance” (Sanchez-Colberg 40). Murray and Keefe give a broader version of the ‘roots’ of this hybrid

⁶² *Théâtre de Complicité* was actually their original name. It was changed to *Complicité* in 2006 (Murray & Keefe 15)

movement, noting that it had three strong connections backwards; to dance, mime and avant-garde theatre (53). Dymphna Callery in *Through the Body* (2001) was one of the first to attempt to identify and contextualise physical theatre. She focuses on the fact that the making process is creative, collaborative and “somatic” and she articulates the difference between the “actor-as-creator rather than the actor-as-interpreter” (5). Physical theatre owes much to the devising practices of the historic and neo avant-garde movements as “the material is generated by the company using the individual cast members’ responses to tasks and questions” (Sanchez-Colberg 49). Callery’s definition served as a springboard for others to define the phenomenon of physical theatre.

In their attempt to define physical theatre Murray and Keefe re-emphasise the importance of devising practices within the genre. They also clarify that, when text is used, ‘physical theatre’ has a different relationship to it than the relationship to text in what they call “text-based theatre forms” (17). This distinction becomes the first of three points Murray and Keefe believe distinguish the two forms, and they outline an updated definition of physical theatre that extends Callery’s. Secondly, they conclude that the ‘authoring’ of the work is collective, and thirdly that there is “a distinctiveness, rooted in the performer’s body as starting point, in the compositional and dramaturgical strategies employed in the composition of the emerging performance text” (Murray & Keefe 18).

By the time Murray and Keefe’s book was published in 2007, as they themselves point out, it was almost impossible to keep the term physical theatre singular. Their decision to pluralise the term as physical theatres opened up space for them to investigate not only the beginnings of the movement but also its diverse development. Despite its diversity many people still identify with physical theatre (singular), particularly in countries, such as Australia, where the physical theatre boom happened later. Chamberlain’s 2007 essay suggests that by 2005 the term “no longer describes a movement of renewal ... nor an innovative way of teaching or

making performance, nor even a particularly useful critical term” (“Gesturing” 120). He sees this development as resulting from the dilution of the term, as identified by Murray and Keefe, but also because it features on many university syllabi and has been written about academically (Chamberlain, “Gesturing” 120). Chamberlain goes on to critique definitions of physical theatre that, despite the efforts to challenge the Cartesian split, “replicate a ... dualism which regularly haunts the use of the term ‘physical’ ” (“Gesturing” 121). The paradox of the mind/body split is that, in attempting to overcome it, the dualism is often simply inverted to prioritise the body over the mind.

2.5 Laban and the Second Wave

Over time Laban “was considered a master choreographer and the ‘Father of Modern German Dance’” (Bradley 79). His innovative ideas about theatre and dance and his experimental processes created ‘routes’ for contemporary choreographic and directorial practice. Bradley comments:

Even though none of his works survive in any wholly replicable form, his approach to choreography is precisely how many twenty-first century contemporary artists work with their dancers. (79)

Ausdruckstanz, and Laban’s *tanztheater*, were major influences on physical theatre and two of its ‘roots’ to dance. DV8 Physical Theatre⁶³ has been “cited as the first British exponents of German *tanztheater*” giving it a direct lineage back to Laban (Callery 7). Sanchez-Colberg sees Laban’s Expressionist affinities as informing his redefinition of a central concern that explains dance’s influence on physical theatre:

Before there is movement, there is a body in space ... Movement follows from this first principle. The experience of self is understood in relationship to its approach to space. (44)

This idea shifts the focus to “dance [being] about the body, in space, through movement” rather than “the body in movement through space” (Sanchez-Colberg 45). Therefore “[m]ovement (and time) is a result of a first inner intention of the body - what Laban defined as inner motivation - as it desires to project itself into space” (Sanchez-Colberg 45). Movement is the

⁶³ They were the first to use the term ‘physical theatre’ in their title (Callery 7).

“mediator” between the inner and outer worlds and “the effect, not the cause” (Sanchez-Colberg 45).

Laban’s students Mary Wigman and Kurt Jooss, and choreographers such as Pina Bausch who studied with Jooss, have influenced contemporary physical theatre more directly (Sanchez-Colberg 46). Contemporary choreographer William Forsythe has also been influenced by Laban’s ideas (Bradley 123). According to Bradley, Laban’s contribution is that “mature contemporary dance work contains clear and meaningful moments of specific expression ... The legacy of *tanztheater* is that generalisations do not carry; delineations communicate” (86). His work, and the work of his associates, has had an immense impact on the fields of dance, movement, dance education, therapy and Somatics. Although not well recognised or recompensed for his contributions in his lifetime, his legacy is broad:

Its plasticity has allowed LMA to survive and grow, accommodating our changing world and many professional needs. (Adrian 5)⁶⁴

This reflects Laban’s generous and encouraging attitude towards students and colleagues, and the enduring and flexible nature of his work (Adrian 5; Hodgson 11).

2.6 Somatics and the Second Wave

During the second wave, disparate Somatic pioneers united under one banner. Eddy likens the field of Somatics to a “field of wildflowers with unique species randomly popping up across wide expanses” (“A Brief Introduction” 6). As discussed in Chapter One, Thomas Hanna founded Somatics in 1976 offering an umbrella term for practices such as LMS, BMC, Feldenkrais and the Alexander technique. Many of these practices were focused on holistic methods of healing.

As a unified movement Somatics can better challenge the resilience of the Cartesian split, particularly in Western medicine (Damasio 251) because of its holistic approach to the ever-evolving human being, capable of change and healing. Drawing on ancient healing methods involving touch and

⁶⁴ See Adrian 5 for a comprehensive list of LMA applications at time of publishing in 2008.

bodywork, this approach provides an alternative to the Western medical model founded on “an amputation of the concept of humanity” (Damasio 255). Somatics works within Western anatomical and physiological landscapes to explore the cause of dis-ease and uses education to address the cure. It subverts the doctor/patient power dynamic by placing responsibility on the person being treated to be active in their healing process. Hanna asserts:

Medicine, for example, takes a third-person viewpoint of the human being and sees a patient (i.e. a clinical body) displaying various symptoms that – when observed, analysed, and interpreted according to universally known clinical principles – can be diagnosed, treated and prognosed. (“What is Somatics?” 343)

This objective viewpoint clearly contrasts with Somatics’ focus on healing through the “experienced body” and the embodiment process (Bainbridge Cohen, *Sensing* 1).

More recently, neuroscience has given us empirical evidence to prove what many monists, such as Somatic pioneer Lulu Sweigard amongst others, had already intuited (Evans 88). The evidence shows that we actually have three ‘brains’ or “neural processing center[s]”: in our guts, our heart and our heads (Taylor 10). Without the support of our “gut brain”, the enteric nervous system that deals with fight, flight or freeze responses, and our “cardiac brain”, which deals with our emotions, our “head brain” becomes overloaded. We would live in a constantly “exhausted and frustrated state” (Taylor 13-15). Taylor states that the Cartesian split: “is the sort of logical formulation that epitomises Western thought which gives the head-brain primacy over other neural systems – brains – that exist in our bodies” (10). Damasio, however, states that consciousness, our emotions and our feelings are all related to our bodies (Evans 90) so that thinking itself is a physical act⁶⁵ (Evans 90; Conroy 22-23). Damasio states:

⁶⁵ The ‘physical’ nature of thinking described by Damasio has significance for practice-led research’s assertion that practice itself is research.

I do not see emotions and feelings as the intangible and vaporous qualities that many presume them to be. Their subject matter is concrete and they can be related to specific systems in body and brain, no less so than vision and speech. (164)

Despite the increasing evidence of the validity and efficacy of Somatic approaches to wellness, and the relevance of this information for the arts, they are still not commonly integrated pedagogically.⁶⁶ “[G]etting up (or lying down) to learn through movement is still a rare educational experience” (Eddy, “A Brief Introduction” 22) perhaps because, as Taylor suggests, the Cartesian bias pervades Western education systems, and “our visually-biased digital culture further emphasizes the perceptual processes of our head-brain over other ways of knowing” (10). Eddy speculates that the growth of research into the interrelated areas of “[S]omatic education, neuroscience, and creativity” will support further cross-fertilisation in the future (“A Brief Introduction” 22). Although Eddy is writing mainly from a dance perspective her sentiment may be extended to theatre and other art forms because this cross-fertilisation will provide “artists with a richer perspective on their practice and work” whilst “contesting mind/body dualism” (Sabatini qtd. in “A Brief Introduction” 119). Despite this growth Somatics still remains at the edges of the academy.

2.7 Somatics and the Arts

It is not surprising that modern European dance in particular, and modern dance in general, has an intertwined history with the birth of Somatics. According to Eddy’s history of the field the following dance pioneers were important precursors: Francois Delsarte (1811-1871); Emile Jacques-Dalcroze (1865-1950); Rudolf Laban (1879-1958); Isadora Duncan (1878-1927); and Mary Wigman (1886-1958). “[A]s dancers ... [they] were breaking rules; [and] as people ... [they] were reintroducing non-Cartesian models” (Eddy “A Brief Introduction” 10).

⁶⁶ See Eddy “A Brief Introduction” 21-22 and Evans 83-84.

Kate Amory notes there has been a Somatic influence on theatre since F.M. Alexander's attempts to "recover his failing voice", but that the influence seems to have had less impact as the field developed (8). Amory postulates that, of the two generations identified by Eddy, the evidence suggests that first generation pioneers have had more impact on theatre than second generation practitioners. This lack of sustained influence by the second generation, who parallel my second wave, explains why theatre and Somatics are less integrated than Somatics and dance (Amory 8).

Somatics could offer much to the twentieth century phenomenon of actor training⁶⁷ as both fields deal with movement education. Evans suggests that movement teachers in drama schools generate daily assumptions about 'the body' because they make sense pedagogically. He pulls out three such assumptions: firstly, that 'the body' can learn to execute movement without eventually needing to control it consciously; secondly, that knowledge is "mediated through the body, through physical experience, and cannot be as successfully mediated in any other way"; and thirdly, that the kinds of bodily wisdom involved in these processes are working at a less superficial level than those commonly associated with the 'mind' (63). These assumptions are based on the same principles as Somatics. However, the movement teachers' focus on training "reactive, responsive and uncritical" professional actors, rather than on engaging their students in a process of awareness and embodiment, distances them from Somatics (Evans 136). Movement teachers in drama schools often fail to see the potential of Somatics and sideline it as therapy, as something that can occur outside of training hours or even post training (Evans 4). This attitude alludes to what I perceive to be one of the key problems with this training paradigm, its focus on an externally constructed concept of the ideal 'body' rather than an individual journey towards integration and embodiment. Annabel Arden's⁶⁸ comment clarifies that:

⁶⁷ Formal actor training is a predominately twentieth century development. Prior to this actors trained as apprentices whilst "on-the-job" (Evans 37).

⁶⁸ Arden was a founding member of *Complicité* (Murray & Keefe 105).

No actor needs the perfect body; they need their body to be fully available to them, working at maximum potential with the minimum of effort. (qtd. in Murray & Keefe 106)

Working within a Somatic paradigm, I would argue, could go a long way towards counterbalancing the drive for perfection often seen in professional training institutions, as well as achieving the goal Arden identifies.

In-depth scientific knowledge about how the process of movement training impacts on the body is difficult to find, and the limited research there is often crosses over into other areas of enquiry, such as Somatics or neuroscience (Evans 84). Evans suggests, however, that despite its 'limited' impact on drama schools these discoveries provide valuable information for their movement teachers (84). Concepts such as the sensory-motor loop explored in Body-Mind Centring®, or Damasio's discoveries about the shared bodily nature of "emotion, feeling, consciousness" can assist in achieving optimum results from actor training (qtd. in Evans 90). The former opens up a non-dualist view of the relationship between sensation and action, and the latter legitimises Somatic approaches to actor training founded on principles of holism and orientated towards a goal of integration. As Evans argues "Damasio's conceptualisation of the process of exchange between the body and the brain ... [adds] ... further weight to a model of the mind/body relationship which is fluid and interdependent" (90). Evans' study of movement training in the U.K. notes that British theatre schools generally have a movement curriculum that "broadly embraces the approaches of Laban, Alexander and Lecoq" (4). This is ironic because the use of Alexander's and Laban's work is inherently Somatic. Lecoq is not directly linked to Somatics, however, his aims and work with actors have many similarities (Martin "Theatre" 61).⁶⁹ I would argue therefore, that movement teachers are often working Somatically by accident if not by design as evidenced by some of the description in Evans' study.⁷⁰

⁶⁹ Martin's essay describes how Jacques Lecoq's work on neutrality, which uses the neutral mask and has a lineage to Jacques Coupeau, is seeking "a truth of expression through a logic of the body's experience and trains the body to express its interior working" ("Theatre" 61).

⁷⁰ See Evans (86-90).

Despite this, Zarrilli's description of actors combating Cartesian dualism illustrates that this incidental influence does not go far enough. He states that they "experience a 'real' disjuncture between their minds and their bodies. They have great difficulty 'freeing' themselves to work out from their bodies" (Zarrilli 13). Zarrilli is observing a split between their 'body' and their 'soma'.⁷¹ Perhaps this split is part of the dominance of Cartesian thinking. Does training towards particular bodily ideals, such as the 'neutral body'⁷², feed into an objectivity that prevents the first-person perspective, instead promoting external goals and retaining dualism? Conroy contrasts the objectification implicit in the term 'the body' with the inherent diversity and the 'realness' of her preferred term "bodies" (or 'somas'). Her clarification effectively articulates a shift towards Somatics, from objectivity to subjectivity. She states that: "There is an important distinction to be made between the body as an idea or an ideal and bodies as real physical objects that vary hugely from each other" (Conroy 6). Side coaching actors or students could incorporate this distinction as language facilitates experience.⁷³ Instead of asking them to 'check in with how your body is feeling today' (dualist), the question could be phrased 'check in with how YOU are feeling today' (monist).

It may seem obvious that theatre and dance would challenge Descartes and align themselves with a Somatic approach promoting healthy body-minds that balance "inner connectivity" with "outer expressivity" (Hackney 34). However, in theatre and dance, there is another level of consideration. Creating performance must not only satisfy the goals of the artists involved, it must also hold the interest of the audience (Logie 255). Perhaps this

⁷¹ Hanna clarifies the difference as shifting from a third person point of view to a first person point of view. A 'soma' is "a body perceived from within" (Hanna 7).

⁷² Emanating from Lecoq, 'neutral body' work is a key feature of U.K. theatre training. Despite its origins in individual expression Evans notes that its result, "supposedly eliminat[ing] any contamination of the character and the text by the actor's personality" can sometimes contribute to a shift from a "neutral body" to a 'docile' body" (Evans 94-95). During my training with Lorna Marshall (a Lecoq graduate) she deliberately did not use the term 'neutral body' because of this danger, preferring instead the term 'open body'. Reframed through the LMS lens I now use the term "neutral dynamic alignment" (Adrian 65).

⁷³ My personal experience is that there is much residual dualism in yoga and pilates coaching. This is something that I have to 'translate' actively for myself during classes.

consideration makes implementing a training and performance paradigm based on Somatics more challenging and complex.

Dualist models, with their emphasis on the discourse of 'the body as an instrument', have impacted on how movement training in theatre is positioned, despite the fact that splitting the self into a 'mind' and a 'body' is what Marshall terms a "false perception" ("Journey" 163). Our thoughts are physical occurrences within the head-brain, which is just one of our neural processing centres (Marshall, "Journey" 163; Taylor 10). As Marshall eloquently states:

...the basic position is clear. The organism is a single inseparable unit, and our physical being (including the brain) is the actual site of emotions, thoughts, reactions, and other aspects of our inner landscape. ("Journey" 163)

Contrastingly, according to Marshall: "Irrespective of style, many training practices emphasise discipline, rigour and transcendence of discomfort, and elevate these concepts as ideals" ("Reframing" 162). Training that suggests the "only way to 'train' a body is via focus and control, and relentless effort" cannot result in actors who are "playful and creative" (Marshall, "Reframing" 162). Unfortunately, we have a limited sense of Somatic awareness and level of embodiment (as defined by Bainbridge Cohen): "in everyday life our body 'disappears' from awareness, it is 'taken for granted'" (Paterson qtd. in Evans 118). Unused to focusing on their whole self, when actors are asked to work in an integrated way they experience a backlash of Cartesian dualism I described earlier as a body/soma split. They do not know how to move, feel disconnected to their limbs and over think or plan movement. Hopefully, they journey over time to a place where "their bodies become more than instruments, become a more sensitive and integrated part of how they understand the world and locate themselves socially" (Evans 108). However, the current training environment may not be as supportive of this goal as it could be.

There seems to be a profound lack of acknowledgement of a key Somatic idea, which Marshall echoes:

...the body is not a brutish inferior requiring control, discipline and occasional punishment. Or a machine to be kept running at maximum efficiency. Rather it is our 'self'. ("Reframing" 163)

Sometimes this lack of acknowledgement translates into linguistic issues where dualism is simply reinvented, such as the term "psycho-physical" (Zarrilli 11). Part of Laban's revolutionary work on "character analysis through movement" is an attempt to create "a language and a way of working ... which avoid the problems of the 'mind'/'body' divide" (Evans 90).⁷⁴ This language works from the premise that the body is intelligent and stores memories, for:

If we were to say that the 'body' has no memory, and therefore cannot learn, then we would have to accept that the physical memory to perform spontaneous actions must be located elsewhere, presumably prioritising the 'mind' over the 'body' again....(Evans 90)

Laban's Movement Analysis system resides within Somatic Movement Education⁷⁵ and has the potential to be at the core of the Somatics revolution in actor training and the arts. Providing the language with which to frame Somatic experience Laban Movement Analysis offers a unique blend that could support personal process and aesthetics— 'form' *and* 'feeling'. Could these influences and the research from neuroscience mean that actor training adopts the concept of the body-mind and the paradigm of cellular intelligence? In the search for integration we need also to look at what is interrupting it. We are one, we are whole, we are interconnected ... yet, some of us suffer from a profound disconnect in which we experience our parts as separate to our whole – the 'gaps' observed by Zarrilli. Logie states that Laban:

⁷⁴ Laban's system will be detailed in Chapter Four and its application analysed in Chapters Five and Six.

⁷⁵ A branch within Somatics as a whole, this will be explained in more detail in Chapter Four.

...felt that the modern person suffers generally from a lack of integration between mind and body and this he strove to heal through his classes in understanding and practising integrated movement.

(262)

I propose that Laban's system is part of the solution to the mind/body and body/soma splits within theatre. It can support the journey towards embodiment and integration in the arts.

Somatics, backed up by the evidence of modern neuroscience, shows that Descartes' ideas are no longer applicable. As we move into the third wave we are body-minds: integrated and whole, to be treated with respect and care. Returning to the implications for theatre, actor training and directorial practice, we see that Somatics is beginning to influence actor, in addition to dance, training; and furthermore, as Amory's and my own research will show, this influence is extending to the process of creating performance. Chapter Three will further explore these advances.

Chapter Three: Somatic Theatre and Neo-Directorial Practice

...motion and emotion, form and content, body and mind, are inseparably united. (Laban, *The Language of Movement* ii)

In her introduction to *Making Contemporary Theatre* (2010) Jen Harvie struggles to find an adequate term within the 'contemporary' umbrella to describe the range of theatre selected for the book. Although she begins by stating that the works are postdramatic, she also differentiates them from postdramatic theatre's withdrawal of synthesis. If artists can be "comfortable with eclectic sourcing and referencing ... metaphor, metanarrative, and metatheatre" yet channel them into "broadly coherent worlds and narratives", it is possible that they have surpassed this descriptor (14). She also states that these works go beyond postmodernism, with its danger of becoming too 'open' in form (14). Harvie argues that the type of theatre included in the book can negotiate a space between "supersede[ing] representation" and being "effaced by it" creating "a newer paradigm of presentation" (14).

Chamberlain's 2007 essay "Gesturing towards Post-Physical Performance" offers a possible term for this 'newer paradigm'. Based on his observation that physical theatre has run its course, the essay culminates in a five-pronged statement or 'manifesto' for the theatre in the twenty-first century. His choice of terminology is pointed. 'Performance' acknowledges the diversity of practices within the paradigm and the resistance of some practitioners to the label 'physical theatre'. Chamberlain's wider scope encompasses work from performance art that pushes boundaries around 'the body'⁷⁶ and explores technological advancement.⁷⁷ By the prefix 'post' I refer to Lehmann's use of the term as "...neither an epochal category, nor simply as a chronological 'after' drama ... but rather as a rupture and a beyond that continue to entertain relationships with drama and are in many ways an

⁷⁶ Chamberlain gives the example of the performance art of Stelarc (121).

⁷⁷ Chamberlain states that post-physical performance could include *Complicité's* work *The Elephant Vanishes* in which they relied heavily on technology, despite the fact that it would not fit his 1980s definition of physical theatre (121).

analysis and 'anamnesis' of drama" (Jür-Munby, "Introduction" 2). The prefix 'post' frees work from expectations that are set up by the term 'physical theatre', allowing "unexpected hybrids" whilst at the same time acknowledging the historical connection to the movement (121). The word 'post' also actively rejects the dualism often replicated in physical theatre aiming to: "go beyond the physical/non-physical binary in order to better understand the work that's happening now" (121).

Harvie identifies new trends in the "processes of [performance] making" within this 'newer paradigm' that she claims are visible in the created product (13). Rehearsal is now "the *creation* of performance" (Harvie 1), and artists engage "deliberately and self-reflexively with theatre's aesthetic practices and forms" (14). Devising and improvisation are accepted ways of working (2) and these collaborative practices often result in the director becoming a facilitator (14). Integration of the physical and the text "reject[s] redundant understandings of the physical and the intellectual as separate" (13). In her observations Harvie notes a "turn from narrativity to thematicity". Although narrative might not be excluded, the work is "usually strongly organised around a core of thematic concerns" (Harvie 14).

Turner and Behrndt's 2008 observation that "the first seven years of the new millennia have seen some developments" echoes Chamberlain's and Harvie's theses above (187). They too are unable to name what they have observed but they recognise:

...though we have not seen a return to 'the drama', perhaps we are increasingly seeing ways in which theatre is finding a new relationship with representation ... One could argue that this is, in some respects, a return to Brecht's dialectical theatre, and if, in Brechtian theatre, 'the whole thing is dramaturgy' (Adler 2005:14), we could say the same for certain contemporary practices. (187)

For Turner and Behrndt then, a resurgence in dramaturgical practice and awareness, coupled with the development of production dramaturgy with its focus on "articulating *processes* of production" (Luckhurst qtd. in Rossini 237)

during the second wave, has contributed to the creation of new dramaturgies and new theatres in the third (Turner & Behrndt 187-88).

Patrice Pavis' provocative essay "The Director's New Tasks", the grand finale of Delgado and Rebellato's *Contemporary European Theatre Directors*, introduces the term 'neo-director' to describe the "new tasks" (395) of twenty-first century directorial practice extending on Harvie's observations about the evolving role of the director. As theatre changes, Pavis argues, so must the role of the director. Within the post-physical paradigm, the director has, as Pavis states, "new tasks" (395). The 'neo-director' has political awareness but suffers from too much postmodern openness and too little Brechtian clarity (Pavis, "New Tasks" 397). Pavis sees the 'neo-director' as the one with "the courage to cut and clarify" artistic material ("New Tasks" 398). I use this term to name an evolution in the approach to directing, that I am attempting to emulate, and see evidenced in the three directors this Chapter focuses on.

He also asserts that performance has replaced *mise en scène* stating that it: "a semiological sign system, overseen by a single pair of eyes, has died out" (Pavis, "New Tasks" 395). Pavis argues that this is because of the need to:

...complement ... the notion of *mise en scène* with the Anglo-American notion of performance. The notion of *performance*, or even that of *production*, considers theatrical performance as the accomplishment of an action, and not as 'stage writing' (Planchon's *écriture scénique*) to transpose, illustrate and double the text. ("New Tasks" 400)

Pavis identifies the "real and virtual doubles of the director" ("New Tasks" 400) namely; "the actor ... [who has] ... become a full partner of the director", "the author who no longer feels the need to stage her own play", "the dramaturg ... the director of actors ... the silent musician ... [and] ... the choreographer of silence" (395-409). The last 'double' that Pavis identifies is: "The aesthete of theatrical forms" (406). The 'neo-director' focuses on:

...the elements that give a show its aesthetic, artistic and artificial character: theatricality, and a respect for conventions and forms. Their actors describe beautiful and clear choreographic figures with honed and precise movements; their way of speaking is deliberately rhetorical, musical, stylised and formalised.... (Pavis, "New Tasks" 406)

This statement resounds with Gordon Craig's vision in *The Art of the Theatre*. It is also reminiscent of Artaud's description of theatre as "spatial poetry" (28), and his proposal that the actor needs to be a "heart athlete" (88-95) in order to access "emotional memories rooted in the body" (Allain & Harvie 17). Artaud's vision of "the stage [as] a tangible, physical space that needs to be filled and ... ought to be allowed to speak its own, concrete language" (27) complements, for me, Pavis' description of the type of performance the neo-director seeks ("New Tasks" 406).

The Third Wave - Superseding Descartes?		
2010 onwards	Post-Physical Performance	Somatics as a therapeutic practice continues to be backed up by neuroscience. Although still marginalised, it is more visible as a discourse and a philosophical position in its own right. There is potential for it to go beyond its main scope of influence (healing and dance) to reclaim its influence on theatre and expand into social activism. ⁷⁸
	Post-Physical Theatre <ul style="list-style-type: none"> • The Neo-Director • Potential for many new hybrids 	
A hybrid for the 21 st Century – Somatic Theatre?		

Figure 2: The Third Wave

⁷⁸ See Eddy's "Access".

Within 'post-physical performance' I have chosen the term 'post-physical theatres'⁷⁹ for theatre of the third wave (see Figure 2). 'Post-physical theatre' describes theatre and directorial practices exploring territories beyond the Cartesian split and combines: Harvie's 'newer paradigm'; Chamberlain's manifesto; Pavis' 'neo-director'; and Turner and Behrndt's dramaturgical theatre.

Within this context I see my own contribution to 'post-physical performance' as an "unexpected hybrid" of Somatic Movement Education, Laban Movement Studies and 'post-physical theatre' (Chamberlain, "Gesturing" 121). If the dramatic process "occurred *between* bodies", and the postdramatic process "occurs *with/on/to* the body" (Lehmann 163), then perhaps the post-physical process can occur Somatically within our body-minds. I propose that my 'hybrid', Somatic Theatre, with its 'roots' in Expressionism and physical theatre is a timely 'route' forward. This is because, unlike some approaches to physical theatre it does not reinvent dualism, which insidiously promotes objectification of 'the body' inherent in the Cartesian split. Instead, Somatic Theatre brings with it the holistic wisdom of the field of Somatics, resulting in a monist Somatic Theatre Praxis.

This chapter will now focus on the work of three directors already working in a predominately post-physical, neo-directorial context: Simon McBurney of *Complicité*⁸⁰; Anne Bogart of the SITI Company⁸¹; and Katie Mitchell.⁸² These directors offer useful models for me to predict how the third wave and Somatic Theatre will impact on actor training, dramaturgy and devising and directorial practice. The remainder of this chapter tracks a three-stage

⁷⁹ This descriptor sits within the post-physical performance umbrella and refers to work that would be classified as theatre within it, using Harvie's distinction of 'coherent worlds' as a guideline (14).

⁸⁰ I have seen some of *Complicité*'s work and trained with a number of Lecoq graduates working in similar ways.

⁸¹ SITI stands for the Saratoga International Theater Institute which was founded by Anne Bogart and Tadashi Suzuki in 1992. I have seen several SITI Theatre company performances and in 2008 attended directing classes (as an observer) with Anne Bogart at Columbia University.

⁸² Although Mitchell is not a 'physical' theatre practitioner she incorporates rigorous dramaturgical analysis into her process including a focus on human behaviour and movement.

distillation of the neo-directorial theatre making process, which I have derived from source material already acknowledged.⁸³ It will reference the methodologies of these directorial precursors and provide guidelines for Somatic Theatre Praxis.

3.1 The Third Wave: Somatic Theatre (Training and Preparation)

In general, Australian drama schools⁸⁴ blend Feldenkrais and Alexander in movement training, whereas Lecoq and Laban are less visible. Pedagogically Australia and the U.K. offer movement training positioned between the bricolage approach of conservatoire programs in the United States (U.S.) and the “rigour” of training in Europe and Russia (Evans 4). Although much actor training still uses various first and second wave ideas that often end up reinventing dualisms of various kinds (mind/body central/peripheral body/soma) there is some evidence of the third wave’s Somatic influence. In particular the U.S. conservatoire programs “offer a wide range of movement skills and techniques ... [and] ... are very open to new influences” (Evans 4). It is in the U.S. that LMS and Somatics have most impacted upon actor training.

Nicole Potter, author of *Movement for Actors* (2002) which includes a chapter on LMS, published a follow-up article in January 2011 in which she highlighted the progression of the field in the U.S. since publication of her book. In contrast to the separation of physical theatre and physical training or ‘movement for actors’ that Evans identifies as a trend in Britain (181), the U.S. trend is “integration” (Potter, “Let’s Get Physical” 48-50). This includes the integration of voice and acting into the movement class; the integration of many different approaches within a course (including Somatics); the integration of the movement teacher into the acting department and the integration of teaching approaches into an overall course philosophy (Potter, “Let’s Get Physical” 48-50 & 133-137). Potter notes that the word ‘integration’:

⁸³ Harvie “Introduction”, Pavis “New Tasks”, Chamberlain “Gesturing” and Turner & Behrndt.

⁸⁴ This is an area which is in need of research and a possible post-doctoral topic, as there is little published on this subject.

...refers to the ultimate goal of [S]omatic training, which is mind/body/spirit awareness and harmony – although some practitioners favour [S]omatic training purely because it teaches efficient usage of the body, and not for the other parts of the trinity. (“Let’s Get Physical” 48)

One specific example of increased and more inclusive use of Somatic modalities in U.S. actor training is the Master of Fine Arts (MFA) in Contemporary Performance at Naropa University, Colorado.⁸⁵ Taught by Wendell Beavers and Erika Berland⁸⁶, the course trains actors in BMC and Beavers’ ‘Developmental Technique’, which is based on BMC study he completed with Bainbridge Cohen. With his dance background Beavers expresses his desire that basic training for actors and dancers should be the same. In his article “Re-locating Technique”, Beavers’ refers to:

...the complete palette of the performer without reference to the technical lines traditionally drawn between acting and dancing. The sources of space, time, shape and line, kinaesthesia, image and story worlds, and emotion would all be treated inherently as equal and available. (131)

The difference between this point of view and that seen throughout Evans’ comprehensive study of British theatre schools is marked. The movement tutors, says Evans’:

...justify their focus on ‘pure movement’⁸⁷ through a specific perception of the professional actor’s body as expressive, present, flexible and responsive rather than ‘dancerly’. (5)

Beavers discards any separation, advocating a Somatic curriculum because it:

⁸⁵ According to Eddy, Somatics also influences actor training at the Experimental Theater Wing of New York University, as well as Salem College, Massachusetts (where Kate Amory teaches) and Simon’s Rock (“Somatic Theatre Praxis Comments” 98).

⁸⁶ Berland is a certified practitioner of Body-Mind Centring®.

⁸⁷ This term is used to describe “[a]bstract expressive movement work in actor training... to distinguish it from dance improvisation” (Evans 94).

...provides the means for students to experientially investigate the anatomical systems of their body, their roles in movement and generating forms. (131)

Part of Beavers' proposed curriculum embodies developmental or "primitive" patterns, including:

...practicing de-evolution or repatterning as a means to develop further mind-body response or coordination, balance flexion and extension and full integration of all six limbs (head, hands, feet and tail) and equality of initiation and support through all surfaces of the body. (130)

The MFA at Naropa models one possible Somatic approach to movement training for actors that is geared towards the flexibility required of the twenty-first century performer and a personal journey towards embodiment.

In a recent edition of the journal *Performatio*, focusing on "Somatic Disciplines: Performance Training and Practice", it is noteworthy that two authors have been trained by Beavers and use Body-Mind Centring® as their core Somatic discipline. Amory's article "Acting for the Twenty-First Century" describes how she applies Somatic work to teaching student actors and cites Beavers' approach and her certification in Eddy's Dynamic Embodiment© as inspiration. Taavo Smith's "On Somatic Acting" also comes from studying with Beavers and explores the application of Somatic language to rehearsal, scoring and warming up. Both articles report on the effectiveness of a Somatic approach to training and preparation.

The danger, identified by Evans, that movement training prepares actors as 'capital' for the industry (68) partially explains the 'factory' mentality coming through in drama schools, and the transformation of Lecoq's 'neutral body' into "another middle class English pattern of movement" (118). Rather, it would be better to perceive movement training as "a state of great readiness and energy" (Martin "Theatre" 61) that needs continual reinforcement, in other words a process not an achievement (Evans 118). Although the teachers interviewed for Evans' book do acknowledge that each person is unique, their focus is on objectively training them for a profession (Evans

118), rather than facilitating their inhabitation of their “personal uniqueness”, or what Hackney often refers to in workshops as a ‘movement signature’⁸⁸ (Hackney 40). Perhaps this model is so ingrained it is difficult for these institutions to see the benefits of a Somatics approach. As Beavers identifies, such an approach is foundational and affects everything in its wake. To adopt it fully would take a paradigmatic shift in actor training and, as I discovered, applying it to directing also resulted in a similar shift.

The resistance of drama schools to Somatic innovation perhaps partly explains why the second and third wave exhibit alternative training methodologies. For example, working and training with an ensemble became more prevalent under the Contemporary Performance umbrella from the 1970s to the present, often in the hope of having some commonality of language or technique when devising material (Gale & Deeney 696). As Murray and Keefe state, practitioners such as Bogart and McBurney: “regularly elide approaches to training with the actual process of making theatre” (123 & 136). For these practitioners there is something emerging that is beyond second wave ‘physical’ technique:

Many of those whose practice requires the acquisition of movement codes and grammars – such as Etienne Decroux – would argue that it is, none the less, the underlying principles ... *beneath* the technique that are in fact crucial for creative work. (Murray & Keefe 137)

In addition, directors increasingly want actors to be trained in a specific modality, such as Lecoq, Viewpoints or Suzuki, so often introduce this into the rehearsal period – or ideally the practice of the ensemble (as in SITI and *Complicité*). These rehearsal processes therefore are often “pedagogic in more than just the loose sense of the term” becoming an “immersion in training practices” and a

...crucible of intense and protected experimentation, [that] inevitably directs and focuses attention towards the enhanced articulation of performers’ bodies in the direction of innovative forms of ‘new’ theatre. (Murray & Keefe 122)

⁸⁸ I have studied with Hackney in New York and in Sydney.

Simon McBurney⁸⁹, for example, incorporates daily training into his rehearsals. As *Complicité* collaborator Catherine Alexander reveals: “Every morning we worked together physically. Simon led yoga and Feldenkrais-style exercises to allow us to become more physically coordinated” (Alexander, “Elephant” 67). The aim of the training is to allow a “shared physical theatre language” (Alexander, “Elephant” 67) and is seen as important “preparation” for devising (Murray & Keefe 119). McBurney’s insistence on it demonstrates the importance he places on the connection between the body and mind and the body as a creative agent in the theatre-making process: “The idea of the body remembering is very present in this rehearsal process” (Tom Hickey qtd. in Rintoul & Videt 36).

Another example is Anne Bogart’s company, which is similar to *Complicité* and trains in Suzuki Actor Training, Viewpoints⁹⁰ and Composition work. The latter is similar to Lecoq’s ‘*autocours*’⁹¹ (Murray & Keefe 144) but has been developed as an extension of dancer Mary Overlie’s Viewpoints system (Bogart & Landau 9-13). Viewpoints has some crossovers with Laban terminology⁹² and similarly aims for an

...awareness that is not primarily a mental or cognitive construction but a corporeal one that employs all the performer’s senses in a visceral and somatic relationship to the world. (Murray & Keefe 143)

Training in Viewpoints and Composition as an ensemble “mak[e] a vocabulary available for the rehearsal process” (Herrington 157).

To summarise, in the trope of blending “training, preparation, creative composition and rehearsal” (Murray & Keefe 123), the Cartesian split is transcended. Furthermore, the authorial position of the drama school is

⁸⁹ A Lecoq graduate.

⁹⁰ I have trained in Viewpoints with Kriszta Bodyoni.

⁹¹ Martin explains: “The ‘*autocours*’ is a system whereby every week a theme is given and groups of five or six people work at the end of each day to find a way of interpreting the theme theatrically” (62). Completing ‘The Creative Actor’, a three-week course run by Lecoq graduates that offers a distilled version of the training, gave me the opportunity to experience this pedagogically. After working independently the results were shown to the faculty for their feedback.

⁹² A stream on the CMA list serve reported that Mary Overlie trained with Irmgard Bartenieff. This, as well as their shared background in modern dance, could explain the crossover in terms between Viewpoints and LMS.

decentred. LMS and Somatics, as evidenced by Beavers, can provide movement principles that both support technique and train actors to work Somatically. As movement techniques evolve to “form the dramaturgical and compositional framework for ... creative work” in the third wave I argue that the incorporation of Somatic principles and practices in my version of Somatic Theatre will not only provide actor training, it will also be the basis for devising and dramaturgical processes (Murray & Keefe 136-37).

