THE UNIVERSITY OF HULL

‘The audience enjoyed the audience’, a Practice-as-Research Based Investigation into Space, Proxemics, Embodiment and Illocution in Relation to Young People’s Reception of Shakespeare.

being a Thesis submitted for the Degree of PhD in Drama (Theory and Performance)

in the University of Hull

by

Henry Bell, MA & BA.

September 25th, 2015.

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A Video Appendix DVD is attached with this dissertation. These fourteen videos are an essential part of the illustration and analysis of the research conducted.

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ABSTRACT.

'The audience enjoyed the audience', a Practice-as-Research Based Investigation into Space, Proxemics, Embodiment and Illocution in Relation to Young People's Reception of Shakespeare.

This dissertation is the written component of a practice-as-research based investigation into the reception of Shakespeare's writing by young people via performance-based methods. Participants in the research took part in a twofold process, firstly attending preparatory workshops utilising active storytelling and active Shakespeare approaches, before attending an abridged performance, which was performed in one of a number of in-the-round theatre spaces. The study explores the responses and behaviours of primary school aged children who attended *Julius Caesar* performed at the Orange Tree Theatre in Richmond, London and secondary school aged pupils who attended *Romeo and Juliet* at various locations in schools and a specifically constructed in-the-round auditorium in Hull and Scarborough in North Yorkshire, England.

Firstly, this dissertation uses ideas stemming from Maurice Merleau Ponty's existential phenomenology to describe the skills development of the participants in the preparatory workshops, before providing a wider phenomenological theoretical framework to justify and explain the practical deployment of aesthetic and architectural design choices in the research conducted. The spatial investigation is continued by applying Henri Lefebvre's theories of space to explore how considerations of space can realign the position of Shakespeare's writing within the hegemonies of the various youth cultures of which primary and secondary school age groups are a part. This framework is then used theoretically to analyse the theatre spaces in which research took place; the spatial dynamics of the audience and performance spaces found within theatre in-the-round are analysed using existing, contemporary audience reception theories alongside original research conducted with practitioners of this theatrical configuration. Finally, the treatment of illocutionary acts, both in the performances conducted as part of this dissertation, and in UK classrooms, by young people, are investigated via the concepts of J.L. Austin and John C. Searle's Speech Act Theory, in order to provide a methodology appropriate for analysis of the linguistic behaviour of Shakespeare's writing in performance.

ACKNOWLEDGEMENTS

I am indebted to many people for their support, guidance and hard work which has assisted the completion of this dissertation. Any PhD requires collaboration and support but a performance-based, practice-as-research investigation is reliant on a large team of people with creative, administrative and technical expertise.

Bearing this in mind, I would like to thank Stuart Burgess, Rebecca Kirk, Corinne Meredith and Gillian Thorpe at the Orange Tree Theatre for their assistance in enabling the 2013, 'Primary Shakespeare', *Julius Caesar* to be the first piece of PaR for this dissertation, Sarah Gordon from the Young Shakespeare Company for her permission to use her storytelling workshop and Denise Gilfoyle and Diana Logan, part of the Outreach Department at the Stephen Joseph Theatre for their work in the administrative realisation of *Romeo and Juliet*.

The technical resources of Hull University have been at my disposal throughout the writing of this dissertation and I would like to thank Tim Skelly, Richard Tall and Duncan Woodward-Hay for their essential guidance throughout as well as Dr Pavel Drabek, who, as my second supervisor, gave me many hours of his time.

I feel lucky to have managed to spend time with, and interview Chris Monks, Sam Walters and Sir Alan Ayckbourn, all hugely experienced and inspirational practitioners of theatre in-the-round. I am hugely thankful for their time in relation to this original research but also in my professional directing career – these three mentors have provided the inspiration for my work as a director of theatre in-the-round which led to the writing of this dissertation.

I would like to express my sincere gratitude for the charm and wit, time and inspiration and care and support of my supervisor, Dr Christian Billing. Throughout the three year process of writing and researching this dissertation he has given me his unwavering attention – it was a true privilege to be supervised by this virtuoso academic who, at the same time, manages to be a lovely human being.

Finally, without the help, care and time of Alessandra Sau this dissertation could never have been written. Laying all my fortunes at your feet was the best decision of my life.

PRACTICE-AS-RESEARCH CREDITS.

Julius Caesar at the Orange Tree Theatre, 2013.

Julius Caesar/Octavius:	David Antrobus
Brutus:	Nik Drake
Cassius/Calpurnia/Flavius:	Mona Goodwin
Marc Anthony/Portia:	Charlotte Powell

Director:	Henry Bell
Workshop Author:	Sarah Gordon
Designer:	Katy Mills
DSM:	Rebecca Kirk
Assistant Director:	Nadia Papachronopoulou

Romeo and Juliet at University of Hull, 2015.

Juliet:	Nancy Ackland
Romeo:	Mikey Barker
Friar Laurence:	Angus Fisher
Tybalt:	Annabelle Greenwood
Benvolio	Emily Grimes
Nurse	Becca Hassell
Peter/FriarJohn/Apothecary	Keri Hopwood
Lord Capulet	Matt Kennedy
Lady Capulet	Katie Manock
Paris	Henry Inman
Mercutio/Montague	Jake Smith
Prince	Jenny Stephenson

Director/Workshop Author:	Henry Bell
Assistant Director:	Angus Fisher
Production Manager:	Richard Tall
Stage Manager:	Sam Warrington
Deputy Stage Manager:	Lois Wright
Lighting Designer:	Tim Skelly
Costume Designer/Supervisor:	Charlotte Kazmeirow
Set Designer:	Duncan Woodward-Hay
Construction Manager:	Nick Sheppard
Fight Director:	Renny Krupinski

Introduction.

i.

The title of this dissertation includes a quotation[1] from Pupil 61 - a young man aged either twelve or thirteen, who attended a performance of *Romeo and Juliet*, staged in-the-round at the University of Hull as part of this study. His five-word response to a question seeking to investigate his thoughts on the staging of the play neatly summarises how a performance-based approach to Shakespeare brings factors into play beyond the words that Shakespeare wrote. These words, written to be performed, are culturally alien to the majority of young people of the UK and my PhD study seeks to establish and explain this position of Shakespeare's work in the quasi-hegemony of youth cultures[2] and, moreover, to describe and investigate young people's experience of an approach to Shakespeare's work utilising performance-based methods. Exploring the experience of an audience member provides several challenges, and by using a multi-disciplined theoretical approach, calling upon areas of phenomenology, spatial philosophy and proxemics, drama education theory, Speech Act Theory and recent additions to Reception Theory in relation to audience studies, I hope to avoid homogenising a nuanced and complex issue. I will argue that, by being prepared to watch Shakespeare's plays through drama-based workshops and by experiencing his work in performance conditions that enable audience members to see each other and interact with performers, many of the barriers that stand between the enjoyment of a youth audience and Shakespeare's work can be broken. The position of Shakespeare as a compulsory part of the UK National Curriculum[3] dictates that many young people are a reluctant audience to Shakespeare's work – I hope the details and results of this study can contribute to the growing weight of literature advocating pedagogical approaches and theatre events which react to, and celebrate, the performance origins of Shakespeare's writing.

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[1] Appendix 1, p.204.

[2] The use of this term throughout this dissertation is not intended to homogenise the vast differences that exist within the values and experience of young people and, as the data from the PaR illustrates, young people respond differently to phenomena. I have pluralised and not capitalised the term for this reason.

[3] The national curriculum dictates that at Key Stage Three (11-14 years old) 'Pupils should be taught to: develop an appreciation and love of reading, and read increasingly challenging material independently through: reading a wide range of fiction and non-fiction, including [...] Shakespeare (two plays)'. At Key Stage Four (14-16 years old) 'Pupils should be taught to: read and appreciate the depth and power of the English literary heritage through: reading a wide range of high quality, challenging, classic literature [...] This writing should include whole texts. The range will include: at least one play by Shakespeare [...]'. 2014. *The national curriculum in England Key stages 3 and 4 framework document.* December 2014. (Department for Education: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/381754/SECONDARY_national_curriculum.pdf) Accessed 12/04/2016 p.15 & 18.

Between 2008 and 2013 I worked as the Education, Community and Literary Director at the Orange Tree Theatre in Richmond, London. Over this five-year period I adapted and directed four,[4] in-the-round Shakespeare productions in the purpose built, 172-seat auditorium for primary school aged audience members, which also involved preparatory, active storytelling workshops written by Sarah Gordon of the Young Shakespeare Company. Alongside this work with primary schools, I also adapted and directed eight[5] Shakespeare productions for secondary school aged pupils in both Key Stage 3 and Key Stage 4. These were performed in a variety of locations in-the-round, especially in schools with chairs arranged in order to create the theatre space. As well as these primary and secondary school productions, I wrote and delivered one-off Shakespeare workshops with actors performing scenes and pupils exploring texts using active methods[6] and, in my role as Education Director, I liaised, consulted and collaborated with teachers whose experiences of working with young people, alongside having to teach Shakespeare in line with the UK National Curriculum, informed my adapting, directing and writing processes. During this period approximately 55,000 young people took part in Orange Tree Theatre Shakespeare projects.

During this period, I saw the impact that a performance-based approach to Shakespeare can have on young people of all ages and felt that a practical investigation into why this should be the case could provide new data in the academic ecology of audience and performance studies as well as refining and nuancing my existing working practice. This was the genesis of the idea for this PhD and following this introduction are three chapters that describe, analyse and investigate two pieces of practice as research through various philosophical, theoretical and ideological lenses. This introduction serves to place the research conducted in an academic context, to explain and justify the methodology that I have used to gather data, and to describe and contextualise the production choices made in the two pieces of PaR that contribute to this study.

ii.

Embodiment is at the centre of the experience of both the audience members who took part in the study as well as the process of turning Shakespeare's words from a play script

[4] *Henry V* (2010)*, The Tempest* (2011)*, A Midsummer Night's Dream* (2012)*, Julius Caesar* (2013) – this production is the first example PaR considered as part of this study.
[5] *Twelfth Night* (2009), *The Tempest* (2010), *Twelfth Night (*2011), *Romeo and Juliet, Macbeth, King Lear, Julius Caesar* and *A Midsummer Night's Dream* (all 2011).
[6] *Much Ado About Nothing* (2011), *Romeo and Juliet* and *Macbeth* (2011-13).

into a lived, performed entity. In order to describe and analyse this process, my study utilises principles and concepts stemming from phenomenology. This descriptive and experiential philosophy is a wide field of research within philosophy itself, as well as in performance studies, and it is important to state that this type of existential phenomenology is deployed as a descriptive, analytical tool, rather than as a basis for the practice created. I respond and contribute to work that uses this ideological lens to investigate human, and therefore audience experience. Maurice Merleau Ponty's *Phenomenology of Perception*[7] provides the philosophical centre of my investigation.

The human subject, for Merleau Ponty, considers the contents of their world, not in a detached way but rather as part of being part of the world. It is for this reason that, for Merleau Ponty, phenomenological reduction, in its most complete form, is impossible since the human can never consider their relationship to the things in the world without being physically a part of it. This notion firmly roots Merleau Ponty's phenomenology in embodiment. The participants in this study experienced Shakespeare's plays in a variety of embodied contexts and thus using a theoretical framework that cuts straight to the root of experience whilst acknowledging the embodied nature of perception was the clearest logical choice. Phenomenology is therefore the key theoretical tool to investigate how the embodied experience of theatre as both audience member and workshop participant affected the subjects of this study.

However, Merleau Ponty's key work, *The Phenomenology of Perception*, is, at the time of my writing this introduction, seventy years old and in order to apply the ideas found within it most effectively I chose to extend my consideration of his theories with more contemporary phenomenologists lead by University of Berkley's Hubert Dreyfus. His work, extending Merleau Ponty's concept of the Intentional Arc towards investigative skill development in humans is applied in my dissertation, for the first time in theatre studies, to a performance context. Dreyfus' work on this notion,[8] relies on an acceptance of James L Gibson's notion of affordances.[9] Gibson's ground breaking application of phenomenological

[7] Merleau Ponty, Maurice. 2013. *Phenomenology of Perception* (trans.) by Donald Landes (New York: Routledge)

[8] See Dreyfus, Hubert. 1996. *The Current Relevance of Merleau-Ponty's Phenomenology of Embodiment* (http://ejap.louisiana.edu/EJAP/1996.spring/dreyfus.1996.spring.html: University of California, Berkeley) Accessed 12/04/2016 and Dreyfus, Hubert. 2002. *Intelligence Without Representation*. In *Phenomenology and the Cognitive Sciences* No. 1 pp.367-83 (Dordrecht : Kluwer Academic Publishers)

[9] Explored most extensively in Gibson, James. J. 1979. *The Ecological Approach to Visual Perception*. (Boston: Houghton Mifflin).

concepts to everyday psychology suggests that objects themselves have 'action possibilities'. Dreyfus suggests that one's everyday lived experience of what Merleau Ponty would describe as *être au monde*[10] is vital to one's ability to cope skilfully with actions and activities on a day-to-day level and that an expert is an individual whose level of coping has become innate through extended exposure to the physical elements that make up chess playing or tennis, for example. In this study, this skill scale is applied to a young person's experience of Shakespeare through play and inter personal interaction in Sarah Gordon's storytelling workshop for *Julius Caesar* and my own workshop written for *Romeo and Juliet* and, moreover, how the embodied preparation of these sessions effected their position, from a Dreyfusian perspective, as relative novices as experiencers of the theatre event.

Gibson's notion of affordances have been considered, in terms of performance studies, in several publications from the point of view of stage properties and audience experience of the tangible, visceral nature of live performance. Bruce McConachie,[11] Phillip Zarrilli,[12] Gay McAuley[13] and Jiri Veltrusky[14] being the principle investigators of this phenomenon; but Teemu Paavolain's[15] most recent (2010) and specific investigation into affordances and theatre, deals most directly with Gibson's concepts. My study seeks to move the theatrical application of Gibson's ideas into the affordances of action possibilities in Shakespeare's writing with culturally inexperienced audiences. This analysis, never far from Dreyfus' application of it to skill development, investigates how young audience members discover the affordances in Shakespeare's writing but, moreover, how using pre-known affordances in areas of embodied experience, such as play, where young audiences are more expert, can reduce the cultural alienation that exists for many young people with Shakespeare's work.

[10] Translated by Donald Landes in his 2013 edition of *Phenomenology of Perception* as 'being in (and toward) the world'.
[11] McConachie, Bruce. 2008. *Engaging audiences: a cognitive approach to spectating in the theatre*. (New York: Palgrave Macmillan.) p.73-74.
[12] Zarrilli, P. *An Enactive Approach to Understanding Acting*, in *Theatre Journal 59*, no. 4 (December 2007): 635-47; (Washington: American Theatre Association)
[13] McAuley, Gay. 2000. *Space in Performance: Making Meaning in the Theatre* (Michigan: University of Michigan Press) p.179-180.
[14] Jiří Veltruský. 1964. *Man and Object in the Theater*, in *A Prague School Reader on Esthetics, Literary Structure, and Style*, ed. and trans. Paul L. Garvin (Washington, DC: Georgetown University Press.), p.87-88;
[15] Paavolain, T. 2010. *From Props to Affordances: An Ecological Approach to Theatrical Objects* in *Theatre Symposium*, Vol. 18 (2010): The Prop's The Thing: Stage Properties Reconsidered. Ed. J K Curry. (Alabama : University of Alabama Press)

The embodied discovery and understanding of Shakespeare's plays by young people is investigated in this study through active storytelling - a key component of Rex Gibson's active approaches to Shakespeare, his work is cited throughout this study - both his seminal book, *Teaching Shakespeare*[16] as well as contributions to journals.[17] One half of the first practical investigation in this doctorate was written by one of his protégés at the Shakespeare Institute, Sarah Gordon, and their work and practice informed the workshops written by myself for the second piece of PaR. Jonothan Neelands'[18] has provided further research into the embodied experience of learning through drama and my study aims to find a phenomenological description and explanation for the experience of how the methods propagated by Gibson, Gordon and Neelands can both inform and augment young peoples' experience of Shakespeare.

A further area of Merleau Ponty's phenomenology key to this study is the phenomenal field. Central to the phenomenological method of describing human experience, it is the sum or whole of one's world, comprising of immediate visual, sensory and tangible elements but also one's previous experience of such properties. The human experiences this phenomenal field through the body and so, once more, this phenomenological concept is focussed on principles of embodiment. This notion is intrinsically tied into the lived experience of the theatre event and there is a wealth of literature that considers this concept in relation to performance studies. Bert States' work in this area has enabled a holistic exploration of the overall experience of the theatre event since his exploration of the phenomenal field, in *Great Reckonings in Little Rooms*,[19] in particular, places equal emphasis on all the components of the theatrical field. This work serves to help correct a tendency amongst Merleau Ponty's phenomenology to place the phenomenal and the significative in binary opposition, stating that an audience member watches performance through a binocular vision that is both phenomenal and significative.[20] States' argument

[16]Gibson, Rex. 1999. *Teaching Shakespeare.* (Cambridge University Press: Cambridge)

[17] This includes, Gibson, Rex. 2000. *Narrative Approaches to Shakespeare: Active Storytelling in Schools* in *Shakespeare Survey* ed. Peter Holland vol.53 pp.151-163. (Cambridge: Cambridge University Press) as well as his regularly produced but now out of print, *Shakespeare and Schools* newsletter.

[18] Neelands, Jonathan. 1992. *Learning Through Imagined Experience (Teaching English in the National Curriculum)* (Hodder & Stoughton, London) sets the ideological and theoretical foundations for his work.