3.2 The Third Wave: Somatic Theatre (Devising and Dramaturgy)

Harvie makes a case that the practice of devising has moved from: “a fairly marginalised position in the 1970s to one of significant disciplinary and institutional orthodoxy by the first decade of the twenty-first century” (2). The validation of devising methodologies, often grounded in improvisation and play, seems causally linked to the (re) emergence of dramaturgy. As David Williams puts it: “one might go so far as to suggest that all devising is fundamentally an exploratory process of elaborating and activating dramaturgies” (198).

In his devising process McBurney creates layered compositional exercises, spending time in pure play (Alexander, “Teachers' Notes” 9) yet generally has a sense of where he is leading the actors (Alexander, “Elephant” 71-72).

The process of devising involves experimenting and discarding numerous ideas, throwing ideas together and allowing the possibility of the unexpected. Simon McBurney frequently describes his process as chaotic but the exploration throws up often collective ‘ah ha!’ moments of revelation. (Alexander, Freedman & Gould, 5)

Inviting chaos, failure and the unknown into the process can result in procedural uncertainty. Holding on to a dramaturgical thread throughout a process can become very challenging. If a group is relying on organic ‘a-ha’ moments that don’t come and the clock is ticking, the pressure inevitably builds. Alexander describes the agonising place directors and actors occupy:

The dominant feeling at this mid-stage of the process was that nobody, especially not Simon, knew what was going on. The most successful collaborators existed happily in the *mélée*, created on a day-to-day basis and didn't play an endgame. The more practical or panicky offered pragmatic solutions and attempted to make sense of the chaos that surrounded them. ("Elephant" 73)

The "chaos" is generally accepted as part of working with *Complicité* and, as Clive Bell notes "What seems like months later the show itself may start to emerge" (qtd. in Alexander, "Elephant" 73).

Complicité also has a strong focus on dramaturgical research which becomes embedded in the corporeality of the performance through the devising process. McBurney uses visual imagery as well as improvisation and text work in the search for what Alexander calls an "inner dynamic (of images, text, physical or emotional states)". These processes distinguish *Complicité's* "dynamic and expressive" work from that which is "literal or representational" (Alexander, "Elephant" 67). She explains that this "inner dynamic" is an:

...extra dimension that exists alongside all the more recognisable work on character, text, acting and staging. Though other directors may create an externally pleasing picture and choreograph the actors to move in particular ways, if an inner dynamic isn't *embodied*, the work remains superficial. (Alexander, "Elephant" 67)

The collaborative nature of the process means that all artistic collaborators, not just the actors, are in the room most of the time and that all areas are evolving as the rehearsals progress from the same dramaturgical core:

The rehearsal process supported the development of the company's overall imagination: the most important aspect of the rehearsal is collective investigation. From the beginning of rehearsals all members of the acting company, stage management and creative team amassed a wealth of visual and textual stimuli that they each felt resonated with the many aspects of the play. (Rintoul & Freeman 12)

The focus on 'collective investigation' places the responsibility for the development of the piece on the whole company (Alexander, "Teachers' Notes" 3). McBurney knows that this collective involvement in process can unlock what he is looking for in performance:

It is [the actors] not the director who must have the whole piece in their every gesture, hearing the meaning in each word. And to do that I think, as an actor, you have to feel that you possess the piece. And to possess the piece you have to be part of its creation. Involved intimately in the process of its making. (1)

McBurney's aim is performance work in which "what people DO ... [is] ... as clear as what they SAY". He wants actors not simply to illustrate language but to allow their corporeal choices to "be couched in [their] own poetic transformation" (McBurney 1).

Mitchell's process evolves from meticulous dramaturgical research and preparation. For Mitchell most of her work as director happens before the rehearsals begin (Rebellato 327). In her book *The Director's Craft* she describes every step of this process in detail (Mitchell 9-76). However, in rehearsals she does allow time and space for sharing ideas, opening herself to the opinions of actors and other creatives (Mitchell 75-6, 142). Mitchell sets out rehearsal tactics such as workshops, rehearsal exercises, visualisations, improvisations and text-based ways of rehearsing scenes within a clear timeline (115-92). She used to run games and movement warm-ups but no longer does. Unless group warm-ups are run by a movement professional, Mitchell thinks they can be substituted for individual warm-ups, in which the actors rely on their training (95-96). Her methodology with text-based work includes actors improvising at first, before progressively replacing the improvised words with the original text. Her aim is to create a balance of "well-focused action for the audience with fluid and unselfconscious movement by the characters in the situation" (Mitchell 179 & 182). Mitchell believes that having the original text too early means actors are unable to focus on other important parts of the performance, such as the clarity of their character's intentions (181). The final stages of rehearsal are

where the dramaturgical world built during rehearsals needs to come together. She says:

A production can be like a piece of knitting – if you pull something too hard or suddenly at this stage of the process, the whole thing could start to unravel. Stay clear-headed, prioritise what you need to do and time the moments that you make changes carefully. (Mitchell 198)

Her mantra is that rehearsals are a series of “small steps rather than big leaps” and that the two key skills required of the director are “patience and long term thinking” (Mitchell 115).

Working with Lev Dodin changed Mitchell’s perception from seeing “performance as being about text” to “being about *behaviour*” (Rebellato 321). This re-focus clearly pervades her attitude to physicality. At the very beginning of *The Director’s Craft* she states, for example, that directors must translate their intellectual understanding about a work into “specific tasks” to help the actor “slip inside the skin of the character” (Mitchell 5). When she is giving actors feedback on physical explorations in the early stages of rehearsal, Mitchell’s focus is on “observations made about people’s physicality” rather than on “psychological analysis” (152-53, 154). She advises:

...look very precisely at what they are doing. This means you have to look at their whole body and not just their face. Pay attention to every physical detail ... Much of the information about things such as time, place or event will be contained in detailed physical information (Mitchell 128).

She suggests introducing things that affect how people move, such as shoes, props and costumes into rehearsals gradually demonstrating her awareness that emotion is conveyed to the audience through their movement (Mitchell 138, 155). Towards the end of the rehearsal process, she suggests that directors stay aware of the actors’ physicality as it can often “become less precise ... especially in their lower body” as they forget all the early work on the physical life of their character. Mitchell demonstrates a keen awareness of the importance of clear movement choices, and that movement

observation can be a dramaturgical lens. Mitchell's process transforms her dramaturgical analysis into a performance that she calls the "weave the audience see" (qtd. in Rebellato 323).

Bogart begins rehearsal with a dramaturgical process she calls "table work" in which the group analyses the source material and engages in extensive research (Herrington 157). This process often includes working with a visual dramaturg (Gunter 47-56). As more and more material is generated, Bogart focuses on "selecting, editing, changing, extending, linking and recontextualising this material as it builds towards some overall structure" (Murray & Keefe 144). At the same time, the actors are responsible for "set[ting] up a complex inner landscape and attempt[ing] to remain present in it" (Bogart, *A Director Prepares* 64).

According to Bogart, actors in rehearsal are searching for "shapes that can be repeated" and the whole company is "constructing a framework that will allow for endlessly new currents of vital life-force, emotional vicissitudes and connection with other actors" (Bogart, *A Director Prepares* 46). This 'framework' provides a performance score⁹³ which she does not regard as a constrictive choice. Rather, Bogart sees the compositional framework derived from the devising process as "a container in which the actor can find endless variations and interpretive freedom". The need for form is part of the "necessary violence" inherent in a temporal, repeatable medium like theatre. She thinks the best performance work needs "both exactness and a powerful sense of freedom" (Bogart, *A Director Prepares* 46):

...everyone knows that in rehearsal you have to set *something*; you can either set *what* you are going to do or you can set *how* you will do it ... I believe it is better to set the exterior (the form, the action) and allow the interior (the quality of being, the ever-altering emotional landscape) freedom to move and change in every repetition. (Bogart, *A Director Prepares* 102-3)

⁹³ This term is also used by Taavo Smith in his article "On Somatic Acting" (28).

Herrington comments that Bogart works fast and with a lot of repetition:

Her work is very specific, establishing a body position, a hand position, the exact word on which an actor moves. However, these choices are not immutable. If they work, they are kept; if the company is not satisfied, the choices are revisited with changes possible even throughout performance. (Herrington 161)

Describing her Somatic involvement during a rehearsal as “direct[ing] from impulses in my body” (Bogart, *A Director Prepares* 85-86), Bogart says:

My whole body needs to be connected to the stage, not just the neocortex of my brain. My body is the barometer that takes in the temperature of the air at every moment. (*And then, you act* 61)

Balancing Viewpoints improvisation with decisive compositional choices, Bogart’s ‘barometer’ guides her dramaturgically.

The point here is that post-physical dramaturgy, as the examples described show, has evolved beyond traditional literary understandings to an acknowledgment that:

Dramaturgy is simply an awareness of the mechanisms by which drama is made and forms by which it expresses itself and is always present in any process of theatre-making or analysis. (B. Smith, par. 1)

The University of Kent’s Master of Arts in Dramaturgy’s website describes the work of people such as McBurney, Mitchell and Bogart as “Dramaturgy in Action”.⁹⁴ Contextually Brecht is important here, because he pioneered the dialectical rehearsal room where “everything [was] analysed and developed critically” and the “way of working was based on questions” (Barker 11). For Turner and Behrndt, the revival of Brechtian-style dramaturgy is an important way of combating the trend exhibited by some second wave movements⁹⁵ of losing “coherent worlds and narratives” (Harvie 14). However, they note a change of emphasis:

⁹⁴ This is the title of B. Smith’s article.

⁹⁵ Postdramatic theatre for example.

Brecht's theatre was centred in the story, though it made the audience aware of the story-teller. This theatre perhaps makes the audience aware of a story, but seems centred in the telling. (Turner & Behrndt 188)

In summary, theatre of the third wave, with its focus on devising and dramaturgical process, can be understood as a way to stay "centred in the telling" (Turner & Behrndt 188). Additionally it offers practitioners "mechanism[s] ... to interrogate everything [they do]" (Lyddiard & Andrews 20). Devising and dramaturgy are "processes of making" (Harvie 2). They provide compositional strategies for the creation of post-physical theatre and the Somatic Theatre sub-genre and directorial methodology I have proposed, which "turn visions into dynamic, muscular pieces of theatre" (Lyddiard & Andrews 21).

3.3 The Third Wave: Neo-Directorial Practice (Collaboration, Composition and Performance)

The post-physical neo-director differs greatly from the early twentieth century actor-manager. In their "Introduction" to *Contemporary European Theatre Directors*, Delgado and Rebellato identify aspects that draw a second generation of directors, whose practices developed after 1968, together despite their diverse practices ("Introduction" 1-27). Using these aspects as a starting point, I have focused on the three key areas of neo-directorial practice; collaboration, composition and performance.

Collaboration

A post-physical rehearsal is a creative act that impacts on the performance (Harvie 2). Delgado and Rebellato succinctly express that, despite a wide variance in process and product all the directors they discuss (which include McBurney and Mitchell), they see directing as "never simply a question of 'interpreting' but more about shaping, representing, positioning and creating" ("Introduction" 18). In going beyond interpretation, the neo-director's process becomes paramount.

McBurney is clear that each process is crafted from the unique chemistry of that particular collaborative group and the material they are working on. For example, even when reworking a piece, *Complicité* will “never attempt to replicate a process of work” (Alexander, “Teachers' Notes” 3). McBurney selects actors for his company “with the drive and desire to create rather than simply present”. These performers are not always easy to find, nor is there a guarantee that they will work well together (Alexander, “Elephant” 64-65). Each rehearsal process is determined by the needs of “the material” and is different every time. McBurney claims that he has no “method, no single approach” in rehearsal yet there remains an element of habit and pattern to his methodology (McBurney 1). He concedes this paradox:

...certain elements are always present. The constant fooling around; the immense amount of chaos; pleasure as well as a kind of turbulent forward momentum ... It is often extremely unstructured, though paradoxically quite disciplined. (McBurney 1)

He says that it is important to enjoy the process, to “amuse yourself”. Even if he doesn't “quite know what [his] process is sometimes”, he “tend[s] to do the things the same way” (Knapper 241). He amplifies this idea by going on to say that one of the hardest things is “how you bind people together”, unearthing what “motivates theatre at all” (Knapper 241-42). Working collaboratively is part of why McBurney chooses to work in theatre, as he sees it as being made by a community for a community (Knapper 241-42). Collaboration is an integral part of his dramaturgical approach.

For her part, Mitchell does not head a theatre company of her own but increasingly seeks out actors and creatives who enjoy working her particular way (Rebellato 238-39). Her specificity of method means that many decisions have been made before rehearsals begin. Actors are given a set of guidelines within which they are “free to do their own work”, an approach that suits some actors and not others (Rebellato 328). Although not as overtly collaborative as Bogart and McBurney, Mitchell⁹⁶ views theatre making as “a

⁹⁶ A recent promotional film shows Mitchell discussing collaborative techniques very similar to Lecoq's *autocours*. I am basing my application of her methodology, however, on her 2009 book *A Director's Craft* in which these collaborative ideas are not expressed.

collective activity by a group of individuals – with different responsibilities, to be sure, but accorded equal creative respect” (Rebellato 329).

Collaboration is important in the SITI Company process, and Bogart talks about how to negotiate the necessity of making choices within a company by learning to “disagree with one another with generosity” (Bogart, *A Director Prepares* 60). An atmosphere of trust in the rehearsal room is important as a precursor to making exciting work:

Are the choices in the rehearsal based on a desire for security or a search for freedom? I am convinced the most dynamic and thrilling choices are made where there is a trust in the process, in the artists and in the material. (Bogart, *A Director Prepares* 83)

Bogart believes robust debate must exist in the rehearsal room and that collaboration is often mistaken for a culture of agreement that can create “productions with no vitality, no dialectic, no truth”. She suggests that “to create we must put ourselves apart from others” and “examine choices in the heat of rehearsal” (Bogart, *A Director Prepares* 88). The quality of collaboration is important because: “what you do in rehearsal is visible in the product. The quality of the time spent together is visible.” (Bogart, *A Director Prepares* 120).

Bogart says that a director “cannot force creation in a rehearsal. But ... can control the circumstances that surround the creative unfolding” (*And then, you act* 54). She states that:

Directing is about feeling, about being in the room with other people; with actors, with designers, with an audience. It is about having a feel for time and space, about breathing, and responding fully to the situation at hand.... (Bogart, *A Director Prepares* 85)

For Bogart, directors must be in the moment: able to access their intuition. Reflection, analysis, theory and critique belong before or after rehearsal or performance: “You act in the moment before the analysis, not after” (Bogart,

A Director Prepares 50-52). She goes on to suggest that “there is no disgrace in not knowing what you are doing and not having all the answers” (Bogart, *A Director Prepares* 58). If you are feeling inept and indecisive, you must “try to work with an interest in exactitude. Be exact with what you do not know” (Bogart, *A Director Prepares* 58).

The neo-director who chooses to focus on working collaboratively, preferably with a company, discovers certain challenges. Increased reliance on collaborators brings intellectual property issues. The need for strong relationships with actors and the creative team brings the potential for interpersonal issues. Directors still need to make their individual mark and ‘brand’ their work⁹⁷. The twenty-first century neo-director may be required to write, teach, train, direct and produce across a wide range of source material in order to get their brand recognised.

Composition and Performance

Transition from unstructured early rehearsals to refining the composition of a work can be exacting. Devising and dramaturgy both support an actor-centred process of “shaping, representing, positioning and creating” (“Introduction” Delgado & Rebellato 18) and are vital for this transition process.

The company assesses the material generated in the final stages of *Complicité’s* devising process. An awareness of all possible content occurs by “categorising the material, linking elements together and giving it titles” (Alexander, “Teachers’ Notes” 31). A process of editing or “sifting” uncovers a clearer direction for the work (Rintoul & Freeman 3). The intense rehearsals prepare the company for performance so that:

⁹⁷ I acknowledge that there is a tension between collaboration and the idea of branding a directorial style. This is evident in the processes of the three practitioners I describe, some having more emphasis on collaborating and others with a greater focus on their directorial vision. In my own practice my aim is to balance the two by shifting my role from that of primarily collaborator early on to that of primarily director later in the process. This is influenced by my conceptualisation of ‘collaborative dramaturgy’ as a process where each person fulfils their role effectively, and that as the director these priorities shift and change over the duration of a production. This approach is also influenced by my early training with Lorna Marshall in a course entitled ‘Directing Physical Theatre’ where this shift was clearly articulated as part of the process when creating work of this ilk.

...the actors [work] together intuitively and instructively. The Company are able to improvise their way seamlessly out of most situations without an audience realising if anything out of the ordinary has happened. This makes the work rich and exciting to watch and perform because the level of communication and teamwork is so high. There is no way to fake this ensemble feeling. It takes many months of playing games, doing physical exercises, improvising and working together. (Alexander, "Teachers' Notes" 11)

Mitchell places the director firmly at the centre of the process. Throughout her book *The Director's Craft* she focuses on directorial leadership in the rehearsal room. Her view of composition is expressed as a:

...fine balance between creating something lifelike and structuring something artificial ... Ideally, the director should aim to balance these two tasks very carefully. (Mitchell 182)

This balance is perceptible in Rebellato's description of her work as: "marked by an intense realism of performance style, matched by a rigorous and beautiful organisation of space" (319). Mitchell's dramaturgical research and structured rehearsal process results in theatre that has both fine and broad strokes.

In contrast, Bogart is not interested in Realism and wants to make theatre that "would look ridiculous on film or television" (*And then, you act* 37). She cites Expressionism as an influence because it "was concerned with the expression of the inner self, the subconscious and its tension with surface reality" (Bogart, *A Director Prepares* 33). She is interested in this tension, in creating an inner world as well as theatrical form for actors, "[finding] resonant shapes for our present ambiguities" (*A Director Prepares* 39). A commitment to dramaturgical rigour and clarity and an understanding of the way different "tracks" come together to create the theatrical moment underscores Bogart's work. For her "the meaning of the piece emerges through the interrelationship of these various tracks" (Bogart & Landau 187)

especially when the “right alchemical-dramaturgical logic” has been created (Bogart, *And then, you act* 92).

Bogart shows a keen awareness of the relationship between form and content, the whole and the precision of detail: “When in doubt, when you are lost, don’t stop. Instead, concentrate on detail ... Forget the big picture for a while” (*A Director Prepares* 135). Both her training and rehearsal methodologies hold the balance of form and content as a central tenet. This balance informs how she composes her work and creates her dramaturgical world. Returning to the idea that her body acts as a ‘barometer’, Bogart describes how it informs her directorial practice. She describes taking time to listen to her body or getting a strong kinaesthetic response when selecting material or responding to criticism (Bogart, *And then, you act* 115-16). For her composition is all about this Somatic connection: “Composition is a form of writing, but it is writing on your feet in space and time using the language of the theater.” (Bogart & Landau 186).

Pavis has described the kind of post-physical performance aimed for as a product of the composition stage:

Many directors seek a choreographic, heightened, theatricalised acting. This emphasis on form does not necessarily seek to make the performance seem false. Often, in fact, the theatricality goes hand in hand with a search for authenticity and for psychological precision. (“New Tasks” 406)

Somatic processes, I argue, can support the neo-director’s search for an authentic heightened performance style. As the chapters to come elaborate LMS provides a language with which to generate choreography and can be used for movement scores for devising, dramaturgy and composition. SME complements this by supporting the embodiment process and ensuring that the “processes of making” post-physical performance balances superficiality and depth: form and content (Harvie 2).

Chapters Two and Three have contextualised and justified my practice-led discovery of a Somatic Theatre Praxis. Chapter Three has further proposed that in the post-physical paradigm, the directorial role has shifted. Neo-directorial practice brings with it a three-fold focus on: dramaturgical rigour in research, process and performance; collaboration and training together to create a 'common' or 'shared' language as a devising practice; and the evolution of directing into a responsive, embodied process. The rehearsal methodology that accompanies these foci is a progression from training and preparation, to devising and dramaturgy, that crystallises in composition and performance. These guidelines will be returned to in the **Analysis** of my creative process and work in Chapters Five and Six. However, prior to this exploration of how Laban Movement Studies (LMS) and Somatic Movement Education (SME) principles, concepts and techniques supported and extended my current practice, Chapter Four will give a theoretical overview of SME and LMS.

Chapter Four: The Frameworks of Somatic Movement Education and Laban Movement Studies

Kinesthetic intelligence, if not genius, is a requirement for the performer of today. Part of that intelligence is the ability to be specific and precise with execution and expression at the same time ... The dancer/performer of today needs to have choices and to be able to adjust and accommodate to extreme expectations ... the basic movement intelligence one develops through the [Laban/Bartenieff] work can clarify what is being asked, can provide a rich selection of possibilities for new vocabulary, and can provide underlying fundamental principles for the execution of complex movement.
(Bradley 123-24)

This chapter unpacks Somatic Movement Education (SME) and some of the specific principles and concepts of Laban Movement Studies (LMS), Body-Mind Centring® (BMC) and Dynamic Embodiment® (DE) that informed my practice-led approach. Figure 3 on page 84 gives a summary of the information in this chapter which, to a certain extent, also represents my idiosyncratic composite of these frameworks. While I will give a broad overview, it is not my intention to provide a complete theoretical guide to these practices. For the expert, this chapter will function as revision and, for the newcomer to the frameworks, it will provide an overview that suggests the complexity of SME and LMS. I have honed in on information that has proved to be most useful during my research because this overview will function as preparation for the **Analysis** of my creative process in Chapter Five. In addition to this Chapter see Newlove and Dalby, Adrian, Hackney, Bartenieff and Lewis, and Bradley for more details about Laban Movement Studies. For further information on Body-Mind Centring® see Bainbridge Cohen and Hartley, and for Dynamic Embodiment® see the articles by Eddy.

As already cited in Chapters One and Three, Thomas Hanna founded the field of Somatics because he observed similarities between the principles,

concepts and approaches of the Somatic pioneers and the first generation of Somatic practitioners (Eddy "A Brief Introduction" 6). Eddy describes these similarities as exhibiting a holistic approach to working with movement, generally therapeutically. They "had people take time to breath, feel and 'listen to their body', often beginning with conscious relaxation on the floor" ("A Brief Introduction" 6). Guiding people to "pay attention to bodily sensations emerging from within and move slowly and gently in order to gain deeper awareness", the focus on conscious, pleasurable and supported movement could be expanded by verbal or kinaesthetic stimuli from the practitioner (Eddy "A Brief Introduction" 6-7). Following Hanna's formalisation of the field in the 1970s, Eddy suggests that by 2004, within Hanna's overarching term there were three identifiable "branches of the [S]omatic world – *somatic psychology*, *somatic bodywork*, and *somatic movement* (Eddy 2004)" ("A Brief Introduction" 7). She argues that it is the third 'branch', Somatic movement, from which Somatic Movement Education and Therapy (SME&T) has evolved. Somatic movement is also the 'branch' that has had the most association with the arts, as most of the second generation of pioneers were dancers (Eddy "A Brief Introduction" 7). All the practices I have studied and now practice reside within this 'branch', and the field of SME&T.

My training and embodied journey have impacted upon my approach to and interpretation of this material. I trained at the Laban/Bartenieff Institute of Movement Studies (LIMS) in New York in 2006-7 to become a Certified Movement Analyst (CMA), and have returned twice as a guest tutor. Before I trained at LIMS I had already completed a significant number of BMC workshops with Alice Cummins (BMCP⁹⁸) and LMS workshops with Sandra Kay Laufennberger (CMA). LIMS has trained students to become CMAs since being founded by Bartenieff in 1978 (Adrian 6). More recently, other professional certifications in LMS have developed along similar lines. The most significant of these is Peggy Hackney's training course at Integrated Movement Studies (IMS), in Berkeley California. Her graduates receive a Certified Laban Movement Analyst (CLMA) qualification. These two courses

⁹⁸ Body-Mind Centring Practitioner.

are considered more or less equivalent, although Hackney's course incorporates an influence from her understanding of Bainbridge Cohen's and Charles Johnston's⁹⁹ work, as well as some different content. Although I am a LIMS-trained CMA, I have also studied with Hackney and consequently have adopted some of her ideas.

My own experience of the integration of the LMS and BMC systems began whilst training at LIMS with supervisor and examiner Amy Matthews (CMA BMCT¹⁰⁰), who incorporated some BMC principles to our study of LMS. The complementary nature of the two systems led me to attend workshops with Bainbridge Cohen herself in New York. To this day, I continue to attend regular workshops with Cummins and Matthews. My core experience is that BMC provides anatomical information and detail not included in LMS and supports LMS through the focus on Somatic experience and the embodiment process. LMS, in its turn, grounds BMC which can be overly introspective, connecting it back to adult movement, and into relationship with others and the world. This balancing effect explains why I chose to explore both practices in my research. In January 2011, I began studying with Martha Eddy (CMA BMCT) at the Moving On Center for Somatic Research in New York. Eddy had also perceived the complementary nature of the two systems and in 1990 formed her own blend of Somatic movement, Dynamic Embodiment© (DE), which "uses BMC and LMA/BF" as key tools (Eddy "A Brief Introduction" 19).

Eddy's overt focus on the application of her work in SME&T to dance brought DE a step closer to my own intention to apply SME&T to theatre. This decision proved very useful during *The Yellow Wallpaper*. Not only is Eddy one of the few people with both a CMA and a BMCT qualification (others being Amy Matthews and Trisha Bauman¹⁰¹), she also holds a Doctorate and writes in a scholarly way about her work. Despite the danger that written work

⁹⁹ Charles Johnston's work is in the area of creative process.

¹⁰⁰ Body-Mind Centring Teacher (the highest qualification in BMC).

¹⁰¹ Eddy, Matthews and Bauman are distinguished by having all taught on both the LIMS and the School of Body-Mind Centring faculties. Eddy has done so for thirty years (Eddy, "Somatic Theatre Praxis Comments" 84).

cannot convey Somatic experience effectively, it is important that practitioner academics write about work of this nature in order to increase its visibility in journals and within the academy (Eddy, "A Brief Introduction" 24-25). Formal writing is important because without it, Somatic exploration stays in the studio and experiences are not exchanged, resulting in a lack of development in the field.

'The International Somatic Movement Education and Therapy Association'¹⁰² (ISMETA) provides an overarching professional association for the wide range of Somatic movement approaches, providing definitions, a detailed "scope of practice" and the option to register as an educator or a therapist (Eddy "A Brief Introduction" 8). Since I am not working therapeutically when applying this work to theatre, I will return to the term Somatic Movement Education (SME) rather than SME&T from now on.

To reiterate for clarity, and as Figure 3 shows, Laban Movement Studies (LMS), Body-Mind Centring® (BMC) and Dynamic Embodiment© (DE) are all part of SME. I am a certified practitioner (CMA) of LMS but I have also studied BMC and DE. Although I am not certified in BMC or DE, my CMA offers me a comprehensive framework within which some of their principles and concepts can be easily integrated. I will further clarify the connections and differences between LMS, BMC and DE throughout this chapter.

Eddy's elucidation of the relationship between Somatic movement and dance mirrors a potential relationship to theatre and I have found this useful as a model in my research. In particular, I have found her application of Somatic movement principles to dance helpful in establishing that I was working Somatically in rehearsals. In the next part of the chapter, I will outline her ideas in order to frame the more detailed explanation of LMS, BMC and DE that will follow.

¹⁰² www.ISMETA.org/scope.html

SOMATIC MOVEMENT EDUCATION						
		Laban Movement Studies (Practitioners are awarded a CMA – Certified Movement Analyst)				
		Laban Movement Analysis				
		WHOLE	PART	WHOLE		
		Analysis		Synthesis		
		Four Major Themes: M/S E/R F/E I/O				
		Body	Space	Shape	Effort	
		Relationship		Phrasing		
		<i>The four elements of LMA are interrelated through Affinities</i>				
		Nine Principles Body Attitude Gesture Posture		Space Harmony Directions and Spatial Pulls: Dimensions Planes Diagonals Icosahedron Kinæe - sphere Scales	Still Shape Forms Shape Flow Directional Shape Shaping	Effort Elements, Factors, States and Drives Dynamo - sphere
		Body-Mind Centring		Bartenieff Fundamentals		
Body Systems	Developmental Movement					
Skeletal Muscular Nervous Organ Fluid Glandular	Based on Baby Patterns: Cellular Breath / Navel Radiation / Pre-Spinal / Spinal / Homologous / Homolateral / Contralateral	Based on Adult Patterns: Breath / Core-Distal / Head- Tail / Upper-Lower / Body-Half / Cross- Lateral (basis for Peggy Hackney's Patterns of Total Body Connectivity) Basic Six / Extended 9 and related concepts				
Dynamic Embodiment© Uses LMS and BMC as lenses within Eddy's Observe Support Options (OSO) framework.						

Figure 3: Somatic Movement Education Practices in this Research

4.1 A Somatic Approach

Eddy defines Somatics as “the first person investigation of the living body” (Eddy “Overview”) and articulates five “Core Somatic Concepts”: 1) “breath”; 2) “three-dimensional spatial awareness”; 3) “slowing down to feel”; 4) “relax[ing] into gravity and releas[ing] tension”; 5) “novel coordination” (Eddy “BARRE”). These five concepts have been pivotal, enabling me to create an overall Somatic framework for rehearsals. In my research I inverted these concepts and created questions from them (e.g. Am I aware of my breath?), which I used to coach actors throughout the process. I transformed each concept into an invaluable tool during the creative practice. The goal of Somatics is to raise awareness of yourself and others in order to become fully integrated (Eddy “Overview”). Eddy suggests this is achieved through the key Somatic tools of: “sensory listening and responding (especially proprioception and touch), breath and vocalisation [and] movement (functional and expressive)” (Eddy “Overview”). I incorporate all three tools into my rehearsal process (see Chapters Five, Six and the Appendices).

Eddy also proposes that in order to define a Somatic approach, practitioners need to be working within six criteria (Eddy “Overview”). The first is that your approach “assumes and teaches self-authority”, which aligns with the practice of collaborative, devised theatre. The second is that you engage in a “creative process awakening new neural pathways”. Both the warm-ups and training that constituted our preparatory work and actors’ auto-dramaturgical work fulfilled this criterion. Eddy’s third criterion is to work in a “developmental” way, progressing from lying to sitting and standing. Beginning with at least some time on the floor, we always evolved through sitting to standing during rehearsals and applied Somatic concepts on all levels. The fourth criterion “discovery through the living anatomy”, was also fulfilled by the warm-ups and devising processes. The fifth criterion is that the approach needs to be “educational” and the sixth that it is actively “embodying principles of movement” (Eddy “Overview”). Whilst our primary purpose was creative the actors were taught Somatic Movement Education

and LMS concepts¹⁰³, which were embodied in their pure form as preparatory work, as well as being applied to theatre during our devising and composition work for *The Yellow Wallpaper*.

4.2 Somatic Movement Education: Laban Movement Studies

Laban's system formally distils his mission to articulate the principles of human movement known as Laban Movement Analysis (LMS).¹⁰⁴ He was against methods and formulae, but Laban favoured "trying to *formulate* the main precepts and principles he discovered" in a methodical way (Hodgson 167). His "movement thinking" involved looking for interrelated patterns, at both the universal and human level (Hodgson 168). Created from movement observation and analysis Laban Movement Analysis (LMA) is a comprehensive system for describing, analysing, generating, recording and understanding the challenging and complex subject of human movement.

By offering a terminology for movement description and a framework for movement study, Laban Movement Analysis provides a powerful tool for deciphering the ever-changing and indivisible streaming that is human movement. (Moore & Yamamoto 149)

Although expanded upon and enriched by the work of colleagues, the system still rightly bears Laban's name and retains his foundational concepts (Moore & Yamamoto 130). Five key principles which informed his inquiry and form the foundation of the system are that:

(a) movement is a process of change; (b) the change is patterned and orderly; (c) human movement is intentional; (d) the basic element of movement may be articulated and studied; and (e) movement must nevertheless be approached at multiple levels if it is to be properly understood. (Moore & Yamamoto 148-49)

¹⁰³ For me, the practice-led aspect of the process was also educational.

¹⁰⁴ As outlined on page 9 overarching LMS concepts will be capitalised and bolded and LMS terminology will be capitalised for clarity. When the LMS term refers to bodily movement such as *bulging* or *hollowing* I will use italics. Sometimes these words are a translation of original German terms and do not mean exactly the same in English words (Adrian 7). For example, 'Antrieb' is the original German word for **Effort** and literally means 'the urge of the organism to make itself known' (Matthews 9).

This last point refers to the LMA concept of **Whole Part Whole (WPW)** – in which the initial unity (movement) is broken down into **Parts** (such as where we move in **Space**). In-depth knowledge gained through breaking things down offers the potential for (movement) integration. This is why in LMA, **Synthesis**, the integration of **Parts**, is just as important as **Analysis**, the breaking down into **Parts**. This overarching concept clarifies how LMA can lead to the rich embodiment of our body-mind and lives, in what Laban called “a synthesised act of perception and function” (qtd. in Moore & Yamamoto 136).

LMA’s focus on the connections between universal principles and human movement means that it also offers a philosophical perspective for individual experience: “Laban’s mysticism merged with his passion for clarity, especially pre-verbal clarity of movement” (Bradley 48). Laban believed that accessing both individual and anthropological development was important. The goal of his ideas on training was to create:

...what he called the “god-man-dancer” [sic], or the fully human performer who transcends the everyday behaviors and achieves a level of universality. In order to achieve such universality, **Effort** qualities must come from deep inside the history and the understanding of the human body in motion.... (bold added, Bradley 49)

LMA offers a set of tools for exploring not only one’s anatomy and personal movement patterns, but also their psychological, social and universal ramifications. These aspects of LMA partly explain why it is compatible with SME. Grounded in movement, both also deal with the emotional and spiritual aspects of human experience (Eddy, “Body-Mind Dancing” 205).

Irmgard Bartenieff was a student of Laban’s both in Germany (from 1925-32) and England (1950-52). In England, she also studied with Warren Lamb, a close collaborator of Laban’s (Adrian 6). In between these two periods Bartenieff became a physical therapist. Her Bartenieff Fundamentals (BF) are a development within the LMA system. They offer a set of physical

sequences, closely aligned with Developmental Movement, that bring together her study with Laban, her dance experience and her therapeutic training (Adrian 6). Bartenieff's contribution to LMA focuses on inner connectivity and adds what Hackney calls a "full body component" (1).

Hackney describes the goals of Bartenieff Fundamentals as "a lively interplay of Inner Connectivity with Outer Expressivity to enrich life" (34). Bartenieff created them to address aspects of inner connectivity that she felt prevented people from achieving their full expressive potential – or *dynamic alignment*. She saw posture as dynamic and three-dimensional rather than static and vertical, an approach she inherited from Laban (Bartenieff & Lewis 21):

There are three major Laban analysis concepts that are the core of Bartenieff Fundamentals exercises. First, the emphasis is always on mobility process rather than just muscle strength. Second, in all movement - from the small isolated gesture to a major total action – more than one factor is operating. Third, spatial intent, preparation and initiation in a movement sequence determine the whole course of a sequence and the quality of its function and/or expressiveness.

(Bartenieff 21)

My research has adopted Casciero's amalgamated term Laban Movement Analysis (LMA) which includes Bartenieff Fundamentals (BF) and Laban Movement Studies (LMS) (3). I will now discuss LMS and BF in more detail.

4.3 Laban Movement Analysis

Laban's analysis of movement centres on the following principles and concepts. As previously mentioned, **Synthesis** is as important as **Analysis**, and the ultimate goal of the process. This dual emphasis is captured in the concept of **Whole Part Whole**, with **Analysis** resulting in an integrated and embodied **Synthesised Whole**. There are also four Major Themes that are overarching. These are mapped on the opposite surfaces of a lemniscate, shown in Figure 4, and are always in dynamic relationship.

<http://www.merriam-webster.com/top-ten-lists/top-10-words-you-didnt-know/lemniscate.html>

Figure 4: A Lemniscate is a Figure Eight or Infinity Symbol ("Lemniscate").

Mobility/Stability refers to the constant shifting between what Laban called "stillness" and "stir" (Matelic 226) that is always with us.

Function/Expression refers to the fact that working **Functionally** to improve range of motion at proximal¹⁰⁵ joints for example, can increase your ability to be **Expressive** in a movement improvisation. However, the movement improvisation, which is **Expressive**, could also result in a **Functional** increase in proximal joint range of motion, i.e. **Expression** can also impact on **Function**. **Exertion/Recuperation** incorporates the natural tendency for us to **Recuperate** by finding opposite movement qualities, and to the shift between rest and activity. **Inner/Outer** is concerned with the intricate relationship between inner motivation for expression and the effect that the external world has on one's inner world (Adrian 8). These themes are always present. There are also four categories: **Body, Effort, Shape and Space** which are visually represented as points of a tetrahedron (see Figure 5).

¹⁰⁵ Major proximal joints are shoulders and hips.