[19] States, Bert. 1985. *Great Reckonings in Little Rooms: on the Phenomenology of Theater,* (Berkley & Los Angeles, California: University of California Press)

[20] States, p.8. Throughout the analysis of data in this dissertation I have endeavoured to continue States' avoidance of this phenomenological pitfall by juxtaposing significative and phenomenal responses and, moreover, by not encouraging the reader to see one as qualitatively superior to the other.

that these components interpenetrate each other is crucial to my analysis of a young person's interpretation of Shakespeare in performance. Whereas authors such as Gay McAuley[21] and Stanton Garner[22] have focussed on how the actor's interaction with other elements of the theatrical field interpenetrates the interpretation of these components by an audience member, my investigation focuses on how the audience, a visible and tangible part of the phenomenal field of a live theatre event, is a key contributing element of the theatrical field. How the in-the-round audience configuration, as well as an equality of lighting across performance and audience space, enables an augmentation of the awareness and considerations of other audience members in the theatrical field is a key part of this study and one that is new to this area of performance studies.

Another area of phenomenology linked to the experience of the phenomenal field and explored in this study is the notion of intersubjectivity, particularly audience/audience intersubjectivity. The exploration of intersubjectivity as human-to-human interaction was begun, phenomenologically speaking, by Edmund Husserl,[23] developed by Edith Stein[24] and later Merleau Ponty. The theatre event, placed tangibly in the social world, is a clear area of analysis for this vast and varied philosophical area and it is one that has been taken up and applied to performance studies by many writers. How audience members can communicate with each other and effect the interpretation of the theatre event has been explored directly by Gareth White,[25] albeit dealing mostly with non-traditional theatre spaces, Bruce McConachie[26] addresses Stein's notions of empathy and intersubjectivity with audiences and Stephen Purcell[27] explores how audience members respond and communicate through both collective and individual experiences. How in-the-round theatre augments this communication was briefly explored by Stephen Joseph[28] but the lack of academic material on this notion in relation to the audience configuration found in

[21] *Space in Performance: Making Meaning in the Theatre*, p.205.
[22] Garner, Jnr, S. 1998. *Staging "things": Realism and the theatrical object in Shepard's theatre* in *Contemporary Theatre Review.* Vol. 8 No.3. (Switzerland: Harwood Academic Publishers.) p.55.
[23] Explored most directly in the fifth of his *Cartesian Meditations*. Husserl, E. 1988. *Cartesian Meditations*, trans. D. Cairns. (Dordrecht: Kluwer)
[24]Stein, Edith. 1989. *The Collected Works of Edith Stein: Sister Teresa Benedicta of the Cross Discalced Carmelite. Volume Three. On The Problem Of Empathy* (trans.) by Waltraut Stein (Washington, D.C. : ICS Publications)
[25] White, Gareth. 2013. *Audience Participation in Theatre: Aesthetics of the Invitation*. (Basingstoke and New York: Palgrave Macmillan
[26] The chapter, *Social Cognition in Audiences* explores intersubjectivity and empathy most directly in his *Engaging Audiences.*
[27] Purcell, Stephen. 2014. *Shakespeare and Audience in Practice.* (London: Palgrave, Macmillan) p.13-15
[28] Joseph, Stephen, *Theatre in the Round* (Barrie and Jenkins: 1967) p.121

this study lead me to interview three established practitioners of theatre in-the-round namely, Alan Ayckbourn, Sam Walters and Chris Monks – transcripts from which exist as appendices to this study.

These interviews provide detailed responses to key facets that an in-the-round configuration can enable. All three practitioners consider the impact that the augmentation of the visibility of the audience which theatre in-the-round inspires in terms of the reception of meaning of a play[29], audience experience in general[30] as well as the performers on stage[31]. The larger proportion of people on the front-row in theatres in-the-round in comparison to end-on or thrust configurations draws a focus towards the effect of close performer/audience proximity from these three directors in relation to the audience[32], the performing which audience members experience[33] as well as scenographical concerns[34]. How the lack of a barrier between performance and audience space effects direct audience address or audience interaction is explored[35] with a difference in opinion most noticeably between Alan Ayckbourn and Chris Monks – reflecting, perhaps, their own tastes as directors and their programming instincts as artistic directors. Stephen Joseph's thoughts about the benefits of the positioning audience members in a fashion which allows direct eye contact[36] are explored and developed with all three practitioners preferring Joseph's ideas over the developments in architecture in permanent theatres in-the-round since his death[37]. Aside from concerns of proximity, audience experience in relation to the potential increased choice of attention, in comparison to other theatre configurations, is mentioned by all of the interviewees[38] as well as the differences that in-the-round productions demand in comparison to end-on configurations[39].

The thoughts of these practitioners, which have influenced and guided my own theatre practice over my ten year professional theatre career, were documented early in the process therefore helped steer the overall structure of this research project. All three

[29]Appendix 6 p.254. Appendix 7 p.266, 269. Appendix 8 p.282-4, p.286.
[30]Appendix 6 254,255. Appendix 7 p.259-61, 267-8, p.271. Appendix 8 p.277, p.281-82, p.284-85.
[31] Appendix 6 249. Appendix 7 p.261, p.268-9. Appendix 8 p.287.
[32] Appendix 6 p.250-252, 256. Appendix 7 p.259-262, p.266-68, p.273. Appendix 8 p.276-7, p.280.
[33] Appendix 6 p.250, Appendix 7 p.262, 265, p.267. Appendix 8 p.276, p.278-9, p.286-7.
[34] Appendix 6 p.250, p.251. Appendix 7 p.262-264. Appendix 8 p.277-8, p.287.
[35] Appendix 6 p.251-2. Appendix 7 p.261, p.267, p.271-3.
[36] Appendix 6 p.255-6. Appendix 7 p.270-72. Appendix 8 p.276, p.280-82.
[37] The Orange Tree Theatre, New Victoria Theatre and Royal Exchange Theatre have all built balconies, elevating audience members above the heads of the performers.
[38] Appendix 6 p.253, p.258. Appendix 7 p.267. Appendix 8 p.279-80.
[39] Appendix 6 p.257. Appendix 7 p.274-75. Appendix 8 p.277, p.279, p.284-86.

chapters of this dissertation include research areas which began from ideas embedded in my approach from my training by these three directors and which are introduced in the interviews: notions of the phenomenal field and the phenomenological responses from audience members in Chapter One, performer/audience and audience/audience inter-subjectivity as well as the spatial impact of theatre on the reception of live performance in Chapter Two and the exploration of soliloquy and direct audience address in Chapter Three. The inclusion of the interviews in full as appendices to this study is done in the hope that other researchers can use these resources to develop and extend the relatively small number of resources which currently exist in relation to theatre in-the-round.

This PaR PhD contributes to the growing area of Shakespeare audience studies with a particular focus on the experience of young audience members found within both primary and secondary school age groups. Audience studies into young people's experiences of Shakespeare have been conducted both recently and more historically – the findings from which have informed my practice, methodology and analysis. This study responds directly to the findings within Sheila Galloway and Steve Strand's *Creating a Community of Practice. Final Report to the Royal Shakespeare Company's Learning and Performance Network*[40] which provided information on the opinions and experiences of Shakespeare's work amongst teenagers conducted in 2010. Further data about how young people attend and experience the theatre event was found in the final report of Arts Council England's £2.9 million pound project *A Night Less Ordinary* which provided free theatre tickets to young people between February 2009 to March 2011.[41] Examples of UK practice as research utilising the workshop followed by performance attendance method can be found, in the case of primary school aged children, in the RSA's *Shakespeare for All* project, the results from which are published in a book of the same name.[42] In terms of secondary schools, the most up to date research into Shakespeare and young audiences can be found in the work of Mathew Reason, whose excellent, phenomenology-lead, two-part research project into teenagers attending and responding to *Othello*[43] is dealt with directly in this study.

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[40] Galloway, Shelia and Steve Strand. 2010. *Creating a Community of Practice Final Report to the Royal Shakespeare Company's Learning and Performance Network* (Centre for Educational Development Appraisal and Research: University of Warwick)

[41] Culture, Sam. 2012. *A Night Less Ordinary Evaluation.* (Arts Council England: http://www.sam-culture.com/userfiles/files/anlo_what_did_we_learn_summary_report.pdf) Accessed 12/04/16.

[42] Gilmour, Maurice (ed). 1997. *Shakespeare for all in primary schools : volume 1: an account of the RSA Shakespeare in Schools Project.* (London: Cassell)

[43] Reason, Matthew. 2006. *Young audiences and live theatre, Part 1: Methods, participation and memory in audience research.* In *Studies in Theatre and Performance* Vol. 26 No. 2 & Reason,

The cultural position of Shakespeare amongst young people and the composition and behaviour of this demographic group is defined and explored throughout this doctorate. This is partly aided by the previously cited studies into Shakespeare in performance but research in other fields has further supplemented my work. Frank Fasnick's research into notions of conformity in adolescents,[44] alongside Jacques Janssen and Mark Deschesne's work into the psychology of teenage youth cultures[45] and Danah Boyd's recent research into internet use and group behaviour of young people[46] have contributed to my descriptions of teenage behaviour and have hopefully helped create a non-homogenised view of this hugely diverse and unpredictable group of people. How the hegemony of youth cultures with the theatrical spatial constructions and conditions of the more pervasive hegemony of the adult society of post-industrial England are considered initially from Henri Lefebvre's point of view. His landmark work, *The Production of Space* states that 'Social space is a social product'[47] – this maxim being the axis of debate in the second chapter of this work which explores how the consideration of space by young audiences can diminish the cultural barriers created by historical distance in Shakespeare's writing. This study therefore contributes to Lefevbre-influenced considerations of the impact of architecture on the interpretation of the theatre event which can be found in the work of Marvin Carlson,[48] Gay McAuley, Susan Bennett,[49] and Keir Elam[50]. Michel Foucault's concept of heterotopia is here used to explain how performance can redefine space and how space, and therefore performance, can be re-interpreted by young people.[51] How young people interact with space, psychologically speaking, has been explored most extensively by John

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Matthew. 2006*. Young Audiences and Live Theatre, Part 2: Perceptions of Liveness in Performance*, in *Studies in Theatre and Performance* 26: 3, pp. 221–241, http://www.tandfonline.com/doi/abs/10.1386/stap.26.3.221/1?journalCode=rstp20 Accessed 12/04/16

[44] Fasnick, F. 1984. *Parents, peers, youth culture and autonomy in adolescence.* In *Adolescence*, 19, (New York: Libra Publishers) pp.143-157.

[45] Deschesne, M. 1999. *The Psychological Importance of Youth Culture: A Terror Management Approach* in *Youth & Society.* December 1999 31: 152-167. (CA: Sage Publications.)

[46] boyd, d. 2014. *It's complicated: the social lives of networked teens*. (New Haven: Yale University Press.)

[47] This maxim is repeated throughout Lefebvre, Henri. 1991. *The Production of Space.* (Oxford: Blackwell)

[48] Carlson, Marvin. 1989. *Places of Performance: The Semiotics of Theatre Architecture* (New York: Cornell University Press)

[49] Bennett, Susan. 1997. *Theatre Audiences: A Theory of Production and Reception.* (London: Routledge.)

[50] Elam, Keir. 2002. *The Semiotics of Theatre and Drama* (London: Routledge)

[51] Foucault, Michel. 1984. *Of Other Spaces: Utopias and Heterotopias*. Trans. Jay Miskowiec in *Architecture /Mouvement/ Continuité*, October, 1984: http://web.mit.edu/allanmc/www/foucault1.pdf, p.2. Accessed: 12/04/16.

Aiello and Stanley Jones in their research published in the 1970s,[52] the work undertaken in this study dealing with young people's attitudes to journeys as well as their experiencing of the theatre event at close proximity applies these concepts across a different discipline.

The exploration of how these spatial factors contribute to, and inform, a young person's interpretation and experience of the theatre event is conducted in this study by the use of reception theory. I believe the research undertaken is informed by the fourth wave of reception theory[53] – Susan Bennett's notion of the frames of audience experience,[54] Bridget Escolme's ideas of the Performing Human,[55] Stephen Purcell's previously cited methodological approach and multi-faceted definition of the audience as capable of collective and individual responses, Helen Freshwater's desire for academic writing on theatre audiences to be based on data.[56] The influence of Frank Coppieter[57] and Helen Gaylord's[58] earlier practical explorations of audience behaviour is acknowledged as is the rising influence of Jacques Ranciere's notions of what makes up active spectatorship.[59] The work of these practitioners has defined my audience terminology with there being a clear delineation between ideas of audience and audience members throughout the doctorate.

Finally, this study seeks to explain the linguistic behaviour of Shakespeare's words in performance by investigating illocutionary acts deployed in a classroom context and a practical, performance context in moments of direct audience address and soliloquy in the

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[52] Aiello, John and Stanley Jones. 1971. *Field Study of the Proxemic Behaviour of Young School Children in Three Subcultural Groups* in *Journal of Personality and Social Psychology* Vol. 19, No. 3, 351-356 & Aiello, John and Tyra Aiello. 1974. *The Development of Personal Space: Proxemic Behavior of Children 6 through 16* in *Human Ecology* Vol. 2, No. 3 pp. 177-189) (Springer: http://www.jstor.org/stable/4602298) Accessed: 12/04/16.

[53] Theatre reception theory authors publishing work after the 'third wave' as suggested by John Tulloch in Tulloch, J. 2000. *Approaching theatre audiences: Active school students and commoditised high culture.* In *Contemporary Theatre Review,* 10:2, 85-104.

[54] Which is the central methodological focus of *Theatre Audiences: A Theory of Production and Reception.*

[55] Found in Escolme, Bridget. 2005. *Talking to the audience : Shakespeare, performance, self*.(London, Routledge.)

[56] 'Why, when there is so much to suggest that the responses of theatre audiences are rarely unified or stable, do theatre scholars seem to be more comfortable making strong assertations about theatre's unique influence and impact upon audiences than gathering and assessing the evidence which might support these claims?' Freshwater, Helen. 2009*. Theatre & Audience* (Basingstoke: Palgrave Macmillan), p.3

[57] Coppieters, Frank. 1981. *Performance and Perception* in *Poetics Today*, Vol. 2, No. 3: *Drama, Theater, Performance: A Semiotic Perspective* (Spring, 1981), pp. 35-48. (Duke University Press: http://www.jstor.org/stable/1772463) Accessed 12/04/16

[58] Gaylord, Karen. 1983. *Theatrical Performances: Structure and Process, Tradition and Revolt* in Jack B. Kamerman and Rosanne Martorella (eds) *Performance and Performances: The Social Organization of Artistic Work*, (New York: Praeger) pp. 135-150

[59] Ranciere, Jacque. 2009. *The Emancipated Spectator*. Trans. Gregory Elliott. (Verso: London/New York)

two examples of PaR. This responds to J. L. Austin's first four felicity conditions found within *How to do Things with Words*[60] as well as John C Searle's notions of referencing and illocutionary force explained in *Speech Acts*.[61] The application of these notions to the analysis of the theatre event by Stanley Fish,[62] Suzanne Wofford,[63] and Bridget Escolme is acknowledged in this study and I apply these analyses to the explanation and justifications of my practical work and other examples of Shakespeare in performance via Robert Weimann's theory of *locus* and *platea*[64] and their subsequent extension by Erica Lin.[65] Illocutionary acts in the classroom are investigated by the application of Austin and Searle's concepts to teaching case studies provided by NATE's trade magazine, *Classroom* and Jonothan Neeland's research into the experience of teaching drama.[66] This analysis takes place within a framework creating by the already cited phenomenological and spatial research which provides, for the first time, a research approach bringing these multiple disciplines together in the investigation of audience experience with young people and Shakespeare's plays.

iii.

Merleau Ponty's phenomenology serves as a lens through which to examine the description and analysis of audience participation and experience of the theatre events elements of this study. This phenomenology also informed choices made about the project's research methodology: a qualitative, phenomenological model of data gathering was used for both examples of PaR. Matthew Reason's methodologically impressive study into the youth audience experience of *Othello* serves as a model as to how phenomenological approaches

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[60] Austin, J. L. 1962. *How to do things with words: the William James lectures delivered at Harvard University in 1955.* (Oxford, Clarendon Press.)

[61] Searle, J. R. 1969. *Speech acts : an essay in the philosophy of language.* (Cambridge, Cambridge University Press.)

[62] Fish, Stanley. 1976. *How to do Things with Austin and Searle: Speech Act Theory and Literary Criticism*, in MLN, Vol. 91, No. 5, *Centennial Issue: Responsibilities of the Critic* (Oct., 1976), pp.983-1025. John Hopkins University Press: http://www.jstor.org/stable/2907112

[63] Wofford, Susanne L. 1994. *"To you I give myself, for I am yours': Erotic Performance and Theatrical Performatives in As You Like It* in *Shakespeare Reread: The Texts in New Contexts.* Ed. Russ McDonald. (Ithaca: Cornell UP), p.147-169

[64] Found within Weimann, R. & Schwartz, R. 1978. *Shakespeare and the popular tradition in the theatre : studies in the social dimension of dramatic form and function; translated from the German*. (Baltimore, Md.: John Hopkins University Press.)

[65] Lin, Erika. 2006. *Performance Practice and Theatrical Privilege: Rethinking Weimann's Concepts of Locus and Platea*. (Cambridge University Press: journals.cambridge.org/abstract_S0266464X06000480) Accessed 12/04/16.