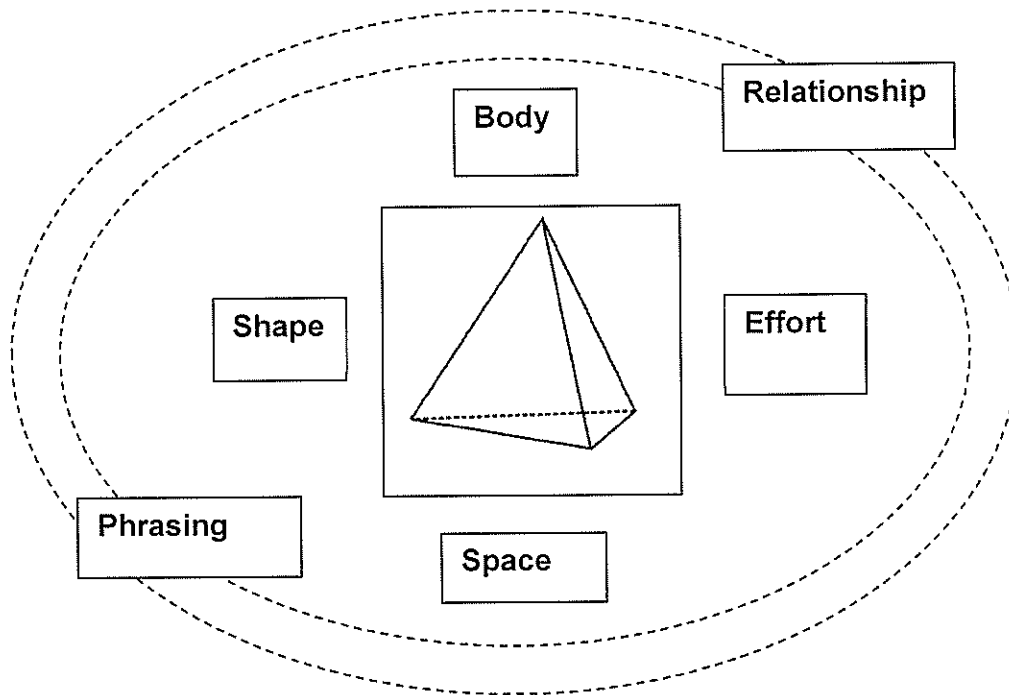


Figure 5: The LMA Tetrahedron

The use of **Body**, **Effort**, **Shape** and **Space** (**BESS**) are the “basic elements common to all movements” (Moore & Yamamoto 136). Sometimes abbreviated as **BESS-R** they are always in **Relationship** to one another. Meaning in movement results from the interrelationship of **BESS** (Matthews 1). Using **BESS** as ‘lenses’ or ‘filters’ allows us to break movement down to **Analyse** it, but it is also important to recognise that human movement is a *gestalt*: **Synthesis**. In movement observation, although all four categories are always present we can use each one as a way of structuring and layering the process. At LIMS, for example, we used video recordings of movement to perform repeated analyses, often using notation.

I will now give a brief overview of the main concepts within each category outlined in Figure 5 above to contextualise my research approach.

Body explores our inner landscape, our developmental patterns, how parts of our body move and are interconnected. It asks us to look at how the movement is constructed and which parts of the body are moving. Laban articulated twelve Basic Body Actions (BBAs) which form the basis of his notation system. They are: *folding, unfolding, extension, flexion, weight shift,*

change of support, turn, locomote, pause or stillness, jump, gather and scatter. Body Attitude is a key idea of this category. It is made up of Gestures (movement of a body part) and Postures (movement of the whole body-mind) and is the expression of both psychological and physical patterns. **Body** is therefore concerned with what is moving. BF and Hackney's Patterns of Total Body Connectivity (PTBCs) fall within this category (see page 97).

Shape is connected to breath and embodiment of movement and is concerned with how we transform and shift in response to self, others and the environment. It connects **Body and Space** and is the channel through which our inner world is presented to the outer world (Adrian 26). Underneath all Shape Change is our baseline support connected to breathing. This is called Shape Flow Support: *growing* and *shrinking*. All Shape Change that grows out of this baseline of *growing* and *shrinking* is either *opening* or *closing*. Shape Flow happens in all three Dimensions: Horizontal - *widening* and *narrowing*; Vertical - *lengthening* and *shortening*; Sagittal – *bulging* and *hollowing*. Shape Flow is the Mode of Shape Change that occurs first developmentally (i.e. as babies) and is in relationship to the self. Directional Shape Change relates to the cardinal directions in the Dimensions (Up, Down, Left, Right, Forward, Back) and involves bridging to the environment in a Spoke-like or Arc-like manner towards a goal or location. Lastly, there is Shaping (also called Carving): “shape change which is oriented to creating or experiencing volume in interaction with the environment” (Hackney 222).¹⁰⁶ This is broken down into the Shape Qualities *rising* and *sinking*¹⁰⁷ (Vertical), *advancing* and *retreating* (Sagittal) and *spreading* and *enclosing*, and combine in two or three dimensional movement (Horizontal) (Adrian 9). Laban also posited that there are five Still Shape Forms; Pin, Wall, Ball, Twist

¹⁰⁶ I use Hackney's approach to teaching Shaping (Carving) and teach the terms in relation to the Dimensions. At LIMS, Ellen Goldman teaches a different approach where the terms are related to the Planes. Shaping in the Planes is a Warren Lamb concept that is embedded in Action Profiling and the Kestenberg Movement Profile (Eddy, "Somatic Theatre Praxis Comments" 91). However, through embodied research with my colleague Lucy Angell, I have adopted the Dimensional approach and found it more useful pedagogically and in creative application.

¹⁰⁷ They are also sometimes called *ascending* and *descending* (Matthews 11).

and Pyramid.¹⁰⁸ This category asks what **Shapes** we make and how we form and transform. It is useful for exploring transitions and embodying external forms. It also explores why we change asking, is Shape Change in relationship to self, to the environment or others?

Effort is the mover's inner life expressed; it is the energy or dynamic quality of our movement, which creates a Dynamosphere.¹⁰⁹ Often described as the emotional life of the movement, it relates to Laban's declaration that "man [sic] moves in order to satisfy a need" (Laban, *The Mastery of Movement* 1).¹¹⁰ For actors this category provides:

...a journey into the terrain of internal choices each person has, the hidden as well as the outwardly expressed. The goal is to have access to a palette of personally derived and felt attitudes that can be used to tell a story through a fully realized character. (Bradley 43)

As Bradley records, Laban was aware of the complexity of human **Effort** life. Although he articulated four Effort Factors (Flow, Time, Weight and Space) he was aware of their omnipresence:

... single **Efforts** are not entire character descriptions, but appear and disappear in combinations, modifying and shading actions. Character emerges from the baseline patterning of these ever-changing configurations. (bold added, Bradley 44)

Laban mapped the four Effort Factors along a continuum that goes from a *condensing* Effort Element to an *indulging* Effort Element:

- Flow (*bound to free*): How do I keep moving? Flow is about the progression from one movement to another and it is connected to feelings.

¹⁰⁸ There is some variance between schools of thought as to where the Still Shape Forms belong. They are sometimes included as part of **Body** Attitude in the Body category, but, here again, I have elected to use Hackney's inclusion of them in the **Shape** category (223).

¹⁰⁹ Although there are varying descriptions of what a Dynamosphere is, the simplest way to think about it is that it is a Kinaesphere is filled with **Effortful** movement (Bradley 122). It is commonly linked to the Diagonal Scale when performed with **Effort** within Action Drive, see Newlove & Dalby (141).

¹¹⁰ Laban's **Effort** Factors were explored for Affinity to Jungian concepts. From this exploration they were linked to feeling, thinking, sensing and intuiting as described above, see Hodgson (156-59).

- Space (*direct to indirect*): Where is my attention – how do I approach the Space? Space is connected to thinking and Affined with the Horizontal Dimension.
- Weight (*strong to light*): What is my impact? Weight is connected to intention and Weight Sensing and can also be Passive (*heavy or limp*) rather than Active. It is linked to a sense of self and sensing and Affined with the Vertical Dimension.
- Time (*quick to sustained*): When do I need to have this completed? Time is about attitude to duration of time available and is connected to decision, sense of timing and intuition. It is Affined with the Sagittal Dimension (Bartenieff & Lewis 53; Hackey 219-21; Matthews 9).

Effort Elements are commonly observed in combinations of two, which are called States. The six States are Awake, Dream, Mobile, Stable, Remote and Near/Rhythm.¹¹¹ A combination of three is called a Drive and is associated with heightened moments. The four Drives are Action,¹¹² Passion, Vision and Spell (Matthews 10). Again, all the Factors are always present and movement is complex and continually changing. However, in Movement Observation we are looking for what is standing out – such as a moment of Rhythm State (*quick* Time and *strong* Weight). Similarly, we can use particular combinations (knowing their range of Affinities¹¹³) to generate movement. This was especially useful in the devising process for *The Yellow Wallpaper*. **Effort** was particularly present in the training aspect of the

¹¹¹ These States and their Jungian Affinities were used by Yat Malgrem in his actor training (Evans 56-57).

¹¹² Action Drive has been commonly used in actor training and is most actors' first experience of Laban's work. However, as is it a Flowless Drive and Flow is associated with feelings, its usefulness for actors is limited. Experimentation with other Drives that include Flow can expand the application of LMS to performance work (see Chapter Five and Appendix 5).

¹¹³ The easiest way to think of Affinity is where the movement occurs most easily in nature. Disaffinity is the opposite. In LMA we also refer to movers and characters having Affinities which make up their "baseline" (Bradley 44) or Movement Signature based on the principle of "personal uniqueness" (Hackney 48-49). This is partly why it is so important for actors to work within the full range of movement possibilities. Not only do they increase their self-awareness, they also expand their palette for characterisation.

process, because of its strong link to character work. As Bradley asserts, it provides:

...an array of styles, as in a library of possible world-views, and with full awareness of how each compares to one's own personal style, belong in an actor's toolbox, as colors belong on a visual artist's palette. (Bradley)

Space investigates our relationship to our personal space, our Kinaesphere¹¹⁴, which is the area around you that can be reached whilst keeping one leg **Stable**. It also explores where we move in general space; what Spatial Pulls¹¹⁵ we respond to, what Spatial Pathways we follow and the Trace Forms we leave energetically. Laban famously claimed "Empty Space does not exist" and mapped **Space** using the Platonic solids (see Figure 6) (Laban, *The Language of Movement* 3). Laban used many of Plato's ideas in his system because his geometrical notions provided a useful framework for Laban's ideas about Space (see Figure 6).

http://www.daviddarling.info/encyclopedia/P/Platonic_solid.html

Figure 6: Plato's Crystalline Forms ("The Five Platonic Solids").

Laban used the Platonic solids to map his notion of **Space** and the multiple Spatial pulls, the options for where we can move in **Space**, which he

¹¹⁴ Hackney differentiates between a Physical Kinaesphere (what is possible spatially) and a Psychological Kinaesphere (what is possible emotionally). This has proved a useful concept pedagogically for actors (223). She also sometimes refers to a Visual Kinaesphere (Eddy, "Somatic Theatre Praxis Comments" 94).

¹¹⁵ According to Bradley "Spatial Pulls act on the body to propel it on a trajectory in space" (9).

perceived as acting on us (Matthews 4). He mapped the three cardinal Dimensions in the octahedron: Vertical (up and down), Horizontal (side to side) and Sagittal (front to back). The Dimensions have single Spatial pulls in both directions, creating lines in **Space**, as can be seen in Figure 7 (Matthews 4). He also mapped three Planes in the icosahedron (Figure 8) and four Diagonals in the cube. In other words, he organised the vastness of space into an external architecture that mirrors our internal architecture: our anatomy.

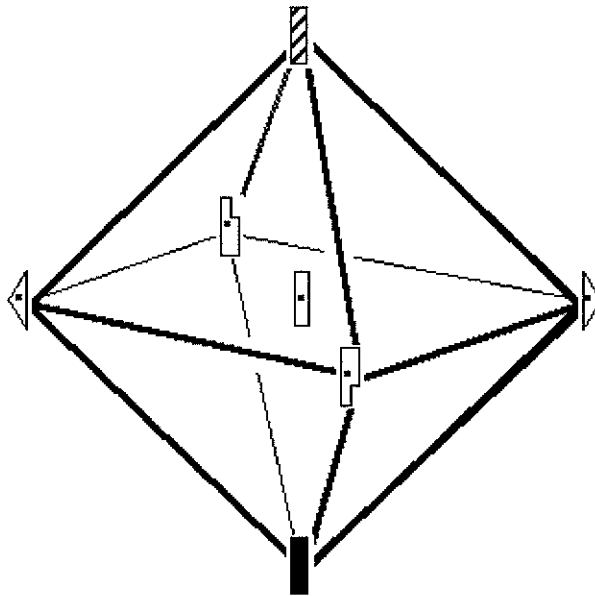


Figure 7: The Cardinal Dimensions in the Octahedron (Longstaff, "Laban Direction Signs Octahedron").

These ideas led to his theory of Space Harmony which:

[I]s predicated on his belief that just as there are harmonies in music, there are also harmonies produced by the body as it responds to the *spatial pulls* inherent in nature. (Adrian 161)

The Scales, movement sequences that echo musical scales and utilise twenty-four directions over three levels, reside in this category (Newlove & Dalby 61). Laban's Scales consist of movement sequences created by moving within lifesize versions of these solids, especially the icosahedron (see Figure 8):

After much trial and error, Laban decided that the icosahedron was the figure within which the human body could best express space relationships¹¹⁶ and the tensions which all parts of the body can project. By seeing the body in the icosahedron Laban felt that he was pointing to the link, the relationship between human anatomy, cell structure and the whole cosmos. (Hodgson 59)

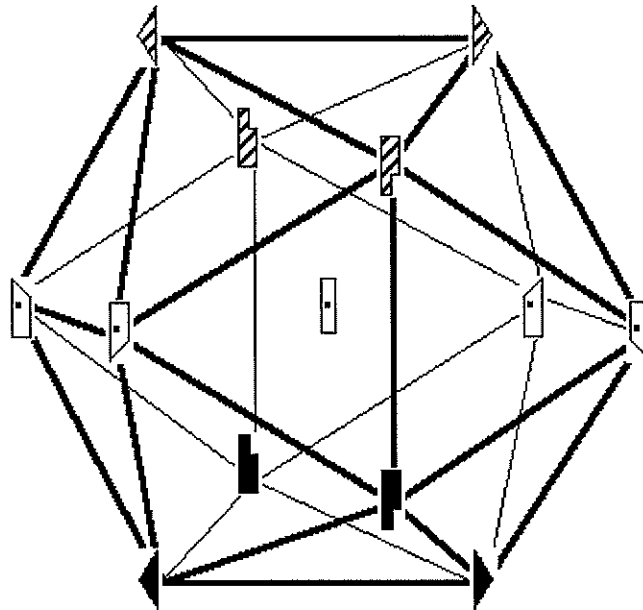


Figure 8: Icosahedron (Longstaff, "Laban Direction Signs Icosahedron").

The basic Scales¹¹⁷ are the Dimensional Scale (Up, Down, Sideways Across, Sideways Open, Backwards, Forwards) and the Diagonal Scale¹¹⁸ which tracks four Diagonals within the cube. Laban's Space Harmony theory is also related to his concepts of Affinities and **Relationship**.

Relationship refers to the fact that all the parts of the system; **Body**, **Effort**, **Shape** and **Space**; are interrelated. The tetrahedral image (see Figure 5) reflects this, demonstrating how each category affects and is affected by the others, creating a tensegral system that can be entered at any point:

¹¹⁶ Laban saw the icosahedron as most closely matching his idea of the Kinaesphere. At LIMS, we constructed an icosahedrons to move in, so we could clearly see the directions of the Spatial Pulls we were working with as we learnt our movement Scales.

¹¹⁷ See Adrian for basic Scales (162-63) and Newlove & Dalby for illustrations of the Platonic solids (23-26) and the Scales (62-111).

¹¹⁸ The **Effort** Affinities of the cube are in Action Drive. The cube is often seen as the Platonic solid that represents the Dynamosphere.

Within Laban Movement Analysis the interrelationships of anatomical functioning, personal feeling and form aspects, and spatial clarity are taken into consideration at all times in the education process.

(Hackney 33)

Each category has Affinities to parts of the other categories. For example, moving Upwards is Affined with the Upwards in the Vertical Dimension, *light* Weight, *lengthening*, Directional movement Upwards and *rising*.

Phrasing¹¹⁹ expands on this as each **Relationship** can also be specifically articulated; perhaps through the ways Basic Body Actions come together to form a movement sequence, or how different **Effort** qualities rise and fall. If all the individual 'parts' are the words, **Phrasing** is how the sentences are created. Hackney explains:

The basic elements of movement ... can be combined in a myriad of different ways ... And each individual will also organize and sequence these combinations into phrases of movement which are expressive of his/her personal style. (Hackney 227)

4.4 Bartenieff Fundamentals

Bartenieff Fundamentals live within the **Body** category of LMA and bring with them nine Principles that support movement at a **Body** level. Adrian describes them as "fitness which supports the actor" (31).¹²⁰ The Principles are; Spatial Intent, Effort Intent, Rotary Factor, Breath Support, Core Support, Developmental Patterning, Initiation and Sequencing, Weight Shift and Dynamic Alignment.¹²¹ Other associated concepts are Countertension, Grounding, Bony Landmarks and Kinetic Chains (Matthews 7). Kinetic Chains are sequences of inner connections needed to perform a movement

¹¹⁹ The main types of **Phrases** are: Even, Swing, Impulsive, Emphatic, Increasing, Decreasing. See Bradley for details (121).

¹²⁰ See Chapter Two of *Actor Training the Laban Way* for simple diagrams and explanations of each Fundamental and some progressions geared towards the actor. Adrian's inclusion of "unstructured sound" is particularly helpful in adapting these processes for acting students (37).

¹²¹ Hackney's book *Making Connections* identifies an expanded list of principles. She claims Bartenieff was evolving these ideas so they should not be seen as static. She includes "personal uniqueness" here which I consider a very important addition. However, her list does not map neatly across the framework I learnt at LIMS. Therefore, I continue to use Bartenieff's Nine Principles as taught to me in the Certificate program (Matthews 7).

efficiently. One example is the connection between movement of the hand and the scapular. If you are connected to your scapular whilst moving your hand, your movement is supported through to your spine and Core; it is called the Hand-Scapular connection. Another key Kinetic chain is the Heel-Sitz Bone connection. Bartenieff's 'basic six'¹²² consist of the *thigh lift*, *forward pelvic shift*, *lateral pelvic shift*, *knee drop*, *body half* and *arm circle*. Other commonly used exercises include: *heel rock*, *pre-thigh lift*, *x-roll*, *diagonal sit up* and *spiral to stand*.

According to Eddy, Bartenieff was knowledgeable about Developmental Movement and focused on how it underpinned all adult movement patterns. She used the terms: Head-tail, Upper-lower, Body-halves and Diagonal ("Somatic Theatre Praxis Comments" 98). Eddy correlated these with Bainbridge Cohen's baby patterns; Cellular Breath, Navel Radiation, Spinal, Homolateral, Homologous and Contralateral. Eddy and Hackney named the Core-Distal pattern that connects the first pattern of Breath to the rest of Bartenieff's patterns (Eddy, "Somatic Theatre Praxis Comments" 98; "Ongoing Development" 5-14). Bartenieff used Extension, stretching out supine (*big X*), and then rolling over to your side and Flexing into a foetal ball (*little O*) whilst in Shape Flow to explore these patterns, although she did not always follow the Developmental progression (Eddy, "Somatic Theatre Praxis Comments" 98; "Ongoing Development" 11). Hackney has renamed the patterns the Patterns of Total Body Connectivity (PTBCs): Breath, Core-Distal, Head-Tail, Body-Half, Upper-Lower and Cross-Lateral (Hackney 13).¹²³ The idea of the PTBCs came from using the patterns as a form of limitation in order to improve connectivity, something which Eddy has called the 'mind of the pattern' (Eddy, "Somatic Theatre Praxis Comments" 98).

¹²² This is how I was taught Bartenieff at LIMS (see Matthews 7). Some practitioners (e.g. Eddy and Hackney) have argued for different names for some exercises. See Bartenieff & Lewis for descriptions of the original exercises and some of the supplementary ones (229-62) and Eddy "Ongoing Development" for contemporary ideas.

¹²³ I have adopted Hackney's PTBCs because I find them very useful personally and pedagogically. See *Making Connections* for detailed descriptions of each and their ramifications in life (13).

4.5 Somatic Movement Education: Body-Mind Centering® and Dynamic Embodiment©

The process of embodiment is a being process not a doing process. It is not a thinking process; it is an awareness process in which the guide and the witness dissolve into cellular consciousness ...

Embodiment is the awareness of the cells of themselves. (Bainbridge Cohen, "The School" 3)

Bonnie Bainbridge Cohen, the founder of BMC, is a CMA, thus she has an understanding of Laban's theories. She also studied with Bartenieff. BMC can be framed, at least partially, as a development of her study into Developmental Movement with Bartenieff (Hackney 18). Although Bartenieff had detailed anatomical knowledge, she chose not to include it in her teaching.¹²⁴ She tended to describe internal connections as 'kinetic chains' rather than giving detailed anatomical descriptions (Hackney 8). Combining these interests, BMC has two main areas of investigation: Developmental Movement and Body Systems.¹²⁵ However, Bainbridge Cohen has a keen interest in anatomy¹²⁶ and physiology and BMC explores them in depth.

A core principle of BMC is that through embodiment of different Body Systems one can discover expanded "qualities of 'mind' and movement" (Eddy, "The Practical Application" 87). The six Body Systems BMC explores are; "skeletal, muscular, nervous, organ, fluid, and glandular" (Eddy, "The Practical Application" 86). BMC's insistence upon dealing with the whole range of Body Systems singles it out within SME systems as the only approach to explore the organs, fluids and glands, bringing "awareness to the autonomic ("involuntary") components of the human physiological experience" (Eddy, "The Practical Application" 86). Each Body System also has principles attached, some of which are of particular use for actors. Through three-dimensional embodiment of organs, such as the heart, for

¹²⁴ Eddy has suggested that this choice was probably due to lack of time in the training program ("Somatic Theatre Praxis Comments" 98).

¹²⁵ The MFA at Naropa, as well as other conservatoires that have adopted a Somatic approach, currently apply both these areas to character development and actor training (Eddy, "Somatic Theatre Praxis Comments" 98).

¹²⁶ In a workshop I attended in New York City in 2007, Cohen described how she chose dissection as a project in primary school.

example, actors can find support for their skeletal system, in this case particularly the shoulder girdle, arms and hands (i.e. the Hand-Scapular kinetic chain identified by Bartenieff). Another example is the fluid system which “support[s] transformation because fluids are all predominately water but change substance and quality by virtue of the membrane that they pass through” (Eddy, “The Practical Application” 86). For actors warming up, activating the fluids can be a very valuable process supporting their access to Shape Flow (*growing* and *shrinking* on a cellular level) which provides support for explorations within other aspects of the system – such as **Effort**.

In BMC, Bainbridge Cohen tracks the patterns investigated by Bartenieff in adult movement to their roots in infant development and, more recently, embryology. From this work comes the principle that “support precedes movement” which mirrors our development from being primarily supported by others or the environment as a baby, to effectively negotiating verticality as an adult (Eddy, “The Practical Application” 87). As mentioned, Bainbridge Cohen’s terms for the developmental patterns are: Cellular Breath, Navel Radiation, (she also adds Mouthing and Pre-Spinal), Spinal, Homologous, Homolateral and Contralateral (Bainbridge Cohen, *Sensing 5*). The ability to re-pattern oneself and others developmentally can support an extended range in movement and in life.

Two key concepts in BMC are the unity of body and mind – coining the descriptor body-mind, and cellular consciousness. Bainbridge Cohen believes that “wisdom exists in the body at the level of the soma”, that each cell has consciousness and therefore ‘mind’ or intelligence (Eddy, “Dance and Somatic Inquiry” 25). The goal of her work is embodiment which, as I mentioned earlier, is a “being process not a doing process ... an awareness process” (Bainbridge Cohen, “The School”). Her process involves a three-step progression from visualisation, through Somatisation to embodiment. Bainbridge Cohen expresses embodiment as “the cells awareness of themselves ... a direct experience” (Bainbridge Cohen, “The School”). She clarifies:

I use the word '[S]omatization' to engage the kinesthetic experience directly, in contrast to 'visualisation' which utilizes visual imagery to evoke a kinesthetic experience. Through [S]omatization the body cells are informing the brain as well as the brain informing the cells.

(Bainbridge Cohen, *Sensing 1*)

The centring process in BMC is concerned with differentiation (the **Part of WPW**), a sophisticated ability to tune into different Body Systems in order to explore:

...the relationship between the smallest level of activity within the body and the largest movement of the body – aligning the inner cellular movement with the external expression of movement through space.

(Bainbridge Cohen, *Sensing 1*)

Training in BMC¹²⁷ results in no formal acronym. Some graduates use BMCP for Body-Mind Centring Practitioner or BMCT for Body-Mind Centring Teacher, which is an advanced award (Eddy, "Somatic Theatre Praxis Comments" 100). The curriculum of this training consists of material that has been derived from faculty and student Somatic research, although much of it is now being supported by discoveries in science (Bainbridge Cohen, *Sensing 1-2*).

Martha Eddy's Dynamic Embodiment© (DE) uses both LMS and BMC (Eddy "A Brief Introduction" 19). As I have already mentioned she applies many of the principles and concepts to dance and I have found this very instructive. Eddy frames the therapeutic process within what she called the OSO cycle. Observe – Support – Options. I have taken this as a basic model for rehearsal: What do I observe? What do I need to do to support the actors? What options can I offer them? (Eddy, "Dynamic Embodiment").

The contention of my thesis is that Somatic Movement Education (within the wider field of Somatics) has much to offer theatre practitioners. Since

¹²⁷ To train in BMC one attends the 'The School for Body-Mind Centring'.

graduating from LIMS in 2007, I have been teaching an undergraduate movement class for actors as well as giving professional development sessions and workshops in schools and tertiary institutions. Over time, I have refined my curriculum to concentrate on key aspects of SME and LMS that support actors in the process of preparation, devising and composition. The curriculum I teach currently is strongly anchored in the LIMS curriculum but also incorporates aspects of Hackney's, Bainbridge Cohen's, Matthew's and Eddy's work. My doctoral investigation gave me the opportunity to test these ideas out throughout the process of adapting and directing *The Yellow Wallpaper*. During the investigation I selected aspects from within SME and LMS that best supported my process. Bradley proposes that LMS "is both a research approach and a somatics practice" (88) and that it manages to "transcend the boundaries between research and practice" rendering "the traditional 'page or the stage' split" (another Cartesian ripple) redundant (123). In many ways, these characteristics make SME, and LMS in particular, perfect strategies for my directorial journey within the third wave. The next chapter will explore how both SME and LMS supported and extended my neo-directorial practice while engaging in Somatic Theatre Praxis.

Chapter Five: Directing *The Yellow Wallpaper*

A character, an atmosphere, a state of mind, or a situation cannot be effectively shown on stage without movement, and its inherent expressiveness. Movements of the body, including the movement of the voice-producing organs are indispensable to presentation on the stage. (Laban, *The Mastery of Movement 2*)

This chapter delves into the practice-led methodology of adapting and directing Charlotte Perkins Gilman's 1892 short story *The Yellow Wallpaper*. Being a long held dream of mine, two previous attempts at adaptation had failed to produce a finished script.¹²⁸ The third adaptation embarked on for this research would reveal whether the principles, concepts and tools of Somatic Movement Education (SME) and Laban Movement Studies (LMS) could change the outcome.

In Chapter One I outlined the four stages of my practice-led methodology as:

1. Adaptation
2. Creative Development
3. Consolidation and Producing
4. Rehearsal and Performance

My articulation and analysis of the effects of integrating SME and LMS with my directorial practice will be mediated through the lens of my research question: ***How does a Somatic Movement Education and Laban Movement Studies framework support¹²⁹ and extend¹³⁰ a***

¹²⁸ Writer Silvia Lehmann and I have been collaborating on this idea since 2001. It is not possible to capture in this exegesis all the research we had done previous to our third adaptation in 2010. I have therefore elected to highlight key aspects of the research that impacted on the dramaturgy of the third adaptation that forms the creative production aspect of this practice-led research.

¹²⁹ The word 'support' was chosen with reference to the BMC principle 'support precedes movement'. See page 100 of this exegesis (Hartley 192).

¹³⁰ The word 'extend' was chosen with reference to the LMS BBA to imply the development of more skills and abilities. See page 90 of this exegesis.

directorial practice? This chapter offers “fleshy exemplars” from the process (Mercer & Robson 12). I have used the three phases of neo-directorial practice I identified in Chapter Three as a way of analysing my rehearsal methodology dividing it into: 1) training and preparation; 2) devising and dramaturgy; 3) composition and performance. Although all stages are interrelated, I will focus on the adaptation process first, introducing the story, clarifying our approach and tracking how the dramaturgical concept evolved. I will then focus on the rehearsal process, and finally on the performance itself. A very detailed **Analysis** of the performance can also be found in Appendix 5, and I will refer to this throughout the chapter.

5.1 Charlotte Perkins Gilman’s *The Yellow Wallpaper*¹³¹

Gilman’s Gothic short story *The Yellow Wallpaper* (1892) is a complex portrayal of a woman's struggle to save herself from madness. The story centres on an unnamed narrator suffering from a “temporary nervous depression – a slight hysterical tendency” after giving birth to a baby. The narrator is whisked away to the country by her doctor husband John, to effect the then fashionable 'rest cure' (Bates Dock 29). John installs her in the attic room of their rented holiday house, which has yellow wallpaper.

So I take phosphates or phosphites – whichever it is – and tonics, and journeys, and air, and exercise, and am absolutely forbidden to “work” until I am well again. (Gilman 29)

Initially repulsed by it, the yellow wallpaper with its confusing design ends up fascinating the woman. She spends days watching it, convinced that there is something moving behind the discernible front pattern. Over time she becomes convinced there is a woman imprisoned behind its intricate pattern and she decides to set her free. The story evolves through the narrator’s journal entries and provides sharp insight into a very human story behind that period’s feminist struggle for women to be heard, understood, and treated as equal in Western society.

¹³¹ A copy of the original story is provided in Appendix 1 (page 157) and this is the same version that is referenced in the following chapters. In order to appreciate fully the journey from story to adaptation I recommend a reading at this point.

Based on personal experience, Gilman wrote her story as a cautionary tale. She wanted to warn Silas Weir Mitchell, the doctor who had created the 'rest cure', of its dangers (qtd. in Bates Dock 86). Gilman stopped following his 'rest cure' after three months because she had come "so near the border line of utter mental ruin that [she] could see over" (qtd. in Bates Dock 86). She sent her story to Weir Mitchell who, according to Gilman, changed his practice after reading it.¹³² She states the story "was not intended to drive people crazy, but to save people from being driven crazy, and it worked" (qtd. in Bates Dock 86). Subsequently, she became a key figure in the Feminist Movement at the turn of the twentieth century, working as a writer and speaker for the rest of her life. It is possible to interpret *The Yellow Wallpaper* as the result of Gilman's impulse to express her "experienced body"; the Somatic embodiment of her illness (Bainbridge Cohen, *Sensing* 1). This interpretation makes the story's content particularly apt for my research because just as Gilman's writing emerged from her own Somatic experience, our work from adaptation to performance, also attempted to capture her Somatic experience in a creative form.

From the beginning of the adaptation, Silvia and I made a clear decision to place the original story at the centre. Eugenio Barba has usefully distinguished between two possible relationships with text:

Working *for* the text means to consider the literary work as the principle value of the performance ... Working *with* the text means choosing one or more literary scripts and – instead of placing oneself at their service – extracting a substance which must nourish a new organism: the performance. (Barba, *On Directing* 123)

We aimed to 'work *with*' the story. As dramaturgically aware theatre makers, Silvia and I had consistently asked ourselves: "Why we were adapting this story now and for whom?" (Turner & Behrndt 35).

Phelim McDermott has stated:

¹³² Although Gilman claims in "Why I Wrote The Yellow Wallpaper" that this is the case she gives no evidence or source to back this up (qtd. in Bates Dock 86).

...the best way to bring a text to life when adapting something [is] to respect it. This [does not] mean being careful but standing up to it and getting into a relationship with it. Start by tearing it up, ripping pages out and trusting that it could stand up for itself ... In order to make text sing you have to wrestle with it and play with it with your whole self.
(204)

Gilman's story presents many challenges for a prospective adaptor. For example, it is told in the first person which means the other characters are only seen through the unnamed narrator's eyes. Much of the 'action' happens inside the narrator's head and she is mostly alone and still. The text is metonymic and at points unclear, leaving much room for interpretation. A common strategy for dramatising it is to perform it as a monologue. Gilman herself writes:¹³³

Why wouldn't that make a gorgeous monologue! Stage setting of the room and the paper, the four windows – the moonlight on the paper – changing lights, and movement – and the woman staring! (qtd. in Bates Dock 100)

Silvia and I were convinced there were other options. Turner and Behrnt state that adapting a text for the theatre is "invariably dramaturgical work, involving dramaturgical analysis" (41-42). So this is how we began our adaptation process.

5.2 Adapting *The Yellow Wallpaper*¹³⁴

Whole Part Whole

The Yellow Wallpaper is written in diary form. There are many different editions of the story and the divisions between the diary entries vary significantly – from as few as seven to as many as twelve.¹³⁵ After a comparative study Silvia and I decided to use the twelve divisions in Gilman's original manuscript because we felt that they most effectively evoked the

¹³³ See Bates Dock for a partial history of dramatisations of the piece, including Gilman's original letter quoted here (100).

¹³⁴ A copy of our final script is in Appendix 3. It is slightly different to the script used in the performance, the DVD of which is in Appendix 4.

¹³⁵ See Bates Dock for a comprehensive history of the different editions of the story, and a detailed analysis of the various versions.

narrator's journey.¹³⁶ In an early session, we completed an exercise from Bogart and Landau's *The Viewpoints Book* to ground the devising process in a question, a structure and an anchor (154). Our anchor was the original story. Based on the LMS Theme **Inner/Outer** our question was: *How does our internal world relate to our external world?* In searching for a structure, a logarithmic spiral, also drawn from LMS, seemed an appropriate choice (Figure 9). Unlike a spiral where the rate of curvature in relation to the radius is constant, a logarithmic spiral's rate of curvature increases. In LMS, we call it a 'growth spiral'. Such a spiral echoes patterns in nature, biology and anatomy and has links to sacred geometry (*Living Architecture*).

http://commons.wikimedia.org/wiki/File:Fibonacci_Spiral_GeoGebra.svg

Figure 9: A Logarithmic Spiral (Tomazini, "Fibonacci Spiral")

Laban was fascinated by sacred geometry¹³⁷ and many of his theories developed its ideas. During this early session, Silvia and I literally cut the story up and placed the segments on the floor to make a logarithmic spiral, leaving gaps in between the different diary entries. Significantly, we placed

¹³⁶ See Appendix 1.

¹³⁷ Sacred geometry explores sacred associations of numbers and geometric forms. The logarithmic spiral, seen here mapped within the Golden Rectangle, is related to the Fibonacci series and the Golden Ratio. Laban encountered these in his study of visual art and architecture. *Space Harmony* explores how **Space** is embodied in movement and how movement relates to geometry – see Chapter Four of this exegesis (*Living Architecture*).

the first entry at the outermost, widest part of the spiral and the last entry in the innermost, narrowest part in the centre, with the gaps between them getting smaller as the time between entries gets shorter and shorter. This decision was partly inspired by our observation that the narrator seems to reverse the Developmental Movement progression, regressing from standing to “creeping”¹³⁸ as portrayed in this original illustration (Figure 10) (Gilman 42).



Figure 10: Illustration from the end of the 1892 New England Magazine Edition of *The Yellow Wall-Paper* Showing the Narrator ‘creeping’ (Hatfield).

The spiral tracked the three months the narrator spends in the room and seemed to us an appropriate visual image for the narrative and the narrator’s descent into her own Inner world. It gave us our first level of structure for the adaptation, and for the rhythm of the piece, and we saw it as a spiral that has Flow and accelerates (from *sustained* to *quick* Time) in a manner reminiscent of Jo Ha Kyu, a concept from Japanese Noh Theatre: “In theatrical terms, it is the organic rhythm of development and completion. It is the natural onwards momentum of performance (Marshall, *The Body Speaks* 195).¹³⁹

¹³⁸ In U.S. English ‘creeping’ means crawling.

¹³⁹ See Marshall *The Body Speaks* for an in-depth explanation of this concept (195-200).

The gaps between the diary entries were also important, becoming at a later stage transitions that functioned as **Recuperation** to the **Exertion** of the entries.¹⁴⁰ This structural process gave us “a ‘road map’ for a dramaturgy” (Behrndt 130). Behrndt suggests that a “road map” comes from “becoming clearer about the different ideas, patterns and structures ... emerging” whilst concurrently attempting to “articulate the overarching idea or concept that could *connect* them” (130). With a sense of the **Whole** we proceeded to explore the **Parts**. In our close dramaturgical **Analysis**, we broke the text down into ‘events’, articulating exactly what was happening in each one.¹⁴¹ We also began to make some observations about discernible light and the weather patterns in the text. Once we had completed the ‘events’ process we combed the story for references to time, location and weather¹⁴² to establish the precise timeline, setting and atmosphere of each entry. We discussed possibilities for dramatising these events non-verbally through light, smell, objects, sound and movement. I also completed a **Body** level **Analysis** of the text, extricating implicit and explicit movement, gestures and behavioural patterns. This led to large sections of text being replaced by action in rehearsals and also contributed to the creation of the transitions. Finally, we identified the main event for each of the twelve entries and named them.¹⁴³

Inner/Outer

Our question (*how does our internal world relate to our external world?*) instigated my use of the LMS theme **Inner** and **Outer** as what Behrndt has called a dramaturgical ‘hook’, to catch “patterns” in the story relating to the theme (130):

¹⁴⁰ The idea for the transitions was partly inspired by Mitchell’s exercise “What happens between scenes or acts” (36).