[66] In Neelands, Jonothan and Tony Good. 2010. *Theatre as a Learning Process*, in Peter O'Connor (ed.) *Creating Democratic Citizenship Through Drama Education: the writings of Jonothan Neelands* (Stoke on Trent: Trentham Books)

to research can capture and document the notoriously difficult to define experience of live theatre in a manner which has both research validity and accuracy. Influenced by David Morrison, William Sauter and Pierre Bourdieu's methodologies, as well as the philosophy of Merleau Ponty, Reason applied this ontological frame to his work since phenomenology, for him is:

> […] rooted in encounter and experience. Within this epistemological world-view far more meaningful and revealing material would result from working *with* the participants and their conscious knowledge of their experiences and selves rather than treating them as passive vessels or inactive consumers. Experience is actively constructed by the individual, with the phenomenology of being in the theatre, something that could only be known through asking each individual to engage with the experience for themselves.[67]

Reason's work influenced my approach to documenting and analysing the experience of both primary and secondary school pupils in this study. I sought to focus the audience members' attention on the experience of performing and performance and reflect on the whole or, in phenomenological terms, on the *gestalt* of their experience in the information provided to me afterwards. As Richard Hycner has stated, phenomenological research serves to try to capture the whole experience without the imposition of control groups, hypotheses, prediction and comprehensive theory[68] - these methods, avoided by the phenomenological researcher, are prevalent, although it is important to note, not universally applied in the natural sciences and can serve to impose ideology upon data. For Hycner, 'The research data, that is, the recordings and the transcriptions, are approached with an openness to whatever meanings emerged.'[69] In this sense, my research method attempted to truly follow a qualitative model, with a cyclical and interdependent relationship between data and theory.

The pieces of PaR adopted different methodological approaches owing to several factors. First of all the 2013 *Julius Caesar* was investigating primary school aged children – collecting audience data from this demographic group provided challenges that were different to the audience members who took part in the 2014 *Romeo and Juliet*, who were secondary school aged pupils. I chose, in the case of *Julius Caesar*, to focus my attentions

[67] Reason p.132-133
[68] Hycner, R. H. 1985. *Some guidelines for the phenomenological analysis of interview data*. In *Human studies*, 8(3), pp. 279-303. p.299-300
[69] Hycner, p.280

on teacher feedback and supplement this with qualitative data from participants. The nature of primary school teaching in the UK, with one teacher being assigned a year group for all of their non-specialist classes, means that the knowledge of the demands, sensitivities and personalities of the classes is more acute than that of secondary school audiences. Primary school aged pupils, with their still developing language skills alongside their fledging emotional experience can be easily influenced by data collection and, moreover, cannot be expected fully to express their experience of the performance-based approaches through data collection. I felt that the persons most equipped to describe the experience of the majority of primary school aged participants of the *Julius Caesar* project were their teachers since they could articulate their observations of their class and individuals within this in a more expert method than the children. A phenomenological approach to research would support this notion since, to return to Hycner,

> […]participants unable to articulate the experience, might, in fact, keep the researcher from fully investigating the phenomenon in the manner necessary. The critical issue here is that the phenomenon dictates the method (not vice-versa) including even the selection and type of participants. In fact, part of the "control" and rigor emerges from the type of participants chosen and their ability to fully describe the experience being researched.[70]

Any information sought directly from the young participants needed to take place in context in which their recollections of the experience could be best produced, qualitative phenomenology here can again help since its holistic attitude to data collection insists upon a consideration of all factors – not just words written on a page.[71] These factors lead me to leave teachers free to choose the method of recording the thoughts of their pupils about the workshop and performance but to extend an open invitation to schools for myself to attend a group feedback session.

The data from *Julius Caesar* is therefore a combination of teacher feedback from a post-performance questionnaire, letters written to me, in class in a group exercise lead by the teachers by pupils at two schools, the results of which can be found in Appendix 2, and the results of a group feedback session by a school responding to questions from myself are in Appendix 3. My presence in the classroom for this feedback session was presented as a guest in the space, which belonged to the teacher and children – the teacher was present

[70] Hycner, p.294

[71] 'Qualitative research involves an interpretative, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.' Denzin, N.K & Y.S Lincoln. 2005, *The Sage handbook of qualitative research* (3rd ed.). (CA: Sage) p.3.

throughout, after consulting with myself prior to the session, introduced me before I led the session. My position as researcher in this PaR can be considered to be detached and more in line with a traditional quantitative investigation – the teachers of the classes could be seen as being in the role of qualitative researcher, embedded and known to the participants of the study. The aims of the research were made clear to all the children through information sheets provided to teachers and parents – the pupils were aware that whatever data provided would be used in an anonymous fashion and any photographic reproduction of performances, featuring audience members, is used with the permission of the parents of the children in shot.

Although the data collected from this PaR was satisfactory, I was not entirely satisfied with the methods and results from it. The project was large in scale with nearly four thousand primary school children taking part but, despite this, the most useful data came from bespoke feedback from three small groups of primary school aged children. Feedback from teachers, a profession sadly versed in filling in feedback forms and using the language of administration, occasionally heralded insight but far too often fell into generalisations. Most of these teachers were unknown to me, which resulted in me occupying a detached position as researcher-as-observer more akin to a quantitative research project. The results of the PaR informed decisions made in terms of the scale of the second PaR and, furthermore, the nature of data collection. I chose to involve three secondary schools with *Romeo and Juliet* and to have a more involved relationship with both teachers and pupils and, crucially focus my data collection on the young participants in the study, acting in a fashion more akin to Helen Freshwater's recent call for audience studies research to be lead from audience response, rather than theory or observation.[72] Rather than cast members delivering the pre-performance workshop, I delivered it myself and filmed the whole process – thereby enabling myself to be a part of the research, and for the data collected to be less specifically steered to results and more focussed on research areas. Phenomenology speaking, this enabled me to focus on the whole of the experience and, in this dissertation, whenever I focus on selections of filmed data from workshop and performance, I show all instances of performance or state any variations in the experience. The performances were also filmed using multiple camera angles to be able to highlight the variations in audience reaction enabling my post-performance feedback to be directed in specific directions and without the concern that responses to moments would be homogenised, missed or invalid. Teachers were recruited with the knowledge that the

[72]As cited previously in this introduction.

research would be on-going and that our correspondence and thoughts over the process would be recorded – my increased presence as researcher and the smaller scale of the PaR meant that my feedback from teachers could again feel more qualitative and specific to the research project. The majority of the data collected came from a questionnaire filled in by audience members immediately after the show. Again, the environment in which this took place was considered, I preferred this to occur with the participants surrounded by their peers, in an environment, even in the performances which took place in an unfamiliar space, visibly occupied by fellow school pupils. I was present throughout this process, as well as their teachers who could help clarify any questions the participants would have about the question. The methodological problems posed by a post-performance questionnaires have been recently considered by Stephen Purcell in his *Shakespeare and Audience in Practice*,[73] stating that an audience, aware of being researched, might become untypically self-conscious in their responses, struggle to express exactly how they feel about the production and, moreover, if questionnaire filling takes place immediately after the performance, the responses are not likely to be carefully considered and with nuance. Purcell cites Peter Eversmann's research[74] into the timing of audience surveys, whose conclusions 'suggested that the collection of such 'raw' audience feedback will be highly skewed towards emotional, rather than intellectual'[75]. The nature of the research questions as part of this study dictated that gauging the emotional, embodied response to performance was a key factor in the choice of methodology - the questionnaire method being the most effective and practical solution. The results of the questionnaire are published in full in Appendix 1 with the teacher responses in Appendix 4.

Romeo and Juliet, with its undergraduate cast, could not be seen artistically to be of the same standard as the professional performers in *Julius Caesar* – as a piece of research, however, it felt more defined and the data collected from audiences, found in Appendix 1 and Appendix 4, fitted more seamlessly into the main body of this study. Again, all participants were aware of their position as subjects for research, parental approval was sought for their use in video and photographic clips in this study and all data collection was undertaken in the knowledge that all data, including school names, would be anonymised.

[73] P.16-22

[74] Cited by Purcell, p.18. Eversmann, Peter. 2004. *The Experience of the Theatrical Event*, in Vicky Ann Cremona, Peter Eversmann, Hans van Maanen, Willmar Sauter and John Tulloch [eds] *Theatrical Events: Borders, Dynamics, Frames*, (Amsterdam & New York: Rodopi) pp. 139–174.

[75] Purcell, p.18.

The anonymising of data was a decision which came out of the phenomenological world view of the research and, by doing so, it is therefore necessary to explain how this epistemological grounding has (in true phenomenological fashion) attempted to bracket the experiencing of PaR aside from concerns, more culturally materialist in their nature, about the validity of Shakespeare's work on the National Curriculum and the notion, originally conceived by Pierre Bourdieu, of cultural capital[76]. A knowledge of Shakespeare could be argued to be an example of cultural capital: a skill that can help a user progress within a hegemony. The prominent role of Shakespeare's work in both Key Stages 3 and 4 of the National Curriculum mean that notions of social mobility are linked closely to a young people's development of their interpretative skills in relation to Shakespeare's writing. Key cultural materialist, Jonathan Dollimore, has described works such as *The Shakespeare Myth*[77] as writing which shows 'How Shakespeare has been used to sustain delusions of social unity and subjective freedom in what is in fact a divided, strife ridden culture.'[78]. This cultural materialist approach suggests that, by learning about Shakespeare via the National Curriculum which is an entity created by politicians who are active participants in the construction of hegemonic value systems, a pupil would be undergoing a process of indoctrination into the values of this hegemony. Although this is a valid and fascinating subject to investigate, it is the purpose of this study to examine young people's reception of Shakespeare in performance-based contexts in a pedagogical climate where Shakespeare's work is compulsory. The rights or wrongs of this compulsory study of Shakespeare's writing within the National Curriculum are to be explored elsewhere but I hope that the PaR conducted as part of this study can help cultural materialist and other researchers discuss where Shakespeare's work should be placed in a young person's education.

[76] Bourdieu, P. 1986. *The Forms of Capital*. In J. Richardson (Ed.) *Handbook of Theory and Research for the Sociology of Education* (New York, Greenwood), pp.241-258
[77] Holderness, G. 1988. *The Shakespeare myth*. (Manchester: Manchester University Press.)
[78] Dollimore, Jonathan. 2004. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries.* [online]. (Available from:http://www.myilibrary.com?ID=86061 : Palgrave Macmillan.) Accessed: 11 April 2016. p.lxxviii

Chapter One.

A phenomenological description of the interpretative process undertaken by young people in relation to the embodied Shakespearean world.

Man can embody the truth, but he cannot know it[79]

William Butler Yeats

i.

The young participants who took part in the pieces of PaR that constitute part of this study all experienced Shakespeare's writing in its intended, embodied manifestation. This chapter seeks to find a language and a methodology to explain how this process occurred and what advantages this performance-based approach to Shakespeare can afford a young person experiencing Shakespeare's writing early in their education. Maurice Merleau Ponty's Heideiggen-influenced existential phenomenology provides a language and an epistemological framework to describe the process of both the embodiment by young people of the Shakespeare word in pre-performance kinaesthetic workshops. As well as the witnessing of the embodiment of the Shakespearean word in performance at the various theatre spaces used as part of this study. A two-fold analysis is necessary in order to achieve this; firstly I will establish the workshop participant as a subject in the lived Shakespearean world, then investigate the effect of this experience on the subject's perception of the phenomenal field in action.

ii.

It is necessary to define and justify the key terms and areas of Merleau Ponty's phenomenology before applying them to describe the interpretative process experienced by the participants of the two pieces of PaR conducted as part of this study. The first area to define, before deploying it in relation to the pre-performance workshops of both *Julius Caesar* and *Romeo and Juliet*, is Merleau Ponty's concept of *être au monde* [being in (and toward) the world]. This core of Merleau Ponty's viewpoint in his *Phenomenology of Perception*[80] can be found in his rejection of the dualist belief in consciousness advocated by Descartes. This belief, that a psyche, independent to the body, receives and processes information through the senses from an objective world is something which Merleau Ponty

[79] Letter to Lady Elizabethan Pelham, 4 January 1939 in Saddlemyer, Ann. 2002 *Becoming George: The Life of Mrs W B Years* (Oxford: Oxford University Press, 2002), p.550

[80] Merleau Ponty, Maurice. 2013. *Phenomenology of Perception* (trans.) by Donald Landes (New York: Routledge)

rejects. Charles Taylor's *Merleau Ponty and the Epistemological Picture*[81] summarises the background and components of these ideas towards which Merleau Ponty opposes. Taylor believes that Descartes' philosophy focuses on a meditational picture which relies upon,

> An understanding of the place of mind in a world such that our only knowledge of reality comes through the representations we have formed of it within ourselves. The initial statement of this structuring picture is found in Descartes, who at one point declares himself "certain that I can have no knowledge of what is outside me except by means of the ideas I have within me"[82]

Taylor goes on to surmise that Heidegger, and then in a more developed and sustained way, Merleau Ponty, illustrated the need to 'step outside the meditational picture and think in terms of […] embedded knowing'.[83] Central to this notion is Merleau Ponty's belief, again profoundly influenced by Heidegger, that rather than receiving the world in a two stage perceptual process, one experiences the world through the body via *être au monde*, translated by Donald Landes[84] as 'being in (and toward) the world'. Taylor uses the term 'embedded knowing' in relation to this kind of existential phenomenology because found within the *Phenomenology of Perception* is the belief that objects have meaning within themselves and the experience of being in (and toward) the world is therefore crucial to coping with and understanding it.

Merleau Ponty writes that 'Our body is not an object for an 'I think': it is a totality of lived significations that moves toward its equilibrium.'[85] By writing this, he is dispelling the notion that it is the human, through consciousness, who constructs the meaning of the world and suggests instead that it is the world that has meaning and by gaining 'lived significations', one copes with and understands it. Merleau Ponty is developing the core belief in phenomenology, established by Husserl, of 'returning to the things themselves',[86] or, as Merleau Ponty explains in his preface to *Phenomenology of Perception*, 'the world is 'always there' prior to reflection – like an inalienable presence'.[87] Meaning exists in the objects themselves and through our lived experience of the world, we understand and cope with the world using deeper and more skilled methods. Rather than being an object

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[81] Taylor, Charles. 2004. *Merleau Ponty and the Epistemological Picture* in *Cambridge Companion to Merleau Ponty*. (Cambridge, Cambridge University Press.)
[82] Taylor, p.26
[83] Taylor, p.29
[84] I will be using his unique translation of the term throughout.
[85] Merleau Ponty, 2013, p.155.
[86] Husserl, Edmund. 2001 [1900/1901]. *Logical Investigations*. Ed. Dermot Moran. 2nd ed. 2 vols. (London: Routledge.) p.168
[87] Merleau Ponty, p.lxx

which receives and creates information, the human being is a subject that is simultaneously in (and toward) a pre-existing world that has phenomena full of meaning.

The *Phenomenology of Perception* is full of examples which help to illustrate the pre-objective nature of phenomena that one experiences in the world[88] and further, more contemporary, proof of this concept can be found in the work of the psychologist J J Gibson who, after being influenced by the writing of gestalt psychologists, Merleau Ponty and other phenomenologists, created the theory of affordances. An affordance, put simply, is an action-possibility that an environment can create. When a human or an animal uses an affordance they employ a direct perceptive process that does not include cognition. In phenomenological terms, the part of the environment that is an affordance has this meaning *within-itself* and the human, through their lived experience of the world, can either recognise and exploit this affordance or not notice it. Gibson gives an example of an affordance,

> If a terrestrial surface is nearly horizontal (instead of slanted), nearly flat (instead of convex or concave), and sufficiently extended (relative to the size of the animal) and if its substance is rigid (relative to the weight of the animal), then the surface affords support.[89]

When presented with this horizontal surface, Gibson does not suggest that the knowledge of the surface's possibilities arises as a result of a dualist cognitive process, rather a pre-objective process that occurs when the subject passes through their world:-

> An affordance is neither an objective property nor a subjective property; or it is both if you like. An affordance cuts across the dichotomy of subjective-objective and helps us to understand its inadequacy. It is equally a fact of the environment and a fact of behaviour. It is both physical and psychical, yet neither. An affordance points both ways, to the environment and to the observer.[90]

For humans, their ability to interact with affordances can be explained by their existence being in (and toward) the world – their knowledge of how an environment works has come about by living, not cognising [sic] the world around them. Helpfully, in this context, Hubert Dreyfus relates Merleau Ponty's theories of embodiment to Gibson's affordances in *The*

[88] The most direct being Merleau Ponty's description of his ability to know that a large cardboard box appears heavier to him than a smaller one, p.36.
[89] Gibson, James. J. 1979. *The Ecological Approach to Visual Perception*. (Boston: Houghton Mifflin)
[90] Gibson, p.129.

Current Relevance of Merleau-Ponty's Phenomenology of Embodiment[91]. Here Dreyfus establishes a three-tier taxonomy of how, by coping with affordances, the human body opens up a world. This is achieved through, 'innate structures, basic general skills, and cultural skills' and all three, from Dreyfus' point of view are explained in the following section of the *Phenomenology of Perception*

> The body is our general means of having a world. Sometimes it restricts itself to gestures necessary for the conservation of life, and correlatively it posits a biological world around us. Sometimes, playing upon these first gestures and passing from their literal to their figurative sense, it brings forth a new core of signification through them – this is the case of new motor habits, such as dance, And finally, sometimes the signification aimed at cannot be reached by the natural means of the body. We must, then, construct an instrument, and the body projects a cultural world around itself.[92]

Dreyfus points out that Merleau Ponty is stating that our experience of the world leads to the acquisition of skills and this acquisition changes our perception of the world – 'in everyday, absorbed, skilful coping, acting is experienced as a steady flow of skilful activity in response to one's sense of the situation.'[93] Here nuance is added to the embodied experience of the world - granted, in the first part of Merleau Ponty's analysis, the world has some basic meanings 'necessary for the conservation of life'[94] but experience and culture leads one to be aware of more, and to perceive the world, through the body, in a different manner through 'a new core of signification' – the third stage of development leads to the embodied experience of the world leaving the body which 'must, then, construct an instrument'.

I.i

Having established both the philosophical grounding and terminology for analysis, it is now appropriate to deploy them to describe the theoretical influences and processes behind the pre-performance workshops conducted as part of this study.

Both the active storytelling workshop written by Sarah Gordon, delivered to all participants of the 2013 production of *Julius Caesar*, as well as the kinaesthetic workshops written by

[91] Dreyfus, Hubert. 1996. *The Current Relevance of Merleau-Ponty's Phenomenology of Embodiment* (http://ejap.louisiana.edu/EJAP/1996.spring/dreyfus.1996.spring.html: University of California, Berkeley) Accessed 12/04/16.
[92] Merleau Ponty, p.147-148
[93] Dreyfus, 1996.
[94] Merleau Ponty, p.147-148

Henry Bell and delivered to some audience members for the 2014 production of *Romeo and Juliet* can be seen as examples of enabling embodied experience to develop the participants' skilful coping with Shakespeare's writing. To apply the Merleau Ponty/Dreyfus three-tier embodied system; the workshops firstly used innate structures - basic physical activities which the pupils knew and understood and the application of these to kinaesthetic exercises centred around elements of the texts demonstrated basic general skills and, lastly, the lived experience of this process enabled participants to cope skilfully with the Shakespearean text in a manner which demonstrated the addition of cultural skills.

This embodied approach to pedagogy is at the centre of the active approaches movement which was pioneered by Rex Gibson and his Shakespeare and Schools project based at the University of Cambridge Institute for Education (of which Sarah Gordon's approach is a product).[95] At the root of Gibson's pedagogical philosophy was an active story telling approach to introducing Shakespeare to young people. From a phenomenological perspective, this involved the embodiment of Shakespeare's narratives by pupils – with participants also dealing with Shakespearean language as part of workshop sessions or lessons. Gibson's belief in the strength of embodied narrative can be further explained by the Dreyfus/Merleau Ponty embodied system. For Gibson, 'Storytelling is a familiar and congenial human activity. […] It does not explicitly impose analytic or evaluative demands (though each subliminally inform every telling.)'[96] The familiarity which Gibson describes implies, from a phenomenological point of view, that receptivity to story-telling is partly innate in the behaviour of human beings. Difficulties begin when the historically and culturally distant language is introduced: 'A majority of students find that narratives are often more accessible and easier to enact than dialogue [...] But less dramatic, more 'poetic' speeches pose problems.' [97] Here, the pupils' only partially constructed cultural world has not yet resulted in enough lived experience of the analysis or performance of Elizabethan/Jacobean theatre writing and problems occur. Gibson considers it to be 'more

[95] The author of the *Julius Caesar* workshop, Sarah Gordon studied under Gibson and later significantly contributed to this movement – mostly directly with the publication of her *Active Approaches to Primary School Shakespeare* (1989) and the creation, alongside Christopher Gordon, of the Young Shakespeare Company who provide active storytelling workshops and Shakespearean productions for young people across the UK.

[96] Gibson, Rex. 2000. *Narrative Approaches to Shakespeare: Active Storytelling in* Schools. In *Shakespeare Survey* ed. Peter Holland vol.53 pp.151-163. (Cambridge: Cambridge University Press) p.151-152

[97] Gibson, 2000. p.156

appropriate' for 'older adolescents' 'to incorporate language and action from earlier scenes into their presentations.'[98]

More recent embodied pedagogical practices add to and support a phenomenological reading of active methods, particularly the work of Jonothan Neelands. Neelands suggests that 'Drama provides a vehicle for exploring human nature and experience […] through accessible and concrete examples ('stories-in-action') which serve to provide young people with the means to express their own experience'.[99] The use of 'concrete' here is important since concrete, embodied experience focuses on the root of a young person's existence – their, as Merleau Ponty has stated, 'general means of having a world'.[100] To return to Gibson, the appeal of this active approach to Shakespeare's work with young people is that 'A fundamental assumption of active pedagogy is that it harnesses thought and action. In school classrooms, as on stage, all human faculties are in symbiotic relation.'[101] This is a phenomenological sentiment: since the process is lived rather than cognitive, knowledge and skills are created through experience and the body is at the centre of the process. Moreover, the pupils who engage with an active approach to Shakespeare are, to paraphrase Husserl, returning to the embodied Shakespearean word (or narrative) itself. The embodied core and origin of Shakespeare's writing is directly engaged with, since, as Gibson suggests, 'Throughout each play Shakespeare's language provides actors with in-built cues for physical action.'[102] With young people, particularly those with little or no previous experience of Shakespeare's writing, the narrative-centred active-storytelling approach is a way of maintaining the embodied nature of his work whilst keeping the pupils active and engaged by utilising their pre-existing bodily skills and experiences.

I.ii

Gordon's 2013 *Julius Caesar* workshop begins by focussing on narrative aspects of Shakespeare's play. After an initial discussion about Ancient Rome and an explanation about what it is that the group will be doing over the course of the two hour workshop,[103]

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[98] Ibid.
[99] Neelands, Jonothan and Tony Good. 2010. *Theatre as a Learning Process,* in Peter O'Connor (ed.) *Creating Democratic Citizenship Through Drama Education: the writings of Jonothan Neelands* (Stoke on Trent: Trentham Books) p.37.
[100] Merleau Ponty, 2013, p.147-148.
[101] Gibson, 2000, p.154
[102] Gibson, Rex. 1999. *Teaching Shakespeare* (Cambridge: Cambridge University Press), p.16.
[103] An analysis of the impact of this opening section can be found in Chapter Three of this dissertation

Gordon's writing begins to encourage the participants to construct their fictional world by focusing on concrete phenomena,

> Imagine that we are in the market square here in Rome. It is very hot and busy. What might we hear and smell? Let's have some ideas […] What might be sold at the stalls?[104]

The pupils at this stage are approaching this fictional world from a cognitive distance since these sensory elements are imagined, rather than being literally actualised or imagined in an embodied manner. The responses to this question however created a framework for the following part of the workshop in which pupils were lead to inhabit this fictional world.

> In a minute you are all going to become the citizens of Rome in the market square [...] You will not have real things to work with so you will need to mime, to pretend and imagine (give a brief example). Together we will create the atmosphere of the busy market.[105]

Before exploring this section of the workshop from a phenomenological point of view, it is necessary to problematize the notion of the pupils being in (and toward) a fictional world through embodied imagination. It would be naïve to suggest that the participants in the workshop actually thought they were in some kind of Ancient Rome – in a similar fashion to which audience members, when observing a play, would not consider themselves to either be watching or existing in a real, lived situation. Dan Rebellato considers this notion, via an analysis of Kendall Walton, Gregory Currie and Bernard Williams views of how fictional worlds are visualised, in *When We Talk of Horses: Or, what do we see when we see a play?*[106] Rebellato argues that theatre audience members can cope with the duel-signifiers of actor/character actual space/represented space since,

> No sane person watching a play believes that what is being represented before them is actually happening. We know we are watching people representing something else; we are aware of this, never forget it, and rarely get confused.[107]

This lack of confusion which audience members experience is down to the fact that,

> We should understand theatrical representation as metaphorical; actors give performances that become metaphors for the

[104] Gordon, Sarah. 2013. *Julius Caesar: A workshop for Primary schools. Devised by Sarah Gordon for the Orange Tree Theatre - February 2013.* (London: Young Shakespeare Company) p.2
[105] Gordon, p.3
[106] Rebellato, Dan. *When We Talk of Horses: Or, What Do We See When We See a Play?* In *Performance Research* 14, no. 1 (March 2009): pp.17-28. (London: Routledge)
[107] Rebellato, p.18

> characters, the stage becomes a metaphor for indeterminate imaginary worlds or determinate real ones.[108]

For Rebellato, there is no cognitive trickery or literal illusion at play in theatrical presentation but, at the same time, he is not suggesting that audiences, when viewing a theatre event are engaging in what Merleau Ponty would describe as Intellectualist processes, separating their lived, bodily experience of the event to their thought, cognitive analysis of it. Stephen Purcell in *Theatre Audiences*[109] cites Rebellato's work to suggest that audiences 'experience the behaviour of the stage not as computers might, receiving and processing data, but as embodied beings.'[110] The embodiment, in the case of the children taking part in the *Julius Caesar* workshops, is more complex since, by creating the world of the Roman market, they are engaging with a metaphorical theatrical activity as both performer and audience. Their position as young people can also go some way to simplify the semiotic and experiential conundrum which is at play; the Dreyfus/Merleau Ponty model can assist again: Rebellato's generalised and hypothetical audience member is psychologically mature and culturally adept to the point that they experience theatre at the third, cultural stage of bodily experience – their lived experience means that they can skilfully cope with their position in (and toward) both the literal social world that they are in and the fictional world found within it. The workshop participants imaginatively embodying the market in Ancient Rome, despite lacking the lived-experience of theatre going, are engaging in a familiar metaphorical activity – namely, play.[111] Their lived experience of being both literally in (and toward the world) and metaphorically in (and toward) a represented world is vast, lived by the countless times they have adopted a metaphorical position to give some examples, as Cinderella, Katniss Everdeen,[112] or their teacher when engaging in play with their peers. Here, Gordon's workshop, like Rebellato's reading of the process of perceiving a theatre event, is not serving to create the illusion that the pupils are in Ancient Rome, rather it is enabling the embodied metaphorical

[108] Ibid

[109] Purcell, Stephen. 2014. *Shakespeare and Audience in Practice.* (Palgrave, Macmillan: London) p.30-38.

[110] Purcell, 2014, p.37.

[111] Children are, however, adept at realising what is and isn't play: 'In order for an activity to be considered play, the experience must include a measure of inner control, ability to bend or invent reality, and a strong internally based motivation for playing. If parents and educators try to label experiences as play, but in reality have specific requirements for the activity, then it becomes work not play. For example, it is really impossible to play with flash cards whose purpose is to have a child memorize something on each card. This is not playing and children quickly differentiate between pure play and work being disguised as play.' Dietze, Beverlie & Diane Kashin. 2011, *Playing and Learning* (Pearson Prentice Hall) p.5

[112] The protagonist in the *Hunger Games*, young adult fiction and film series, portrayed by Jennifer Lawrence.

process of theatrical representation using bodily and interpretative skills that are familiar to primary school aged pupils.

When observing this opening stage of the workshop, the space used by the classes usually resembled, in atmosphere at least, a primary school play session. Each small group engaged in simple physical movements, in Dreyfusian terms utilising their 'general skills', in order to represent what particular product they were selling or what kind of artisan they were representing. There were varying levels of commitment to the embodied fictional world from the pupils but, when called upon to simultaneously enact this market place, were comfortable adhering to the imposed temporality of this fictional world as well as the imagined spatial conditions in terms of imagined temperature, smells and furniture or equipment. At the stage of the workshop when market sellers were chanting positive slogans about Julius Caesar in anticipation of the imminent 'arrival' of the pupils who are representing Julius Caesar as his cohort, Gordon's workshop puts the workshop leader, in character and in the created fictional world. This character is an unnamed tribune who delivers a speech created from Flavius and Marullus' exchanges with the commoners in I.i of *Julius Caesar*. In the workshop, this speech includes several rebukes to the young participants for stopping their imagined market activities and beginning to chant and behave as if on holiday with questions being asked to them directly, as this extract illustrates

> (Enter as tribune).
> Hence home you idle creatures, get you home.
> Is this a holiday?
> (to child) Speak, what trade art thou?
> (to child) What trade thou? Answer me [...] [113]

The complex semantic position and the phenomenological reality of the workshop participants here illustrate several effects of the active storytelling workshop in action. As previously established, the embodied metaphorical position of the pupils as Roman market traders is something which they can engage with in a lived, not cognitive fashion and the nature of the workshop means that they are experiencing the fictional confusion surrounding the authenticity of this holiday in an embodied way. The group has been

[113] Gordon, p.3-4

prepared for this interruption by the workshop leader[114] but, despite this, each observed workshop attended included several participants who illustrated physical shock at this loud interruption. Pupils are, at this stage, neither experiencing this as their imagined character nor as themselves taking part in a workshop but, rather, coping with phenomena[115] through their body. The active drama exercise gives them this direct, lived experience which they can then draw their conclusions from later in the session. They do not need to have specific Shakespearean cultural knowledge in order to cope skilfully with this moment in the play since Gordon's workshop is calling upon simple, physical and audible phenomena or, as Dreyfus would consider them, innate behaviours, which are a part of their day-to-day life.

The degree to which the workshop participants are engaging with Shakespearean text in the third, cultural, stage of the Merleau Ponty/Dreyfus system is then gauged by Gordon's writing - she takes care to give the participants room to proffer their opinion on the abrupt ending to their fictionalised but embodied revelry,

> It is important that you freeze without a sound while I shout at you. You may not like what you hear. You may want to disagree. As I storm out of the market place you may raise your hand if there is something you would like to reply.[116]

Rex Gibson explains that asking pupils to consider issues of the play after embodying elements of the narrative is a key aim of the active storytelling approach and, moreover, that the exploration of the narrative from characters that are peripheral to the Shakespearean text can augment this cultural understanding:

> These written or enacted narratives reveal that students of all ages possess some purchase on different modes of understanding and interpretation that elsewhere emerge in highly refined form as critical or literary theory [...] In blissful ignorance of theories of marginality or aporia, students put minor characters at the centre of their involvement with the play unaware of new historicism or cultural materialism […]'[117]

[114] 'Do this until you hear the drumbeat and freeze. I will then rush in to the market as a tribune, a man of Rome who is very angry with all of you because you used to support Pompey and now you are excited about welcoming Julius Caesar who defeated Pompey, back to Rome.' Gordon, p.4

[115] In this case the sonic quality of the rebuffal, the visible gestures of the angry tribune and, depending on their cultural experience, the meaning of the words.

[116] Gordon, p.3.

[117] Gibson, 2000, p.160

In the case of this *Julius Caesar* workshop, pupils who raised hands and responded at this moment or pupils who considered this issue without publicly expressing their thoughts were engaging with an established critical issue at the heart of *Julius Caesar*. In this opening scene of the play, Shakespeare sets up a turbulent situation at the centre of the last moments of Republican Rome. The tribunes, Flavius and Marrulus, are attempting to cease an unauthorised and seemingly impromptu holiday in celebration of the return of Julius Caesar who has defeated the previously adored Roman military and political leader, Pompey. Their concerns are twofold; firstly there is a more straight forward concern at people operating outside of the established traditions and laws of the Republic:

> Is this a holiday? Wherefore rejoice? What conquests brings he home. What tributaries follow him to Rome?[118]

Secondly they express alarm and disappointment at the changing nature of the plebeians' political allegiances,

> O you hard hearts, you cruel men of Rome,
> Knew you not Pompey?
> Do you now put on your best attire
> And do you now cull out a holiday?[119]

Shakespeare's presentation of the Roman Republic is of a society that is not functioning according to established codes - a fact augmented by the confusion at the end of the scene in which it becomes clear that this day is, in fact, a feast and the tribunes can be seen to be wrong to admonish the plebeians.[120] It is to this disordered, unhappy and badly functioning political system that Caesar is returning – a situation that could lead to the end of the Republic if such a charismatic and popular leader as Julius Caesar is indulged. This question is at the centre of Brutus' dilemma to participate in the assassination of Caesar[121] which drives the dramatic action of the opening three acts of the play.

James Shapiro has demonstrated that the opening of the play not only establishes this political conundrum but also illustrates remnants of post-Reformation anxieties and religio-political fault lines in Elizabethan society. Shapiro describes Elizabeth I's careful managing

[118] Gordon, p. 4 put together from I.i.1-32 from *Julius Caesar*
[119] I.i. 36-37 and I.i 48-49.
[120] MARULLUS May we do so?
You know it is the feast of Lupercal. I.i.66-67.
[121] Dealt with most explicitly in his soliloquy in II.i.12-13 where Brutus suggests that Caesar 'would be crowned' and the act of doing this would 'change his nature'. Brutus' dilemma focuses on the moral question of murdering Caesar in order to pre-empt an autocracy, 'It must be by his death: and for my part, I know no personal cause to spurn at him,'.

of saints' and feast days, which had been both banned and reintroduced by Edward VI and Mary I respectively as fundamentally important events in Elizabethan history, an issue that Shakespeare deals with directly in the opening of the play 'when he substituted theologically loaded terms for the more neutral ones in his source'.[122] The use of distinctly un-Roman, anachronistic language to describe the working people of Rome is, for Shapiro, another example of Shakespeare's desire to 'collapse the difference between classical Rome and Elizabethan London.'[123] These deviations from source material lead Shapiro to conclude that 'The start of the play is symphonic: all of the play's major themes are established, the fundamental questions driving the drama set out.'[124]

It would be naïve to suggest that by partly playing out this part of the narrative of *Julius Caesar*, primary school aged participants of the active storytelling workshop gained an insight into the play on the critical level James Shapiro illustrates in his writing. However, by embodying this moment in Shakespeare's narrative, the pupils, to return to Neelands, have a 'concrete example' to reflect upon and, in their responses to the ending of the workshop leader's speech as the tribune, can think critically about the situation. The workshop includes several moments where the active storytelling stops and the pupils are asked their opinions and thoughts concerning the position of Shakespeare's presentation[125] of Republican Rome[126] - the responses in these moments, however basic, are enabled not through a taught cultural knowledge, but rather their lived experience of the narrative. Phenomenologically speaking, they are skilfully coping with the fictional world of *Julius Caesar* through what Merleau Ponty would describe as their own intentional arc.