¹⁴¹ This approach was also inspired by Mitchell, although we were applying it to prose and we went into more detail than her examples demonstrate (55).

¹⁴² Also inspired by Mitchell (11-30).

¹⁴³ Again, inspired by Mitchell (54).

By 'hook' I mean something that can give you a way into the material. It may be something that keeps appearing in the material, and the more often 'it' reappears the more you begin to understand that it could be a 'hook'. This initial 'hook' could then become a narrative driver in the work. By this I mean that a recurring idea could be expanded into a form of narrative thread that runs through the performance as a whole. (131)

I marked the text referring to the narrator's **Outer** social existence and separated it from text referring to her **Inner** life (131). The two clear 'worlds' that emerged from this exercise proved a turning point in our process. One was John's world and the other was the narrator's – whom we called Charlotte. The LMS theme **Inner/Outer**, based on the inextricable relationship of one's inner world and its outer expression clarified these worlds. Taking this even further we began to explore the idea of having an **Outer** and an **Inner** Charlotte. We designated these as Charlotte 1 (**Outer**) and Charlotte 2 (**Inner**)¹⁴⁴, and we split up the text in the **Inner** world accordingly.¹⁴⁵ Our idea was that the **Outer** Charlotte (1) who lives in the social world is already somewhat disconnected from her **Inner** self, Charlotte 2, at the beginning of the story. However, as her condition deteriorates her sense of disconnect gets worse.

Charlotte 2 represents imagination and creativity. When she loses the ability to write, she gets drawn into the wallpaper – transforming into the Woman in the Wallpaper (W in W). Part of our justification for this decision was that there are references in the story to writing other than the narrator's diary. For our adaptation we imagined Charlotte as a short story writer. Silvia created a story called 'Lorelei' that Charlotte 2 tries to write early in our adaptation. As Charlotte's condition worsens, Charlotte 2 becomes unable to write fiction, becomes entangled with, and eventually consumed by the wallpaper. The wallpaper replaces the 'Lorelei' story, which remains unfinished. In our version the two Charlottes ultimately reunite in a bittersweet way, creating a

¹⁴⁴ See character descriptions in Appendix 3.

¹⁴⁵ Our very first adaptation consisted of the entire text split up into three personae. We revisited this original version for help with some of the division of the text.

Gothic Monster (Charlotte 3) that represents both empowerment and regression.¹⁴⁶

To animate the text dealing with Charlotte's **Outer** life we forensically extracted any reference to contact between Charlotte and John from *The Yellow Wallpaper*. We recovered evidence of nine conversations between the couple, of which only one was written in full in the original story. Silvia creatively wrote the other conversations in the style of this original one. We replaced the text marked as **Outer** with Silvia's new writing.¹⁴⁷ As John's world sharpened, more clues about his journey emerged. We noticed a change, for example, in how she talks about John, and references to John being "queer" that hinted at a journey towards a sort of madness for John too (e.g. Gilman 37 & 40). At the end of the story he famously faints and Charlotte crawls over him on her way around the perimeter of her room. This 'queerness' was highlighted as an area for exploration in the creative development.

Another level to the **Inner/Outer** theme came out of research into wallpaper that revealed a theory at the time that the patterns in wallpaper were having an ill-effect on people.¹⁴⁸

The endless multiplication and monotony of strongly-marked patterns ... [is] a source of infinite torture and annoyance ... hav[ing] a ghastly and nightmarish effect on the brain. (Edis qtd. in Lutz 110)

Even worse was the discovery that wallpapers, in particular red and yellow wallpapers, were made with dyes that contained arsenic (Lutz 110). The arsenic had been known to kill children trying to pull wallpaper off the wall. This information meant that the image of the narrator trying to tear down the

¹⁴⁶ There are many different possible interpretations of the end of the story. It was therefore a challenge to make a decision about how to represent it. In performance we ended up with a different version to the rehearsal script. The script in Appendix 3 is slightly different from the performance because we were unhappy with the ending being completely non-verbal (see Appendix 4).

¹⁴⁷ Compare Appendices 1 and 3 to see how the original story has been converted into conversations in our script. One clear example is Gilman, beginning "John is so pleased to see me improve" (Appendix 1, 38 par. 5), which becomes Conversation 8 in Entry Seven (Appendix 3, 28-29).

¹⁴⁸ See Bates Dock for an illustration of the cover of an 1899 edition of the story featuring a contemporary wallpaper pattern which we used for our set design (51).

wallpaper to escape her domestic situation was also “an image of self-poisoning” (Lutz 110).¹⁴⁹ Over the years we had had many discussions about exactly what was wrong with Charlotte. We decided that, although her condition was exacerbated by post-natal depression, it was not her only problem. She was also unhappy with her world, her husband and frustrated by the lack of recognition of women writers. Being in the toxic yellow room compounded all these factors. When the rain came, towards the end of the story, the paper also grew fungi and emitted toxic fumes that had the potential to poison her brain with heavy metals. We decided this was the much debated “yellow smell” (Bates Dock 39).¹⁵⁰ The metonym of the wallpaper highlighted for us that Charlotte’s world was literally poisoning her.

From the ‘hooks’ of **Whole Part Whole** and **Inner/Outer**, we clarified the architectural structure of the whole piece as the twelve diary entries, as well as uncovering the interrelated layers that we would represent in our adaptation: there was the world outside, the house and the wallpapered room. Within the house was the social world inhabited by John and Charlotte as a couple and the wallpapered room. Within the room was the private world inhabited by Charlotte and John, as well as the two Charlottes and the wallpaper. Within the wallpaper were the back pattern, the front pattern and the Woman in the Wallpaper (W in W). We had five characters: Charlotte 1; and Charlotte 2, the W in W (played by Charlotte 2); John; and the Gothic Monster (Charlotte 3). Our adaptation process created something very different from a monologue, with a dynamic cast of three, playing these five characters.

As we began to connect the findings of the **Analysis**, we could begin to **Synthesise** what Elinor Fuchs has called the “planet” on which *The Yellow*

¹⁴⁹ A segment on Radio National’s ‘By Design’ called *Wallpaper: An On-Again, Off-Again Love Affair* broadcast on the 5th January 2011 also discussed the dangers of arsenic in wallpaper. See also Morrison for details on how Todd Haynes’ film *Safe*, whose main character Carol isolates herself to escape from “urban toxicity” (147) uses *The Yellow Wallpaper* as “feminist anchorage”. Both Carol and Gilman’s narrator are “subject[ed] to male medical expertise, seen as an exercise in male bio-power” (149).

¹⁵⁰ See Jacobus for her interpretation of the ‘yellow smell’ as being a combination of female sexuality and the absence of John’s hysteria (277-95).

Wallpaper would take place (6). Our process is what provided the first set of discoveries about how SME and LMS supported and extended my practice. As I have described they (SME and LMS) supported me by providing a set of tools for **Analysis** and extended my dramaturgical interaction with the material. During my collaboration with Silvia, I became a provocateur; driver of the structure and concept. The SME and LMS frameworks empowered me in the dramaturgical process and supported my directorial preparation. Inspired by my research into the methodologies of McBurney and Bogart, this included visual dramaturgy.

5.3 Visual Dramaturgy

Visual images as stimuli for improvisations helped both the creative development and rehearsal process. The audio-visual dramaturg provided a range of images, three categories of which were particularly influential. Firstly, there were images and photographs of hysterics from the late nineteenth and early twentieth centuries. These were from the 'performances' by patients of Jean Martin Charcot¹⁵¹ who claimed hysteria was "caused by a neurological disorder" and made a career out of demonstrating its symptoms (Conroy 64). Some of the images we used are in Figures 11 and 12.

¹⁵¹ It is important to note that the women in these pictures were not necessarily 'neutral' subjects, and that power and patriarchy complicate the evidence presented in these 'performances'. The women were Charcot's patients and may well have been performing what he asked them to in order to demonstrate the symptoms of hysteria for his male audience (Conroy 64).

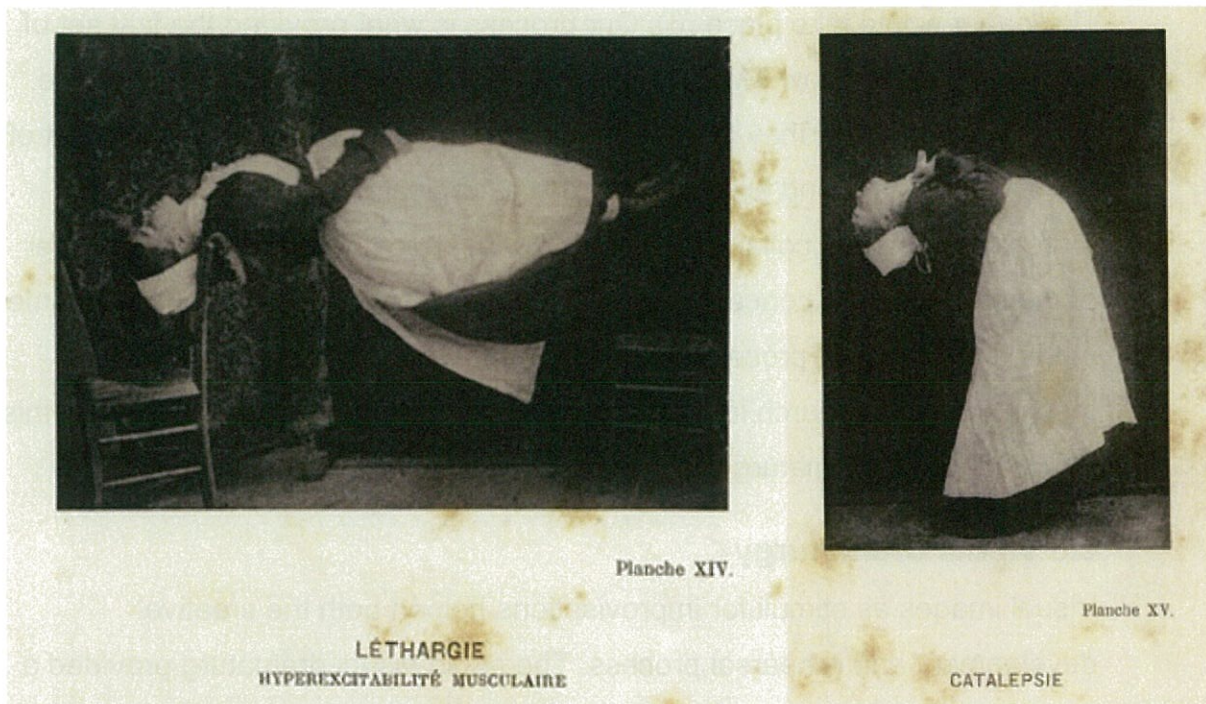


Figure 11: Images from La Salpêtrière (“Lethargy and Catalepsy”)



Figure 12: More Images from La Salpêtrière (“Catalepsy”)

A particularly influential image was the full arch of hysteria (see Figure 13), or in LMS terms Extension of the **Whole** body-mind. The image resonated

strongly for the actress playing Charlotte 1. She used it when resisting John's restraint for example, and at the end when becoming the Gothic Monster (Charlotte 3). The 'hysteric's arch' appeared throughout the performance. Specific examples of this image used in performance are noted in Appendix 5.

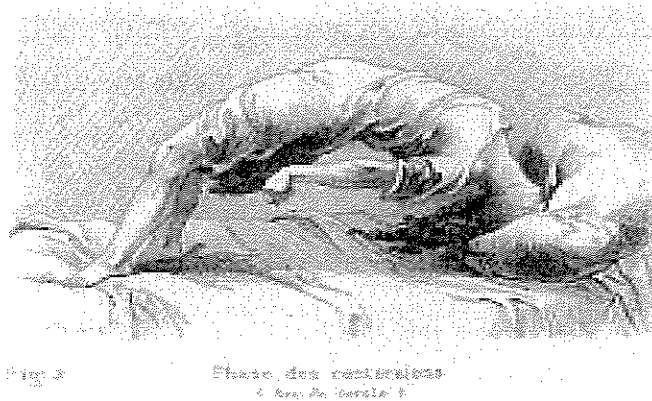


Figure 13: The Hysteric's Arch ("Grand Hysterie Full Arch").

Secondly, a famous image (see Figure 14) from New York on September 11th 2001, of a woman completely covered in potentially toxic white powder inspired us to use white powder both as a design and Somatic concept. During the project's creative development, we experimented with using white powder to represent the arsenic in the wallpaper and the atmosphere. We also began to explore how the arsenic might affect Charlotte 1, 2 and John. Focusing on Charlotte 1, we used the Pattern of Total Body Connectivity of Breath as a dramaturgical strategy. During the rehearsal process, we took this further and mapped the progress of the poisonous powder getting into her lungs, affecting her ability to breathe, as well as her mental faculties. For more detailed **Analysis** of the themes of Breath and toxicity in performance see Appendix 5.

<http://www.telegraph.co.uk/news/worldnews/september-11-attacks/8735346/911-the-people-in-the-pictures.html>

Figure 14: Image from September 11th 2001 (Honda).

In the final set design the theme of toxicity was extrapolated through the use of white powder and yellow chalk. Their usage became a way that we could represent the presence and effect of the arsenic and its toxic fumes as well as the claustrophobic atmosphere in the room; the “smooches” on their clothes, the “yellow smell” and the “smooch” (Gilman 38 & 39).¹⁵² The set design consisted of layer upon layer of yellow pastel on top of the wallpaper itself, as well as corn flour on the floor and around the set. When the actors rubbed themselves against the set walls the yellow pastel created a ‘smooch’ on their clothes. We also had a smoke machine to evoke the idea of a pervasive smell and a painted visual ‘smooch’ around the room’s perimeter as referred to in the story. When Charlotte 2 emerges as the woman in the wallpaper she is covered with ‘dust’ representing her affinity with the world of the paper. I have detailed all these moments in Appendix 5.

¹⁵² The word “smooch” is first used to describe staining from the paper on the Narrator and John’s clothes (Gilman 38). It also describes a mark the Narrator sees in the room, “There is a very funny mark on this wall, low down, near the mopboard ... a long, straight, even *smooch*, as if it had been rubbed over and over” (39). This mark is often interpreted as evidence that another woman had been kept in the attic room and had gone mad herself, connecting Gilman’s narrator to other ‘madwomen in the attic’ and the herstory of female oppression: “I wonder how it was done, and who did it, and what they did it for” (39).

Finally, a series of Francesca Woodman photographs, some partially inspired by *The Yellow Wallpaper*, also provided visual stimulation (Figures 15-18).



Figure 15: (Woodman, "Untitled").



Figure 16: (Woodman, "House No. 4").



Figure 17: (Woodman, "House No. 3").



Figure 18: (Woodman, "Space 2").

Woodman's images particularly influenced the movement of the two Charlottes and the way they interacted with the wallpaper. See the DVD in Appendix 4 and also Appendix 5.

McBurney's use of images to create an "inner dynamic" (Alexander, "Elephant" 67) and Bogart's work with a visual dramaturg (Gunter) inspired this focus in our rehearsal process. These images were used in a similar way

to the way that anatomical imagery and information is used during a BMC embodiment process. Forming the input for the visualisation stage, they were then explored Somatically. Although Callery is not using a Somatic framework, she references a very similar progression:

There is no foolproof method of physicalising text. The danger lies in thinking that physicalising means simply illustrating. Although visualisation play a central role in animating a text, a physical approach has as much to do with searching for the underbelly of a play, so that communication with the audience happens on the sensory as well as visual and auditory levels. (199-200)

We filmed improvisations that used the images as visual inspiration in order to catch as much material as possible, a common strategy in devising (Turner & Behrndt 158; Callery 165). The material generated could be harnessed as performance scores, expressed in SME and LMS language. The actors could orient themselves around these scores, whilst still having freedom to be in the moment.¹⁵³ One example of this application is an improvisation exploring the relationship of the characters to the wallpaper that used the Core-Distal PTBC as a somatic metaphor. This is documented in Appendix 2, point 1 (page 158).¹⁵⁴

5.4 Dramaturgical Research for the Characters

Charlotte 1

Another way we used dramaturgy was in the way we expressed Charlotte 1's journey as a transition from social wife to animalistic cat. In "Marking her Territory" Catherine Golden reads the Gilman narrator's behaviour as catlike. According to Golden her sensitivity to smell, desire to 'smooch', to creep, to sleep during the day and nest, as well as crawling over John at the end can all be attributed to feline traits ("Marking" 22-26). This reading offers an empowering take on the ending:

¹⁵³ Taavo Smith's article outlines similar ideas of applying scores in his work with director Jeremy Williams (27-29).

¹⁵⁴ See Appendix 2, point 1 (154-55) for a summary of this process, and Appendix 5 for notes on how it can be seen in performance (162-77).

...from a feline point of view, the female narrator gains agency when she determines "to creep over [John] every time" (144). Like the "fierce," "capable," and "skillful" felines Gilman praises in her parable "Improving on Nature," the narrator pounces on and walks over her former mate because he is "there" in the very territory she has marked her own. (Golden, "Marking" 27)

Whether the ending represents empowerment or madness is a point that critics have endlessly debated. In our version we made the dramaturgical choice to represent the narrator using two Charlottes, one representing her inner, intuitive life and the other her social role. This choice was made in order to encapsulate the disconnection she was experiencing from herself, her baby, her husband and her world in general. Beginning with the two Charlottes led to the creation of what we called a Gothic Monster, where both personae amalgamate animalistically, in order to depict the complex final image theatrically. To reunite in this way they must leave the social world behind. Seeing Charlotte 1 as a cat in the second half of the play also gave the actress an image to work with as she becomes suspicious of John and secludes herself more and more. It also provided her with **BESS-R** associations to explore. Using animal movement is a way to develop a rich **Effort** life (Bradley 44). As Laban states:

It is useful for the actor-dancer to consider and compare the typical movement rhythms of various living beings, animals as well as men[sic], in order to gain insight into the selection of effort qualities, or the kind of impulses, appropriate to ... various characters, situations and circumstances.... (Laban, *The Mastery of Movement* 10)

Part of the power reversal in our version occurs because Charlotte shifts from wanting to leave the room to adopting it as her territory. This was also influenced by Golden's reading which suggest that by the sixth or seventh entry it is her "lair" (25). Gilman's narrator, unlike some of her literary counterparts, is never actually locked in the room. Rather, she chooses to lock herself in.¹⁵⁵

¹⁵⁵ Gilman's narrator has been compared to Charlotte Brontë's Bertha Mason (Golden, "Marking" 16).

The transition from “nervous depression” to the quasi self-empowerment of “I’ve got out at last ... [and] you can’t put me back” was scored using **Effort** (Gilman 29 & 42). I have **Analysed** the **Effort** journey in detail in Appendix 5. Laban saw **Effort** as “inner attitude” and considered that the effectiveness of a performance was enhanced by conscious selection from an **Effort** palette (Bradley 42). An important part of actor training for Laban was “develop[ing] a portfolio of expressive choices” (Bradley 43), enabling actors to “portray” rather than “play” a character:

The actress who has a range of conscious choices about a variety of attitudinal options can present a performance that is both evocative and true, as opposed to a performance that is artificial. (Bradley 42)

The need to show Charlotte’s condition, as well as the toxicity in the room led to a Body Systems application. With this set of concepts we worked from inside out, finding **Effort** scores effective in evoking the ‘mind’ of a Body System in performance. Charlotte’s initial condition, post-partum depression and nervousness, was evoked effectively through the selection of an Awake State baseline. Space **Effort** relates to thinking, and by extension to the brain and the nervous system (Hartley 240). Time **Effort** relates to intuition, and by extension to the endocrine system (Hartley 213). The combination of the two **Effort** Factors, and their elements, provided support for embodying the tension between Charlotte 1’s overactive brain and nerves (nervous system), and her imagination (endocrine system).

At the beginning of the story Charlotte 1 has a lack of clarity in the Vertical Dimension, suggesting an endocrine imbalance¹⁵⁶ and a lack of connection to her skeletal system, a system which “provides us with inner structure, [and] can give a feeling of security, clarity, grounding, and spatial form” (Hartley 156). Breath can be linked to Space **Effort**, as it is “thought to carry the stream of thought: quieting the breath stills the mind” (Hartley 201). Both

¹⁵⁶ The endocrine system is aligned along the Vertical Dimension, which the Chakra system in Eastern medicine echoes, see Hartley for a diagram illustrating this (213) and for an expansion of this idea (207). When connected to the Base and Crown (Tail and Head) in the second half of the story she finds energy and purpose she didn’t previously have.

Charlottes (but in particular Charlotte 1) used Breath as a way of attempting to calm her nervous system through her respiratory system and to access her organs and the “fullness and presence ... aliveness and expression of feeling” they support¹⁵⁷ (Hartley 183).

In the first half of the play this organ connection produced a *passive heavy* Weight, tied to her physical discomfort and a sense of grief that she “*cannot* be with [her baby], it makes me so nervous” (Gilman 31). As organs connect us to “our ‘gut’ feelings and reactions: raw, unbounded, and uncensored emotion” this grief was expressed through gut, heart and head Gestures that Charlotte 1 controlled with *bound* flow (resulting in Dream State) (Hartley 183). However, the irony here was that while attempting to find inner peace, she was being poisoned from the outside in by the toxicity in the wallpaper. It is interesting to note here the connection between expressing emotion, for instance through crying, laughing or speaking, and Organ support (Hartley 190). As Charlotte is increasingly unable to express her feelings verbally, she resorts to non-verbal outlets such as crying and laughing.

In the second half, Charlotte 1 finds a sense of clarity of movement in the Vertical Dimension through her Head-Tail connection and a sense of her Spinal self (especially in the cat-like movements). Her Breath now leads her to connect to her organs differently; shown in her ability to access Flow **Effort**, to Weight Sense and to actively use *strong* and *light* Weight (Hackney 220), to express emotion through laughter and crying as well as accessing the support and clarity of her Skeletal system.

Charlotte 1’s subjective journey from chaos to order is linked to her relationship to her endocrine system which “concerns intuition, feeling, and inner balance or chaos” (Hartley 213). Using Taylor’s ‘three brain’ model, one

¹⁵⁷ Organ support is a Somatic term that describes accessing physiological support of the organ system (as a whole or a specific part) for movement of other systems, such as muscles or bones. BMC® articulates the organs that support other areas / systems. An example is that the heart is seen as organ support for the upper body and, in particular, the eyes and the hands (Hartley 184-185).

could theorise that by the beginning of the play Charlotte 1 has lost connection to her gut and heart brain (represented by Charlotte 2 and hinted at by her Gestures), which contributes to her overactive nervous system and hormonal imbalance. Discovering Affinities between **Effort** Factors and Body Systems in application to performance is an important finding. My research suggests an Affinity between Space **Effort** and the nervous system, Time **Effort** and the endocrine system, Weight **Effort** to the organ and skeletal systems and, I would extrapolate and suggest an Affinity between Flow **Effort** and the fluids.¹⁵⁸ I have noted specific moments when this research is perceptible in performance in Appendix 5 (page 166).

John

Thrailkill's article "Doctoring *The Yellow Wallpaper*" details the way doctors thought of illness as purely somatic (meaning only physical), and how they separated observable symptoms from any connection to their patients' interior life. She expands:

With the advent of the new disciplines of physiology, bacteriology, and cellular pathology in the second half of the [nineteenth] century, diseases once explicable primarily... in terms of a patient's character traits, personal history, or social circumstances, became instead firmly rooted in the physical body and meliorable in purely somatic terms.

(530)

We used this article as the basis for John's treatment of Charlotte and his character as a doctor. For further details of the 'rest cure' we used extracts from Silas Weir Mitchell's "Of Fat and Blood", a section of which was read during the performance.¹⁵⁹ It was very important to this character's development that the actor portrayed John as resisting listening to his wife, and sticking to his medical goals. By the early 1900s "nervous disease" was being treated by psychology which had "at its problematic center the patient's

¹⁵⁸ Laban maintained that there was a physiological basis to movement (*Mastery of Movement* 19) and, through personal correspondence, I am aware that Martha Eddy has explored this further, linking **Effort** and Body Systems in her course Dynamics of Touch and in a 1993 article "Dialogues: The Physiological Underpinnings of Effort". Published by LIMS which describes her own, more detailed, research into Affinities between Body Systems and **Effort** (Eddy, "Re: Quick Question").

¹⁵⁹ Featured in Golden *The Captive Imagination* (945-56).

story" (Thraikill 530). *The Yellow Wallpaper* mirrors this necessary shift from focusing on physical symptoms to using 'the talking cure', and, as Thraikill proposes, tells the story of both the "textualization of nervous disease" and the emerging importance of the interpretation of 'signs' in psychoanalysis (Thraikill 551). When John finally refuses to take her away from the house Gilman's narrator stops seeing the wallpaper as:

...an entity of essentially material interest available to description (like a Mitchell patient), to being a text, something with dual material and semantic dimensions (which, like a Freud patient, elicit interpretation ... from the physiological to the psychological.... (Thraikill 548)

The rest of the story demonstrates what happens when the **Inner** world of a patient is repressed.¹⁶⁰

Still Shape Forms¹⁶¹ were also important in bringing John to life. As Laban states:

When depicting a character, an actor has not only to mirror the general effort make-up of the character, but he [sic] must also be able to convey the development of that character's inner attitudes during the happenings of the play. (Laban, *The Mastery of Movement* 105)

Inspired by the increasing references to John's being "queer" in the original story, John's journey from confident doctor to distressed husband/patient charted a path for the actor to a believable faint at the end of the play. In one improvisation we used the five Still Shape Forms to clarify the beginning, middle and end of each character's journey. We created a Still Shape Form score to support John's journey: he begins as the scientist with a firm belief in his world, who spends his time reading books and seeing to patients. In the language of Still Shape Forms this is a Pyramid with a firm base. As John witnesses his wife worsen, he becomes a Wall sticking to his beliefs,

¹⁶⁰ Thraikill describes pictures of one of Mitchell's patients writing. She notes that the content of the writing could have been helpful therapeutically but was discounted as valid information. However, her actual ability to write was considered remarkable as she was unable to control the movement of her limbs and was "covered with abscesses ... unable to move, speak, hear, eat, or control her bowels". Her words are seen only as "evidence of a rare compensatory motor skill; the content of her writing goes without remark" (530-31).

¹⁶¹ The Still Shape Forms are Wall, Ball, Twist, Pyramid and Pin. See Chapter Four pages 91-92.

resisting the truth and her appeals. Then, as he becomes affected by the wallpaper and his inability to help her, he finds some Twist reflected at first in hand Gestures. This Twist increases in scale towards the end, resulting in a shift from **Functional** to **Expressive** Gestures¹⁶², until he is unable to cope anymore. In shifting from Doctor to Patient he becomes a Ball. The actor playing John had little movement training, but found this simple score which he could then fill with **Effort** life, worked for him. It supported his performance and the journey of his character, which I have noted in detail in Appendix 5.

5.5 *The Yellow Wallpaper* in Rehearsal: from Training to Composition

Prior to my CMA training, the warm-ups I used were eclectic and sourced from various training and workshops I had attended.¹⁶³ Although I still used some of my previous warm-ups, I prioritised material from my SME and LMS study to create a common language for the actors and I (see Figure 19).¹⁶⁴

Body	Effort
Basic Body Actions	Factors
Patterns of Total Body Connectivity	Elements
Bartenieff Principles	States
Bartenieff Fundamentals	Drives
Shape	Space
Shape Flow Support	Dimensions
Still Shape Forms	Planes
Shape Qualities	Diagonals
Modes of Shape Change	Dimensional Scale
	Kinaesphere

Figure 19: Theoretical foci of Warm-ups

¹⁶² This technique is an example of the flexibility of the LMS system. This shift effectively moved John's portrayal from a Naturalistic to a highly-stylised Expressionistic one.

¹⁶³ Mainly Lecoq-based but with a variety of other influences including contact improvisation, Action Theater, Impulse work and Viewpoints.

¹⁶⁴ These areas have also stood out as useful in my undergraduate teaching of movement for actors. I also provided *The Yellow Wallpaper* cast with written resources to augment the practical work.

Working within an SME and LMS framework provided a strong philosophical framework and ethical motivation for the warm-ups. As T. Smith states “with [S]omatic work, the training, often, is the warm-up” (24). I used the following questions based on Eddy’s “Core Somatic Concepts” as the basis for my side coaching:

1. Are you aware of and connected to your Breath / Shape Flow?
2. Are you aware of yourself as three dimensional when you move in Space?
3. Are you slowing down enough to allow yourself to feel?
4. Are you relaxing into gravity and releasing tension?
5. Are you open to novel coordination and / or somatic experience?

Knowing the actors were engaging in physiologically-sound processes built my confidence. I felt my practice was extended because I had a plethora of principles, concepts and exercises to choose from. The challenge was to select the most appropriate ones for that day’s rehearsal to link everything dramaturgically.

Transitioning from the training part of the warm-up process to preparation for devising unearthed another extension. As SME and LMS function both anatomically and philosophically, I was able to create warm-ups that led into dramaturgically-focused preparation for devising. For example, during the creative development a warm-up that focused on the Development Movement cycle (*yield* and *push – reach* and *pull*) and the BMC concepts of *yielding* into **Space** as well as gravity evolved into some hands-on work where the hand-scapular / scapular-spine kinetic chains were explored. This preparation aspect led into improvisations focusing on how Charlotte is *reaching* for the wallpaper, thereby shifting the focus to devising and dramaturgy. Working within Mobile State we explored Flow **Effort** (*bound* to *free*), adding *light* Weight, the Direction Up and Skin to the *reach* and *pull*, and *strong* Weight, the Direction Down and Muscle and Bone to the *yield* and *push*. I continued to side coach for connectivity (arms to tail / feet to head)

linking in the BF work on Kinetic Chains and particularly coaching for Head-Tail connection in the Vertical Dimension.

The work from the warm-up and preparatory stages continued during the improvisation so that the actors knew how to support the movement of their arms **Functionally**, whilst also opening up the **Expressive** dramaturgical theme of *reaching* in the play. This process generated images¹⁶⁵ of Charlotte as a bird (with her scapulae as her ancient wings) or as a cat (with her coccyx as her ancient tail). The preparation stage functioned as a transition between the self and the character. The actor could explore the anatomical and philosophical ramifications of the theme prior to working in character, establishing a dynamic interrelationship between Actor/Character.¹⁶⁶

The material introduced in this phase was also explored for a different purpose in other phases. For example, after the actors had been taught the five Still Shape Forms, they were subsequently used in an improvisation that became the basis of compositional work and performance scores, especially for John as previously discussed. The material introduced during the training and preparation phase created Somatic and linguistic building blocks for the phases that followed. The SME and LMS material allowed the dramaturgical concepts to be explored Somatically. I have compiled a sample warm-up based on my rehearsal journals in Appendix 2, point 2 (page 160) that demonstrates the process. It takes an improvisation focused on the overall relationship between the two Charlottes as its goal, tracking them from separate characters to Gothic Monster.

My long-term objective was to bring together all of the **Parts** into the “dramaturgical logic” of the piece to form an integrated **Whole** (Turner & Behrndt 179). Similar to the adaptation process, but now with three dimensional material, the LMA served as Dramaturgical “hooks”, helping us

¹⁶⁵ At LIMS we were taught to use images as a way of generating or distilling **Effort** choices. This strategy is particularly useful for characterisation.

¹⁶⁶ I have aligned this relationship to the Major Themes because I see it also existing on a lemniscate.

to explore the 'road map' during devising. I began to refine some "choreographic principle[s]" – processes and structures that could be used to transform material into performance scores. The 'hooks' that had initially prised the story open began to function as "something tangible to hold onto" (Behrndt 131) in improvisations and exercises. As Behrndt describes there followed "moments during our improvisations where everybody ... recognised that we had discovered something that felt like the central core or 'heart' of the performance" (135). These "beating heart" moments in the devising stages led to the ensemble having a coherent sense of the purpose and "overall dramaturgy" of the piece as we shifted into the composition and performance phase (Behrndt 135).

Behrndt states that "a crucial dramaturgical task is to devise a structure for the material" (136). Although we had a script there were sections that were unscripted, the transitions that only existed inside my head. During the first week of rehearsal when we undertook intense script work, the practice of titling was extended to the conversations between characters and the 'Lorelei' story. There were three different "dots" (Cameron 57) or parts of the "weave" (Mitchell qtd. in Rebellato 323):

- The diary entries
- The 'Lorelei' stories
- The conversations

The transitions would bring these elements together providing a non-verbal **Recuperation to Exertion** of the text-based sections. They would also allow the piece to evolve organically, as the time between entries would be represented, to create one continuous piece. We would capture the idea of the Spiral, the rhythm of Jo Ha Khu, the "interior dynamic, the flow of the whole" and the increasing *quick* Time of Charlotte's experience (Callery 192). Another example of how SME and LMS supported my directorial practice came from the clarity of my 'road map' and how it empowered me and allowed me to be: "a compass', helping the company find its way through the morass of ideas and material" (Uprichard qtd. in Turner & Behrndt 176). From the **Body** level **Analysis** and Mitchell's "what happens between the acts"

exercise completed in the adaptation phase, I compiled a list of what had to occur in each transition. I used these and some of the Gestures the actors had generated as the basis for a “choreographic principle” or performance score for each of them (Behrndt 132).

Over time, I refined the process used to create these sequences so that the **Functional** aspects of the system created a container for **Expressive** work in a similar way to Bogart's idea of:

... set[ing] *something*; you can either set *what* you are going to do or you can set *how* you will do it ... I believe it is better to set the exterior (the form, the action) and allow the interior (the quality of being, the ever-altering emotional landscape) freedom to move and change in every repetition. (Bogart, *A Director Prepares* 102-3)

Using the **BESS-R** model I discovered that starting with **Space** and **Body**, refining topography (where the actors moved in **Space**) and actions (adding a simple **Body** level score of Gesture and Postures), supported what I was doing. The structure (which in BMC terms is the Container) enabled actors to work with **Effort** to create the dynamics and **Shape** choices to connect to the movement so it could be embodied (which in BMC terms are the Contents). In Appendix 2, point 3 (page 160) I have given a summary of this process and I have analysed it in performance in Appendix 5, see especially transitional Movement Sequences 2, 3 and 4 (pages 171-74).

I gave the actors different **Expressive** Laban scores (using **Shape** and **Effort** qualities) for each of the eleven transitional movement sequences whilst keeping the **Functional** part of the score (**Body** and **Space**) the same. We also chose different pieces of music¹⁶⁷ to enhance the shift in atmosphere and support the actors' scores. This worked well to show time passing and the progression of Charlotte's condition. **Effort** is sometimes called 'the storyteller' (Adrian), and by manipulating the **Effort** Scores we were able to tell the story non-verbally. I have tracked this process in

¹⁶⁷ Music is full of **Effort**, and the audio-visual dramaturg and I spent a long time ensuring the tracks corresponded with the quality I was trying to portray in each transition (see Appendix 4).

performance in Appendix 5 and there is a chart of the transitions in Appendix 2, point 4 (page 158).

Later in the process, as we inserted these transitional movement sequences into the whole piece, we could see the overall structure come together. There was a sense of having created what Callery calls “the architecture of the piece” (184) in a way that would “capture the attention of the audience and hang onto it” (186); and of having discovered an organic journey from beginning to end, like “threading beads onto a necklace” (Mitchell 185).

Callery suggests:

If you regard the images or scenes you create as ‘cells’ that form a network, these have to be selected and then placed in relation to one another ... It is how the cells relate to each other and the cumulative effects of them in sequences or in counterpoint which determine the spectator’s experience. (190)

Once we knew the structure and the way the different ‘beads’ or ‘cells’ interrelated, we had clarity around how the narrative unfolded as well as a sense of being able to “articulate its ‘inner logic’” (Turner & Behrndt 180).

Within this framework, the performances could be refined:

In his [sic] first intuitive approach to the role the actor as well as the dancer might be unaware of the particular sequences of effort qualities he chooses. Yet in the process of formulating his part, giving it shape and remembering it, he has to consciously select movement phrases, rhythms and patterns. (Laban, *The Mastery of Movement* 106)

The following text summarises the dramaturgical concept for *The Yellow Wallpaper* and is taken from some of the publicity material for the show:

Imagine a woman, a writer, alone in a room with yellow wallpaper. The pattern’s grotesque tendrils surrounding her like a web...the arsenic-laced paper diffusing into the air as she breathes... This woman is trapped. Stripped of all constructive activity she is ‘resting’. From beneath the bed she pulls out a small diary and writes...this is her secret, her only defence against the world in which she finds herself...but will it be enough to save her?

5.6 *The Yellow Wallpaper* in Performance

Every little movement does not have a meaning of its own, but every little movement means something to the mover, and therefore resonates (or does not resonate) with the audience of the mover ... No performer, no matter how much training s/he has had, is completely neutral either. (Bradley 88-89)

To support the reader of this exegesis a DVD of the performance is provided as an archival document in Appendix 4. I have also provided accompanying notes that combine English and SME / LMS terms in Appendix 5. The DVD is not presented as a substitute for the live performance, but has served as a useful reflective and analytical tool. In Appendix 5, I have selected examples of how moments perceptible in performance can be traced back to the application of SME and LMS in my process. A good way to use the DVD is to watch it as a **Whole**, then in **Parts** for **Analysis** with the accompanying notes and perhaps a third time for **Synthesis**. I have used the divisions in the script to structure the notes and sometimes refer to the script and/or the original story. It is my hope that when watched for **Synthesis** after the **Analysis**, a viewer will note how SME and LMS have been integrated at every level of my directorial practice.