> The life of consciousness – epistemic life, the life of desire, or perceptual life – is underpinned by an 'intentional arc' that (*already has projected and goes on projecting*[127]) ~~projects~~ around us our past, our future, our human milieu, our physical situation, our ideological situation, and our moral situation, or rather, that ensures that we are situated within all of these relationships. This intentional arc creates the unity of the sense,

[122] Shapiro, James. 2006. *1599: A Year in the life of William Shakespeare*. (London, Faber and Faber) p.176
[123] Shapiro, p.178.
[124] Shapiro, p.181
[125] It is important to note that Shakespeare's name is not mentioned in the workshop, the group is therefore encouraged to assess the situation as something that is being lived rather than thought on.
[126] Gordon's workshop asks the group why Caesar might refuse the crown on p.5, why curbing Caesar's power might be a good idea on p.6 and participants are asked to vote on whether Caesar should be assassinated on p.7.
[127] Addition suggested by Hubert Dreyfus in Dreyfus, Hubert. 2005. *March 01 Lecture 13 Motility 2A* http://ist-socrates.berkeley.edu/~hdreyfus/188_s05/html/Lectures.html Accessed 12/04/16
1st March 2005 Berkeley Lecture. 69:00

> the unity of the sense with intelligence, and the unity of sensitivity and motricity.[128]

The intentional arc is the key connector between perception and action since for Merleau Ponty, the body/mind separation is not valid and the more one bodily exists in (and toward) the world, the more one experiences the meaning that already exists within it. This manifests itself in a unified sense through one's body in how one copes with the world – this occurs, crucially, not through explicit cognition. It is when all three of the stages of the Dreyfus/Merleau Ponty system are active or, to explain from another perspective and return to J J Gibson's affordances, it is when one sits down on a chair without thinking about how to sit down on it. For Dreyfus,

> The intentional arc names the tight connection between the agent and the world, viz. that, as the agent acquires skills, those skills are "stored", not as representations in the mind, but as dispositions to respond to the solicitations of situations in the world.[129]

Gordon's *Julius Caesar* workshop relates to this intentional arc on two levels. Firstly, as previously explored, it utilises skills and know-how that the primary school aged pupils already have but, secondly, the analytical, directed discussions about the previously embodied narrative aim to add to the participant's intentional arc in order for them to interact with the world of the play on a cultural level. This serves to develop their progression through the workshop but also aid their experience as audience members watching the performance of *Julius Caesar*, which all participants experienced later in the same week as the active storytelling workshop. Dreyfus' connections to skill acquisitions can, again, aid the illustration of this phenomenon. Using Merleau Ponty's writing about motricity, embodiment and the intentional arc as a starting point, Dreyfus goes on to create a five stage taxonomy for a person's skill development: novice, advanced beginner, competence, proficient and expertise – using both a physical and an intellectual skill as examples. An individual becomes more skilled as they become more experienced in (and toward) the world – expertise being 'based on mature and practiced situational discrimination […] This allows the immediate intuitive response to each situation which is characteristic of expertise.'[130] The primary school aged participants of the *Julius Caesar* workshop have expertise at playing – it is something which their experience and intuition

[128] Merleau Ponty, 2013, p.137.
[129] Dreyfus, Hubert. 2002. *Intelligence Without Representation*. In *Phenomenology and the Cognitive Sciences* No. 1 pp.367-83 (Dordrecht : Kluwer Academic Publishers) http://www.class.uh.edu/cogsci/dreyfus.html Accessed 12/04/16
[130] Dreyfus, 1996.

can enable them to perform as if dealing with a cultural affordance – like putting a letter in a letter box.[131] They are novices at the interpretation of a Shakespeare play so, from a phenomenological perspective, Gordon's active storytelling workshop utilises areas in which the participants are expert in order to raise the level of other skills with which they are only beginning their development.

I.iv

An example of how Gordon's workshop begun to give participants a degree of lived expertise with *Julius Caesar* in order for them to not only respond to narrative issues but also historically distanced Elizabethan language can be seen in the pupils' responses to funeral oratories delivered by Brutus and Mark Anthony. By this stage in the workshop the primary school aged children had been undergoing their embodied imagining of the narrative of the play for over an hour, this section appearing two thirds of the way through the workshop. First of all, Gordon establishes the physical world of the key location of this section of the play, 'We are now all going to set up the Senate House. We are going to move quickly and quietly into a large horseshoe shape, like a deep circle with a gap at one end. (All move)'[132] At this stage all participants are encouraged to embody a character in the narrative using their pre-existing innate and general skills applied here, however, in a new context, 'Unless you are a conspirator, you will all become the Senators of Rome […] As Caesar falls to the ground he will say a few words. Then […] your shocked voices will start to be heard […] repeat the words 'They've murdered Caesar' and 'Caesar's dead''.[133] It is revealing how Gordon suggests the workshop leader manages this situation – using far fewer words to setup this scenario in comparison to the previously explored opening stages of the play. Gordon devotes six hundred and seventy two words to the setting up of the market place, in comparison to just thirty four in the creation of the senate house. In observation it was clear that the participants had a stronger idea of this imagined place and much less explanatory, off-script, work was necessary from the workshop leader. The assassination is staged by the group, using simple movements performed in slow motion and all workshop participants respond to this event being in (and toward) the fictional world, 'encourage the children to create shocked atmosphere, whispering then getting louder – 'They've murdered Caesar' 'Caesar's dead'.[134] The participants who, through active

[131] Gibson, 1979, p.138-140.
[132] Gordon, p.8
[133] Gordon, p.9
[134] Gordon p.10

storytelling, are participating in a lived, not cognitive fashion, are affording this moment in the play what Merleau Ponty would describe a concrete physiognomy. This physiognomy enables 'organisms their proper manner of dealing with the world […] to rediscover phenomena (the layer of living experience through which other people and things are first given to us)'.[135] By emphasising the lived over the thought, Shakespeare's interpretation of the assassination of Julius Caesar is given to the participants of the workshop in an embodied form – being embodied by those participating in the assassination alongside the rest of the group who are witnessing the events as Roman Senators. After this event, Gordon invites the group who had observed the assassination to begin to chant words from the Shakespeare text, 'We will be satisfied. Let us be satisfied.'[136] The group has, by this stage, been in (and toward) this fictional world for several minutes and it is only after living this section of the play that analysis is attempted. Crucially, however, Gordon's workshop links analysis to embodiment, inviting anyone in the group to respond but from the direct point of view of the character: 'What could Brutus say? Imagine you are Brutus. Stand up and give your reason for killing Caesar.'[137] In the observed workshops pupils gave varied and insightful responses for Brutus' justification of the assassination thus demonstrating a skilled engagement with Shakespeare's play but, to return to Rex Gibson's aims of the active storytelling approach, varied and insightful responses without the knowledge that they are doing so.

The increasing expertise with which the pupils cope with the world of the play prepares the group for the most extensive period directly spent with text from the play in the section immediately following the Brutus interaction. At this point, the workshop leader gives each pupil a line from the speech, 'Put the words down in front of you, face up and let go of them and now listen as I speak all the words in sequence as Antony.'[138] The participants are then invited to read the lines themselves, 'Now it's your go. Let's go round the circle, from the beginning of Antony's words speaking out the words as if your [sic] are Antony trying to win over the crowd.'[139]

Observing the discussions about the success of Mark Anthony's speech in the workshop, I noticed that, although some pupils required certain words being explained to them, they began to understand both what Mark Anthony was speaking and the motivations behind

[135] Merleau Ponty, 2013, p.57
[136] Gordon, p.10 and found in III.ii.1in *Julius Caesar*
[137] Gordon, p.10.
[138] Gordon, p.11
[139] Gordon, p.12

his eulogy. Pupils picked up on the repetition of the words 'honourable' and 'ambitious' and speculated as to whether their repetition removed some of their meaning, many were quick to realise that the urges and beliefs of the crowd had quickly changed, some brought up how 'scary' Rome must have been at this point in proceedings. The main point of interest, however, focussed on whether Mark Antony was actually upset and grieving for his friends or, in actual fact, faking these emotions in order to turn the crowd. Phenomenologically speaking, the lived contextualisation of the workshop building up to their reading of the text enabled them to respond at this level. American phenomenologist Taylor Carman describes this relationship between language and embodied experience in his introduction to *Phenomenon of Perception*:

> Language deepens and transforms our experience, but only by expanding, refining, and varying the significance we have always found in situations and events before we find it in sentences, thoughts, inferences, concepts and conversations.[140]

The participants are attributing the significance of their embodied experience of events leading up to, and during, Mark Anthony's speech, in order to respond to and understand Shakespeare's writing. By doing so, in a similar but more nuanced manner than their engagement with the opening of the play, they are considering the play at a critical or, to return to the Dreyfus/Merleau Ponty three tier system, cultural level. They are responding in a similar fashion to both the large volume of scholarly attention has been devoted to the motives and post-assassination behaviour of Brutus[141] and Mark Antony[142] as well as the rich and diverse performance history of this moment. Pupils viewing Mark Antony's actions as politically motivated have thoughts in common with Marlon Brando's Antony, with his remarkably calculated regaining of composure as he turns away from the crowd after the lines 'Bear with me;/My heart is in the coffin there with Caesar,/And I must pause till it

[140] Merleau Ponty, p.x

[141] Burckhardt exploring these in detail in Burckhardt, Sigurd. 1968. *How Not To Murder Caesar*, in *Shakespearean Meanings*. Princeton: Princeton UP)pp.3-21

[142] Katharine Eisaman Maus in her introduction to the Norton Edition stating, 'Issues of characterisation have traditionally dominated the critical reception of *Julius Caesar*' Shakespeare, William. 2008. *Julius Caesar.* The Norton Anthology. 2nd ed. Eds. Greenblatt, Stephen, Walter Cohen, Jean E. Howard, and Katherine Eisaman Maus. (New York, W.W Norton) p. 1525. Kenneth Burke penetrates the text via his excellent, if bizarre and academically ambitious ventriloquism, in Burke, Kenneth. 1935. *Antony in Behalf of the Play* in *The Southern Review 1* pp. 308-319.

come back to me,' [143] whereas participants who saw Mark Antony's words as being a genuine response to an emotional trauma are more intellectually linked to Hans Kesting's portrayal of the character. His performance in Toneelgoep's 2009 production, was described by Simon Stephens as having 'Raging fury and deep, proper love for Caesar'. [144]

Academically speaking, the workshop participants would appear to be right to pick up on Mark Antony's repetition - he uses the word 'honourable' eleven times and 'ambitious' seven times between lines 74-216 - possible evidence of a kind of semantic satiation with both words. The changing opinions of the plebeians is another crucial part of the scene – majority opinion fluctuating between celebrating Brutus in opposition to Antony and Caesar, 'Bring him (Brutus) with triumph home unto his house.' (III.ii:45), 'Twere best he (Mark Antony) speak no harm of Brutus here!' and, after Mark Antony's oratorical dexterity, causing violence against Brutus, 'We'll burn the house of Brutus.' (III.ii:222). Finally, their observation about the violent instability in Rome is proved insightful by the unnecessarily violent, lynch-mob death of Cinna the Poet in III.iii.

CINNA THE POET	I am not Cinna the conspirator.
Fourth Citizen	It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going.[145]

I.v

Data collected from both teachers and pupils can add to the description and analysis of the preparatory workshop and help gauge to what level the fulfilled intentional arc of the participants affected their understanding and enjoyment of Shakespeare. The data from participants would seem to illustrate that their initial position, in Dreyfusian skill based language, as novices, was challenged and improved by their work before the performance. Before looking at specific responses it is necessary to acknowledge the significance in/of what the pupils did not say or write in the various groups that were asked to reflect on their experience of the workshop and performance. Out of eighty six pupils surveyed, none described difficulty in understanding *Julius Caesar* which, when compared with eleven responders out of an overall number of one hundred and twenty four who used the word

[143] III.ii:106-108 Found between 02:50 and 02:55 here: http://www.schooltube.com/video/0ef0e1acf89da53e0b25/Julius-Caesar-1953-Mark-Antony-speech Accessed 12/04/16.
[144] See (http://www.theguardian.com/stage/2011/apr/01/best-performance-simon-stephens-roman-tragedies) Accessed 12/04/16.
[145] III.iii 27 & III.iii 33-34.

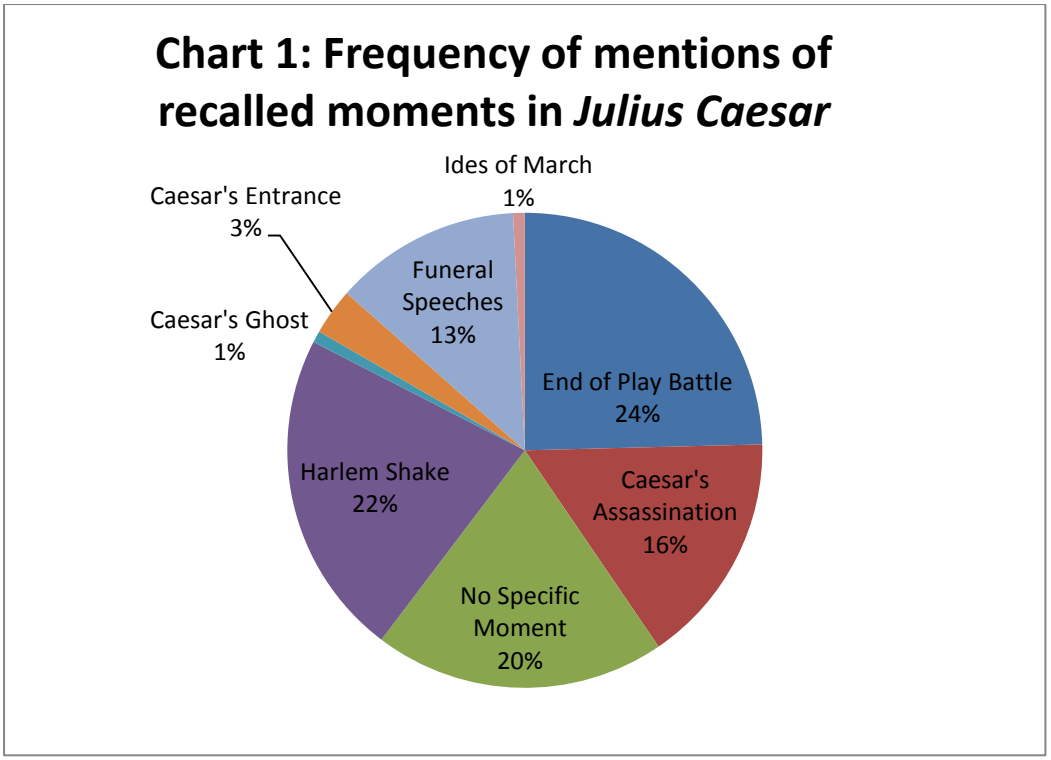
'confusing' to describe *Romeo and Juliet* is impressive. My analysis of this older age group is forthcoming but a possible explanation could be found in the fact that not all of the audience of *Romeo and Juliet* experienced a preparatory workshop in comparison to all of the audience members of *Julius Caesar*.

Quantative analysis of the three groups of feedback in response to the *Julius Caesar* project looking for specific mentions of moments in the play, reveal a potential link between scenes which the audience recalled and the amount of consideration it was given in Gordon's workshop. Seven moments were picked out by the primary school pupils as the table and chart below illustrate:

Table 1: Frequency of mentions of recalled moments in *Julius Caesar.*[146]

End of play Battle.	Harlem Shake	No Specific Moment Mentioned	Caesar's Assassina-tion	Funeral Speeches	Caesar's Entrance	Caesar's Ghost	Soothsay-er's warning to Caesar
31	28	25	20	15	4	1	1

[146] Data collected from Appendices 2 and 3.



The most popular moments were all covered extensively in the workshop – the battle at the end of the play between p.15-16, the assassination of Caesar between p.8-10 and the funeral speeches between p.11-12. The mentioning of the Harlem Shake[147] is problematic from this point of view – despite the fact that, in production, it referenced the opening market scenes of the workshop found between p.2-4, the pupils mentioning of it seemed more focussed on their excitement of its inclusion, rather than its relevance to the opening moments of the play. The reasons behind this will be analysed from a phenomenological perspective later in the chapter. This quantative breakdown has further problems: these moments are, dramatically speaking more active than other moments in the play such as Brutus' soliloquy in II.i, the planning of the conspiracy in I.i and the exchanges between Cassius and Brutus before the Battle of Philippi in IV.iii. It could be equally suggested that the audience members could have recalled these moments, rich in stage kinesis, audience interaction and dialogue rather than soliloquy and discussion without the workshop itself.

[147] The opening section of the production was directly referencing the internet meme, the Harlem Shake, described on the website knowyourmeme.com as: "Harlem Shake", not to be confused with the hip hop dance style, is the title of a 2012 heavy bass instrumental track produced by Baauer. In February 2013, the song spawned a series of dance videos that begin with a masked individual dancing alone in a group before suddenly cutting to a wild dance party featuring the entire group." Why this was chosen and an analysis of its reception is explored from p.82 of this dissertation.

The true impact of the workshop, from a phenomenological point of view, could be more clearly viewed by considering the individual responses of the unprompted, letter writing audience members and the data from the group discussions. The Year 6 group, when asked, 'In your opinion, what difference was there between experiencing 'Julius Caesar' with a workshop and performance compared to learning about the play by reading it from a script?' gave the following responses:

Group 1: The workshop and performance are more interesting being we didn't know what was going to happen next. We act it out and are involved. The workshop was fun. A very interesting story because it was a Shakespeare story.

Group 2 The difference is that with acting, the play seems to come alive and be more fun to study.

Group 3 Better because we could see the play. Its also good because the play felt lived. The crowd got involved in the play.

Group 4 When you act it out in that workshop it's fun because you get play lots of different characters and an understanding of it when you see it.

Group 5 When you're acting it out you can experience it and understand the scenes in more depth.

Group 6 You were able to play as the characters in the workshop but in the play it was more interesting to watch professionals acting out the scenes.

Group 7 More involved, more imagination of what it would been like before.

Group 8 In the workshop, there weren't enough parts for those who wanted speaking parts

Group 9 The workshop helped you understand the story more and prepare you for the adults.

Group 10 You can understand it better and you are involved in it so when you watch the play, and know the storyline, you understand it regardless of the Shakespearean Language.[148]

The most immediate, and possibly most noticeable pattern in these responses is how aware the pupils were of the benefits of the process in terms of their preparation to watch the production of *Julius Caesar*. It must be noted that these comments were written two weeks after they had both taken part in the workshop and watched the performance. Group 10, in particular, commented directly on the benefits of focussing on narrative

[148] Data taken from Appendix 3.

elements in the pre-performance workshop – supporting the previously cited views of Rex Gibson. Groups 1, 2, 3 and 10 directly commented on their enjoyment and awareness of the embodying process of the workshops. Group 3 using the term 'lived' which could suggest the commitment to which they felt in (and toward) the fictional world they were representing in the workshop. Two groups illustrated some of the problems of the active storytelling approach. Not every school pupil is going to enjoy or have the confidence to enjoy a more kinesthetic, drama based approach regardless of the efforts made to focus the innate behaviours and general skills of the participants. Group 8 clearly felt excluded by not playing a central role in the workshop and Group 6 help illustrate the risks of getting unskilled, untrained performers to re-create Shakespeare's narratives – the risk remains that their inability to grapple with the demands of performing can result in a demoralising or unsatisfactory presentation of the events of the play. The dual nature of the project with both a workshop and performance go some way to guard against this eventuality since, as Group 6's feedback demonstrates, even if their experience of the story in the workshop is not positive, they have the chance to enjoy a performance of the play by professionals soon after the workshop.

Teachers also commented on the usefulness of the workshop for the pupils' preparation of watching the performance with several believing that the pupils' understanding and enjoyment of the play was connected to the active storytelling approach, comments focussing on how the workshop provided a good introduction to both Shakespeare and *Julius Caesar*. Before looking at more general trends in their responses it is useful to focus how one teacher described the workshop:

> Teacher 29 The workshop is essential as it creates a picture in their heads of the characters and the plot […] the workshop gives them a good point of reference, thus jogging their memory of the story. [149]

The language that the teacher uses in this feedback speaks to the previously established phenomenological world-view set out at the beginning of this chapter as well as Merleau Ponty's statement about the relationship between language and experience. Phenomenologically speaking, the workshop enabled the participants to experience the embedded knowing found within the embodied Shakespearean narrative by being in (and toward) this world, rather than observing it. The 'point of reference' was, in the case of these pupils, the concrete physiognomy of the characters in the story. This now becomes a

[149] Appendix 4, p.244.

part of the pupils' intentional arc and so, when presented with narrative by the actors during the production of *Julius Caesar* days after the workshop, the teacher considered his/her pupils to be able to, from a Dreyfusian perspective, skilfully cope with the interpretation of the play. Feedback from two other teachers would support this notion that the workshop introduced the play to their classes in such a way that the pupils could then cope with watching the production:

Teacher 28 I think the workshop was vital to their enjoyment of the play - they would've been lost and unengaged (purely because of the difficulties they would have in understanding the Shakespearean language) without having been involved in the workshop prior to coming.[150]

Teacher 8 Essential for accessing the play.[151]

One final point to consider from the feedback collected from teachers in relation to this aspect of the study can found in the absence of feedback relating their inability to take part in the workshop. This would imply that the use of innate and general skills in the exercises written by Sarah Gordon and prepared by myself and the actors at the Orange Tree Theatre were at a suitable level to enable the primary school aged pupils to be able successfully to embody the characters and narratives to be in (and toward) the fictional world of *Julius Caesar.*

I.vii

The experience of the older, secondary school pupils who took part in pre-performance workshops as part of the second PaR part of this study could be said to follow a similar phenomenological path to the primary school aged pupils. Their greater experience of being in (and toward) the world, however, enabled more of these preparatory sessions to focus on Shakespearean language and, being Drama students as well as students of Shakespeare, the exercises could exploit more developed skills. In order to demonstrate this, it is prudent to focus on the exercise focussing on the embodiment of imagery found within Mercutio's Queen Mab speech in I.iv of *Romeo and Juliet*.

I chose to focus attention in the workshops on this extract of the speech for several reasons: firstly, it was a key moment in the production in terms of exploring the spatial relationships between performer and audience (which will be explored in the second

[150] Appendix 4, p.243.
[151] Appendix 4, p.241.

chapter of this study). In order to explore how audience members would respond to this it was necessary to have prepared the audience to understand the imagery found within it so that, during their experience of the production, they would not become disengaged by a lack of understanding of the Elizabethan text. Secondly, it was a passage rich in imagery that had the potential for kinesis and embodied exploration that could be understood after students had explored the embedded knowing within the Shakespearean words. The following section of text illustrates how the passage contains words which are not found in every day, contemporary English.

> She is the fairies' midwife, and she comes
> In shape no bigger than an agate-stone
> On the fore-finger of an alderman,
> Drawn with a team of little atomies
> Athwart men's noses as they lie asleep;[152]

A person with an intentional arc filled with experiences of dealing with historically distanced, Elizabethan English, could possess the skills found towards the expert end of the Dreyfus skill spectrum in order to contextualise or understand this word when encountered in performance or when reading the text. It would be clear to this hypothetical Shakespearean expert that, as the editor of the second Arden edition explains in the footnotes to this scene, 'Agate was commonly used for seal-rings; a figure would be cut in the stone, set in a ring'[153] and that Mercutio is comparing Queen Mab to an agate stone in order to illustrate her tiny nature. 'Forefinger', with its origins in late Medieval English, is not commonly used in the United Kingdom and 'atomies' requires a degree of thought to appreciate that Shakespeare was writing about 'tiny creatures'[154] rather than the widespread scientific usage of atomic theory which began with John Dalton in the early Nineteenth Century.[155] Finally 'athwart' is defined by Crystal and Crystal as meaning, in this context, 'across' something which a non-expert would struggle to understand.

Rather than explain the overall meanings and intentions behind the text as well as the specific definitions of historically distanced words to the teenage audience members or direct them to the footnotes in their play text, I chose to adopt a phenomenological approach and develop the group's intentional arc by making them afford Mercutio's words

[152] I.IV. 154-158.
[153] Shakespeare William. 1980. *Romeo and Juliet* ed. Brian Gibbons 2nd Ed. (Bungay, Suffolk: Arden) p.109
[154] Ibid
[155] I understand the Renaissance use of this term to mean 'anatomies' i.e. small things that have been dissected to reveal their constituent parts.

a concrete physicality, to root their knowledge of the speech in concrete examples. First, however, it was necessary to contextualise the speech in a way which relied on the innate abilities of the group. I did this by asking the group to consider their pre-existing, everyday experiences in order to imagine how Romeo must have felt listening to the speech and, moreover, to get a more solid grasp on the type of person Mercutio could be seen to be - Video 1 demonstrates this initial introduction.

The exercise which the group worked through involved embodying the images in the text on a line-by- line basis, and was by both myself and with suggestions from the class. After this process was complete, each line was put together creating a complete, embodied reading of the Shakespearean text. Their initial embodied investigation of the text is demonstrated by Video 2 which illustrates the teenagers grappling with certain elements of the historical distance of the language. What is revealing from the video is that, once their initial enquiries about the definitions of some words were complete, they were capable of responding to the Shakespearean text in a lived, less analytical fashion. The speed with which they understood 'agate' can be explained, from a phenomenological perspective, from their initial lived experiences of embodying the tiny Queen Mab and other fairies when creating their non-matrixed performed response to 'She is the fairies' midwife'. This contributed to their intentional arc and, having discovered some of the embedded knowledge in the embodied Shakespearean text could then contextualise the culturally alien word, 'agate' at speed. This process was further helped, as is also demonstrated by the video, by the fact that many of the group were still physically representing tiny creatures when asked the question.

A greater degree of skilful coping with the embodiment of the text, in comparison to the primary school aged pupils participating in the *Julius Caesar* workshops, can be seen by the application of their drama skills – they were able to arrange themselves on different levels and create tableaux similar in structure to freeze-frames – both these concepts being found within the National Curriculum drama syllabus.[156] This competence was carried through to the creation of an overall performance where they managed to embody the speech on a line by line basis with only the occasional prompt to remind them of their physical

[156] The WJEC exam board's definition of a freeze frame found within their teacher's guide for Drama GCSE highlights the kind of methods drama students explore when creating stage pictures, 'During an improvisation or the playing of a scene, the instruction, 'freeze' is called out and the performers hold their positions at that moment, It has the effect of holding down the pause button on A dvd player. It is often confusingly used to mean 'still image' or 'tableau' that are techniques used to consciously set up a 'stage picture' or a 'frozen image'.' 2014. *Drama GCSE Teacher's Guide*. (WJEC) p.7.

responses to the lines. Their more enriched intentional arc, possible through a longer and wider experience of being in (and toward) the world, offers a phenomenological explanation for Rex Gibson's statement that 'The level of intellectual demand is raised and narrative enactment becomes more appropriate for older adolescents when students are required to incorporate language and action from earlier scenes into their presentations.'[157] Appropriateness is therefore linked to experience, not only of being in (and toward) the day to day world of a teenager, gaining more and more methods of skilfully coping with drama texts but also of being in (and toward) a fictional, represented world as a young person participates in more embodied imagining.

Gauging the level to which the pupils felt their lived experiences in the workshop effected their level of expertise towards Shakespeare can be achieved by looking at responses to the question, How do you feel about studying Shakespeare's plays in the future? The answers to this question from workshop participants who completed the questionnaire have been collated in Table 2 below,

Table 2: Responses to 'How do you feel about studying Shakespeare's plays in the future?'[158]

School 1	School 2.
35. Excited 45. Exciting and fabulous 46. No answer given. 47. Ready and excited to do a play by Shakespeare 48. Ready and excited to do a play like that, 52. I think it would be really fun. 53. I feel like he is a person with great ideas 54. Very interested 69. No answer given. 92. I feel very interested in them 93. A lot better now. 94. I happy studying Shakespeare	24. Boring 27. A lot better because I know a bit more now 31. Already done it 104. I feel it will be confusing 111. It is better I had than before 113. Good 115. I don't mind doing it when I'm not reading the books 116. Not too fussed 117. n/a 118. It didn't bother me in the first place. But I don't mind.

The responses vary from those who felt more prepared; Pupils 47, 48, 93, 27 and 111, those who are looking forward to continuing their development with Shakespearean texts, illustrated by Pupils 35, 45, 47, 48, 52, 54, 92, 113 and 114 and those who were not looking

[157] Gibson, 2000, p.154.
[158] Data taken from Appendix 1, p.200-201.

forward; Pupils 24, 104, 116. Individual responses also raise certain issues in relation to the embodied approach deployed during the pre-performance workshops. Pupil 115's answer demonstrates that the active approaches that she/he experienced were something she/he would like to contain away from classroom study or reading the texts. This is a potential danger that an entirely performance-based approach can create. Despite Rex Gibson's assertion that active storytelling methods are not in opposition to reading and textual analysis,[159] Pupil 115 appears to believe that this binary exists – an opinion shared by Pupil 27, a workshop participant from School 2, who in her/his response to the question which asked for five words to describe the play *Romeo and Juliet* wrote that it 'Is boring to what we have just seen'.[160] However one could equally argue that these responses illustrate that these participants' intentional arc, having been nourished by the experience of the workshop and performance, has enabled a cultural opinion on how they would enjoy and respond to Shakespeare.

The teachers from the two schools who took part in the workshops showed similar responses to their experience of the workshop to the primary school teachers. Teacher 31 from School 1 wrote in answer to the question: What difference do you think the workshop made to your pupils? What does a performance approach bring the students but also, what effect does an approach entirely away from the text also cause? 'The workshop helped to demystify the text specifically and the work of Shakespeare more generally [...] I believe that they will be more open to reading, performing and watching Shakespeare plays in the future.'[161] Teacher 30, in answer to the same question, commented that 'They recognised the lines from the play and felt that they were 'their lines'.'[162] This would imply that the pupils had not only embodied and experienced the text but also, through creating their own unique performance of extracts of Shakespeare's writing, felt active in their relationship with the script. It was not simply a process of unlocking or understanding a pre-existing, objective cultural artefact rather, via the active storytelling approach, a process of collaboration with a historically distant text. This teacher believed that the pupils recalled their lived experiences with the language when watching the play, 'Exploring

[159] 'I must at once disclaim any implied opposition between active and intellectual responses to Shakespeare. A fundamental assumption of active pedagogy is that it harnesses thought and action.'[159] Gibson, 2000, p.160.
[160] Appendix 1, p.190.
[161] Appendix 5, p.248.
[162] Appendix 5, p.246.

it away from the narrative helped to create pictures that they could hang on to during the performance'.[163]

II.i

Having considered how the phenomenological concept of *être au* monde relation to the development of the participants' skilful coping with Shakespearean text through embodied imagining in pre-performance workshops, I will explore another facet of this philosophical concept in relation to the experiencing of the Shakespearean text in live performance. Merleau Ponty's detailed exploration of the phenomenal field in *Phenomenology of Perception* considers several aspects of how the embodied self exists in, and therefore perceives the world. As previously explored, the previous lived experience of an individual, manifested in their intentional arc, provides a basis of how they interact with and perceive the world. This is carried into a performance space by an audience member when a performance is experienced. This embodied theatre text is perceived, phenomenologically speaking, through one's phenomenal field enabled by being in (and toward) the world. The analysis of one's perception of this lived experience of the world is made difficult since, according to Sean Kelly in *Seeing Things in Merleau Ponty*,[164] 'We are already engaged with the world in most of our everyday experiences. The engaged attitude is the perceptual attitude we are in when we are focused on the world instead of on our experiences of it.'[165] Drawing attention to aspects of the phenomenal field is made possible by the decision to 'Adopt the detached attitude in the middle of any of these experiences [… so that one may] pay attention to the […] way the properties look.'[166] Before attempting to explain the embodied experience of audience members from this phenomenological point of view, however, it is necessary briefly to define what it is that has been considered to comprise the phenomenal field.

Merleau Ponty suggests that the phenomenal field is a gestalt, one's lived experience of the world involves being in (and toward) a milieu of phenomena. These phenomena both foreground and define each other: 'The perceptual 'something' is always in the middle of some other thing, it always belongs to a 'field''[167]. One's visual field, a large and crucial component of the phenomenal field, always involves the perception of objects against a

[163] Appendix 5, p.246.
[164] Kelly, Sean. 2004. *Seeing Things in Merleau Ponty* in *Cambridge Companion to Merleau Ponty*. (Cambridge, Cambridge University Press.) p.75
[165] Kelly, 2004, p.88
[166] Ibid
[167] Merleau Ponty, 2013, p.4

background. The experience of this background, Sean Kelly asserts in his analysis of Merleau Ponty, is lived rather than thought, 'indeterminacy of the visual background consists in its playing a normative rather than a descriptive role in visual experience.'[168] Moreover, from Kelly's perspective, the normative nature of the background does not reduce its significance, the visual background is an absolutely pervasive aspect of experience 'this is because […] the most basic kind of experience is that of a figure against a ground.'[169] One's interaction with this gestalt, the bringing of things out of the background and back again, is innate and not necessarily self-directed since, as Merleau Ponty explains,

> The look, we said, envelops, palpates, espouses the visible things. As though it were in a relation of pre-established harmony with them, as though it knew them before knowing them, it moves in its own way with its abrupt and imperious style, and yet the views taken are not desultory – I do not look at a chaos, but at things – so that finally one cannot say if it is the look or if it is the things that command.[170]

Merleau Ponty's description of the phenomenal field therefore brings together several crucial aspects of phenomenology. Firstly, it is through bodily experience that one understands and copes with phenomena presented to oneself; secondly, there is meaning found within these phenomena and, rather than a directed, objective and self-led interpretation of these facets, there is, instead, an indefinable combination of factors which explain one's perception of a thing, since 'one cannot say if it is the look or if it is the things that command.'[171] Taylor Carman explains the duel process which Merleau Ponty is describing: 'Reconceiv[ing] perception itself as neither a mere passive registration of stimuli nor a radically free initiation of mental acts, but as the way in which the body belongs to its environment, the interconnectedness of sensitivity and motor response, [172] this process is not, however, detached from the individual's lived-experience and their intentional arc, considered previously in this chapter, has a clear relevance to how the gestalt of the phenomenal field is constructed and perceived. According to Merleau Ponty, an impression taken from the background of the phenomenal field interacts with and provokes other phenomena to be considered 'Only on condition of first being *understood* from the perspective of the past experience where it coexisted with the impressions to be

[168] Kelly, 2004 p.82.
[169] Ibid.
[170] Merleau Ponty, Maurice. 1968. *Visible and Invisible*, tr. Alphonso Lingis, (Evanston, IL: Northwestern University Press) p. 133.
[171] Ibid
[172] Carman, Taylor. 2004. *Sensation, Judgment, and the Phenomenal Field* in *Cambridge Companion to Merleau Ponty*. (Cambridge, Cambridge University Press.) p.68

awakened.' This active experience is not constant through one's experience of being in (and toward) the world since 'Ordinary experience draws a perfectly clear distinction between sense experience and judgment. It sees judgment as the taking of a stand, as an effort to know something valid for me at every moment of my life, and for other minds, actual or possible; sense experience, on the contrary, is taking appearance at its face value'.[173] It is possible, therefore, to be affected by the pure quality of a thing via sense experience but an individual is equally capable of judgement. This lived oscillation between the experience of, and judgement of, the gestalt phenomenal field is at the centre of human experience and, therefore, at the fulcrum of how an audience member is involved with the gestalt encountered with the performance of a Shakespearean text.