In this **Analysis** I looked for moments in the performance that would effectively illustrate the data 'created' by my research. I have not commented on every aspect of LMS at all times because to do so would result in a differently motivated **Analysis**, and a much more extensive one. However, at times I have gone into detail to illustrate certain ways SME and LMS supported me directorially. Although I was using my skills as a CMA, my purpose here was to illuminate the impact of the research on my directorial practice. As my teacher Amy Matthews says: "LMS is always there, you're just not aware of it".¹⁶⁸ In this process therefore, I have only selected examples that link to the findings of my research, and within these I have

¹⁶⁸ This comes from verbal communication that occurred during my training at LIMS.

reported on what seems most salient to me as the director/observer in reflective mode.¹⁶⁹

I am aware that for a non-CMA audience my director's notes may be overwhelming at first, however, I considered it important to go into as much detail as possible to support the viewer in becoming more aware of the impact of SME and LMS in this performance. By including a viewing of the DVD of the performance within my exegesis, I am underlining the intricate link between the two modes of research and assessment within practice-led research. Chapter Five's journey into practice-led methodology transitions now into a reflection on the process. Chapter Six aims to answer my research question incisively by unearthing the wider significance of this doctoral investigation through the data 'created' by *The Yellow Wallpaper*.

¹⁶⁹ When I observed video recordings during the rehearsal process my relationship to the material was different because I was looking for clues to take into rehearsal and refine, rather than commenting on material that had already been created.

Chapter Six: Reflecting on *The Yellow Wallpaper*

[Laban] understood that the dance director must first and foremost attend to whatever layers of meaning were necessary to serve the larger themes. The dance, he felt, was made up of the individual bodies in movement as well as the spirit of the whole piece. A good director attends to both. (Bradley 71)

This practice-led research has transformed me into a neo-director, and my contextual review has enabled me to see my practice as part of the post-physical theatre paradigm. This, together with my practice-led experience of adapting and directing *The Yellow Wallpaper*, has helped me to name the sub-genre Somatic Theatre and articulate its praxis. What follows are the challenges and key findings resulting from these discoveries.

There were challenges during my process, some the result of limitations I knew existed when I first embarked on this research, and others inherent in bringing theatre and Somatics, as distinct discourses and practices, together into a hybrid form. Somatics, for example, insists that the 'experience' of the individual is of primary importance.

Somatic disciplines are those systems of study that view physical reality and specific bodily or even cellular awareness as a source of knowledge, usually to be gained through touch, movement, and imagery as processes of embodiment. Somatic experience focuses on self-awareness and tends to be internal and indulging in time occurring in a neutral environment. (Eddy "Access" 1)

As a Somatic educator or therapist, one enters into an active relationship where personal embodiment and empowerment within and without is the goal. Traditionally, this is a healing process between a client and a professional in which one is paying the other for their time. There is no set time limit for achieving this goal. The process needs, according to Eddy; "time", "space", "language", "quiet and neutrality into action" ("Access" 3).

Although theatre, especially when there is devising involved, also requires time and space, it is not centred on a therapeutic relationship and generally operates within a set schedule and negotiated goals. It is primarily a group process, generally facilitated by a director. It is a creative process that may consist of any number of methodologies, but the common goal is the successful production of a theatre piece and, ideally, all parties are paid for their time.

Specific to my investigation, during *The Yellow Wallpaper* three main challenges that correlate with Eddy's criteria became clear 1) time, 2) space and 3) language:

Time

Although I desire more time to create theatre work in general, there is a distinct difference between the *sustained* Time of a therapeutic relationship and the *increasing quick* Time of a rehearsal period. Perhaps this is why, as the deadline of opening night got closer, the actors found it harder to engage in the Somatic processes. As these processes have an Affinity for decelerating and *indulging* in Time, they contrast with the nature of rehearsing towards a performance, which is accelerating and *condensing* Time.

One way of potentially solving this would involve separating the devising process from the rehearsal process. If the devising process could be conducted without the pressure of an imminent performance season, the potential for applying SME and LMS would likely increase exponentially. Actors, for example, would have the time needed to learn the material and discover the benefits of Somatic processes. They would then be better equipped to apply their training in subsequent rehearsals and performance. Lack of training in LMS or SME was a limitation I knew would be part of this research. I am the only CMA in Western Australia and one of two working in theatre in Australia. There are approximately six CMAs in Australia and there are about the same number of Body-Mind Centring practitioners. As such, I understood that it would be difficult to find actors and other creatives trained

in SME or LMS and that I would need to incorporate this training within the process. Silvia had some training in BMC and LMS, and my two undergraduate student assistants (the assistant director and audio-visual dramaturg), having both worked with me before¹⁷⁰, had some knowledge of LMS. Nevertheless, I did not have anyone trained to the same level with whom I could work or discuss strategies. I knew that I would have to be the communicator and guardian of the material as researcher and as practitioner. In addition, all three of the actors had very different training backgrounds and professional experience.

Another solution would be to work with an ensemble that was committed throughout the process. The benefits of working with an ensemble were discussed in length in Chapter Three and are a feature of Bogart's, Mitchell's and McBurney's practice. I had wanted to create an ensemble for this project but there was limited time available to form one before we were in the highly pressurised rehearsal process. Heddon and Milling talk about this as a common problem: "The question becomes how to build a 'sense of ensemble' in a group which does not survive for more than one show." (179).

I had hoped to minimise this problem by working with the same group in both the creative development and the production. This was negated, at least in part, by the fact that we had to replace one of the actors for the final production. The lack of time was exacerbated by this new cast member's late integration into the project. In addition, the limited financial rewards and their other commitments meant the actors could only commit to two intense periods, the first during the creative development and the second during rehearsals. Plans to have training and devising workshops between the two did not come to fruition.

Space

In order to access a Somatic awareness Eddy argues for the availability of "open, clean and accessible" space ("Access" 3). During the rehearsals for

¹⁷⁰ The assistant director had completed my undergraduate class in SME and LMS. The audio-visual dramaturg had worked on a pilot practice-led project exploring the same research topic as an actor.

The Yellow Wallpaper we had variable qualities of spaces available that were not always conducive to our work. Part of our in-kind support from The Blue Room was free rehearsal space. Unfortunately the room we had for much of the first two weeks of rehearsal was very small and not conducive to physical work. This slowed down the kind of physical work I wanted to do, and increased the stress of the last two weeks. Ideally, rehearsals for Somatic Theatre should occur in a dedicated space with a sprung floor, enough room for improvisation as well as areas for discussion and, in LMS terms, **Recuperation**. For most of *The Yellow Wallpaper* process we had reasonably good spaces to work in, but the two weeks we did not highlighted the importance of environment. A poor rehearsal space delayed the process significantly.

Language

Eddy asserts that:

Somatic language needs to be learned through experiences, which take time. Language that hasn't been 'experienced' and accepted can be alienating. Language needs translation to make concepts or principles accessible in varying settings. ("Access" 3)

The need for a 'common language' prior to rehearsals reinforces the need for more time to train actors in SME and LMS. During *The Yellow Wallpaper* time limitations forced us to experiment with the concepts before they had been "accepted" by the cast ("Access" 3). This was a less than ideal situation.

In both rehearsals and in my teaching, I have found that blending SME and LMS terminology with English, or 'translating' it, is a good way to negate the onerous amount of terminology. Throughout the rehearsal process I gradually introduced more of the language in side coaching and attached it to Somatic experience as a way of building it in organically. In the process of creating *The Yellow Wallpaper* I was able to use many of the main principles and concepts of SME and LMS in this way.

More time allows the LMS to be discovered in an SME context rather than imposed. It is easy to get bogged down in the language and terms so it is always important to remember three things:

- that the LMS is always there even when you don't directly refer to it
- that **Analysis** exists to work towards **Synthesis**
- that **Expressive** work (when the LMS is implicit) can generate as much material as **Functional** work (when the LMS is explicit).

In other words, even if others are not using the language they are still doing the work and one does not have to be continually breaking things down in order to benefit from SME and LMS, which also embrace **Synthesis** and **Expressivity**. This also links to the theme of **Exertion/Recuperation** – if the language is too much of an **Exertion** there must be the flexibility to change tactics.

Although LMS gives us the rigour of its own language, it is important not to apply it rigidly. When I observed that the actors found the names of States, Drives and their configurations overwhelming, I adapted the system. Instead of the entire terminology, I simply used the eight Effort Factors and coached them into various combinations using Flow **Effort** as a connective tool. Subsequently, I felt we had a foundational 'common language' in the rehearsal room that I could use to generate, refine and sculpt the performance work and the dramaturgical world. This language was also useful as a tool during the performance season to provide notes for the actors, such as:

John – your journey is from Doctor/Husband to Patient/Husband.
 Let your **Shape** journey be clear from Pyramid to Twist to Ball.
 Flow is really important for you to work with alongside this – there is a boundness about the scientific mind and a free Flow to your confusion.
 There is a more free Flow sense to you as Husband and a more bound Flow as Doctor. So keep your feelings in as a Doctor who knows everything but when you yield to the confusion of your Patient/Husband there is more free Flow available as you let your emotions out. (Izzard, “The Yellow Wallpaper Journal 5”)

Resources

All three of the areas discussed as challenges relate back to the issue of resources. It was pointed out by the review board in response to my candidacy that the financial resources provided for practice-led research would probably not be enough for this project. I was aware of this issue from the beginning, as I had made the choice to create a professional show. So I looked for funding outside the university. As the project counted towards an educational qualification I was only eligible for limited funding. In the end, I managed to get sponsorship from The Blue Room Theatre, which included considerable in-kind support, sponsorship from Denmark Arts, Healthway and from Curtin University. I used all my consumables and also received some in-kind support from the Hayman Theatre. Despite securing a significant level of funding I was unable to pay Equity rates to the creative team, thus I had to work around their other commitments and personal circumstances. As Robson has noted, resource gathering for practice-led research projects can prove challenging for artist-researchers, and will often determine “the project’s scale and the level of professional production values” (“Artists in Australian Academies” 7). In addition, because I had decided to do a professional show with limited funding I took on four roles in addition to that of researcher: producer, director, production manager and co-adaptor. At times the amount of time, energy and effort I put into producing the show impacted on my ability to pursue my research goals. In future work I will apply for funding so that the issues of time, space and language can be offset by the resources to invest in an ensemble who are motivated to train in

these processes. Having funding would also mean access to appropriate studio space and the time and ability to devise the piece prior to the final rehearsals and performance season. These resources are necessary in order to make Somatic Theatre. In spite of these challenges this research generated rich findings, which I will now outline.

6.1 Practice-Led Research and Laban Movement Analysis as Dramaturgical Practice

A major finding of this research was that there was an Affinity between the Laban Movement Analysis framework and dramaturgical process, especially when combined with the documentation strategies of practice-led research. Although the whole of LMS and SME were useful dramaturgically, my experience was that it was the LMA framework that acted as a container for all of the BF and SME work. The LMA framework became a channel for the Somatic ideas when applied dramaturgically (see Chapter Four for theoretical distinctions).

My understanding of the difference between dramaturgy and directing, and of the dramaturgical process itself, developed immeasurably during *The Yellow Wallpaper*. Mari Uprichard suggests: “whereas the director ‘takes snapshots on the ground’, the dramaturg ‘holds the map of the process’” (qtd. in Turner & Behrndt 176). Turner and Behrndt also discuss this idea:

While the dramaturg may keep track of the details, he or she is constantly relating them to the larger picture. This is evident in Shunt’s working relationship between director and dramaturg. Where Rosenberg [the director], as Mari puts it, is ‘more interested in the particular parts’. She [the dramaturg] is concerned with how the particular parts join up, connect and ultimately synthesize. (178)

Holding the “dramaturgical logic” of the piece supported me during difficult times in the rehearsal process (Turner & Behrndt 179), partly because of an emphasis on documentation resulting from my other role as researcher, and the Affinity between the roles of dramaturg and researcher. I was already doing more documentation and reflection than I usually would. My research

journals functioned as a dramaturgical record of the process. As Behrndt and Turner suggest:

A key tool in this 'map – or memory making' is the dramaturg's extensive record of the process, often a hybrid between rehearsal journal, research archive, documentation, dramaturgical analysis and creative reflection. (176)

Documenting the process was useful in both predictive and reflective choices. Turner and Behrndt suggest that having a detailed record from the inception of the process "can become vital in identifying and articulating an emerging pattern in the material" and can also serve as a way of retrieving information that can shed light on "the work at difficult moments" (176). My journals served both functions – supporting me in planning and proposing ideas, as well as serving as an archive of the process.

Jon D. Rossini makes the case that dramaturgical processes are a good paradigm for practice-led research (237). This is especially true for production dramaturgy, with its focus on "articulating *processes* of production" (Luckhurst qtd. in Rossini 237). During *The Yellow Wallpaper*, dramaturgy was the glue that kept everything together. The combination of documentation and LMA seems a natural match for theatrical dramaturgy.

In researching dramaturgy three metaphors stood out that shed light on why LMA is compatible with dramaturgical work. The first is its depiction as 'architecture', the second as 'anatomy' and the third as 'composition'.

Dramaturgy as architecture

Although Laban did not complete comprehensive training in architecture, he did attend classes in architecture and design in Paris and worked as a designer in the theatre (Hodgson 21 & 51). His system was inspired by a desire to notate the architecture of the human body and LMA always looks at both the internal architecture of the human body and the external architecture of the world. Similarly, Turner and Behrndt suggest that: "Dramaturgical analysis necessitates an articulation of a work's architecture" (25). During *The Yellow Wallpaper* the dramaturgical work Silvia and I did on the original

story yielded the architecture of the adaptation, which was invaluable. Taking this Laban-inspired approach, not only did we generate an overall structure but we also gained a sense of how the piece progressed from beginning to end. This solid architectural foundation supported the adaptation process as it evolved (see Chapter Five and Appendices).

Dramaturgy as anatomy

One could argue that Laban's system, which is focused as much on **Synthesis** as on **Analysis**, offers us not only a set of lenses through which to look at human movement but also any "organism" – Eugenio Barba suggests, for example, it as a way of viewing a performance (*On Directing* 9). Barba describes three dramaturgies in a piece of work – the actor's, the director's and the spectator's (*On Directing* 13). He suggests that the director's job is to shape the dramaturgies of the actors. Barba's thesis supports my philosophy of involving the actors in the dramaturgy of the work. The twenty-first century actor is not just a 'creative actor': now we are demanding an "actor-dramaturg" where the dramaturgy "unfolds" in a collaborative manner (Turner & Behrndt 193). Barba states:

Gradually I began to assume that what I called dramaturgy was not the thread of a narrative composition, the horizontal sequence of the various phases in the evolution of a theme. *My dramaturgical work began with a particular way of looking which focused upon the layered nature of the performance.* My dramaturgy also dealt with the multiple relationships between the many parts of the performance. But it concerned the relationship between the various components in a *vertical dimension.* (*On Directing* 9)

Barba, not unlike Laban, embraces the biologist's point of view, thinking in layers and of interconnecting systems:

For me, the performance too was a living organism and I had to distinguish not only its parts, but also its levels of organisation and, later, their mutual relationships. 'Dramaturgy', then, was a term similar to 'anatomy'. It was a practical way of working not only on the organism in its totality, but on its different organs and layers. (*On Directing* 9)

Thinking of dramaturgy as the anatomy of a performance clarifies again why SME and LMS were so useful. To me, inverting this idea suggests that one can also work anatomically to create dramaturgy. If dramaturgy is the anatomy of a piece (**Outer**), working with particular aspects of the body-mind can create the 'inner dynamic' and congruent dramaturgy within performers. Examples of this in *The Yellow Wallpaper* were working with Body Systems, and working with the PTBC of Breath to bring out the theme of toxicity (see Chapter Five).

Laban's fascination with the construction of the human body began with his training in drawing and painting (Hodgson 26). Laban was introduced to "perspective, proportion and the Golden Mean" in his visual arts training (Hodgson 27). He was also aware of the need to look at a work as 'layers' of meaning (Bradley 71). As his system is anatomically based, it can be transferred to generate or analyse the 'anatomy' of a performance: its dramaturgy. Having the LMA framework meant that I was able to think of the piece being created in **Parts**, that were being built up to create an interconnected **Whole**, like our bodies. Having the four Categories (**Body**, **Effort**, **Shape** and **Space**) also provided me with a way to layer the creation of performance material like the layers in our bodies (see Appendix 2, point 3 page 161).

Dramaturgy as composition

Behrndt and Turner state that: "when we are engaged in (doing) dramaturgy, we are looking at the composition or dramaturgy of a work" (25). Laban's training as a visual artist made him a:

...consummate observer. Already as a youngster he had begun discerning formations and patterns and making connections. His painting master helped him further and he developed his capacity to observe both large and small, both whole and in parts, a capacity he continued to exercise throughout his life. (Hodgson 27-28)

As Laban had no formal dance training, it was this observational capacity that he applied to choreography (Hodgson 26 & 51). In his career as a choreographer he advocated for a form of dance dramaturgy that was part of

integrative research/practice (Louppe 192). Laban was naturally geared to look at a piece of work compositionally – to see it up close and far away – a core skill of dramaturgical process (**Whole Part Whole**). As D. Williams says:

The most difficult thing of all, I suppose, is that sense of being close up and far away [at the same time] ... It is the sense of the relationship between the very small and the ... overview that allows you to dive into the micro detail that somehow undoes what is being sought. (qtd. in Turner & Behrndt 182)

Laban himself, although also a note taker and a thinker, was visual and kinaesthetic:

His artistic observation and inclination led him to the three-dimensional, expressive, moving form. He talked about his thinking as ‘movement thinking’.... (Hodgson 28)

His natural desire to connect the ‘dots’ through this way of thinking - to “ponder the patterns and what they might tell us about the human condition” - is also congruent to a dramaturgical approach (Hodgson 28).

Dramaturgically, every **Part**, or detail of the *The Yellow Wallpaper* had been selected in order to fit in with the overall composition, from set, lighting and costume choices to the Somatic scores the actors were working with. The colours, the acting style, the way the sound cues were incorporated were all deliberately selected in order to create an integrated **Whole** (see Appendix 5).

In summary, the combination of architectural, anatomical and artistic ways of thinking within LMA (Hodgson 25 & 28) demonstrates that Laban could be conceived a natural dramaturg. If the architectural aspect is the underlying structure, and the anatomical the connectivity between parts, then the compositional is the way these combine in performance. With this perspective having supported and extended my directorial and dramaturgical skills, I posit that LMA is uniquely positioned within SME as a set of dramaturgical tools that can be applied to the creation of theatre.

6.2 Findings

SME and LMS are flexible, overarching frameworks that offer many options for application to theatre. During *The Yellow Wallpaper* I used aspects of the two practices that seemed appropriate and useful according to the context created by the process. Therefore, the skill was in differentiation. Rather than being dogmatic, a practitioner can learn to select from LMS and SME frameworks when to use which idea for best effect. As Eddy states:

I particularly like to teach 'when to use which' exercises/strategies. I also ask, 'Somatics for what?' I encourage students and graduates to pursue [S]omatic study with a focus on how they plan to use the embodied knowledge so deeply based in self. ("Ongoing Development" 5)

A further refinement of how I used my 'embodied knowledge' was working out with whom to use what material. For example, while the male actor had had little movement experience and so responded well to simple ideas, the actor playing Charlotte 2 had significant movement experience so found the language an overload. The solution, in this instance, was not to use the LMS language when giving notes and feedback, but giving kinaesthetic suggestions instead. Contrastingly, the actor playing Charlotte 1 coped reasonably well with the LMS language. She also responded extremely well to Body Systems work and to imagery, such as the cat image discussed in Chapter Five. As Eddy states:

...in the process of accessing movement variation for whatever reasons (health, performance, education etc) some people do well with imagery, others need observable concrete movement information (LMA) and others do best coming from the body/kinesthetically using a specific understanding of what part of the body is initiating the movement (BMC). (Eddy, "Re: Quick Question")

Another example of the flexibility of the LMS system is that I used Motif¹⁷¹ to reflect on material, create conceptual maps and analyse filmed material. I also found Hackney's mapping of the creative process alongside the

¹⁷¹ Motif is simple Labanotation that offers a symbolic version of the system's language. As it can go beyond the limitations of the English language it gives all CMAs common ground and offers international potential for LMS.

Development Movement progression provided me with a way of framing the rehearsal process, from inspiration to integration, knowing that despite inevitable difficult times, it would come together in the end (14).

In terms of extending my practice, SME and LMS functioned on different levels. The unexpected gift of the research had been the discovery, right from the adaptation phase, that SME and LMS functioned as a dramaturgical toolbox. Both approaches strengthened my ability to work both dramaturgically and Somatically in all phases of the process and with all aspects of the performance. For the purposes of this exegesis, I have mainly focused on my work with Silvia (the adaptation process) and the actors (the rehearsal process) but I applied the framework in all my professional collaborations on the show, including lighting, sound, set and costume design. So the entire work was imbued with the dramaturgical concepts developed via SME and LMS. Together, they provided me with “hooks’ to create a dramaturgical ‘road map’, as well as a ‘compass’ with which to navigate as I worked with the rest of the company within our “dramaturgical logic” (Turner & Behrndt 179).

Overall, SME and LMS supported and extended my directorial practice in six key ways. I will present each distilled point with a number of specific examples from *The Yellow Wallpaper* process, clarifying how each point relates to the process and performance discussed and analysed in previous Chapters and the Appendices:

1. SME and LMS provided a philosophical and analytical framework within which all theatrical elements could be examined, supporting the director to ensure all the details were within the ‘dramaturgical logic’ of the work.

Taking performance, rather than human movement, as the *gestalt*, the **BESS** categories have Affinities with aspects of performance. Therefore **Body** becomes action, **Effort** becomes dynamics, **Space** becomes topography and **Shape** becomes embodiment. I have equated **Phrasing** and **Relationship**

and how meaning is made from these **Parts**, with dramaturgy in performance. Dramaturgy is the overall **Relationship** of each **Part** within the **Whole**.

Having this framework provided by SME and LMS extended my practice, giving me a language with which to articulate my vision, as well as what I perceived and observed in the process of realising it. Three examples of how I used this include: taking dramaturgical research from source materials and applying it to lighting design; creating thematic links in set and costume design; and ensuring **Effort** level links in the music that supported the work on stage.

Set and costume design was created with the **Inner/Outer** theme at its core. The wallpapered room was raised and separated from the rest of the theatre space, in order to conjure up feelings of isolation and claustrophobia. John's world was designed so that it was just different enough to contrast with Charlotte's world. It had a comfortable chair, books and a whisky decanter connoting intellectual and personal freedom. The costumes were black and white, gently echoing the **Inner/Outer** theme **Expressively**, as well as providing a **Functional** canvas for the yellow chalk and a visual contrast with their environment. The wallpaper that surrounded the room also reinforced this theme with its many **Inner** and **Outer** layers. It was permeable and Charlotte 2 was able to retreat into the **Inner** world of the wallpaper when she retreated from the **Outer** world represented by the rest of the set. That the **Space** behind the wallpaper is initially hidden from the audience underlines the invisibility of some **Inner** worlds. For example, John is unable to see Charlotte's **Inner** experience as he is only focused on her **Outer** appearance.

The lighting designer was able to realise our discussions of the **Inner/Outer** theme, by front and back lighting the wallpaper. Front lighting of the wallpaper was used to animate it once it came alive in Charlotte's imagination. Back lighting was also used for this purpose and to reveal or conceal the Woman in the Wallpaper. We also hinted at the **Outer** world

though the use of a 'window' shaped angular light at strategic points in the narrative. For the soundscape we included external music and sound effects (**Outer**) and sound created from within the performance, such as breath, the use of paper (the ripping of John's books and the tearing of the wallpaper) and the strategic use of silence (**Inner**). The music or sound choices were supported by the **Effort** scores created for the transitional movement sequences.

2. SME and LMS provided Somatic dramaturgical 'hooks' to explore source material that translated to the rehearsal room, supporting dramaturgically-linked devising and composition, providing a 'road map' and a 'compass' to negotiate the dramaturgical process.

My practice was supported in the creation and articulation of dramaturgical concepts. For example, I used the LMS theme **Inner/Outer** throughout the performance, and the theme **Exertion/Recuperation** to create an overall dramaturgical structure. These 'hooks' supported the process of generating writing from source material as well as character ideas and imagery from adaptation to performance (see Chapter Five and Appendices).

The final form of the text used in performance was negotiated with Silvia, as cuts in the rehearsal room required her consent. This process was also supported by the development of the dramaturgical concept. For example, we ended up cutting several of the 'Lorelei' stories. In rehearsal, the original plan of having Charlotte 1 take over the authorship of them did not work because the story was too associated with Charlotte 2. This realisation clarified that the story needed to remain unfinished when Charlotte 2 became the Woman in the Wallpaper. Charlotte's imaginative life (represented by Charlotte 2) had shifted from attempting to express itself in **Outer** form, repressing it instead in an **Inner** world, represented by Charlotte 2's journey into the wallpaper.

3. SME and LMS provided a language (verbal and symbolic) for all perceptible elements of performance: verbal, non-verbal, visual, aural, and design.

Introduced during warm-ups and training exercises, this language functioned as a 'common language' for the rest of the process. It was used in broad and fine strokes, generally and specifically, to generate, refine, perform and give feedback on material. It could come from within and be discovered organically, or from without and be placed over material. It could be blended with English when actors and creatives were not trained in it. It extended my practice by providing a language with which to score the discoveries in the rehearsal room and to create improvisational and compositional scores for performance. Motif provided a notation system to annotate scripts and to make notes during research, rehearsal, in watching filmed material and during performance (see Chapter Five and Appendices).

As a director my rehearsals were enriched with many new principles, concepts and processes that supported my practice from warm-ups through to compositional strategies. SME and LMS give directors a framework with which to interpret what they sense and feel as an observer from their whole body-mind. They can tap into their Somatic experience and direct from there. They can be open to the richness of their internal world and use these systems and their languages to frame interventions, suggestions, side coaching and feedback. LMS also offers a way of notating process and recording improvisations and ideas, through the use of Motif and LMS shorthand.

4. SME and LMS provided principles, concepts and processes that supported the creation of embodied performance.

The LMS Major Themes provided valuable concepts such as the shift from **Functional** to **Expressive** Gestures throughout the piece, or the use of **Mobile/Stable** as a movement score. **BESS** as a set of analytic lenses was useful to create movement score and for selecting rehearsal strategies. Directors can use the system to ensure that there are opportunities for all

four layers (**Body Effort Shape Space**) to be explored prior to exploring them all together (**Relationship**), which will lead to the fullest embodiment. It can also be used as a diagnostic tool to differentiate what needs to be worked on when a scene isn't working. It gives directors a language to explain what embodiment is and to articulate what is missing. The system is a transferable one that can be used with any type of theatre and is not restricted to any style. As I have also demonstrated in my research, it can be used in devised processes as well as text-based ones.

In addition, each LMS category was individually supportive in different ways. For example:

- **Body level Analysis** of the text proved specifically useful in the adaptation process of bringing a literary short story to life theatrically and was helpful in generating movement sequences.
- **Effort level Analyses** proved particularly useful for characterisation and for exploring the quality and dynamic of movement. Movement Signatures for characters were generated and refined using this dramaturgical **Analysis**, the differentiation ensuring there were different dynamics in the piece. We created the two Charlottes as similar but different. We used **Effort** to create mood, character and support the pace of the piece as a whole.
- **Shape** work proved particularly useful to find a sense of embodiment of a character's journey, supporting actors to reveal the **Inner** life of the characters through their performances. **Shape** was used to explore a character's relationship to themselves, others and the environment. **Shape** work, particularly the Still Shape Forms, supported actors to embody the journey of their character through the piece.
- **Space** work proved particularly useful for exploring what Spatial Pathways characters follow and which Spatial Pulls act on them. Actors were able to explore how their characters moved in **Space** in their Kinaespheres. **Space** work was also useful for the exploration of personal and shared **Space** between characters. It also reminded

actors to be three-dimensional in their embodiment (see Chapter Five and Appendices).

5. SME and LMS provided Somatic practices that can be used as part of the rehearsal process.

SME and LMS provided physiologically-sound, ethical, developmentally-based warm-up exercises. Leading somatic warm-ups gives the director an option to warm-up with the actors. Although this may not always be possible, I found it a particularly valuable activity that prepared me for the day's work and often opened up ideas or links that only came because I too was 'working Somatically'. SME and LMS also provided a palette of processes such as: visualisation, Somatisation, hands-on exploration, experiential anatomy and Development Movement. These could be used not only as warm-ups but as preparation for devising processes and improvisations. They supported **Expressive** movement **Functionally**. While Somatic processes formed the framework for devising processes and improvisations, its principles and concepts also supported the actors and myself (as director) to experience embodiment, and function as dramaturgical maps. Body Systems' explorations and the use of Development Movement patterns in improvisations were particularly fruitful in *The Yellow Wallpaper*. The dramaturgical concept of toxicity was given Somatic embodiment in *The Yellow Wallpaper*, through exercises that asked the actors to access their respiratory systems and the PTBC of Breath (see Chapter Five).

6. SME and LMS also provided a valuable way of being able to explore the macrocosm as well as the microcosm.

As director, I not only engaged in **Analysis** but also looked for **Synthesis** through **Phrasing** and **Relationship**. This is the second **Whole** in the **Whole Part Whole** process. I was able to think about how all aspects of the performance combined and interrelated and articulate the Relationship between them. Dramaturgically I worked to ensure that everyone and everything in this 'dramaturgical world' created an integrated **Synthesis** or **Whole**. From a Body-Mind Centring perspective the performance could be

described as evolving from the initial visualisation Silvia and I conjured up, through the company's Somatisation of the dramaturgical world during rehearsals and early runs, to embodiment during the performance season (see Chapter Five, Six and Appendix 5).

These six key ways demonstrate how the integration of SME and LMS can support one's existing directorial practice in all the neo-directorial areas – 1) actor training and preparation; 2) devising and dramaturgy; 3) composition and performance. I found that not only did my practice become neo-directorial but, as hypothesised, the kind of theatre I created changed, resulting in a sub-genre of post-physical theatre that I have named Somatic Theatre Praxis.

*Somatic Theatre Praxis, I propose, is the result of blending Somatic principles, concepts and processes with the neo-directorial progression from training and preparation, devising and dramaturgy, to composition and performance. Towards this, Laban Movement Studies provides a language and dramaturgical framework that can be applied to all aspects of theatre production, including working with actors. It can also be enhanced by the Somatic Movement Education methodologies of Body-Mind Centring and Dynamic Embodiment. Essentially, the ethics of this praxis are that the artists work Somatically and in dramaturgical **Relationship** with the material in order to generate the performance. The material evolves out of their Somatic experience which deepens their embodiment in performance. The aim of Somatic Theatre Praxis is that every detail exists within an integrated dramaturgical world.*

In summary, not only was I a neo-director for *The Yellow Wallpaper* but this research offers the key to a particular 'brand' of theatre, a training methodology, a rehearsal methodology and a dramaturgical methodology. My research findings contribute to the fields of both Somatics and theatre. In particular, the study extends on the current applications of Somatic theory to

the performing arts, and expands the embryonic work done with SME and theatre. It is also an extension of the research done specifically on the application of LMA, BF and BMC to theatre – in the areas of acting, movement training, directing and dramaturgy. It follows that this extension expands possibilities in the wider theatre field both for practitioners and pedagogues. I used SME and LMS in all aspects of the production; set and costume design, sound design and lighting design.¹⁷²

Although a comprehensive knowledge of these systems is not provided in this exegesis, theatre practitioners who research and train in the systems can benefit from the wisdom of Somatic Movement Education and Laban Movement Studies. The combination of my training and this research has allowed me to make inroads into subverting the pervasive mind/body paradigm, and it has supported and extended my directorial practice. It has created a post-physical and Somatic theatrical future.

¹⁷² These aspects are discussed in further detail in Appendix 5.

Epilogue: The Vanguard of Neo-Directors in Somatic Theatre

Laban believed, rightly or wrongly, that he was at the gateway of a new form of acting; one that honored the approaches of the past, but that incorporated new ways of experimentation and awareness of human growth and psyche. His approach was, and is, an entry into performance that is at once authentic, embodied, empathetic and educated. (Bradley 51)

After *The Yellow Wallpaper* I headed back to the U.S. to learn more about Somatic Movement Education as a framework. In expanding beyond Laban Movement Studies, especially incorporating Body-Mind Centring®, I position myself quite differently at the end of my PhD journey than I did at the beginning. When I started this process I saw my baseline as LMS, now I would say that it is SME. This evolution has meant I have studied with new teachers and met practitioners outside LMS. In the U.S., I attended classes at the 'Moving On Center for Somatic Research' to learn more about Dynamic Embodiment© from Martha Eddy, one of the few international academics who embraces Somatics and the performing arts.

Through Eddy a whole new world opened up. I was introduced to one of her graduates, Kate Amory, who wrote one of the articles in the issues of *Perfformio* I refer to earlier. Through Amory I met Jeremy Williams, the director referred to in the article by Taavo Smith in the same journal. He put me in touch with a third – Scott Lyons. All three of these artists are applying a version of Somatic Movement Education to theatre. Amory trained in Dynamic Embodiment© and both she and Williams studied at Naropa University with Wendell Beavers. Lyons is a BMC practitioner. Previously, I had come across only Alison Henderson as a closely related model, but now it seems there is a vanguard of neo-directors creating their own versions of Somatic Theatre.

I spent many hours talking with these practitioners. I read the MA theses of Amory and Williams and acquired a copy of *Somatic Techniques: A Curriculum Source Book for MFA Theater, Contemporary Performance* by contacting Erika Berland, a BMC practitioner who teaches with Beavers at Naropa University. In this final section of my exegesis, I will distil some of the key thoughts from these discussions and readings. I will leave detailed and extended exploration for post-doctoral work.

Amory counters students being alienated by the theory, by allowing SME and LMS to inform her work as a set of underlying principles so that students may not even realise what they are learning. In her movement teaching she has discovered, as I have, that less is more when it comes to theory. Therefore, she continually reduces the amount of theory she teaches. She works with Body Systems, an area I see has much potential. For Amory, using the BMC progression of visualisation, Somatisation and embodiment with anatomical rather than poetic imagery, is preferable because the body-mind quickly Somatises when it visualises what it already senses, creating a short cut to deeper embodied experience. She argues that this work is also sustainable and available to access again and again. Studying this material in a movement class, and I would add in a rehearsal process, means that one is not just having the experience but also “articulating and integrating” it (Amory qtd. in Izzard, “DE-SMTT Journal 1”). This somatic education supports the actor and performance (Izzard, “DE-SMTT Journal 1”).

Immediately incisive, Jeremy Williams said that we are “pioneers”, ergo, this work is challenging and that “Somatic work invites the whole self in a way that traditional acting does not” (qtd. in Izzard, “DE-SMTT Journal 2”). He echoes my discovery that composition is the key to success in Somatic work and creating scores for actors to embody in layers is a good strategy. He calls it “the secret somatic work” and applies it to all his directorial work when creating blocking, choreography, and gesture sequences:

I refer to it as 'secret' because I don't articulate my process to the actor. I simply give the actor the somatic score to execute and coach her directly from there. She will have a transformational experience that is viewable, which is a primary goal of working somatically." (J. Williams qtd. in Izzard, "DE-SMTT Journal 2")

He also asserted that being able to call upon the actor's experience in training or preparation during rehearsal and performance supports embodiment. Williams sometimes uses his own embodied experience as a directorial tool. An example of this might be giving an image from his own Somatic experience in the hope that it would resonate with the actor, facilitating a deeper body-mind connection for them. For Williams, the way to get around the theory blocks is to put the ideas into action. He explores hands-on with his actors and creates somatic warm-ups designed around the aims of the production. In his opinion, it is more important to get this Somatic information out to directors than to actors. His acknowledgement that "the language is hard because it is experiential" and that it can only be learnt the long way supports my discovery that more time for actor training and devising is needed when directors work Somatically (J. Williams qtd. in Izzard, "DE-SMTT Journal 2").

Lyons suggests that investing in training as a group is important but obviously not easy in this current economic climate. Another option is to cast people with the qualities you are looking for. He expresses it as "picking an internal landscape" that fits with the external landscape of the show (qtd. in Izzard, "DE SMTT Journal 3"). For Lyons, Laban's language is a shortcut to embodiment because the language evolved out of embodied experience. He sees BMC as an opportunity to pull experience out from within, to harness it for performance work and he suggests that performance goals are a way of negating the over-indulgence of some BMC work. Lyons has worked in Europe and says that Somatics is ingrained in rehearsal processes there. To avoid the sense of being overwhelmed by Somatic theory, he suggested introducing it little by little and using improvisation to access the mind of the particular Body System. Any further theory can be added later, he suggests.

Our conversation ended with a discussion about a proposed symposium on Somatics and theatre. I will pursue this idea post PhD (Izzard, "DE SMTT Journal 3").

Making Somatic Theatre takes time and training. In post-doctoral research therefore I will remove the pressure of a performance season. I will spend more time training the actors and devising the creative work. I will ensure there is a first draft of the piece before shifting into rehearsal mode. Perhaps this is a utopian notion, but if, as Bogart says, theatre production is already a utopian act, let it extend to the "processes of making" (Harvie 13).

To conclude, let me quote from the MFA in Contemporary Performance at Naropa University's sourcebook which states:

A truly embodied performer is a performer whose presence and synchronicity of body and mind is continuous and flawless. In this respect, a goal of the program is to train performers who express a continual flow between receptivity, processing and action. In essence, it is a dynamic balance between "being" and "doing". (Berland 10)

As a neo-director with my own brand of Somatic Theatre, I believe I am closer to achieving the goals I identified at the beginning of this exegesis and creating the kind of theatre and performance I want to see emerge from my directorial practice. Integrating SME and LMS supported and extended my practice. *The Yellow Wallpaper* was successfully adapted as a theatrical performance, twenty years after I first read and envisioned it as such. As to the future, Bartenieff has often said: "Well, you see, there are many possibilities!" (qtd. in Hackney 1). And I look forward to them.

Appendices

Appendix 1 – *The Yellow Wallpaper* by Charlotte Perkins

Gilman¹⁷³

The version included here is the reprinting of the original text and diary entry divisions. Please note that the original page numbers have been used and exegetical pages will continue after the story.

¹⁷³ This version was published under her married name Charlotte Perkins Stetson.

The Yellow Wall-paper.

By *Charlotte Perkins Stetson.*

IT is very seldom that mere ordinary people like John and myself secure ancestral halls for the summer.

A colonial mansion, a hereditary estate, I would say a haunted house, and reach the height of romantic felicity—but that would be asking too much of fate!

Still I will proudly declare that there is something queer about it.

Else, why should it be let so cheaply? And why have stood so long untenanted? John laughs at me, of course, but one expects that in marriage.

John is practical in the extreme. He has no patience with faith, an intense horror of superstition, and he scoffs openly at any talk of things not to be felt and seen and put down in figures.

John is a physician, and *perhaps*—(I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind)—*perhaps* that is one reason I do not get well faster.

You see he does not believe I am sick!

And what can one do?

If a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression—a slight hysterical tendency—what is one to do?

My brother is also a physician, and also of high standing, and he says the same thing.

So I take phosphates or phosphites—whichever it is—and tonics, and journeys, and air, and exercise, and am absolutely forbidden to “work” until I am well again.

Personally, I disagree with their ideas.

Personally, I believe that congenial work, with excitement and change, would do me good.

But what is one to do?

I did write for a while in spite of them; but it *does* exhaust me a good deal—having to be so sly about it, or else meet with heavy opposition.

I sometimes fancy that in my condition if I had less opposition and more society and stimulus—but John says the very worst thing I can do is to think about my condition, and I confess it always makes me feel bad.

So I will let it alone and talk about the house.

The most beautiful place! It is quite alone, standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people.

There is a *delicious* garden! I never saw such a garden—large and shady, full of box-bordered paths, and lined with long grape-covered arbors with seats under them.

There were greenhouses, too, but they are all broken now.

There was some legal trouble, I believe, something about the heirs and co-heirs; anyhow, the place has been empty for years.

That spoils my ghostliness, I am afraid, but I don't care—there is something strange about the house—I can feel it.

I even said so to John one moonlight evening, but he said what I felt was a *draught*, and shut the window.

I get unreasonably angry with John sometimes. I'm sure I never used to be so sensitive. I think it is due to this nervous condition.

But John says if I feel so, I shall neglect proper self-control; so I take pains to control myself—before him, at least, and that makes me very tired.

I don't like our room a bit. I wanted one downstairs that opened on the piazza and had roses all over the window, and such pretty old-fashioned chintz hangings! But John would not hear of it.

He said there was only one window and not room for two beds, and no near room for him if he took another.

He is very careful and loving, and hardly lets me stir without special direction.

I have a schedule prescription for each hour in the day; he takes all care from me, and so I feel basely ungrateful not to value it more.

He said we came here solely on my account, that I was to have perfect rest and all the air I could get. "Your exercise depends on your strength, my dear," said he, "and your food somewhat on your appetite; but air you can absorb all the time." So we took the nursery at the top of the house.

It is a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was nursery first and then playroom and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls.

The paint and paper look as if a boys' school had used it. It is stripped off—the

paper—in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life.

One of those sprawling flamboyant patterns committing every artistic sin.

It is dull enough to confuse the eye in following, pronounced enough to constantly irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide—plunge off at outrageous angles, destroy themselves in unheard of contradictions.

The color is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight.

It is a dull yet lurid orange in some places, a sickly sulphur tint in others.

No wonder the children hated it! I should hate it myself if I had to live in this room long.

There comes John, and I must put this away—he hates to have me write a word.

* * * * *

We have been here two weeks, and I haven't felt like writing before, since that first day.

I am sitting by the window now, up in this atrocious nursery, and there is nothing to hinder my writing as much as I please, save lack of strength.

John is away all day, and even some nights when his cases are serious.

I am glad my case is not serious!

But these nervous troubles are dreadfully depressing.

John does not know how much I really suffer. He knows there is no *raison* to suffer, and that satisfies him.

Of course it is only nervousness. It does weigh on me so not to do my duty in any way!

I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!

Nobody would believe what an effort it is to do what little I am able—to dress and entertain, and order things.

It is fortunate Mary is so good with the baby. Such a dear baby!

And yet I *cannot* be with him, it makes me so nervous.

I suppose John never was nervous in his life. He laughs at me so about this wall-paper!

At first he meant to repaper the room, but afterwards he said that I was letting it get the better of me, and that nothing was worse for a nervous patient than to give way to such fancies.

He said that after the wall-paper was changed it would be the heavy bedstead, and then the barred windows, and then that gate at the head of the stairs, and so on.

"You know the place is doing you good," he said, "and really, dear, I don't care to renovate the house just for a three months' rental."

"Then do let us go downstairs," I said. "there are such pretty rooms there."

Then he took me in his arms and called me a blessed little goose, and said he would go down cellar, if I wished, and have it whitewashed into the bargain.

But he is right enough about the beds and windows and things.

It is as airy and comfortable a room as any one need wish, and, of course, I would not be so silly as to make him uncomfortable just for a whim.

I'm really getting quite fond of the big room, all but that horrid paper.

Out of one window I can see the garden, those mysterious deep-shaded arbors, the riotous old-fashioned flowers, and bushes and gnarly trees.

Out of another I get a lovely view of the bay and a little private wharf belonging to the estate. There is a beautiful shaded lane that runs down there from the house.

I always fancy I see people walking in these numerous paths and arbors, but John has cautioned me not to give way to fancy in the least. He says that with my imaginative power and habit of story-making, a nervous weakness like mine is sure to lead to all manner of excited fancies, and that I ought to use my will and good sense to check the tendency. So I try.

I think sometimes that if I were only well enough to write a little it would relieve the press of ideas and rest me.

But I find I get pretty tired when I try.

It is so discouraging not to have any advice and companionship about my work.

When I get really well, John says we will ask Cousin Henry and Julia down for a long visit; but he says he would as soon put fireworks in my pillow-case as to let me have those stimulating people about now.

I wish I could get well faster.

But I must not think about that. This paper looks to me as if it *knows* what a vicious influence it had!

There is a recurrent spot where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down.

I get positively angry with the impertinence of it and the everlastingness. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere. There is one place where two broads didn't match, and the eyes go all up and down the line, one a little higher than the other.

I never saw so much expression in an inanimate thing before, and we all know how much expression they have! I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toy-store.

I remember what a kindly wink the knobs of our big, old bureau used to have, and there was one chair that always seemed like a strong friend.

I used to feel that if any of the other things looked too fierce I could always hop into that chair and be safe.

The furniture in this room is no worse than inharmonious, however, for we had to bring it all from downstairs. I suppose when this was used as a playroom they had to take the nursery things out, and no wonder! I never saw such ravages as the children have made here.

The wall-paper, as I said before, is torn off in spots, and it sticketh closer than a brother!—they must have had perseverance as well as hatred.

Then the floor is scratched and gouged and splintered, the plaster itself is dug out here and there, and this great heavy bed, which is all we found in the room, looks as if it had been through the wars.

But I don't mind it a bit—only the paper.

There comes John's sister. Such a dear girl as she is, and so careful of me! I must not let her find me writing.

She is a perfect and enthusiastic housekeeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick!

But I can write when she is out, and see her a long way off from these windows.

There is one that commands the road, a lovely shaded winding road, and one that just looks off over the country. A lovely country, too, full of great elms and velvet meadows.

This wall-paper has a kind of sub-pattern in a different shade, a particularly irritating one, for you can only see it in certain lights, and not clearly then.

But in the places where it isn't faded and where the sun is just so—I can see a strange, provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design.

There's sister on the stairs!

* * * * *

Well, the Fourth of July is over! The people are all gone and I am tired out. John thought it might do me good to see a little company, so we just had mother and Nellie and the children down for a week.

Of course I didn't do a thing. Jennie sees to everything now.

But it tired me all the same.

John says if I don't pick up faster he shall send me to Weir Mitchell in the fall.

But I don't want to go there at all. I had a friend who was in his hands once, and she says he is just like John and my brother, only more so!

Besides, it is such an undertaking to go so far.

1. It sticketh closer than a brother Proverbs 18:24: "There is a friend that sticketh closer than a brother."

I don't feel as if it was worth while to turn my hand over for anything, and I'm getting dreadfully fretful and querulous.

I cry at nothing, and cry most of the time.

Of course I don't when John is here, or anybody else, but when I am alone.

And I am alone a good deal just now. John is kept in town very often by serious cases, and Jennie is good and lets me alone when I want her to.

So I walk a little in the garden or down that lovely lane, sit on the porch under the roses, and lie down up here a good deal.

I'm getting really fond of the room in spite of the wall-paper. Perhaps *because* of the wall-paper.

It dwells in my mind so!

I lie here on this great immovable bed—it is nailed down, I believe—and follow that pattern about by the hour. It is as good as gymnastics, I assure you. I start, we'll say, at the bottom, down in the corner over there where it has not been touched, and I determine for the thousandth time that I *will* follow that pointless pattern to some sort of a conclusion.

I know a little of the principle of design, and I know this thing was not arranged on any laws of radiation, or alternation, or repetition, or symmetry, or anything else that I ever heard of.

It is repeated, of course, by the breadths, but not otherwise.

Looked at in one way each breadth stands alone, the bloated curves and flourishes—a kind of "debased Romanesque" with *delirium tremens*—go waddling up and down in isolated columns of fatuity.

But, on the other hand, they connect diagonally, and the sprawling outlines run off in great slanting waves of optic horror, like a lot of wallowing sea-weeds in full chase.

The whole thing goes horizontally, too, at least it seems so, and I exhaust myself in trying to distinguish the order of its going in that direction.

They have used a horizontal breadth for a frieze, and that adds wonderfully to the confusion.

There is one end of the room where it is almost intact, and there, when the crosslights fade and the low sun shines directly upon it, I can almost fancy radiation after all—the interminable grotesques seem to form around a common centre and rush off in headlong plunges of equal distraction.

It makes me tired to follow it. I will take a nap I guess.

* * * * *

I don't know why I should write this.

I don't want to.

I don't feel able.

And I know John would think it absurd. But I *must* say what I feel and think in some way—it is such a relief!

But the effort is getting to be greater than the relief.

Half the time now I am awfully lazy, and lie down ever so much.

John says I mustn't lose my strength, and has me take cod liver oil and lots of tonics and things, to say nothing of ale and wine and rare meat.

Dear John! He loves me very dearly, and hates to have me sick. I tried to have a real earnest reasonable talk with him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia.

But he said I wasn't able to go, nor able to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished.

It is getting to be a great effort for me to think straight. Just this nervous weakness I suppose.

And dear John gathered me up in his arms, and just carried me upstairs and laid me on the bed, and sat by me and read to me till it tired my head.

He said I was his darling and his comfort and all he had, and that I must take care of myself for his sake, and keep well.

He says no one but myself can help me out of it, that I must use my will and self-control and not let any silly fancies run away with me.

There's one comfort, the baby is well and happy, and does not have to occupy this nursery with the horrid wall-paper.

If we had not used it, that blessed child would have! What a fortunate escape! Why, I wouldn't have a child of mine, an impressionable little thing, live in such a room for worlds.

I never thought of it before, but it is lucky that John kept me here after all, I can stand it so much easier than a baby, you see.

Of course I never mention it to them any more—I am too wise—but I keep watch of it all the same.

There are things in that paper that nobody knows but me, or ever will.

Behind that outside pattern the dim shapes get clearer every day.

It is always the same shape, only very numerous.

And it is like a woman scooping down and creeping about behind that pattern. I don't like it a bit. I wonder—I begin to think—I wish John would take me away from here!

* * * * *

It is so hard to talk with John about my case, because he is so wise, and because he loves me so.

But I tried it last night.

It was moonlight. The moon shines in all around just as the sun does.

I hate to see it sometimes, it creeps so slowly, and always comes in by one window or another.

John was asleep and I hated to waken him, so I kept still and watched the moonlight on that undulating wall-paper till I felt creepy.

The faint figure behind seemed to shake the pattern, just as if she wanted to get out.

I got up softly and went to feel and see if the paper *did* move, and when I came back John was awake.

"What is it, little girl?" he said. "Don't go walking about like that—you'll get cold."

I thought it was a good time to talk, so I told him that I really was not gaining here, and that I wished he would take me away.

"Why, darling!" said he, "our lease will be up in three weeks, and I can't see how to leave before."

"The repairs are not done at home, and I cannot possibly leave town just now. Of course if you were in any danger. I could and would, but you really are better, dear, whether you can see it or not. I am a doctor, dear, and I know. You are gaining flesh and color, your appetite is better. I feel really much easier about you."

"I don't weigh a bit more," said I, "nor as much, and my appetite may be better in the evening when you are here, but it is worse in the morning when you are away!"

"Bless her little heart!" said he with a big bug, "she shall be as sick as she pleases! But now let's improve the shining hours² by going to sleep, and talk about it in the morning!"

"And you won't go away?" I asked gloomily.

"Why, how can I, dear? It is only three weeks more and then we will take a nice little trip of a few days while Jennie is getting the house ready. Really, dear, you are better!"

"Better in body perhaps—" I began, and stopped short, for he sat up straight and looked at me with such a stern, reproachful look that I could not say another word.

"My darling," said he, "I beg of you, for my sake and for our child's sake, as well as for your own, that you will never for one instant let that idea enter your mind! There is nothing so dangerous, so fascinating, to a temperament like yours. It is a false and foolish fancy. Can you not trust me as a physician when I tell you so?"

So of course I said no more on that score, and we went to sleep before long. He

2. let's improve the shining hours In his poem "Against Idleness and Mischief," Isaac Watts (1674–1748) writes:

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower!

thought I was asleep first, but I wasn't, and lay there for hours trying to decide whether that front pattern and the back pattern really did move together or separately.

* * * * *

On a pattern like this, by daylight, there is a lack of sequence, a defiance of law, that is a constant irritant to a normal mind.

The color is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing.

You think you have mastered it, but just as you get well underway in following, it turns a back-somersault and there you are. It slaps you in the face, knocks you down, and tramples upon you. It is like a bad dream.

The outside pattern is a florid arabesque, reminding one of a fungus. If you can imagine a toadstool in joints, an interminable string of toadstools, budding and sprouting in endless convolutions—why, that is something like it.

That is, sometimes!

There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.

When the sun shoots in through the east window—I always watch for that first long, straight ray—it changes so quickly that I never can quite believe it.

That is why I watch it always.

By moonlight—the moon shines in all night when there is a moon—I wouldn't know it was the same paper.

At night in any kind of light, in twilight, candlelight, lamplight, and worst of all by moonlight, it becomes bars! The outside pattern, I mean, and the woman behind it is as plain as can be.

I didn't realize for a long time what the thing was that showed behind, that dim sub-pattern, but now I am quite sure it is a woman.

By daylight she is subdued, quiet. I fancy it is the pattern that keeps her so still. It is so puzzling. It keeps me quiet by the hour.

I lie down ever so much now. John says it is good for me, and to sleep all I can.

Indeed he started the habit by making me lie down for an hour after each meal. It is a very bad habit, I am convinced, for you see I don't sleep.

And that cultivates deceit, for I don't tell them I'm awake—O no!

The fact is I am getting a little afraid of John.

He seems very queer sometimes, and even Jennie has an inexplicable look.

It strikes me occasionally, just as a scientific hypothesis, that perhaps it is the paper!

I have watched John when he did not know I was looking, and come into the room suddenly on the most innocent excuses, and I've caught him several times *looking at the paper!* And Jennie too. I caught Jennie with her hand on it once.

She didn't know I was in the room, and when I asked her in a quiet, a very quiet

voice, with the most restrained manner possible, what she was doing with the paper—she turned around as if she had been caught stealing, and looked quite angry—asked me why I should frighten her so!

Then she said that the paper stained everything it touched, that she had found yellow smooches on all my clothes and John's, and she wished we would be more careful!

Did not that sound innocent? But I know she was studying that pattern, and I am determined that nobody shall find it out but myself!

* * * * *

Life is very much more exciting now than it used to be. You see I have something more to expect, to look forward to, to watch. I really do eat better, and am more quiet than I was.

John is so pleased to see me improve! He laughed a little the other day, and said I seemed to be flourishing in spite of my wall-paper.

I turned it off with a laugh. I had no intention of telling him it was *because* of the wall-paper—he would make fun of me. He might even want to take me away.

I don't want to leave now until I have found it out. There is a week more, and I think that will be enough.

* * * * *

I'm feeling ever so much better! I don't sleep much at night, for it is so interesting to watch developments; but I sleep a good deal in the daytime.

In the daytime it is tiresome and perplexing.

There are always new shoots on the fungus, and new shades of yellow all over it. I cannot keep count of them, though I have tried conscientiously.

It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw—not beautiful ones like buttercups, but old foul, bad yellow things.

But there is something else about that paper—the smell! I noticed it the moment we came into the room, but with so much air and sun it was not bad. Now we have had a week of fog and rain, and whether the windows are open or not, the smell is here.

It creeps all over the house.

I find it hovering in the dining-room, skulking in the parlor, hiding in the hall, lying in wait for me on the stairs.

It gets into my hair.

Even when I go to ride, if I turn my head suddenly and surprise it—there is that smell!

Such a peculiar odor, too! I have spent hours in trying to analyze it, to find what it smelled like.

It is not bad—at first—and very gentle, but quite the subtlest, most enduring odor I ever met.

In this damp weather it is awful, I wake up in the night and find it hanging over me.

It used to disturb me at first. I thought seriously of burning the house—to reach the smell.

But now I am used to it. The only thing I can think of that it is like is the color of the paper! A yellow smell.

There is a very funny mark on this wall, low down, near the mopboard. A streak that runs round the room. It goes behind every piece of furniture, except the bed, a long, straight, even *smoother*, as if it had been rubbed over and over.

I wonder how it was done and who did it, and what they did it for. Round and round and round—round and round and round—it makes me dizzy!

* * * * *

I really have discovered something at last.

Through watching so much at night, when it changes so, I have finally found out. The front pattern *does* move—and no wonder! The woman behind shakes it!

Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast, and her crawling shakes it all over.

Then in the very bright spots she keeps still, and in the very shady spots she just takes hold of the bars and shakes them hard.

And she is all the time trying to climb through. But nobody could climb through that pattern—it strangles so; I think that is why it has so many heads.

They get through, and then the pattern strangles them off and turns them upside down, and makes their eyes white!

If those heads were covered or taken off it would not be half so bad.

* * * * *

I think that woman gets out in the daytime!

And I'll tell you why—privately—I've seen her!

I can see her out of every one of my windows!

It is the same woman, I know, for she is always creeping, and most women do not creep by daylight.

I see her in that long shaded lane, creeping up and down. I see her in those dark grape arbors, creeping all around the garden.

I see her on that long road under the trees, creeping along, and when a carriage comes she hides under the blackberry vines.

I don't blame her a bit. It must be very humiliating to be caught creeping by daylight!

I always lock the door when I creep by daylight. I can't do it at night, for I know John would suspect something at once.

And John is so queer now, that I don't want to irritate him. I wish he would take another room! Besides, I don't want anybody to get that woman out at night but myself.

I often wonder if I could see her out of all the windows at once.

But, turn as fast as I can, I can only see out of one at one time.

And though I always see her, she *may* be able to creep faster than I can turn!

I have watched her sometimes away off in the open country, creeping as fast as a cloud shadow in a high wind.

* * * * *

If only that top pattern could be gotten off from the under one! I mean to try it, little by little.

I have found out another funny thing, but I shan't tell it this time! It does not do to trust people too much.

There are only two more days to get this paper off, and I believe John is beginning to notice. I don't like the look in his eyes.

And I heard him ask Jennie a lot of professional questions about me. She had a very good report to give.

She said I slept a good deal in the daytime.

John knows I don't sleep very well at night, for all I'm so quiet!

He asked me all sorts of questions, too, and pretended to be very loving and kind. As if I couldn't see through him!

Still, I don't wonder he acts so, sleeping under this paper for three months.

It only interests me, but I feel sure John and Jennie are secretly affected by it.

* * * * *

Hurrah! This is the last day, but it is enough. John had to stay in town over night, and won't be out until this evening.

Jennie wanted to sleep with me—the sly thing!—but I told her I should undoubtedly rest better for a night all alone.

That was clever, for really I wasn't alone a bit! As soon as it was moonlight and that poor thing began to crawl and shake the pattern, I got up and ran to help her.

I pulled and she shook, I shook and she pulled, and before morning we had peeled off yards of that paper.

A strip about as high as my head and half around the room.

And then when the sun came and that awful pattern began to laugh at me, I declared I would finish it to-day!

We go away to-morrow, and they are moving all my furniture down again to leave things as they were before.

Jennie looked at the wall in amazement, but I told her merrily that I did it out of pure spite at the vicious thing.

She laughed and said she wouldn't mind doing it herself, but I must not get tired. How she betrayed herself that time!

But I am here, and no person touches this paper but me—not *alike*!

She tried to get me out of the room—it was too patent! But I said it was so quiet and empty and clean now that I believed I would lie down again and sleep all I could; and not to wake me even for dinner—I would call when I woke.

So now she is gone, and the servants are gone, and the things are gone, and there is nothing left but that great bedstead nailed down, with the canvas mattress we found on it.

We shall sleep downstairs to-night, and take the boat home to-morrow.

I quite enjoy the room, now it is bare again.

How those children did tear about here!

This bedstead is fairly gnawed!

But I must get to work.

I have locked the door and thrown the key down into the front path.

I don't want to go out, and I don't want to have anybody come in, till John comes.

I want to astonish him.

I've got a rope up here that even Jennie did not find. If that woman does get out, and tries to get away, I can tie her!

But I forgot I could not reach far without anything to stand on!

This bed will *not* move!

I tried to lift and push it until I was lame, and then I got so angry I bit off a little piece at one corner—but it hurt my teeth.

Then I peeled off all the paper I could reach standing on the floor. It sticks horribly and the pattern just enjoys it! All those strangled heads and bulbous eyes and waddling fungus growths just shriek with derision!

I am getting angry enough to do something desperate. To jump out of the window would be admirable exercise, but the bars are too strong even to try.

Besides, I wouldn't do it. Of course not. I know well enough that a step like that is improper and might be misconstrued.

I don't like to *look* out of the windows even—there are so many of those creeping women, and they creep so fast.

I wonder if they all come out of that wall-paper as I did?

But I am securely fastened now by my well-hidden rope—you don't get *me* out in the road there!

I suppose I shall have to get back behind the pattern when it comes night, and that is hard!

It is so pleasant to be out in this great room and creep around as I please!

I don't want to go outside. I won't, even if Jennie asks me to.

For outside you have to creep on the ground, and everything is green instead of yellow.

But here I can creep smoothly on the floor, and my shoulder just fits in that long smooch around the wall, so I cannot lose my way.

Why, there's John at the door!

It is no use, young man, you can't open it!

How he does call and pound!

Now he's crying for an axe.

It would be a shame to break down that beautiful door!

"John, dear!" said I in the gentlest voice. "the key is down by the front steps, under a plantain leaf!"

That silenced him for a few moments.

Then he said—very quietly indeed—"Open the door, my darling!"

"I can't," said I. "The key is down by the front door under a plantain leaf!"

And then I said it again, several times, very gently and slowly, and said it so often that he had to go and see, and he got it of course, and came in. He stopped short by the door.

"What is the matter?" he cried. "For God's sake, what are you doing!"

I kept on creeping just the same, but I looked at him over my shoulder.

"I've got out at last," said I, "in spite of you and Jane! And I've pulled off most of the paper, so you can't put me back!"

Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!

Appendix 2 – Process Documentation

This is the improvisational process described on page 119.

1. Somatic Dramaturgy with the Breath and Core-Distal PTBCs – Journey of the Wallpaper and Toxicity

Dramaturgical Focus: Characters' relationships with the wallpaper

Somatic Focus: Core-Distal Pattern of Total Body Connectivity (PTBC)

Step One: Laying the groundwork with SME and LMS terminology

A session in the second week of rehearsals was devoted to providing the actors with an experience of all six Patterns of Total Body Connectivity.

Step Two: Using an anatomical pattern as dramaturgical tool

When exploring the relationship between John, the Charlottes and the wallpaper I overlaid Core-Distal Connectivity which is about connection from feet, hands, head and tail into and out of the Core as a map. It also has four 'zones': Distal, Mid-limb, Proximal and Core. At the beginning of the piece the actors would show the influence of the wallpaper at the Distal edges of the characters' body-minds and chart a journey through to a point where it entered their Core. From then on the wallpaper was in their Core and came through back to their Distal ends.

Step Three: Visualisation

We had already discussed the significance of the wallpaper and the difference in the relationship between it and each character. Charlotte 1 who stays in the room, Charlotte 2 who enters the wallpaper world and becomes one with it, and John who resists it for most of the story, until he is overpowered by it. In preparation for the improvisation we selected the most striking relevant images for the actors to use as inspiration for movement. The improvisation started with them closing their eyes in order to visualise the wallpaper.

Step Four: Somatisation

Following the visualisation, a structured improvisation was conducted where the actors explored their relationship to the wallpaper. Throughout the process I side coached with regard to the anatomical zone they were exploring – Distal to Core and then Core to Distal. Sections of relevant text were dropped in and music that represented the relationship of the women to the wallpaper at that particular point in the story was played.

Step Five: Extraction and Composition

This improvisation was videoed and the ideas in it were extracted for use at several points in the piece. It was also used as a source to offer ideas for other movement. This mapping of the relationship between each of the characters and the wallpaper remained as part of the dramaturgical fabric of the piece overall.

Step Six: Embodiment and Performance

Movement material generated in this process was integrated into the performances as they developed.¹⁷⁴ At first it was apparent in gaze and hand gestures, but it proceeded to full body-mind interaction. This improvisation yielded valuable material (we watched it several times to extract moments, Gestures, images) and it provided Somatic dramaturgical concepts that contributed to the progression of the piece. It helped us map the journey of the characters and the wallpaper. Not only could I articulate the idea of the characters' relationship to the wallpaper conceptually, but I could also coach the actors using the **Body** level language embedded in this improvisation.

¹⁷⁴ See Appendix 5 for detailed notes of how this improvisation is perceptible in performance.

2. Sample Somatic Warm-Up for Charlottes 1 and 2

This is the sample warm-up referred to on page 127.

TRAINING

Cellular Breath (BMC) - *growing* and *shrinking*. Notice areas where your breath is not flowing, place your hands on them to facilitate movement there.

Shape Flow breathing in all three Dimensions (LMS)

Return to *growing* and *shrinking*

Bartenieff Fundamentals - *big X* and *little O*¹⁷⁵ with PTBCs (LMS - PH)

Followed by *heel rock*, *pre thigh lift*, *thigh lift*, *knee drop*, *forward pelvic shift*, *lateral pelvic shift*, *arm circle*, *body half*.

Core-Distal breathing (LMS – PH) into developmental cycle (BMC) using six limbs (Head, Tail, Arms and Legs) to yield and push, reach and pull

BF principle Rotary factor supports finding spirals in the limbs whilst yielding to Space and yielding to gravity (BMC concepts).

BF – *x-roll* and *spiral to stand*

TRANSITION FROM TRAINING TO PREPARATION

Laban Movement Analysis – **Effort/Shape** warm-up in Kinaesphere.

Factor and Elements: Exploring the **Effort** Factors finding subtle and obvious shifts between Elements

States: Using Flow **Effort** as a baseline explore the six States whilst

locomoting and find *stillness* in the five Still Shape Forms as **Recuperation**

TRANSITION TO DEVISING AND DRAMATURGY

Laban Movement Analysis – **Mobile/Stable** improvisation. Side coach through the following score that parallels the relationship of the Charlottes from beginning to end:

- 1) Copying - moments of synchronicity
- 2) Exaggeration and Development
- 3) Contrast and Separation
- 4) Contact (Distal at first - hands and feet)
- 5) Sharing Weight (integration as one woman) Core contact.

¹⁷⁵ A common feature of Bartenieff work involves Extension, stretching out supine (*big X*), and then rolling over to your side and Flexing into a foetal ball (*little O*) (Eddy, "Ongoing Development" 11).

3. BESS Score

This is the distilled version of the score used to generate the early movement sequences referred to on page 129.

- **Body Level**

Select 4 Gestures or actions that 'feel right' for your character from the **Analysis**.

Create 4 or 3 gestural **Phrases**.

- **Space Level**

Improvise in **Space** with music using *locomotion* and *pause/stillness* and Gesture as a score.

Define a pathway or topography for the transition that can be repeated in the form ABCDA.

- **Shape Level**

Clarify the **Shape** of the gestural image using the Still Shape Forms, sharpening the choices from the improvisation.

- **Effort Level**

Clarify **Effort** choices, in particular for the **Phrasing** of the Gesture (during the *pause* or *stillness*) and for how the character *locomotes* between locations in **Space**.

4. Table of Transitions in *The Yellow Wallpaper*

This is the summative table referred to on page 129 that tracks the transitional movement sequences of *The Yellow Wallpaper*.

Transition Titles	Body Level	Effort Level	Sound
1. Arrival	Arrival sequence	Space and Time – Awake State	MUSIC
2. The Good Patient	C 1 and 2 - Same movement A B C D A structure	Space and Time – Awake State with <i>sustained</i> Time dominant	MUSIC
3. Getting Worse	C1 and 2 development of own movement	Space and Time – Awake State with <i>quick</i> Time dominant And some Weight Sensing	MUSIC
4. Becoming a Ghost	C1 and 2 exaggeration of movement	<i>Passive heavy/limp</i> Weight and Flow – Dream State Sense of Lethargy	MUSIC
5. Finding Clarity	Going up to and pulling away from wallpaper	Shifting between Stable and Mobile State	MUSIC
6. The Wallpaper Consumes Her	Spending time at the perimeter – John is 'queer'	Shifting between Stable and Mobile State	MUSIC
7. Flourishing	Woman in Wallpaper at edge – C1 at centre	Mobile State	SMOKE AND RAIN
8. Toxicity	At centre – watching Woman in Wallpaper	Weight and Space – Stable State Find Head-Tail connection, Vertical Dimension and <i>strong</i> Weight	SMOKE AND RAIN AND SMELL
9. Cat and Mouse	Sees woman creep round – creeps round so fast – cat and mouse	Rhythm State / Action Drive Mobile State	SILENCE
10. Another Funny Thing	She Sees the Woman in the Wallpaper's eye	Mobile State	MUSIC
11. Pulling Paper Off	Pulls off paper from windows to wallpaper	Awake State	SOUND OF PAPER

Figure 20: Dramaturgical Map of Transitions

5. Process of Making the Arrival sequence

This is the process described in Appendix 5 on page 167.

Body Level (Actions / Narrative)

Arriving/Exploring the room/Noticing the wallpaper/Opening suitcase/Finding the journal/Writing

Process

- Visualise the room
- Create Breath/sound score made up of 5 moments and repeat
- Create a movement score from the beginning to the end of the sound/Breath sequence – *locomote* with a *pause* for each Breath/sound – think about where in **Space** you want to be? Work intuitively in **Space**
- Explore the journey a few times and add a *Gesture* at each *pause* – what will you do? **Body**
- Make choices about how you form and transform **Shape**
- Make choices about Time and Space **Effort** (Awake State combinations) What is the dynamic of the movement?
- Put them all together.

This Arrival score was explored with different pieces of music and we discussed having one *Gesture* to connect the women. This *Gesture* was a *quick* Time head initiated Postural *turn* meant to evoke her feeling something strange in the room.

**Appendix 3 – *The Yellow Wallpaper* adapted by Silvia
Lehmann and Teresa Izzard**

The version included here is a post-performance version of the adaptation. Please note that the script's original page numbers have been used and exegetical page numbers resume after the adaptation.

'The Yellow Wallpaper'

Original story by Charlotte Perkins Gilman,

Script adaptation written by Silvia Lehmann and Teresa Izzard

copyright: Movementworks

Inaugural Production:

Blue Room Theatre, 16-29th of August 2011, Denmark Civic Centre, September 10th 2011

Director: Teresa Izzard

Charlotte 1: Jo Morris

Set Designer: Laura Heffernan

Charlotte 2: Sarah Nelson

Lighting Designer: Karen Cook

John: Sean Walsh

The Characters:

Charlotte 1 (The outer shell / Good Wife)

The persona who looks to the outside world for guidance on how to live her life. She is forthright and aware of her social role – of how she SHOULD be, but vulnerable in her own knowledge of who she truly is. She wishes to fulfil John's expectations of her. She envies Jennie's contentment at being a housewife and wants and tries very hard to be 'normal', a good wife. Her reference point is outside herself (society, what the neighbours think). She can be cold and direct and tries to be very rational.

Charlotte 2 (The inner support / Writer)

The kinaesthetic persona, full of movement and a sense of play. She is in touch with the internal child within her, who is sensual, excitable, curious and imaginative. She feels, hears, sees, touches, and smells life around her, and listens internally to her authentic and instinctive self. She enjoys creating fantasy from the humdrum of everyday life. She is also the persona of premonition, of deep knowledge, a private thinker, and doubter. She is very intuitive and vocal about society (John), and how its rules stifle her as a woman. She goes inward to the deepest true thought.

Note: The woman has been diagnosed and is being treated by her husband. She has been forbidden to do any fiction writing, which is her normal activity. She is prescribed a rest cure.

The splitting of the character in two relates to the evolution of the relationship the narrator has with herself. The early images show a woman with a relatively integrated inner and outer life, which is weakened, and practically eroded, by her experience of the rest cure.

Charlotte 3 (The gothic monster / New Woman)

By the end of the rest cure and the play, although reunited, the two Charlottes make a

kind of 'gothic monster' as the woman has only been able to regain her sense of wholeness through madness.

John (The Doctor) Charlotte's husband. In this adaptation we have played with the concept that John too, is affected by the toxic wallpaper (see note below) in the room he shares with his wife while on 'holiday' – the mansion he has rented to be able to give his wife a 'rest cure'.

Note: In this pre Freudian time a common cure for any woman displaying a nervous condition or 'hysteria' was a rest cure. This meant that the woman was forbidden to do anything for herself – especially any creative work (such as Charlotte's fiction writing). The author herself endured and escaped from such a cure and wrote this story as a cautionary tale to prevent other women undergoing the same awful experience she had undergone.

The Wallpaper

Notes: In 1892 the yellow colour in the wallpaper would have been made out of a substance that contained arsenic. Especially during times of humidity, toxic fumes would have been released from the wallpaper into the room in which the woman is staying. The heavy metal would have definitely had an effect on people in the room for a prolonged period of time.

In the production of August-September 2011 we chose to portray these arsenic 'fumes' through a fine covering of yellow dust (made from yellow chalk pastel) over the wallpaper and white powder (cornflour) all around the perimeter of the set and inside Charlotte's journal.

We explored the effect of these fumes not only on the characters' minds but also on their respiratory systems.

The story is set in the summer of 1892 in New England. John and his wife Charlotte and baby are escaping the heat of New York by taking a three-month rental in a country house.

June 1892

Lights fade up on Charlotte 1 and 2. It is daytime. They have just arrived at the house and are in the yellow wallpaper room for the first time. Charlotte 1 carries a suitcase.

Movement Sequence 1:

Arrival

Both Charlottes are looking at/investigating the dishevelled yellow wallpaper and furniture in the room (desk, bed, chairs etc.), and the fine covering of dust everywhere.

John enters his study (separate space from the room), reading a book and settles into his armchair.

Charlotte 1 places the suitcase on the bed and opens it. Charlotte 2 expectantly takes out a small journal and pencil, sits down on one of the chairs and begins to write in it. Charlotte 1 voices what Charlotte 2 writes.

Although it is clear they are parts of the same woman and they occasionally mirror each other (moments of synchronicity), they have quite distinct personas (see character descriptions) and express themselves differently through movement. They exchange easily.

Entry One – The woman gets ensconced in the wallpaper room

Charlotte 1: It is very seldom that mere ordinary people like John and myself secure ancestral halls for the summer.

Charlotte 2: A colonial mansion, a hereditary estate, I would say a haunted house, and reach the height of romantic felicity –

Together: but that would be asking too much of fate!

John is sitting in his armchair, laughing

Charlotte 2: John laughs at me, of course,

Charlotte 1: but one expects that in marriage.

Conversation 1

Charlotte 1 enacts the scene with John in his study while Charlotte 2 remains with the journal in the room.

John: Hahaha hahaha hahhha!

He wipes the tears of hilarity from his eyes.

John: Really Charlotte, your fanciful concoctions are too precious!