II.ii

The phenomenological world-view has provided an effective tool for the analysis of audiences' responses to theatre and has provided nuance and debate, to the previously dominant semiotic modes of analysis. Stephen Purcell has recently documented how the two systems of analysis seem no longer in opposition to each other, citing both Bert States and Keir Elam's recent concessions and appreciations of their prospective analytical backgrounds as well as Bruce R. Smith's relatively recent call to settle this academic debate.[174] It makes logical sense for any phenomenological exploration of audience experience to include semiotic modes of analysis in relation to judgement and attention within the phenomenal field and, as Purcell also states, the work of William Sauter illustrates how semiotic research can pay attention to embodiment and sense experience.[175] The clearest demonstration of how these analytical schools can work in synthesis can be found in Bert States' description of the behaviour of phenomena in the reception of embodied theatre acts in *Great Reckonings in Little Rooms*. In doing so, States is also functioning in the epistemological system set out by Merleau Ponty in the beginning section of my own study. States avoids using the ontologically loaded terms 'signs' or 'phenomena' in his description of the components of the theatre event choosing instead

[173] Carman, p.62.

[174] Purcell, p.39 As his terminology suggests, States does not see phenomenology and semiotics as mutually exclusive forms of analysis. Responding to Keir Elam's claim that 'any semiotics worthy of the name . . . is eminently phenomenological' (Elam, Keir. 1986. *Theatre of Consciousness*, *The Times Literary Supplement*,
7 March, p.250.), States asserts that 'in principle, Elam is right', and that there is 'no reason that the phenomenological and the semiotic attitudes cannot compatibly blend into each other' (States, Bert. 2007. *The Phenomenological Attitude*, in Janelle G. Reinelt and Joseph R. Roach [eds] *Critical Theory and Performance* (2nd edn.), Ann Arbor: University of Michigan Press, 26–36. P.32)

[175] Purcell, p.37.

'images'. He demonstrates how these images behave within the embodied, phenomenal field of an audience member since performed theatre 'produces a combination of literary, pictorial, and even musical images constantly interpenetrating each other.'[176]Using Hamlet as an example, he reveals that an audience member can, phenomenologically speaking, both experience and judge this performance gestalt:

> When you hear disease imagery in *Hamlet* so often that the whole world is finally infected, even when there is no disease imagery in the air […] the play appropriates the stage as part of its qualitative world as established by its poetry.[177]

An audience member can actively pass judgement toward the disease images by placing their active attention toward definitions of the literary images of Shakespeare's words. By doing so s/he is taking these images from the background to the foreground of her/his phenomenal field. The lived, temporal, experience of this has a knock on effect on other phenomena within the performance gestalt meaning that 'language also amends the pictorial setting.'[178] This process could also be applied to any of the images found within an audience member's phenomenal field - this perceived process could, therefore, be seen in reverse – the images from which the pictorial setting is constructed could interpenetrate the audience member's active judgement upon the literary images. A hypothetical example could be the use of stage make-up (pictorial image) on key members of the Elsinore court – Claudius, Gertrude and their attendants, to give the impression that they are suffering from bad health. This pictorial image could interpenetrate the words (literary image) that these characters' speak in how an audience member perceives the performance gestalt. This could be actively judged if the intentional arc of the audience member includes, for example, knowledge of Elizabethan lexicon or a critical reading of the play – audience members capable of this being toward the expert end of Dreyfus' skill scale. Crucially, from a phenomenological perspective, the audience member involvement that States describes in relation to Hamlet can also be experienced, rather than judged, without expertise due to the fact, as previously cited by Merleau Ponty, that 'sense experience, on the contrary, is taking appearance at its face value.' This is a clear advantage of novice audience members experiencing theatre in its lived embodied form since, although they might not have the expertise created from the lived experience of a wide range of Elizabethan texts necessary to cope skilfully with words (literary images) in performance, they would have still

[176] States, Bert O. 1985. *Great Reckonings in Little Rooms: on the Phenomenology of Theater,* (Berkley & Los Angeles, California: University of California Press) p.53.
[177] Ibid
[178] Ibid

experienced and therefore be able to recognise and skilfully cope with the physical symptoms of bad health (pictorial images). States further explains the distinction between judgement and attention from an audience perspective, suggesting that there is an oscillation between these points of view, an audience member can 'constitute a kind of binocular vision: one eye enables us to see the world phenomenally; the other significatively.'[179] The phenomenal eye's interpenetration of the performance gestalt in this case enables novice audience members to be in (and toward) the qualitative stage world of *Hamlet* via their own experiences of being in (and toward) the world. Data collected in responses to the performances of both *Julius Caesar* and *Romeo and Juliet* as part of this study can demonstrate these facets of the phenomenological interpretative system in action.

One of the key features of the performance of *Julius Caesar* was the involvement of eight members of the audience as smaller parts in the play.[180] Before the performance begun, the company of actors selected young people, talked them through the basic physical and vocal processes required in their involvement and, when the moments arrived for these audience members to participate, they were given physical or vocal signals to begin their change from audience member to performer.

Figure 1 illustrates company members Nik Drake and Mona Goodwin involved in this pre-performance selection process:

[179] States, 1985, p.8.
[180] This has been an element of the Primary Shakespeare project at the Orange Tree Theatre since its inception in 1989 by Sarah Gordon and Christopher Geelen.

Figure 1: Nik Drake and Mona Goodwin selecting audience participants for *Julius Caesar*

Often these performers were recreating parts that they had explored in the pre-performance, active story telling workshop and the company of actors were instructed, when the audience space was comprised of young people from multiple schools, to make sure that each school had at least one representative taking part. The young performers were also given elements of costume to wear and placed entirely within the performance gestalt, being treated as characters in the play by the adult acting company as well as being able to move freely on stage and lit in the same way as the professional actors. Figure 2 shows this process in action with a child participant playing the part of Soothsayer.

Figure 2: Child participant Soothsayer.

The deliberate choice was made to assign parts to young people that were integral to the planning and execution of the assassination of Julius Caesar, with Casca, Decius Brutus, Cinna, Metellus Cimber and Trebonius all being played by the primary school aged participants. An example of this group rehearsing their roles before the performance can be found in Figure 3 below:

Figure 3: Audience member rehearsals for *Julius Caesar*

These characters enter the performance space and interact with the components of the performance gestalt during two key moments of the action of *Julius Caesar*. They first enter the performance space during II.i in the Shakespeare text, their direct interaction with the adult actors illustrated by the following extract of the performance script:

> BRUTUS *(Adult performer)*
> Give me your hands all over, one by one.
>
> *The group of conspirators all shake hands.*
>
> CASSIUS *(Adult performer)*
> Now we have sworn our resolution.
>
> TREBONIUS *(Child participant)*
> Shall no man else be touch'd but only Caesar?
>
> CASSIUS
> Trebonius, well urged […][181]

[181] Shakespeare, ed. Bell, p.13.

It is their second appearance within the performance gestalt, found at III.i during the assassination of Julius Caesar, which affords the clearest opportunity to investigate the interpenetration of images within an audience member's phenomenal field. In order to analyse these components of the gestalt, it is necessary to establish, using States' terminology, the make-up of this phenomenal field of the audience members watching the production. The performance script sets out the literary images contributing to this section of the play as well as giving a notion of the pictorial images found within the kinetic action of the assassination:

> CASSIUS
> Great Caesar,--
>
> CAESAR
> Doth not Brutus bootless kneel?
>
> CASCA
> Speak, hands for me!
>
> *CASCA first, then the other Conspirators and BRUTUS stab CAESAR*
>
> CAESAR
> *Et tu, Brute*! Then fall, Caesar.
>
> *Dies*[182]

Using States' terminology I will first consider the literary image: Cassius describes Caesar as 'Great', Caesar asks why Brutus is not kneeling before Casca calls out his intentions to begin the assassination. After he has been stabbed, Caesar, in Latin, expresses surprise that Brutus was involved and then announces his imminent death. Musical images: The sonic quality of the language is more consonant orientated than at other moments in the play, Caesar has a small plosive alliteration 'Brutus, bootless' and Casca's line, if delivered confidently by the child playing him, is shouted (as indicated by the exclamation mark). The stabbing takes place over an underscore of music, *Slo-Mo* by Paul Leonard-Morgan,[183] this is instrumental and features several unusual audible features, at the point of Brutus' final blow, the music cuts out, Caesar exhales loudly and utters his last line before falling on the wooden plinth. The pictorial images are those of the actors in costumes – modern formal dress, their body language is tense before the assassination and the stabbing happens in

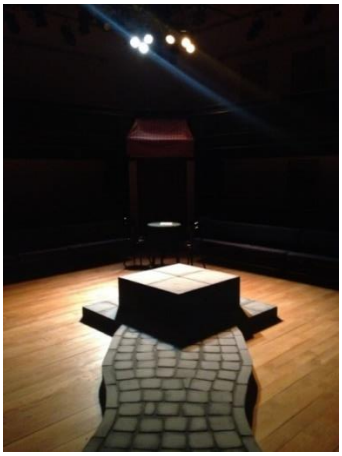
[182] Shakespeare, ed. Bel, p.18.
[183] Which can be listened to by following this link: http://www.youtube.com/watch?v=f99qtV9p06k Accessed 13/04/16

slow motion, the actors and children playing parts mimed having daggers and each person 'stabbed' a specific part of Caesar's body. The child performers' reactions and body language varied from performance to performance but Picture 4 demonstrates a rehearsal of the intended actions in this moment in the play, the stylised lighting of this moment in performance making photography not possible:

Figure 4: Physical actions of Caesar's assassins

Further pictorial images could be found in the lighting design, which used a cold general cover to the give the impression of a large, formal, public space and during the stabbing changed to a less general, moving light which used gobos in order to create a greater sense of stylisation, the original state was restored after Brutus' final blow. The set was an elevated wooden plinth in the middle of stage on top of a simple wooden floor with an elevated path leading to the plinth from one corner of the auditorium.

Figure 5: Raised plinth in *Julius Caesar*.



The lights were not masked at the top of the theatre and fire exit lights were also operating. The house lights were put up to make the audience visible to each other during this moment so the final pictorial image would be the audience made up of multiple classes of primary school children between Year 2 and Year 6 and their teachers.[184]

There are several analytical processes, detailed and examined through this chapter, at play during these moments. Firstly the combination of peer performers and adult actors actualising the assassination enabled audience members to cope skilfully with the previously established metaphorical nature of theatre. As Rebellato stated, the audience viewed 'theatrical representation as metaphorical' and 'No sane person watching a play believes that what is being represented before them is actually happening.'[185] This was, for many, the first experience of a Shakespeare play in performance and during the entire run of the production, no audience members called for medical attention to be given to David Antrobus, the actor playing Julius Caesar, neither did they seek the arrest of their peers participating in the represented assassination. Despite this, it was clear that the assassination affected the audience on a phenomenal level.[186] This combined interpretation of the event can be explained from States' point of view as the oscillation between the significative eye that is aware of the fictional, metaphorical nature of theatre and the phenomenal eye, which affords an individual to be affected by the embodied representations of Shakespeare's writing. Watching the play allowed these interpretative shifts to be lived and, the ability of novice audience members to live these shifts supports the previously considered notion that embodied imagining is a basic general skill for primary school aged pupils.

Secondly, the pictorial images of the participation of the audience members in the assassination of Julius Caesar interpenetrated other images found within the performance gestalt. Audience members who chose to focus active judgement upon these pictorial images of their peers' involvement in the performance could significatively interpret this phenomenon in relation to their reading of the play. The notion of the assassination being performed by peers or 'one of us' draws upon their lived experience of being in (and toward) the world. What if one of the conspirators was a friend? Or, conversely, a bully? Or

[184] The visible audience will be analysed fully in Chapter 2
[185] Rebellato, p.18
[186] During observed performances, audience members became still and silent in the moments following the assassination.

came from a different school year? The audience member's experience and opinions of these factors could interpenetrate the more direct theatrical phenomena in the performance gestalt and help place their moral judgement of Brutus, Cassius and the rest of the conspirators' actions within the fictional, represented world of the play. By choosing to make this metaphorical process explicit in performance through the participation of audience members in the performance, the staging of the assassination served to move the audience away from the lived experience of the phenomenal field and toward the active attention on the social reality of the theatre event. Just as, for States, the disease images in *Hamlet* penetrate other images to point of 'infecting' the other facets found within gestalt of performance, in this production of *Julius Caesar*, the interpenetration of the images created by peer participation with other facets found within the gestalt of performance served to 'infect' the interpretation of the play, so as to focus on the moral dilemma faced by those participating in the assassination of Caesar. By doing so, the performance was, at this moment, aiming more at States' significative eye in order to encourage audience members to take a moral perspective on the events of the play. To return to Merleau Ponty, the presentation of the assassination of Julius Caesar in this production sought to solicit 'the taking of a stand, as an effort to know something valid for me at every moment of my life,' from the audience members, rather than focus on 'sense experience' which enables the 'taking [of] appearance at its face value […].'[187] The benefits of attempting this process through performance-based approaches is the fact that embodied theatre texts encourage precisely the sort of interpretative binocular vision that States espouses. Audience members who did not experience this significative process could, however, take the phenomena presented at face value – the qualities found within the stylisation of the representation of the assassination manifesting themselves in the changes in the lighting state, the pained, facial reactions of Julius Caesar, or the alteration in the kinesis of performance style with performers acting in slow motion. Equally likely, however, is the lived interchange of these non-cognitive, bodily reactions to phenomena and the thought-out, significative responses to the performance gestalt.

II.iii

The phenomenological, binocular interpretative process can also be deployed to help illustrate the impact of close audience to performer proximity in both *Julius Caesar* and

[187] Carman, 2004, p.62.

Romeo and Juliet. Being at a close distance to the performers of both these plays allowed a great consideration of the physical nature of the performance text, of innate, recognisable physical behaviours that the young participants engage with on a day-to-day level when being in (and toward) the world. This could therefore augment phenomenal responses to the action of the play that do not require the textual and cultural expertise that a more significative interpretation demands. How proximity promotes and effects sensory response has been explored in detail and, moreover, taxonomised by Edward T. Hall in his 1959 work, *The Hidden Dimension.* Hall suggests that the further away one becomes from another living subject, the less sensory detail one can establish. In order to help define this notion, he divided the levels of proxemic interaction into Intimate, Personal, Social and Public distance, with each part of the scale being divided again into a close and a distant phase:

Table 3: Edward T.Hall's Taxonomy of Proxemics.

	Close Phase	Distant Phase
Intimate Distance	0-15 cm[188]	15-46 cm
Personal Distance	46-76 cm	76-122cm
Social Distance	1.2m-2.1m	2.1-3.7m
Public Distance	3.7 – 7.6m	>7.6m

Hall's description of the effect of the closest proxemic distance, Intimate Distance, indicates how, at the closest distance of this taxonomy, it is possible to pick up on fine details of the subject of one's attention:

> At intimate distance, the presence of the other person is unmistakable and may at times be overwhelming because of the greatly stepped-up sensory inputs. Sight (often distorted), olfaction, heat from the other person's body, sound, smell, and feel of the breath all combine to signal unmistakable involvement with another body (…)The detail that can be seen at this distance is extraordinary. [189]

The full range of senses, at this very close distance, are used to interpret space and multiple sensory experience is, according to Hall, 'overwhelming'. Phenomenologically

[188] Hall's calculations were originally measured imperially.
[189] Hall, p.116-117

speaking, one could suggest that Hall's use of this word suggests that it is the significative response that has been overwhelmed and the human subject, perceiving another human subject at such intimate proximity, can only experience the sense data, rather than analyse it.