Charlotte 1: What do you mean?

John: Oh! The thought that a house can be haunted! That see-through ghosts flit and fly about us, that they can bang doors and send a shiver through our spine! *(He tickles her)* It's just...

He laughs again,

John: it's just precious!

Charlotte 1: I don't see what's so funny at all!

John: Charlotte, really! Anything that can't be felt or seen or put down in figures is a nonsense!

Charlotte 2: John is practical in the extreme. He is a physician and perhaps - I would not say this to a living soul of course, but this is dead paper and a great relief to my mind...

Charlotte 1: ...perhaps that is one reason I do not get well faster.

John: Seriously though, Charlotte, you have got yourself into this state by overworking your imagination with all your fiction writing, and then having the baby on top of all that. We have come here for the Summer so you can have a rest cure. You are to have plenty of air and exercise and journeys - and you are forbidden to work until you are

well again.

Charlotte 1, despondent, returns to the room.

Charlotte 2: Personally, I disagree with his ideas.

Personally, I believe that congenial work, with excitement and change, would do me good. But what is one to do? I do write in spite of him; but it DOES exhaust me a good deal - having to be so sly about it, or else meet with heavy opposition.

Charlotte 2 has an idea for a fictional story and begins to 'write' conjuring up a magical atmosphere underscored by music. The story is potentially told using object theatre techniques.

Charlotte 2: Lorelei lived with her father at the edge of an azure bay. Their house was perched on the top of a hilly outcrop of rocks that cascaded down towards the sea. For her ninth birthday, her father had made her a wooden rowboat, with his own hands. It took Lorelei's breath away, how beautiful it was. It had a beige canvas sail, and its hull was painted a dark bottle green.

“You are allowed to go exploring all along the bay in your new row boat”, he said, “but you must promise me never to attempt rowing to the deserted lighthouse. It's far too dangerous.”

Lorelei sailed from one end of the bay to the other, the wind tearing at her hair, the salt spray in her eyes.

Charlotte 2 blows on the open journal and a cloud of dust floats out. The music fades out.

Charlotte 2: She had never felt happier or freer in her life.

Charlotte 2 stops writing.

I sometimes fancy that in my condition if I had less opposition...

Charlotte 1: - but John says the very worst thing I can do is to think about my condition,

Charlotte 2: and I confess it always makes me feel bad.

Charlotte 1: So I will let it alone and talk about the house.

John exits his study, comes into the room and lies down on the bed while the women talk

Charlotte 2: The most beautiful place! It is quite alone, standing well back from the road, quite three miles from the village. There are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people. There is a DELICIOUS garden! Large and shady, full of box-bordered paths, and lined with long grape-covered arbores with seats under them. There were greenhouses too, but they are all broken now. There is something strange about this house –

Charlotte 1: I can feel it.

Charlotte 1 lies down on the bed with John. Charlotte 2 sits, observing. Lights fade to night-time.

Conversation 2

Charlotte 2 shuts her journal with a bang, which disperses more dust and wakes Charlotte 1 up with a start.

Charlotte 1: Huh! John! Wake up!

John: Wha...? What's wrong...?

Charlotte 1: There's something in this room, please! Light a candle!

John: Why are you so frightened? You're shaking like a leaf!

Charlotte 1: Please, please, please, take me away from here, there's something in this room, it just breathed over me I can't stand it I can't stand it!

John: Stop. Stop for a minute. Look at me. Look me in the eyes. Now. Calmly tell me what you felt.

Charlotte 1: John, I'm not making things up! I felt something, it was really close to me, this far away from my face!

She looks about her frantically searching the room but it's completely empty

John: Did it feel like a breath of air?

Charlotte 1: Yes! Yes!

John: Then Charlotte, you little goose! It's only the cool breeze coming in from the open window!

Now, let's get back to sleep hmm? I've got a busy day of introductions tomorrow.

He tries to snuggle her in, she leaps up from the bed as if stung

Charlotte 1: I'm not a child, John! I know it was not a draught I felt!

John: Don't get so upset!

Charlotte 1: You keep dismissing my feelings about the house because I can't prove them to you!

John: It won't help at all if you run off on some wild imaginings...

Charlotte opens her mouth to argue

John: Ah! And don't argue back! None of your old sayings and fairy tales can compete with modern scientific analysis – *He laughs.* What rot!

Charlotte 1: Oh you never take me seriously! You tell me then – why is this house so cheap to rent that we can afford it?

John breaks out into new hilarity.

John: I can see your romantic heart is all a-flutter with this lovely house! I assure you, my darling, it is not haunted.

He holds out his hand to her.

John: It's just our good fortune that this house was available for such a good price – and my bargaining powers may have had something to do with it too!

Charlotte 1: But John, I really do think...

John: Now Charlotte, thinking is exactly what you should do nothing of! We're here for a complete rest for you, no exertion, no fancies, no writing! It's your imagination that gets you into trouble, that has got us into this situation in the first place.

Charlotte 1: Situation?

John: Your hysterical tendency around the baby, my dear. This will be the ideal place to get it under control and make you better.

Charlotte 1: But just the other day, you were touting about to cousin Henry and Julia that I wasn't really sick! How did you phrase it? Ah yes: there's really nothing the matter, just a temporary nervous depression – a *slight* hysterical tendency...

John: You know very well what must be said in social situations! However, I remain perfectly convinced that you are capable of returning to your normal state with a little self-will and self-control. Remember,

John & Ch.2: plenty of air and exercise and journeys - and absolutely no “work” until you are (I am) well again!

John: You have got far too skinny for your own good, Charlotte. Nothing like a bit of rest and relaxation to restore your plump little cheeks! Besides, your own brother has agreed with my diagnosis and plan for you. So, if two physicians of high standing say so, isn't that enough to persuade you that you can be cured?

Charlotte 1: Oh, please then let us go downstairs? I want to be in the room that opens onto the piazza and has roses over the window and pretty old fashioned chintz hangings! Why do you keep me cooped up in this horrid old nursery at the top of the house?

John: I've told you so many times the downstairs room is just not suitable! Really Charlotte, I've thought about it all very carefully, and I don't want to go changing arrangements just on a whim.

Charlotte 1: This is not a whim I'm talking about!!! Look! Look at this! Rings in the wall! Bars on the windows! Every single one! Look at the state of this wallpaper!

John: Shush! Yes, admittedly, I don't like the wallpaper either. But we are here just for three months, and I think we can ignore the little blemishes: this room is big and airy, and it has four beautiful windows. Sunshine galore! Look - even the moonlight

shines in all around!

Charlotte 1: Oh!!! Why can't you hear me when I say that I hate this room, that I feel so claustrophobic in here I can hardly breathe!

John: Well, let me open another window then!

Charlotte 1: Ahhhh!

John: Charlotte! You are neglecting proper self-control. It will not do to get angry over such a trivial matter!

She turns away from him.

John: I have our whole stay planned out, a scheduled prescription for each hour of the day. I've thought long and hard about which room to put you in, and this one is just perfect.

Charlotte 1: Just perfect.

John: Charlotte! All care has been taken from you! Mary looks after the baby, Jenny is helping as much as possible with the running of the household. All that's left for you to do is to follow my rest cure faithfully.

Charlotte 1: And why is all this fresh air so important?

John: Because - your exercise depends on your strength my dear, and your food somewhat on your appetite, but air you can absorb all the time.

The lights slowly fade into daytime, and John slowly gets up from the bed, puts his shoes back on, ready to leave, looks at the wallpaper while the women talk, as he goes back to his study.

Charlotte 2: And so, the nursery at the top of the house it is. Whether I like it or not, this will be our room for the length of the Summer.

Charlotte 1 remains sitting on the edge of the bed as Charlotte 2 wanders around, investigating the wallpaper from a distance.

Charlotte 2: I never saw a worse paper in my life. One of those

Both: sprawling flamboyant

Charlotte 1: patterns committing every artistic sin...when you follow the lame uncertain curves for a little distance they suddenly commit suicide - plunge off at outrageous angles, destroy themselves in unheard of contradictions. The colour is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight.

Charlotte 2: No wonder the children hated it! I should hate it myself if I had to live in this room long!

They transition into Movement Sequence 2 about the scheduled prescriptions:

The Good Patient

Charlotte 1 takes various forms of pills and potions arranged on the small table, looks at herself in the mirror and 'breathes in the air'. Charlotte 2 makes the bed, plumps up the cushions, and wanders around with the closed journal looking at the wallpaper. A feeling of repetitive time passing and how the room, and in particular the wallpaper, make them feel 'unwell'. A sense of being trapped and resignation to life in this room.

Entry Two – Windows versus wallpaper

Charlotte 1: We have been here two weeks,

Charlotte 2: and I haven't felt like writing before, since that first day. *(She looks out the window)*

Up in this atrocious nursery, there is nothing to hinder my writing as much as I please, save lack of strength.

Charlotte 1: John is away all day, and even some nights when his cases are serious.

Charlotte 2: I am glad my case is not serious!

Charlotte 1: It is fortunate that Mary is so good with the baby.

Charlotte 2: Such a dear baby!

Charlotte 1: And yet I cannot be with him, it makes me so nervous! (Pause) John laughs at me so about this wallpaper!

Conversation 3

John is sitting in his armchair, laughing again.

John: Oh Charlotte, you're still fretting about that wallpaper! Really, I envy your unbounded imagination!!!

He laughs again

Charlotte 1: Well you have never suffered from nervousness in all your life, though you treat it all the time! You have no idea what it's like!

She changes tack

Charlotte 1: And you're always so fastidious and tidy, how CAN you live with that dishevelled wallpaper up there? Why don't we repaper the room and make us both feel so much better?

John: Well, if it will make you happier, I'll organise a quote for it tomorrow.

She hugs him hard.

Charlotte 1: Thank you thank you! I knew you would say yes eventually! Do you think it was used as a boys' school at some stage? They must have hated the paper as much as I do, because I'm quite certain it's deliberately torn off the walls in places, where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down...

She shivers. He holds her at arm's length.

John: Now, Charlotte, you're not letting this paper get the better of you are you? There's nothing worse for a nervous patient than to give way to such fancies. Wallpaper is just wallpaper! Have you been writing stories in secret?

Story music fades up. Lights up on Charlotte 2 telling the story using object theatre. Charlotte 1 is

drawn up into the room. She looks at the wallpaper, responds emotionally as Charlotte 2 speaks.

Charlotte 2: Lorelei prepared herself for a row on the bay. The day was so calm, the sun so warm still on her skin, that she lay down in the boat, enjoying the gentle rocking, and fell fast asleep... When she awoke, the boat tossed and twisted on tumultuous waves, the sun had disappeared behind dark, menacing clouds, and Lorelei noticed that she had drifted far out to sea...

Charlotte 1 startles out of her dreamy state and returns to John's space.

Charlotte 2: In the distance, just past the silhouetted lighthouse, she could see a storm brewing...

John: Charlotte I don't like this at all. You promised to abide by the rules, and that means NOT frolicking around in your imagination, making up stories! You must follow my instructions while I'm seeing to patients in town!

Charlotte 1: No John, I haven't, please... I promise you I'm doing the best I can! And anyway, since we are going to re-paper the room,

John: I don't think we should after all. It will be a good test for you, and besides, when the wallpaper is fixed you'll start complaining about the heavy bedstead up there, and then the barred windows will be too intolerable to live with, and then the gate at the head of the stairs will have to go and so it'll go on and on. I can just see it.

Charlotte 1: No, please, you promised!

John: No, Charlotte - You know the place is doing you good, and really dear, I don't care to renovate the house just for a three months' rental!

Charlotte 1: Then do let us go downstairs. There are such pretty rooms there!

John: Oh you blessed little goose! If you wish, we'll go down to sleep in the cellar, and we'll have it whitewashed into the bargain!

He laughs and she, frustrated, returns to the room.

Charlotte 2: I'm really getting quite fond of this big room, all but that horrid paper. (Pause) Out of

one window I can see the garden, those mysterious deep-shaded arbores, the riotous old-fashioned flowers, and bushes and gnarly trees.

Charlotte 1: Out of another I get a lovely view of the bay...

Charlotte 2: There is a beautiful shaded lane that runs down there from the house. I always fancy I see people walking in these numerous paths and arbores...

Charlotte 1: ...but I ought to use my will and good sense to check this tendency. So I try.

Charlotte 2 is frustrated...she opens the journal.

Charlotte 2: I think sometimes that if I were only well enough to write a little it would relieve the press of ideas and rest me.

Charlotte 2 begins to write – while Charlotte 1 crawls across the bed and peels off a piece of wallpaper. Charlotte 2 no longer tells the story with object theatre but narrates as emphasis falls on Charlotte 1 enacting the feel of the story.

Charlotte 2: Crawling on her hands and knees, Lorelei made it to the lighthouse and tried to prise open the door on its rusted hinges. Eventually, it sprang open out of her hands. The wind howled up the darkened staircase. Lorelei grabbed the door and pulled against the force of the wind until she had managed to shut it again with her inside. Now she was in the dark.

Charlotte 2 shuts the journal.

Charlotte 2: It was like the lighthouse had been waiting for her.

She gets up and paces the room.

Charlotte 2: Oh! I find I get pretty tired when I try to write! It is so discouraging not to have any advice and companionship about my work!

John speaks from his study, his head still in his books.

John: When you get really well, Charlotte, we'll ask Cousin Henry and Julia down for a long visit; but for now, I'd as soon put fireworks in your pillowcase as to have those

stimulating people about!

Charlotte 2: I wish I could get well faster.

Charlotte 1: But I must not think about that.

Charlotte 2: This paper looks to me as if it KNEW what a vicious influence it had!

Charlotte 2 follows the patterns and rotates her head to see the upside down eyes. She begins to imitate the pattern physically. Charlotte 1 joins in with her piece of torn wallpaper.

Charlotte 2: Up and down and sideways they crawl...

Charlotte 2 sees the eyes and looks at the whole room seeing them

Charlotte 2: ...those absurd unblinking eyes are everywhere...

She goes to one place and sees the eyes up and down the line – one a little higher than the other.

Charlotte 1: ...I never saw such expression in an inanimate thing before.

The sub-pattern of the wallpaper begins to be illuminated. Charlotte 2 tries to get some of the wallpaper off the wall around a spot already torn off.

Charlotte 2: It sticketh closer than a brother...

Charlotte 1 looks out the window

Charlotte 1: There comes John's sister!

Charlotte 2 dashes to the chair and hides her journal in the folds of her skirt, Charlotte 1 hides the piece of torn wallpaper in the bed covers.

Charlotte 2: I must not let her find me writing - I verily believe she thinks it is the writing which made me sick!

Charlotte 2 looks out of the window, then uncovers the journal again.

Charlotte 2: But I can write when she is out,

Charlotte 1: and see her a long way off from these windows.

Charlotte 1 and 2 become aware of a shift in the light and the focus of both of them becomes the wallpaper. They are both invested in it...Charlotte 2 is right at the boundary of the wallpaper.

Charlotte 2: This wallpaper has a kind of sub-pattern in a different shade,

Charlotte 1: a particularly irritating one, for you can only see it in certain lights, and not clearly then.

Charlotte 2: But in the places where it isn't faded and where the sun is just so - I can see a strange, provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design.

Both: There's sister on the stairs!

*They both scramble to appear normal, and transition into **Movement Sequence 3:***

Getting Worse

The previous movement sequence is repeated – Charlotte 1 takes potions and pills, Charlotte 2 makes the bed, but all actions are invested with much less energy and conviction. Charlotte 1 wanders off almost delirious with a headache past John's study. Charlotte 2 sits down on the bed with her journal, but during the conversation she gives up and lies down, resting.

July 1892

Entry Three – The woman opens up to the imaginative world of the wallpaper

Conversation 4

John: Where are you going my love?

Charlotte 1: Oh I don't know. I was going to walk a little in the garden, but my head feels so tired... I just want to lie down all the time.

John picks up Charlotte 1 and gently places her on his armchair. Charlotte 1 is listless with

sudden bursts of agitation. John takes her pulse, feels her forehead etc., and calms her sudden upstarts down with a firm hand.

John: Hmmm I don't like how you have grown so listless. I thought having a bit of company for the fourth of July would do you good, but it seems to have really set you back.

Charlotte 1: Well, Nellie and the children do have such bustly energy.. And mother...*(she sighs)*
I wish people could see how hard it is for me to do all the normal things like dress and entertain, and order things...

Charlotte 1 attempts to get up from the armchair. John presses her back down.

John: Hush my dear, you know that Jennie is perfectly capable of seeing to those things

Charlotte 1: Yes, and she does, she sees to everything now.

Charlotte 1 gets up from the armchair, agitated.

John: I really don't know what else to do. I wish you would just jump over that hurdle and get back to normal!

She fights back tears.

Charlotte 1: Well I'm trying John! I'm trying, but it's no use!

John sits back down in the armchair, takes up his book.

John: If you don't pick up faster, I will have to send you to Weir Mitchell in the fall.

Charlotte 1: No, please...

John: Don't be so sentimental Charlotte. Didn't your friend go to see him? Weir Mitchell is the most respected doctor in New York. If I can't implement a cure that has an impact on your health, then surely he will succeed.

Charlotte 1: I really don't want to! Anyway, I'm going upstairs!

John: *(scathing)* And you're no longer scared of the wallpaper up there?

She looks at him.

Charlotte 1: I would like to lie down on my bed, John.

Charlotte 2 stirs and sits up on the bed, crying quietly.

John: Forgive me, it was an uncalled for remark.

Charlotte 1: Well, I'm used to being up there all alone!

John: And what is that supposed to mean? You want me to come up with you?

Charlotte 1: No!

Charlotte 1 goes back to the room. He watches her go. Once in the room she begins to cry, and sits down on the bed, near Charlotte 2.

Charlotte 1: I'm getting dreadfully fretful and querulous.

Charlotte 2: I cry at nothing, and cry most of the time

Charlotte 1: Of course I don't when John is here,

Charlotte 2: or anybody else, but when I am alone.

Charlotte 2: I'm getting really fond of the room in spite of the wallpaper. Perhaps BECAUSE of the wallpaper.

Both: It dwells in my mind so!

They both stop crying and distract themselves by following the pattern...they act out the physical description.

Charlotte 1: I lie here on this great immovable bed

Charlotte 2: - it is nailed down, I believe -

Charlotte 1: and follow that pattern about by the hour.

Charlotte 2: It is as good as gymnastics, I assure you.

Charlotte 1: I start,

Both: we'll say,

Charlotte 1: at the bottom, down in the corner over there where it has not been touched, and I determine for the thousandth time that I WILL follow that pointless pattern to some

sort of a conclusion!

Charlotte 2 and 1 trace the pattern – vertically, diagonally, horizontally.

Charlotte 2: It makes me tired to follow it.

Charlotte 1: I will take a nap I guess.

They breathe in and feel the weight of their situation crushing them as they transition into

Movement Sequence 4:

Becoming a Ghost

They repeat the previous movement sequence but they are unable to find any energy, they are heavy and breath is effortful. Charlotte 1 looks in the mirror and sees herself looking like a ghost, which shocks her. Charlotte 2 moves to the desk and takes out her journal and pencil, but cannot write.

Charlotte 1 has a coughing fit and collapses on the bed. John enters and tends to her while

Charlotte 2 speaks.

Entry Four – The wallpaper room is not SAFE!

Charlotte 2: I don't know why I should write this.

I don't want to.

I don't feel able.

And I know John would think it absurd.

But I MUST say what I feel and think in some way - it is such a relief!

She lights the candle, and traces the pattern on the wallpaper. The candle flame gives her a way into the story:

Charlotte 2: Lorelei remembered that she had packed a candle, and some phosphorescent matches. The flickery candlelight revealed a spacious entrance hall and the beginning of a spiralling metal staircase that curbed away into the unknown...

Charlotte 2 blows out the candle.

Charlotte 2: Oh! But the effort is getting to be greater than the relief!

Charlotte 1 has a coughing fit on the bed. John gets up from tending to her and gets some medicines from the desk.

Conversation 5

John: Please, Charlotte, you mustn't lose your strength! I must make some amendments to your eating plan. Cod liver oil I think, and I'll try you on that new tonic from Dr. Fraser. More ale, more red meat...

He force-feeds her the medicines.

Charlotte 1: Dear John! I know I'm such a burden on you. I wish I could pick up faster. (Pause) I know you think I'm not well enough yet, but I do wish you would let me go and visit Cousin Henry and Julia. I really feel that a little stimulating conversation would do me the world of good.

John: Oh Charlotte! How would you be able to make the journey to your cousins? Besides, you wouldn't be able to stand it after you got there, their printing press business and chatter about books and periodicals would surely drive you to distraction!

Charlotte 1: Oh! It drives me insane how you counter absolutely anything that I suggest!

John: Don't you remember how exhausting it was for you to have your Mother and sister and nephews visit? Really, darling, you're not in any condition to cope with a visit right now. I can see that you're deteriorating, despite all my efforts.

Charlotte 1: All your efforts? You're away all the time, even some nights! What I crave is some company, a few jokes, a pleasurable evening...

John: And you don't get that here?

Charlotte 1: You know I don't!

John: What about Jennie?

Charlotte 1: You know she is no match for my cousins! Please John, why won't you let me go?

John: You wouldn't suggest this if you'd seen yourself in a mirror! You look like a ghost.

Charlotte cries

Charlotte 1: I just...How I wish you could see...duoagh! It's getting to be too great an effort for me to think straight!

John: Hush now. It's just your nervous weakness, and you'll see it will all lift one day and you'll wonder whatever happened.

She cries harder

John: Come now, my angel.

No more talk of visits and cousins, until you're much, much better.

John presses her down to lie horizontal on the bed, despite her struggling and protestations he positions her in a rest pose.

Charlotte 1: No please!

John: Now Charlotte, you're my darling, my comfort, and all I have.

Charlotte 1: Please let me go...

John: No-one but yourself can help you out of it. You must use your will and self-control and not let any silly fancies run away with you.

Charlotte cries quietly.

John: Here, I'll read some chapters of my book, to give you some distraction.

She turns away from him. Oblivious he takes up the book and begins to read. The following text is overlaid as he reads...and gets up reading to move back to his study. Charlotte 2 watches him go as she speaks.

Charlotte 2: There's one comfort, the baby is well and happy, and does not have to occupy this nursery with the horrid wallpaper. If we had not used it, that blessed child would have! What a fortunate escape! Why, I wouldn't have a child of mine, an

impressionable little thing, live in such a room for worlds.

Charlotte 1: Of course I never mention it to them any more -

Charlotte 2: I am too wise, - but I keep watch for it all the same.

She moves to the wallpaper with the sub-pattern lit up and begins to look in to it. Both Charlottes follow the pattern...

Charlotte 2: There are things in that paper that nobody knows but me, or ever will.

Charlotte 1: Behind that outside pattern the dim shapes get clearer every day.

Charlotte 2: It is always the same shape, only very numerous. And it is like a woman stooping down and creeping about behind that pattern.

Charlotte 1: I don't like it a bit.

Charlotte 2: I wonder

Charlotte 1: - I begin to think -

Charlotte 2: I wish John would take me away from here!

Transition into Movement Sequence 5:

Clarity

Cross fade to night-time. John enters to sleep. Charlotte 2 hides the journal under the bed as he enters. Charlotte 1 is at the wallpaper imitating the movement she can see... her inner self is attracted to the wallpaper... she can see herself in it. She scratches the wallpaper to see underneath it. Charlotte 2 crosses the room but is arrested by the wallpaper, the sub-pattern is lit up.

Entry Five – The boundary of the wallpaper is no longer impermeable

It's the middle of the night. Moonlight. John is asleep in the bed, his breathing too is starting to be laboured. The two Charlottes talk while he sleeps.

Charlotte 2: It is so hard to talk with John about my case...

Charlotte 1: It is moonlight. I hate to see it sometimes,

Charlotte 2: it creeps so slowly, and always comes in by one window or another.

Charlotte 1: John is asleep and I hate to waken him, so I keep still

Charlotte 2: and watch the moonlight on that undulating wallpaper till I feel creepy. The faint figure behind seems to shake the pattern, just as if she wants to get out.

Charlotte 2 traces the wallpaper pattern with her pencil. Charlotte 1 crouches down near the wallpaper, to check if the wallpaper really does move. John wakes up and watches her. Charlotte 2 continues to trace over the wallpaper during the conversation:

Conversation 6

John: What is it little girl? Don't go walking about like that – you'll get cold.

Charlotte goes to talk to him on the bed. Throughout the conversation it becomes clear that John is no longer his usual self – he talks more deliberately/ slowly and his hands are beginning to twist.

Charlotte 1: John I need to talk to you. I'm not gaining here, and I wish you would take me away from here!

John: Why darling! Our lease will be up in three weeks now, and I can't see how to leave before.

Charlotte 1: Please John...

John: Charlotte. The repairs are not done at home, and I cannot possibly leave town just now. Of course if you were in any danger, I could and I would, but you really are better, dear, whether you can see it or not. I am a doctor dear and I know. You are gaining flesh and colour now, your appetite is better, I feel really much easier about you.

Charlotte 1: I don't weigh a bit more, nor as much; and my appetite may be better in the evening when you are here, but it is worse in the morning when you are away!"

John: Bless her little heart! She shall be as sick as she pleases! But now let's improve the shining hours by going to sleep, and talk about it in the morning!

Charlotte 1: And you won't go away?

John: Why how can I dear? It is only three weeks more and then we will take a nice little trip of a few days while Jennie is getting the house ready. Really dear you are better!

Charlotte 1: Better in body perhaps...

John sits up straight

John: My darling, I beg of you, for my sake and for your child's sake, as well as for your own, that you will never for an instant let that idea enter your mind! There is nothing so dangerous, so fascinating, to a temperament like yours.

Charlotte 1 petulantly turns to 'go to sleep' as John talks over her.

John: It is a false and foolish fancy. Can you not trust me as a physician when I tell you so?

John, satisfied, turns over and goes back to sleep too.

Charlotte 2: So of course I said no more on that score...He thought I was asleep first,

Charlotte 1: but I wasn't.

Charlotte 1 gets up from the bed. She returns to the wallpaper and her investigation of it. Charlotte 2 uses her pencil movements to engage with the story:

Charlotte 2: This room was a sky blue, with a fish leaping out from the waves painted on the wall. It felt to Lorelei like it swam ahead of her, guiding her further up the stairs. She began to feel the narrowing spiral of each room in the lighthouse. Again, she climbed...

Charlotte 2 focuses again on the wallpaper.

Charlotte 2: I spend hours trying to decide whether that front pattern

Charlotte 1: and the back pattern really do move together or separately.

Transition into Movement Sequence 6:

The Wallpaper Consumes Her

Charlotte 1 follows the lit-up night-time pattern with her eyes, Charlotte 2 with her pencil. They circle the edges of the room. Charlotte 2 rolls over the sleeping John. John begins to act 'queer'.

Entry Six – The boundary between reality and wallpaper is shattered

Lights slowly fade to daytime.

Charlotte 1: On a pattern like this, by daylight, there is a lack of sequence, a defiance of law, that is a constant irritant to a normal mind.

Charlotte 2: The colour is hideous enough, but the pattern is torturing.

Charlotte 1 smooches her body against the wallpaper, covering her clothes in yellow dust.

Charlotte 2 vigorously shakes off the dust collected on her skirts.

Charlotte 2: There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is, that it changes as the light changes.

Charlotte 1: By moonlight I wouldn't know it was the same paper.

Charlotte 2: At night in any kind of light,

Both: it becomes bars!

Charlotte 1: The outside pattern I mean,

Charlotte 2: and the woman behind it is as plain as can be.

Charlotte 1: I didn't realise for a long time what the thing was that showed behind, that dim sub-pattern, but now

Both: I am quite sure it is a woman.

Charlotte 1: By daylight she is subdued, quiet. I fancy it is the pattern that keeps her so still. It is so puzzling. It keeps me quiet by the hour.

Charlotte 2: I lie down ever so much now.

They both focus on the sleeping John in the bed.

Charlotte 1: John says it is good for me, and to sleep all I can.

Charlotte 2: Indeed he started the habit by making me lie down for an hour after each meal. It is a very bad habit I am convinced, for you see I don't sleep.

Charlotte 1: And that cultivates deceit,

They pick up their skirts and creep conspiratorially towards him either side of the bed.

Charlotte 2: for I don't tell them I'm awake - O no!

Charlotte 1: The fact is I am getting a little afraid of John. He seems very queer sometimes, and even Jennie has an inexplicable look.

They pick up some dust from the floor and lean right over him.

Charlotte 2: It strikes me occasionally, just as a scientific hypothesis, - that perhaps it is the paper!

They blow the dust in his face and John sits up with a gasp! as if he's seen a ghost. Lights change, music fades up. *Over the following story (very slowly) John gets up from the bed, walks to the wallpaper, trying to see what Charlotte might see in it. He explores twisting hand movements and is entranced by the wallpaper. Charlotte 1 is twisting behind him, cat-like, getting ready to pounce.*

Charlotte 2 is telling the story whilst tracing the pattern up high on the wallpaper:

Charlotte 2: Lorelei ascended to the very top, and the last room of all. Here the whole room was taken up with the gigantic refracted mirror. Just by gently touching it, it swivelled on its liquid bed of mercury. Carefully Lorelei placed the candle in the window and slowly walking the mirror around, she gathered momentum until she was running, spinning and spinning, hoping her father would see the small flickering and revolving light.

Charlotte 2: Then her heart gave a leap...

A light beyond the wallpaper is calling her towards it.

Charlotte 2: ...she could make out a light...

Her hand is drawn into the 'wallpaper' and her breath is ecstatic.

Charlotte 2: ...and the silhouette of a boat!

Charlotte 2 transcends the wallpaper boundary (through a gap in the set) and goes into the 'sub-pattern'. She becomes shadow (the woman in the wallpaper). The light that had called fades out.

Conversation 7

John: I wonder? What is it...?

He cannot take his eyes off the paper. Charlotte very close behind him, pounces:

Charlotte 1: *(whispers)* What are you doing with the paper?

John: Oh!!!

He swings around, angry.

John: Why should you frighten me so?

Charlotte 1: What are you doing that's so secretive? You look like I've caught you stealing!

John: Charlotte! What nonsense!

Charlotte 1: Hmmm?!

John: I'm getting very concerned about letting you alone up here so much, Charlotte. Jennie has been telling me that she has found yellow smooches on our clothes, especially on yours, and that she suspects it's the paper staining everything it touches.

Charlotte 1: *(gasps)* Really?

She deliberately and sensuously smooches her hand, her arm along the wallpaper, watching him.

She rubs her chalked arm onto her skirt.

John: Charlotte! You are worse than a child!!!

Charlotte 1 laughs and John exits the room.

Charlotte 1: Did not that sound innocent? But I know he was studying that pattern, and Jennie too. And I am determined that nobody shall find it out but myself!

*She sits determinedly on the bed, finds a sense of power. Transition into **Movement Sequence 7:***

Flourishing

Charlotte 1 is alone in the room at night. It is raining. She follows the woman in the wallpaper (now a clear shadow) around the edges of the room. John has returned to his study but is sitting in an odd way, twisting his hands and hair.

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Entry Seven – The woman becomes a detective...she is on the threshold of action!

Lights fade to daytime and Charlotte 2 is no longer visible.

Charlotte 1: Life is very much more exciting now than it used to be! You see I have something more to expect, to look forward to, to watch.

The rain stops. Charlotte 1 goes to John's study.

Conversation 8

Charlotte 1: John dear! Would you tell Jennie to give me bigger servings for my meals? I seem to be much hungrier these days, and the portions she gives me are so small.

He gets up and embraces her.

John: Oh! It's wonderful to see you eating again with a real appetite. It is such a relief!

Charlotte smiles at him

John: It's like having the old you back – quiet, considered, loving...

He hugs her in and pulls away, laughing a little

John: And the best thing about it is that you seem to be flourishing in spite of your wallpaper!

Charlotte laughs out loud,

Charlotte 1: yes it really is too funny! Flourishing in spite of my wallpaper!

She laughs and laughs, doesn't realise John is no longer laughing. Charlotte 1 goes back to the room laughing hysterically and the laugh transforms into a coughing fit on the bed.

Charlotte 1: I had no intention of telling him it was BECAUSE of the wallpaper - he would make fun of me. He might even want to take me away. I don't want to leave now until I have found it out. There is a week more, and I think that will be enough.

Transition into Movement Sequence 8:

Toxicity

Lights fade to night-time. It is raining again. Toxic fumes are appearing through cracks in the wallpaper (we chose to use a smoke machine).

Charlotte 1 alone on the bed – watching and waiting for the silhouette of the woman to appear. She does – and Charlotte 1 watches mesmerised as she spins and moves from one area of the wallpaper to the other.

Entry Eight – Counting, smelling and creeping...

Lights fade to daytime, the woman behind the wallpaper disappears and the rain stops. Charlotte 1 sits up on the bed. She is frustrated and bored – she starts counting, then speaks:

Charlotte 1: I'm feeling ever so much better! I don't sleep much at night, for it is so interesting to watch developments; but I sleep a good deal in the daytime. In the daytime it is tiresome and perplexing. There are always new shoots on the fungus, and new

shades of yellow all over it. But there is something else about that paper - the smell!

Charlotte 1 smells her arms and body and gets up from the bed to move around, smelling.

In this damp weather it is awful, I wake up in the night and find it hanging over me. I thought seriously of burning the house - to reach that smell. The only thing I can think of that it is like is the COLOUR of the paper! A yellow smell.

She starts to trace the smooch on the mopboard with her eyes and hands. She ends up twirling round and round.

There is a very funny mark on this wall, low down, near the mopboard. A streak that runs round the room. (It goes behind every piece of furniture, except the bed,) a long, straight, even SMOOCH, as if it had been rubbed over and over. I wonder how it was done and who did it, and what they did it for. Round and round and round - round and round and round - it makes me dizzy!

Snap into Movement Sequence 9:

Cat and Mouse

Lights fade to night-time, the woman in the wallpaper is visible again. Charlotte 1 and the woman play cat and mouse around the set.

Entry Nine – From daytime dizziness to night-time clarity.

Charlotte 1 speaks the text as the woman behind the wallpaper is moving behind the pattern.

Charlotte 1: I really have discovered something at last.

Through watching so much at night, when it changes so, I have finally found out.

The front pattern DOES move - and no wonder! The woman behind shakes it!

Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast, and her crawling shakes it all over. Then in the very bright spots she keeps still, and in the very shady spots she just takes hold of the bars and shakes them hard. And she is all the time trying to climb through. But nobody could climb through that pattern - it strangles so; I think that is why it has so many heads. The pattern strangles them off - and turns them upside down, *Charlotte 1 twists her neck* - and makes their eyes white!

If those heads were covered or taken off it would not be half so bad.

Entry Ten – The investigation hots up – a new clue.

Lights fade to daytime (woman in the wallpaper disappears). Seamless transition from Entry 9 to 10.

Charlotte 1: I think that woman gets out in the daytime! And I'll tell you why – privately - I've seen her! I can see her out of every one of my windows!

It is the same woman, I know, for she is always creeping, and most women do not creep by daylight. I see her on that long road under the trees, creeping along, and when a carriage comes she hides under the blackberry vines.

I don't blame her a bit. It must be very humiliating to be caught creeping by daylight!

I always lock the door when I creep by daylight. I can't do it at night, for I know John would suspect something at once.

Charlotte 1 goes to the threshold of the room and looks towards John's study. John is still 'queer' in his chair.

Charlotte 1: And John is so queer now, that I don't want to irritate him. I wish he would take another room! Besides, I don't want anybody to get that woman out at night but myself. I often wonder if I could see her out of all the windows at once.

She turns and turns, trying to catch her out, stops, out of breath

I have watched her sometimes away off in the open country, creeping as fast as a cloud shadow in a high wind!

Charlotte twirls and twirls and falls down dizzy on the bed. Movement Sequence 10:

Another Funny Thing

Lights fade to night-time. Charlotte I sees the woman's eye through a hole in the wallpaper. She realises that she looks like her.

Entry Eleven – She hatches her plan!

Cross fade to day. Charlotte attempts to rip off more bits of wallpaper to see more of the woman.

John is starting to rip pages out of his books.

Charlotte 1: If only that top pattern could be gotten off from the under one! *(she scratches at the wallpaper)*. I have found out another funny thing, but I shan't tell it this time! It does not do to trust people too much. There are only two more days to get this paper off, and I believe John is beginning to notice. I heard him ask Jennie a lot of professional questions about me. She had a very good report to give.

She hears John approach and with a 'whoop!' lies down on the bed, pretending to be 'asleep'.

Conversation 9

John stumbles into the room, checks whether Charlotte is sleeping, but she is looking straight at him! The tables have turned – Charlotte I is the confident 'doctor' and John is the nervous 'patient'.

John: Charlotte, my dear, why aren't you sleeping?

Charlotte 1: I was asleep, but your coming in woke me up!

John: We need to have an earnest talk.

Charlotte 1: Why?

John: Can you tell me, when you look at the wallpaper in the corner, over there – what can you see?

Charlotte 1: (defiant) What do you mean?

John: Please, can't you tell me?

Charlotte 1: Well...I see a bit of wallpaper that's intact, where it has not been touched.

John: I've seen you touch it, I've seen you. What can you see?

Charlotte 1: I don't want to talk about this John, you're frightening me!

John: What do you do when you're up here all alone during the day?

Charlotte 1: I rest, I sleep.

John: I don't believe you. Look at you. I thought you were getting better, but now you seem worse than ever. In fact, I would ask if you're harbouring a secret from me - in this room?

Charlotte stares at him.

John: Go on... answer me.

Charlotte 1: I know very well that these are trick questions, John. You're just trying to put words into my mouth!

John: No, I'm not. But I need to understand your strange behaviour!

Charlotte 1: I've just grown accustomed to the room! I'm perfectly happy and at ease here now...

John: At ease? You're a jittery mess!

Charlotte 1: Well, what do you want from me? Why are you asking me all these strange questions, so I don't even recognise who you are?

John: Oh Charlotte! I'm just trying to understand...

Charlotte 1: I'm exhausted, but I'm fine. Can you not trust me when I tell you this?

John: *(taken aback)* I'll try...

Charlotte 1: *(dismissively)* Good, let me go back to sleep then. There's only two more days left,

all will be fine.

She goes towards the bed as if to lie down. John leaves. He doesn't go back to his study however, but curls up in a corner with his book. She remains standing.

Charlotte 1: (to audience) As if I couldn't see through him! Still, I don't wonder he acts so, sleeping under this paper for three months.

She sits down on the bed.

Charlotte 1: It only interests me, but I feel sure John and Jennie are secretly affected by it.

*Lights fade to night-time and transition into **Movement Sequence 11:***

Pulling Paper Off

In the room Charlotte 1 is pulling off the wallpaper in great swathes to try and free the woman who is more and more visible behind, and is also pulling and shaking. John is ripping pages out of his book more and more frantically. Charlotte 1 looks at all the paper in her hands:

Charlotte 1: Oh! It sticks horribly and the pattern just enjoys it! All those strangled heads and bulbous eyes and waddling fungus growths just shriek with derision!

Entry Twelve – Getting the woman out!

Lights fade to daytime.

Charlotte 1: Hurrah! This is the last day, but it is enough. Jennie wanted to sleep with me last night - the sly thing! But I told her I should undoubtedly rest better for a last night all alone. That was clever, for really I wasn't alone a bit!

Charlotte 1 runs to help Charlotte 2 who is shaking the pattern

Charlotte 1: I pulled and she shook, I shook and she pulled, and before morning we had peeled off yards of that paper. And then when the sun came out and that awful pattern began to laugh at me, I declared I would finish it today!

I have locked the door and thrown the key down into the front path. I don't want to go out, and I don't want to have anybody come in, till John comes. I want to astonish him.

She tears at the wallpaper...Charlotte 2 /woman in the wallpaper's hand emerges through the wallpaper and she is freed (she has white dust in her hair and all over her clothes) by Charlotte 1. They fiercely embrace. John starts to crawl towards the room. A movement sequence where Charlotte 2/woman in the wallpaper and Charlotte 1 struggle - woman in the wallpaper eventually overpowers Charlotte 1. She bends Charlotte towards John who is at the threshold of the room:

Charlotte 1: Why there's John at the door!

John: Charlotte! Can you hear me? Are you in there?

John: Charlotte! Open the door my darling! Charlotte! Can you hear me? Open up! Please!
Can you hear me?

John: Charlotte! Open the door right now!

John: Charlotte! For pities' sake, open the door, my darling!

Charlotte 1: (Gently) I can't. The key is down by the front steps...
...under a plantain leaf!

The two Charlottes meld and merge around each other.

John: (very quietly) Open the door, my darling!

Pause. John transcends the door, stops short.

The two Charlottes have merged into a 'gothic monster' where Charlotte 1 is upside down and only Charlotte 2's face is visible. John cannot recognise his wife.

John: What's the matter? For God's sake, what are you doing!

As they move back, John goes down onto his knees. The two Charlottes transform into another version of the gothic monster where Charlotte 1 is on Charlotte 2's back creating a beast with two heads. John sees his wife's upside down face. They begin to laugh:

Charlotte 1: I've got out at last...

Charlotte 2: ...and you can't put me back!

John faints and falls flat on the floor. The gothic monster continues to laugh and crawls towards and then over him as lights fade to black and music swells.

The End

Appendix 4 – *The Yellow Wallpaper* in Performance (DVD)

The DVD is unable to be included here due to copyright restrictions.

Appendix 5 – *The Yellow Wallpaper* in Performance:

Director's Notes

These notes are designed to accompany a viewing of the DVD provided in Appendix 4. They should be read in conjunction with the DVD which the bracketed time codes refer to. It may be useful at time to refer to the script (Appendix 3). This appendix is referred to during the **Analysis** in Chapter 5.

Abbreviations used in these notes:

W in W – Woman in the Wallpaper

C1 – Charlotte 1

C2 – Charlotte 2

SSF – Still Shape Form

PTBC – Pattern of Total Body Connectivity

Design and Setting

The LMS theme of **Inner/Outer** influenced the set design profoundly. We chose to use the longest width of theatre space evoking the Horizontal Plane which is linked to interpersonal relationships. The yellow wallpaper room was elevated slightly, echoing the idea of the attic through subtle use of the Vertical Dimension (i.e. actors had to go Up or Down to leave or enter the room), as well as separating the room from the rest of the space, which contained John's study. We also used an original wallpaper design which was layered and painted to recreate the yellow wallpaper described in the story as “[o]ne of those sprawling, flamboyant patterns committing every artistic sin” (Gilman 31).

Most of the furniture pieces were antiques to give a sense of Victoriana and the floor was painted to look like wood, further reinforcing an impression of the period. The monochrome costume design dually contrasts with the yellow and brown of the room as well as hinting at the **Inner/Outer** theme once again – black/white. Lighting also echoed the **Inner/Outer** theme with the use of front and back lighting to reveal/conceal the W in W and/or the

patterns. Using the daytime/night-time rationale from our dramaturgical research Charlotte initially only sees the woman at night, meaning we could play with this dramatically through the lighting design, especially towards the end of the play.

Despite attempting to evoke a Victorian feel, a hybrid 'contemporary classic' result was our aim in the production details. We wanted the nineteenth century feel to contrast with the clear line and neutrality in the overall set and costume design to support our dramaturgical concept. This 'contemporary classic' idea was also used in the sound design. All the music was played on classical instruments but was recently composed. Our contemporary take on the Victorian story meant that we needed to evoke Laban's approach and represent "both" polarities rather than opt for only one (Bradley 141).

We also used weather sounds and a smoke machine to give a sense of fog, as well as a slight smell, and the sounds of the breath and paper from within the scenes. The wallpaper pattern was traced over many times with pastels creating depth and a powdery surface. In addition, white powder was placed around the edges of the room. John's study area contained a chair, table and books, representing his attachment to information and science. As the audience entered the two women in black stood in *stillness* with their backs to the audience. John was not on stage. I wanted there to be a significant change between the beginning of the piece, with its social conversations and Victorian feel and the ending of the piece, which has a Gothic, anti-social, crazed feel. The performances needed to echo this journey.

Movement Sequence 1: Arrival (00.07)

This sequence was created with a BESS score and the idea of finding moments of unexpected synchronicity.¹⁷⁶ There was a simple **Space** topography and **Body** level choices (*locomote, pause, Gesture*) were made with accompanying Breath and sound ideas. The eyes/head initiated Postural *turn* in the Horizontal Plane (C1 00.14, C2 00.31), and the Head Gesture (*sinking* and *spreading* in the Vertical Plane) (C1 02.46) form part of the joint

¹⁷⁶ See Appendix 2, point 5 page 163 for process notes.

Body Attitude or 'baseline' of the Charlottes, indicating her intuitive sense in Entry One that "there is something queer" about the house (Gilman 29).

Effort, "inner attitudes" (Moore & Yamamoto 14), and Shape, embodiment, were placed on top. Working mainly in Awake State, the actors explored different combinations of Time (*sudden, sustained*) and Space (*direct, indirect*) as they investigated the room, the wallpaper and the furniture. Awake State is described by Adrian as dealing with:

...awareness, whether certain or uncertain, quick or gradual. You may awaken to a new idea, to your surrounding or to your given circumstances. In Awake State, you possess an inner attitude of alertness. (Adrian 142)

State-based scores was a useful tactic, as heightened emotional moments (additional Flow, or sometimes Weight, Space or Time) meant that actors naturally went into a Drive. In this sequence at times they add a little perceptible Weight or Flow **Effort** – Charlotte 1 (carrying a suitcase) shows an affinity to *passive heavy* Weight and *bound* Flow, and Charlotte 2 to *active light* Weight and *free* Flow. This takes them into Dream State (Flow and Weight or Vision Drive – Flow, Time and Space). C1 is in Dream State *passive heavy* Weight and *bound* Flow on the chair (00.47), then Exerts to *free* Flow, *quick* Time and *direct* Space and Impulsive **Phrasing** in Vision Drive to take the suitcase to the bed. You can also see her exploring her lack of Head-Tail Connectivity at this point in the piece. Having made this **Exertion**, she **Recuperates** in *passive heavy* Weight and *bound* Flow (Dream State) (01.11-01.26) while once again exploring her lack of Head-Tail Connectivity. In comparison, Charlotte 2¹⁷⁷ sits at the desk in *free* Flow and *indirect* Space (Remote State) (00.51) and finds Action Drive (quick Time, direct Space, light Weight) to get to the journal in the suitcase (01.28).

This sequence establishes that they are the same person through moments of synchronicity and similar Gesture and Postures (00.24 & 02.46), yet also demonstrates their differences in Gestural and **Effort** life. Charlotte 1

¹⁷⁷ If some lines do not sound quite correct it is because the actor playing Charlotte 2 did not say them exactly as scripted.

introduces Gestures associated with the social context (e.g. holding her stomach at 00.40, her throat 00.47) and already demonstrates an interest in the wallpaper (00.56, 01.53) whilst Charlotte 2 is more concerned with the windows and desk (00.41 – 00.50), as well as the journal and pencil in the suitcase opened by Charlotte 1. She is visibly more carefree and childlike, although she becomes more interested in the wallpaper towards the end of the sequence when they are both clearly looking at it, and it begins to affect them Distally (02.32-02.51).

John's entrance (02.02) demonstrates his solidity (Pyramid SSF), his connection to books and learning and his self-focus and separation from Charlotte. Charlotte 2 never leaves the room, Charlotte 1 never leaves the stage, and it was part of the dramaturgical concept that John's entrance, despite the fact that he never leaves again, demonstrates that he has the freedom to come and go, whereas the women do not. John works within Remote State, playing with *indirect* and *direct* Space and *bound* Flow. He also has a book – a medical one, and a pen. His hand Gestures that will transform during the piece are introduced (02.22). In this sequence, I establish the two women as 'same, but different' and that there is something about this new environment that unsettles them, but not, as yet, the male figure.

Entry One: The Woman gets Ensconced in the Wallpaper Room (03.02)

This is the longest entry in the original story and in our adaptation.¹⁷⁸ We inserted two conversations and the first 'Lorelei' story into the original Entry One. In this entry we Spiral in from the house and the room to the wallpaper, and begin to see Charlotte's (C1 and C2) interior, rather than social, world more clearly We also see John and Charlotte's relationship. Based around the **Mobile/Stable** theme – at the beginning it is John who represents **Stability**, whereas Charlotte is the **Mobile**, unpredictable hysteric. John's character is established as being controlling (*bound* Flow) and authoritative (*direct* Space) meaning he operates mainly in a crystallisation of Remote State conjuring up "a level of concentration ... filled with carefulness" (Adrian

¹⁷⁸ See Appendix 1 (29-31) and 3 (4-11).

142). He is the father figure, the caregiver, the calming influence, but he is also the doctor, the diagnoser, the dismissive and authoritarian scientist. One of the **Body** level actions we recovered for John was laughter, so he laughed at Charlotte in the early parts of the piece, a choice that was subverted towards the end of the play (03.23).

The first conversation called "Science and Intuition" shows C1 becoming more aware of her misgivings about the room. She is in sensation and her Respiratory System is being affected, so Breath is one of the ways she expresses it as well as her use of Space (eyes are a good indicator of Space **Effort**) as the wallpaper affects her Distally (fingers, toes, head, all sense organs including skin and tail). We see C1 touch the poisonous dust (03.15) and C2 finds it in her journal, creating a toxic haze at the end of the first story (05.56). C1 affects C2, pulling her out of her affinity for *light* Weight towards *passive heavy* Weight. This can be especially seen just before the 'Lorelei' story (04.30), which then helps C2 find her Verticality and 'Up' ness (affined with *light* Weight) again (04.50).

This entry establishes C2 as the writer of both the journal and the 'Lorelei' story (03.49). The parameters of the 'rest cure' are also clarified: no writing, self control, rest (04.14). That something is not right is reiterated with the repeated head Gesture and C2 blowing toxic dust in C1's face to wake her up (06.45-07.03). We also begin to see what is at risk for John socially and that he is hiding his wife away from their social circle and lying about the severity of her condition. Curing her seems to be a personal challenge he has undertaken to prove he is a good doctor (08.45-08.59). His movement signature of *direct* Space and *bound* Flow is sometimes taken into Spell Drive by adding (generally vocal) *strong* Weight to transfix her – note the evenness of neutral Time **Effort** (09.44-10.25), or (and this is more fully crystallised later on) he shifts into Action Drive when actively trying to calm or restrain C1 (*direct* Space, *light/strong* Weight and *sustained* Time – Dab/Press) (10.38). Charlotte 1 stays mainly in Awake State with moments of Vision Drive as she "envisions possibilities" (Adrian 150) and becomes

emotional. Occasionally *strong* Weight shifts her into Rhythm State in her attempt to have an emotional impact on John (*strong* Weight *quick* Time) with Impulsive Phrasing and Accents (Adrian 142), and even to Action Drive (*strong* Weight, *quick* Time, *direct/indirect* Space – Punch / Slash) (09.44-10.25) as she gets “unreasonably angry” with John (Bates Dock 30) when he won’t listen to her and what she needs (Adrian 150) as he hides behind his Wall SSF.

The conversations in this entry were partially generated from exercises we did that focused on John *folding* and manipulating C1 physically, like a puppet, and also silencing her through physical actions.¹⁷⁹ Particularly in Conversation 2 (07.05 – 11.09) C1’s sense of claustrophobia is well embodied through her use of Breath and reiteration of the Head, Throat and Stomach Gestures as well as her frustration, subsequent resignation at not being heard, and acceptance about staying in the room. The entry ends with a focus on the wallpaper and a sense of impending time alone.

Movement Sequence 2: The Good Patient (12.04)

This is the first of several movement sequences that are based on the similar **Body** and **Space** scores, but fluctuate in **Effort** and **Shape** to tell the story non-verbally.¹⁸⁰ In this one, we see Charlotte 1 taking pills and potions and Charlotte 2 restless as she can’t write. Working mainly again within Awake State, there is a sense of both women being aware (still Distally) of the wallpaper (*indirect* Space) and the effect it has on them, as well as distracting themselves by focusing on something else (*direct* Space). Although *quick* Time is dominant in this sequence, there is one moment of *sustained* Time when they find a moment of synchronicity, as they both look in the mirror (12.53). Apart from when Charlotte 2 is attempting to write the story, the movement sequences are underscored with music and the scenes are not –

¹⁷⁹ This *leitmotif* came from adapting two exercises from Graham and Hoggett: ‘Hymns Hands’ (155-60) and ‘Stockholm Bed’ (160-62). These were explored in the creative development and then continually refined and adapted towards performance. Initially the first conversation had John moving more, but in the end we decided it was stronger for him to be **Stable** and Central, with Charlotte 1 and 2 as **Mobile** and Peripheral, closer to the wallpaper.

¹⁸⁰ See Appendix 2, point 3 for the score and progress of the transitions.

indicating the **Inner/Outer** divide between her time with John and the time when we see her in relationship with herself. The **Inner/Outer** theme is also seen as her integrity as a person begins to erode. The social part of her (C1) rejects, ignores and suffocates her artistic and imaginative part (C2), in her attempt to get well through self-control and by following the rest cure. Her respiratory system and ability to access her PTBC of Breath is further affected in this sequence.

Entry Two: Windows versus Wallpaper (13.13)

This entry shows Charlotte's struggle to stay in the social world, her decreasing ability to write to "relieve the press of ideas" (Gilman 32), her declining health and increasing fascination with the wallpaper coupled with an inability to distract herself. Early on we see the two Charlottes differentiated by their response to thinking about the baby, with C1 finding a very real connection to her womb (Down with *passive heavy* Weight and *bound* Flow), and C2 looking instead to the inner child – to her 'Lorelei' story (Up with *light* Weight and *free* Flow). This sequence ends in a moment of synchronicity where both Charlottes stare at the wallpaper with the Vertical Plane Head gesture connecting them (13.45-53). The conversation with John in this entry reinforces his Pyramid (in Posture and Hand Gestures) SSF (14.05), his sense of control and his ability to become a Wall SSF to block Charlotte 1 when her symptoms are present (14.30 – 14.59) or when he doesn't want to listen to her (16.19-16.28). We again hear him laughing (13.50) and see him attributing Charlotte's symptoms to her writing in secret and refusing to move from the room. The story gets harder to write, with C1 looking at (14.59-15.45), then touching (17.25-35) the wallpaper, and C2 struggling and exhausted (17.53).

It is at this point that the wallpaper becomes intertwined with the story as Charlotte's **Recuperation** from the **Exertion** of her situation. Although there is still a sense of her attempting to stay away from it early on (15.40) by reversing the head *turn* Gesture so that she is moving away from the wallpaper (from *free* Flow to *bound* Flow), this has lessened by the end of the entry. We get a sense of both her isolation and lack of society (18.00) and

the fact that she may not be locked in but is certainly under surveillance and must hide things from others (18.43 & 19.27). As her ability to write decreases and thoughts of her condition overwhelm her, her ability to will herself away (18.15) from the wallpaper also decreases. On her line "This paper looks to me as if it KNEW what a vicious influence it had" (Gilman 32) (18.23) the backlighting on the wallpaper was cued for the first time, so that it became perceptible by the time she says "never saw so much expression in an inanimate thing before" (Gilman 32) (18.34). The **Inner** as well as the **Outer** world of the wallpaper comes into play and it is no longer just about confusing geometric patterns. By the end of the entry it is clear that the wallpaper is winning the battle when she sees the "strange, provoking, formless sort of figure" (Gilman 33) (19.18). The wallpaper progresses from having a Distal to a Mid-limb influence (e.g. elbows, knees).

Movement Sequence 3: Getting Worse (19.29)

This is the second sequence to use the same **Body** and **Space** score but both Charlottes also spend time in Weight Sensing this time (19.30-19.40). Awake State is still a baseline, with *quick* Time dominant over *sustained* heading towards her feeling "fretful and querulous" (Gilman 34). However, *quick* Time is combined with *free* Flow at points for C2 showing frustration in Mobile State (20.00-20.05), whereas C1 shifts by the end into more *direct* Space and *bound* Flow, suffering from a headache in Remote State (20.22), detached from a sense of reality and taking care of how she moves to prevent herself feeling worse (Adrian 142). John begins to work with Twist SSF and this can be seen in his Gestural life (19.52-19.58 & 20.05-20.13). He is in Awake State (*indirect* Space, *sustained* Time) and Mobile State (*sustained* Time, *bound* Flow). His Inner and **Outer** also begins to be differentiated, we see the beginning of his becoming 'queer' as we glimpse his **Inner** world.

Entry Three: The Woman Opens up to the Imaginative World of the Wallpaper (20.23)

John returns to his persona as doctor, and spends most of this time in Remote State (*bound* Flow, *direct/indirect* Space) returning to his previous

SSFs of Pyramid or Wall. We see Charlotte feeling unwell (from the toxic effects of the arsenic) and John lifting her bodily and placing her in a chair to rest (20.35).¹⁸¹ Her (*quick* Time, *free* Flow) Mobile State ‘startles’ alternate with a sense of her languishing in (*passive heavy* Weight, *bound* Flow) Dream State (20.42). John calms her in Remote State (*indirect* and *direct* Space, *bound* Flow) (21.06) but also threatens her with being sent to S.Weir Mitchell for treatment (21.48 – 22.17). Importantly we see the room become her sanctuary rather than a place of confinement in this Entry when she chooses to go up there alone, heightening the dynamic between them as a couple. Charlotte is “fretful and querulous” (Gilman 34) and Charlotte 1 and 2 return to an Awake State score (22.16). Seeking solace in the wallpaper, Charlotte 1 and 2 both engage in **Expressive** Gestures (until now C1 has mainly stayed **Functional** in her Gestural life – more behavioural). They shift from curiosity and fear to the determination to solve the mystery (22.38 – 23.12). We see the hysteric’s arch for the first time (22.51) and the Entry ends with the women exhausted from their exploration with **Decelerating Phrasing**.

Movement Sequence 4: Becoming a Ghost (23.12)

In this movement sequence, which is still using the basic score, the influence of the wallpaper shifts to the Proximal joints (hips, shoulders) and both women become lethargic and ghostly, working with *passive heavy* Weight and *freelbound* Flow (Dream State) (23.12-23.20). Charlotte 1’s Breath is distinctly raspy and she begins coughing. She sees how sick she looks despite taking her medication (23.23-23.35). Charlotte 1 lies on the bed, breathing in a laboured way, taking in the toxic air (23.51). John enters the room, in Awake State (*direct* Space and *quick* Time). He is aware of something in the wallpaper (24.10). Charlotte 2 is at the writing desk.

Entry Four: The Wallpaper Room is not SAFE! (24.17)

“The effort” of writing “is greater than the relief” for Charlotte now (Gilman 35) (25.38). She is very unwell (25.44). John attempts to give her more medicine but she refuses it (26.00), and she makes a valiant attempt to get him to let

¹⁸¹ This material was also inspired by the Frantic Assembly exercises (Graham & Hoggett).

her leave (*indirect/direct* Space, *sustained/quick* Time in Awake State and at times *free* Flow taking it to Vision Drive and Accented Phrasing for emphasis) (26.09-27.03). He comforts her (*quick/sustained* Time and *free/bound* Flow in Mobile State – 27.05-27.29), restrains her physically (*strong* Weight, *direct* Space in Stable State – 27.30) and she makes the hysteric's arch for the second time (Upper Body Initiated *extension*) (27.46). As he leaves it is obvious that he senses something, looking in the direction of Charlotte 2 (28.26). We see C1 reaching for the wallpaper as he leaves (28.32). C2 experiences grief about her inability to be with the baby (28.35), and C1 decides she needs to internalise her experience for the sake of her self preservation: "Of course I never mention it to them anymore – I am too wise – but I keep watch of it all the same" (Gilman 35) (29.03). Her fascination with the wallpaper, which is ominously lit throughout this Entry, is mixed with fear as she sees herself in it. Part of her still wants to leave (29.11-29.36). The entry ends with an Impulsive **Phrase** (29.32).

Movement Sequence 5: Clarity (29.37)

No longer working with the score this sequence has a very different feel. Charlotte 2 hides the diary and it is not seen again (*quick* Time and *direct* Space – Rhythm State). John enters the room (*indirect* Space and *bound* Flow – Remote State) (29.49) with Twisting Gestures and Postures and goes to sleep, breathing audibly (30.20). The sub-pattern is lit up and the Charlottes are fascinated by the wallpaper moving on the periphery, working with the theme of **Stability/Mobility**. They are in Mobile State (predominately *sustained* Time and *bound* Flow, but some moments of *quick* Time or *free* Flow). The shift out of Awake State is significant, as instead of the relationship with the wallpaper being about awareness, it is now about watching its changeable nature ready to wait or react immediately (Adrian 142). They can see the woman, or themselves, behind it. Charlotte 1 rips off a piece of wallpaper to see underneath the front pattern.

Entry Five: The Boundary of the Wallpaper is no Longer Impermeable (30.32)

The first section of this entry shows the Charlottes investigating the wallpaper using a simple *locomote* and *turn* score in Awake State. John wakes up (31.15) to see Charlotte at the edge of the room with the Wallpaper. She is once again, in Awake State – *quick* and *direct* or *indirect* and *sustained/quick* (at points with Accents, and free Flow taking her into Vision Drive) (31.25-32.05). She asks him to take her away and he finds a sense of Wall SSF and, in Remote State (*bound* Flow and *direct* Space), he tells her he cannot. He appears ‘queer’. At moments he accesses *strong* Weight, hinting at Spell Drive, though it is a little under realised (32.27). Charlotte lies down (32.45) (*quick* Time and *direct* Space – Rhythm State) and John goes back to sleep, his hands twisting as he sleeps (32.57). Charlotte 2 has been focusing on the wallpaper and tells the story using the *turning* Postural motif. Charlotte 1 has returned to the wallpaper, investigating it.

Movement Sequence 6: The Wallpaper Consumes Her (33.58)

In this sequence we see the effect of the wallpaper increase. A Mobile State (Time and Flow) score that works with Charlotte 2 at High and Charlotte 1 at Low Levels Spatially, shows them exploring the Wallpaper for ‘hours’ with a simple *locomote*, *turn*, Gesture score. Charlotte 1 leads with her eyes/finger and Charlotte 2 with her pencil. It is as if John is not there, as he breathes heavily in the bed. It is during this sequence that the wallpaper enters Charlotte’s Core.

Entry Six: The Boundary between Reality and the Wallpaper is Shattered (35.00)

This entry is the turning point in the story as reality is left behind. The first section shows the women exploring the wallpaper and simultaneously engaging with and reacting to its effect. A movement sequence (35.16-35.26) that replaces Gilman’s text (37 par. 4) from “You think you have mastered it” shows C1 rubbing against the paper (*bound* Flow, *quick/sustained* Time in Mobile State) and C2 shaking the toxic paint/powder from her skirt (*quick* Time, *free* Flow in Mobile State), both working with their Breath and creating

a soundscape. The figure becomes a woman they can clearly see trapped in the paper (36.00). The two Charlottes reveal they are yielding to being in the room and are spending time in there with the wallpaper. They are afraid of John because he is “very queer sometimes” (Gilman 37) and find synchronicity in order to blow toxic dust in John’s face (*direct* Space and *bound/free* Flow – Remote State) triggering the transformation of all three characters (36.45-36.56). We see Charlotte 2 finding her story again in the wallpaper (*indirect/direct* Space, *free/bound* Flow in Remote State), and Charlotte 1 becoming cat-like and animalistic (*indirect* Space and *bound* Flow in Remote State) as she leaves her life as a wife and mother behind and moves **Expressively** with her whole body-mind rather than just her extremities.

John is also clearly no longer the social doctor, the Twist SSF and *bound* and *indirect* Remote State Gestures demonstrating his ‘queerness’. Charlotte 2 begins to disappear into the wallpaper, chasing the light in the story. John is no longer able to save her. Unable to escape in reality she escapes from reality, her Inner self entrenched in the wallpaper. The toxicity affects the Breath of all three of them. Charlotte 2’s Breath is ecstatic as she slips behind the wallpaper becoming the W in W (38.27). Charlotte 1 pounces on John (*quick*, *direct* and *free* in Vision Drive) as he is looking at the paper (38.49) and the status between them shifts, with her as the detective/cat (Space and Time – Awake State) with the upper hand, and with him the husband/patient, desperately trying to keep up a facade (Space and Flow – Remote State). Charlotte 1 is now the one laughing.¹⁸²

The powder from the floor and the walls is used more specifically in this entry, underlining the accumulative effect of the toxic substance on their affective states, as do the yellow paint smears on Charlotte 1’s black costume. The entry ends with Charlotte finding *strong* (in her Core) and *light* (Distally in hand Gestures) Weight as she sits on the bed (*strong* Weight, *quick* Time and *direct* Space – Action Drive, Punch). A sense of her bones

¹⁸² This whole conversation was generated in the creative development from a *Complicité*-inspired photo to image exercise.

and skeletal system, especially her spine, gives her clarity - as opposed to her nervous system or organs, (especially her respiratory system), which she has tried unsuccessfully to access throughout to relieve her nervousness, and a sense of self (Affined with Weight **Effort**). For the first time in the piece she asserts her decision to find out the wallpaper's secret (39.44-39.52).

Movement Sequence 7: Flourishing (39.48)

We hear the rain for the first time, and see Charlotte in her room at night watching the W in W in Awake State, seeing her clearly. The W in W moves around the periphery, appearing and disappearing, *direct* Space and *light* Weight - Stable State. John is on his chair, sitting differently using Twist SSF and continuing with his *indirect* and *bound* Remote State Gestures and Postures.

Entry Seven: The Woman becomes a Detective – She is on the Threshold of Action (40.20)

A lighting change conceals the world behind the wallpaper. Charlotte shifts between Awake State (40.21-40.30), adding free Flow to be in Vision Drive at the beginning of this Entry (40.57). John is still in Remote State, mainly *indirect* Space and *bound/free* Flow, though he finds moments of direct Space, like the hug (40.42). Charlotte's laughter turns into coughing revealing how affected she is by spending so much time in the room. She finds herself on the bed having a coughing fit, whilst in a cat-like position (*free* Flow, *passive heavy* Weight, *quick* Time in Passion Drive) (41.17-41.29). We find out that she has one week to uncover the secret of the wallpaper.

Movement Sequence 8: Toxicity (41.43)

It has been raining again and foggy. In performance smoke could be seen coming from behind the wallpaper facade, rising upwards giving the sense of the weather outside and the toxicity intensifying inside. Charlotte watches in Awake State as the W in W moves in Mobile State. Charlotte is Central and **Stable** and the W in W is Peripheral and **Mobile**. The *turning* Gestural motif is echoed in both their movements in different ways. Charlotte 1's breath is laboured.

Entry Eight: Counting, Smelling and Creeping... (42.23)

This Entry is one of the best examples of how the **Body level Analysis** allowed us to bring the story to life. When comparing the original (which begins Gilman 38 par. 8) with our adaptation (Appendix 3, 29) the amount of the text that was converted to movement can be clearly seen. This sequence was one of the first developed and remained very similar throughout the process from creative development to performance. We explored an Awake State score with the **Body** level actions progressing from counting (to calm her thoughts), smelling and creeping. It is at this point that external sound, i.e. music is introduced into the Entries, as opposed to only the movement sequences. The music is particularly supportive as it echoes the *quick* Time in her Awake State score. She has a clear sense of her Head-Tail connectivity in this sequence (43.40). The hysteric's arch and the *turning* Postural motif are combined (43.59 – 44.19). In this entry we learn she is sleeping in the day time and spending the night time looking at the wallpaper, and that she is feeling much better as she has something to occupy her.

18. Movement Sequence 9: Cat and Mouse (44.21)

Back lighting shifts us seamlessly to night time and Charlotte plays 'Cat and Mouse' with the W in W, both still in Awake State. However, the W in W finds *light* Weight at times (44.36) and at points Charlotte 1 finds Impulsive Phrasing *strong* Weight (44.22) (contrasting with the light Weight in the music) taking them into Action Drive and to Punch/Press or Float /Flick respectively reflecting their biases for *direct* Space (C2) and *indirect* Space (C1).

Entry Nine: From Daytime Dizziness to Night-time Clarity (44.39)

The boundaries between entries and movement sequences blur as the pace increases, and there is a sense of urgency, of *increasing quick* Time. In Awake State as a baseline Charlotte 1 has moments of Action Drive when she finds *strong* weight with Accented Impulsive **Phrasing** (45.00) or of Impulsive **Phrasing** and Accents only crystallising the strong Weight vocally (45.08). Charlotte 2 is working with Mobile State as a baseline

(*quick/sustained* and *bound/free*) working with **Expressive** Gesture to evoke shaking the 'bars'.

Entry Ten: The Investigation hots up – A New Clue (45.34)

A seamless transition using lighting to shift us from night to day which C1 responds to with *quick* Time and *direct* Space in Awake State (45.43). She continues to be in an Awake State baseline with additional use of *active light/strong* Weight and Impulsive /Accented **Phrases**, taking her into a *dab/punch* in Action Drive (45.53). The fog can be seen in this Entry coming out from behind the wallpaper. We see John as "so queer" (Gilman 40), sitting oddly in his chair in a Twist SSF with *bound* Flow and *indirect* Space in Remote State (46.23-46.34). The entry ends with Charlotte flopping down on the bed in an Impulsive **Phrase** of Passion Drive to Dream State (from *light* Weight, *free* Flow and *quick* Time to *passive heavy* Weight, *free* Flow) (46.51-46.55).

Movement Sequence 10: Another Funny Thing (46.52)

Charlotte sees an eye in the wallpaper that looks like her. This sequence is in Remote State - Charlotte 1 (*direct* and *free/bound*) W in W (*direct* and *bound*). We see the hysteric's arch again.

Entry Eleven: She Hatches her Plan (47.05)

Daytime takes away the eye and Charlotte 1 returns to Awake State (*quick* Time and *direct* Space) (47.09). We hear John ripping his book with *direct/indirect* Space and *bound/free* Flow in Remote State (47.22). C1 finds Mobile State to take her to the bed (47.36) and we see John in Remote State is finding it difficult to stay sane (47.43). C1 finds Stable State (*direct* Space and *light* Weight) (47.49) - occasionally finding *free* Flow (to Spell Drive) (48.30) and moments of *strong* Weight (49.05-49.08). The status is completely reversed as Charlotte becomes the 'doctor' or 'parent' John must trust.

Movement Sequence 11: Pulling Paper off (49.51)

After a crossfade to night Charlotte 1 pulls off wallpaper in Mobile State (*free/bound* and *quick*) (50.06), while John in Ball SSF rips his book also in

Mobile State (*quick and free*) (49.57). C1 enters Rhythm State (*quick and strong*) as she becomes frustrated (50.08).

Entry Twelve: Getting the Woman out (50.20)

At the beginning of this entry we see Charlotte 1 clearly with a sense of her Verticality and purpose (50.24). She pulls off the wallpaper with *indirect* Space and *quick* Time (*Awake*) to reveal her **Inner** self (50.43). We see John crawling in Ball SSF with *direct* Space and *bound* Flow (*Remote*) (50.45). The rest of the sequence between the women is based in Passion Drive (*free/bound* Flow, *light/strong* Weight and *quick/sustained* Time and the States within the Drive). C2 overcomes C1 in Passion Drive with *quick* Time, *bound* Flow, *strong* Weight (51.27) and C1 tries to escape with Mobile State (*quick* Time, *free* Flow) (51.38). John is in a Remote State (*direct/indirect* and *bound/free*) but is taken to the floor with *passive heavy* Weight and *free/bound* Flow (*Dream State*) when he doesn't recognise his wife (52.29-52.43). Mobile State (*quick and free*) takes Charlotte 1 and 2 across the floor (52.43) and in a *bound, sustained, light* manner C1 lies on C2's back (52.51), a *quick, light, bound* movement creates the Gothic Monster, Charlotte 3, whole again (52.55). John, seeing the two-headed beast, faints (*passive heavy weight, free flow, quick time* – Passion Drive). The Monster laughs as it crawls along the floor (*direct* Space, *quick/sustained* Time, *bound/free* Flow – Vision Drive).¹⁸³

¹⁸³ Silvia and I were not completely happy with the ending in performance, which differed from our original idea. The sense of descending into a non-verbal world worked but in the post-performance edition of the script we added the famous last two lines of the original story (see Appendix 3 36).

Appendix 6 - *The Yellow Wallpaper*: Reception

6.1 Reviews

Please note that the original page numbers have been used and exegetical page numbers resume after the reviews.

1. *The Yellow Wallpaper*: Review by Kaitlyn Plyley

(theatrepeople.com.au, 1st September 2011).

<http://www.theatrepeople.com.au/reviews/yellow-wallpaper>

2. *The Yellow Wallpaper*: Review by Courtney J. Pascoe

(aussiethatre.com.au, 19th August 2011).

<http://aussiethatre.com.au/reviews/the-yellow-wallpaper-2>

3. *The Yellow Wallpaper*: Review by Gordon the Optom

(www.theatre.asn.au, 18th August 2011).

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4. *The Yellow Wallpaper*: Review by Sarah Dunstan (*Pelican*, Edition 6

Volume 82, 6th September 2011).

This review is unable to be reproduced here due to copyright restrictions.

5. *The Yellow Wallpaper*: Review by David Zampetti (*The West*

Australian, August 22nd 2011).

<http://au.news.yahoo.com/thewest/entertainment/a/->

[/entertainment/10084113/theatre-review-the-yellow-wallpaper-sud-stories/](http://entertainment/10084113/theatre-review-the-yellow-wallpaper-sud-stories/)

6. *Yellow Wallpaper*: Review by Peter Le Breton (*Denmark Bulletin*,

September 8th 2011).

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6.2 Award

Please note that exegetical page numbers resume after the award.

1. Nomination in Best Play category for the 2012 Equity Awards



30 November 2012

Attention: Teresa Izzard & Silvia Lehmann

Re: Equity Guild Professional Theatre Award Nominations

Dear Teresa and Silvia,

Congratulations!

The Equity Benevolent Guild of WA, Inc. is pleased to announce that you are one of six nominees in the category of:

Best New Play for *The Yellow Wallpaper*

Winners will be announced at the 13th annual Equity Guild Awards presentation night on Wednesday 23 January 2013 at the famous Spiegeltent, the Urban Orchard, Perth Cultural Centre, prior to the commencement of the 2013 FringeWorld Festival.

Once again, congratulations! We look forward to seeing you on the night.

If you have any questions about the awards, please do not hesitate to contact me.

Best regards,

A handwritten signature in blue ink, appearing to read "Monica Main".

Monica Main
Hon. President, The Equity Benevolent Guild of WA, Inc.

DON'T MISS OUT: TICKETS WILL BE AVAILABLE AFTER 12 December 2012 AT
www.fringeworld.com.au

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