Both examples of PaR conducted as part of this doctoral project sought to augment the phenomenal reactions of the audience by seeking to stage both *Julius Caesar* and *Romeo and Juliet* in an audience configuration which allowed close audience/performer proximity. As established by Stephen Joseph, close proximity was a key factor in the initial creation of theatres in-the-round in the UK in the mid twentieth century. Joseph stated that theatres in-the-round could enable an intimate experience for audience members without a potential financial disadvantage to significantly reduce the volume of people in the auditorium – an audience surrounding the stage has the advantage of quadrupling the amount of people members who could sit on the front row.[190] Contemporary practitioners of theatre in-the-round would appear to support this notion and, moreover, that the close proximity to the stage can allow dramaturgical decisions relating to sense experience to be made:

> CM: Helen Mirren walked past me in *The Duchess of Malfi* [*during the 1980 production at the Royal Exchange*] and I smelt her as she walked passed me. And that was an incredibly sensual thing that only I and certain people who were in proximity to that particular entrance would have experienced.[191]
>
> SW: When we did Retreat [*by James Saunders at the Orange Tree Theatre, 1995*…] Victoria Hamilton […] was a hippie […] she thought […] at this time, this person would be – patchouli oil was the thing. So she bathed herself in patchouli oil and her smell got quite a few reviews. [192]

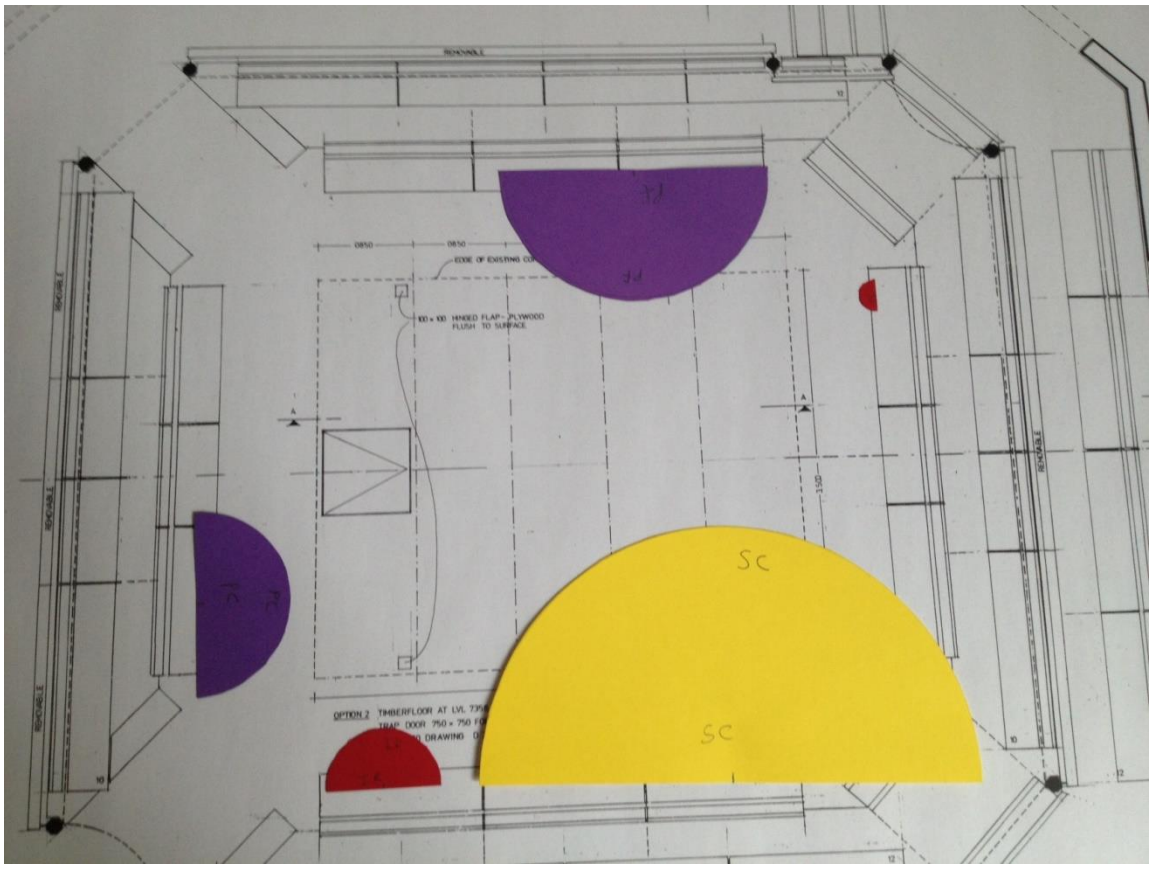
[190] 'It is one of the main strengths of theatre in the round that in fairly limited distance from the stage a comparatively large audience can be contained.' Joseph, p.117. Joseph also produced comparative tables of theatres, illustrated the percentage of the audience which can sit in the front five rows of the auditorium, Joseph p.71. The two theatres in-the-round at the time when Joseph was writing could contain ninety one and one hundred per cent whereas the nearest proscenium arch theatre could contain nineteen and half per cent. This table, although superficially illustrative, is methodologically problematic since it does not take in to account the literal distance between the rows and the stage.

[191] Appendix 7, p.259. Later in the interview, Monks confirms that this was a deliberate choice by Mirren – information he was privy to because of his employment by the Royal Exchange.

[192] Appendix 8, p.280. This audience experience could be enabled in any configuration but a theatre in-the-round quadruples the size of the front row thus enabling a higher percentage of an audience to respond to olfactory focused production decisions.

Both these examples show that potential for connection at what Hall would term Intimate Distance enables directors and actors working in-the-round to make deliberate choices in order to stimulate a wider sensory experience for the audience. It is important to note, however, that even in a theatre with no barrier between audience and performance space with audience members arranged in-the-round, interaction at this distance is rare. Picture 6 illustrates how this would be possible at the Orange Tree Theatre:

Figure 6: Potential Proxemic Distances between Audience Members and Performers at the Orange Tree Theatre.



Key

Yellow – Hall's Social Distance

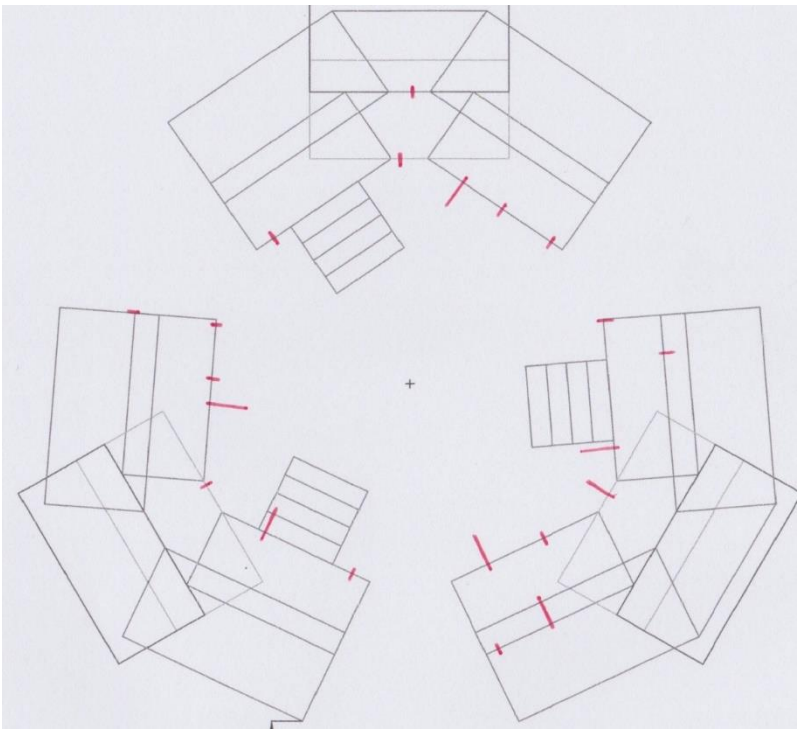
Purple – Hall's Personal Distance

Red – Hall's Intimate Distance

Despite these difficulties, during both the 2013 *Julius Caesar* and 2015 *Romeo and Juliet* there were several moments, deliberately planned, that enabled this sort of proxemic interaction for some audience members. Although it was impossible to create simultaneous experience of interaction at Intimate Distance for the entire audience, the visible nature of the audience allowed participants who were not involved at this distance to see the reactions to this – enabling a second-hand understanding of the phenomenon.[193] The audience in the lower half of the auditorium were able to 'high five' or shake Caesar's hand at this point in the play thus being enabled to experience the character of Caesar on the sensory level that Hall describes in his concept of Intimate Distance. Audience members, chosen to play the parts of the conspirators who assassinate Caesar would interact with David Antrobus at this very close proxemic distance. In the case of *Romeo and Juliet*, audience members on the front row of the auditorium would be within the Intimate Distance of performers at certain moments when the performers were stood directly in front of them, a small amount of the total audience would be at this proxemic distance during moments of violence and intense physical movement and this would therefore have an effect on the degree to which they could interpret the sounds, sense the heat, be able to pick up on smell as well as the level of detail in the faces and bodies of the performers. Figure 7 gives examples of possible distances between performers and audiences members made within Hall's Intimate Distance, both far and close, imposed on to the ground plan of *Romeo and Juliet*:

[193] This notion is explored in more detail in Chapter Two of this dissertation.

Figure 7: Illustrations of potential interactions at Intimate Distance in *Romeo and Juliet*



Red Lines – Indications of distances within Hall's Intimate Distance.

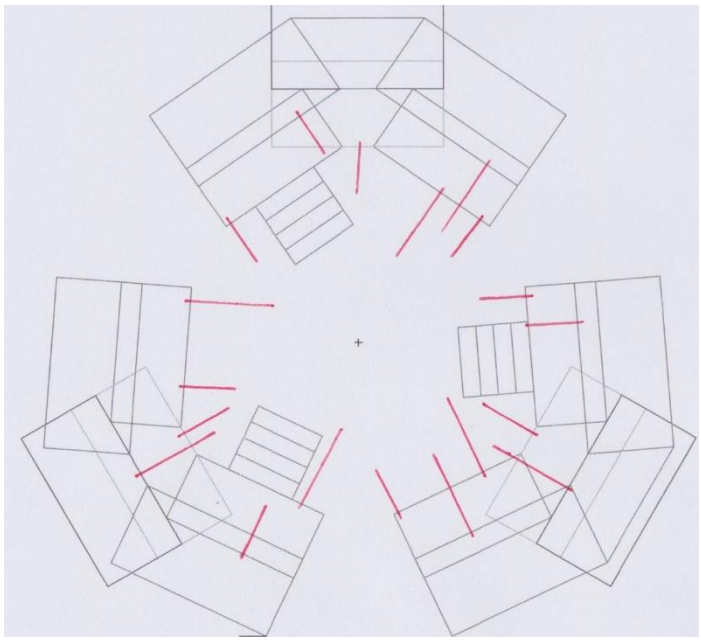
Before undergoing a more detailed analysis of how close proximity effected the interpretation of the productions created for this dissertation, it is necessary to also investigate the second part of Hall's taxonomy – Personal Distance since, as Hall explains, interactions at this distance, between forty six and seventy six centimetres at close phase and seventy six and one hundred and twenty two centre metres at far phase, also afford a strong sensory response to behaviours.

> One can hold or grasp the other person. Visual distortion of the other's features is no longer apparent […] The three-dimensional quality of objects is particularly pronounced […] Surface textures are also very prominent and are clearly differentiated from each other.[194]

Referring back to Picture 6 can give an impression of how much of the action of *Julius Caesar* was possible to be perceived at this distance and Picture 8 below gives examples of this distance on the ground plan of *Romeo and Juliet*.

[194] Hall, p.119

Figure 8: Illustrations of potential interactions at Personal Distance in *Romeo and Juliet.*



Red Lines indicate distances within Hall's Personal Distance

According to Hall, the possibility of being able to 'hold or grasp the other person' is tangible at the this distance and this, applied in a theatrical context, gives credence to the cliché about smaller spaces – that one feels that one can reach out and touch the performer. Perhaps more crucial, however, is the pictorial detail with which an audience member can look at the objects on stage. In the case of both pieces of PaR which used a contemporary aesthetic, audience members could realise and appreciate that the stage properties used, such as laptops and mobile phones were real and, as such, just like the objects which they use in an innate day to day level. Again, Hall's theories are supported by practitioners of theatre in-the-round when applied to this different context, Alan Ayckbourn commenting on the increased level of detail an audience member can interpret in an actor's bodily behaviour:

> AA: [*Proximity*] allows for them [*the audience*] to take in sort of lower key emotional expressions from the actors […] It makes them [*the audience*] aware of the body and language of an actor much more.'[195]

Also applicable to this distance phase is Jiri Veltrusky's descriptions of an audience member's experience of stage paintings when observed at a proximity which is further

[195] Appendix 6. P.249.

away than Personal Distance, 'The conditions under which paintings – or, more generally, any flat images – are perceived in the theatre weaken or even eliminate several of their most important characteristics: they are generally seen from far off'.[196]

The phenomenological reaction to the interpretation of stage properties undertaken by audience members who were part of research comprises the last part of this chapter which follows this section. What is relevant to this area of analysis is the level of detail at which an audience can perceive human interaction between performers. The ability for a large proportion of audience members to experience sections of the performance within the first two sections of Hall's taxonomy could help explain patterns in the data collected. Moreover, audience feedback in relation to these proxemic factors can also suggest that many audience members, despite lacking expertise in interpreting Shakespeare, remained involved in the action of the play through phenomenal responses to events in the play augmented by their close proximity to the performers.

The responses of audience members from *Romeo and Juliet* to Question 1: What five words would you use to describe what you have just seen? can give some indication of the bias towards phenomenal, rather significative responses to the production. The words used by the one hundred and twenty four responders have been collated and graphically represented in the tag cloud below:

[196] Veltrusky, p.70.

Tag Cloud 1: Responses to Question 1.[197]

This graphical representation of the data illustrates the tendency for audience members to use non-literary adjectives with more of a focus on their general emotional response to the performance. 'Funny' and 'interesting' are the most frequently used words, in the context of this area of analysis, these can be considered to be neither emotionally based responses caused by a phenomenal reading of the theatre event nor astute comments indicative of a more significative reaction. The three most commonly used words after these two are 'Emotional', 'dramatic' and 'romantic' which indicate a more phenomenal response and the presence of 'overwhelming', despite only four responders using this word, is significant since it is the same word used by Hall to describe the experience of Intimate Distance. 'Sad'

[197] Data taken from Appendix 1, p.185-189.

and ‘shocking’ are also popular words, again showing a tendency for the audience members to recall their emotional responses to the event. Although these phenomenal recollections are popular, it would be inaccurate to suggest that this was a universal audience reaction, the presence of words like ‘tragedy’, ‘modern’, ‘acted’, ‘detailed’, ‘round’ and ‘expressive’ displays that audience members were also experiencing the performance in an analytical fashion. This analysis can be further problematised by returning to the descriptions by Stephen Purcell and Peter Eversmann of the methodological limitations of post-performance questionnaires cited in the introduction to this dissertation - these authors suggesting that this method can place bias towards emotional responses to performance. Moreover, even if one considers these responses to be genuine, the link between the phenomenally centred descriptions of audience members’ experience of *Romeo and Juliet* and the close proximity between themselves and the performers cannot be explicitly linked.

In order to more specifically connect proximity to this issue, one must consider the responses to the Question 8, which asked the audience members directly about their experience of proximity during the production. Again, I have used a tag cloud to graphically illustrate the data collected from this question:

Tag Cloud 2: Responses to Question 8: Describe what it was like being close to the stage and the performers?[198]

The four most frequently used words in this case are 'involved', 'felt', 'feel' and 'engaging' - all of which are strongly connected to the experience of being an audience member part of a performance. A closer exploration of this data reveals that not all of the audience enjoyed the close proximity to the performers – words such as 'uncomfortable', 'worried', 'intimidating', 'awkward' and 'weird' showing that some audience members were disengaged by their proximity[199] however, the low frequency of these words would indicate that this was a minority opinion.

[198] Appendix 1, p.206-207.

[199] Sam Walters considers the negative elements of close, in-the-round proximity in Appendix 8, 'I mean you are very close. And some members of the audience find that embarrassing. And you can

This data would suggest that practitioners seeking to stimulate significative, analytical responses to Shakespeare in performance should consider these proxemic concerns. The two later stages in Hall's taxonomy, Social and Public distance do not allow an individual to perceive other human beings through a wide sensory experience. As described by Hall, at the far phase of Social Distance:

> '(…) finest details of the face, such as the capillaries in the eyes, are lost. Otherwise, skin texture, hair, condition of teeth, and condition of clothes are all readily visible.'[200]

Moreover, Hall, when applying his ideas to the work place, starts to describe the engagement issues: 'social distance (far phase) … can be used to insulate or screen people from each other. This distance makes it possible for them to continue to work in the presence of another person without appearing to be rude.'[201] Theatrically speaking, at this distance, the audience has a choice to engage or disengage. Audience members in both pieces of PaR had the potential for connection with the performer within the first two categories of Hall's scale, their potential to disengage could be lessened since there is always the possibility of interacting with the actor at a distance which utilises the full range of sense receptors. However, it is important to note that, according Hall, some sensory perception is still possible at this distance but factors such as olfactory and heat are no longer applicable.

The final part of Hall's scale, Public Distance, marks a change in how much sensory information one can gather about the subject which is looked upon: 'Several important sensory shifts occur in the transition from the personal and social distances to public distance, which is well outside the circle of involvement.'[202] I believe it to be important that a young audience experience Shakespeare in performance within the 'circle of involvement' that Hall describes. The lack of 'involvement' which Hall describes is, for me, down to a disconnection with the physical actuality of the human being that is being perceived. The qualities of the human body are no longer perceptible: 'Fine details of the skin and eyes are no longer visible. At sixteen feet, the body begins to lose its three dimensionality and to look flat. The colour of the eyes begins to be [imperceptible]; only

---

see them in the front row sometimes and you think 'oh that person has to be feeling that if they look they will be intruding somehow' and that they will put the actor off. So sometimes I think audiences can feel too close', Appendix 8, p.276.

[200] Hall, p.122

[201] Hall, p.125

[202] Hall, p.123

the white of the eye is visible.'[203] Ayckbourn describes the effect of this distance when sitting towards the back of an end-on theatre configuration

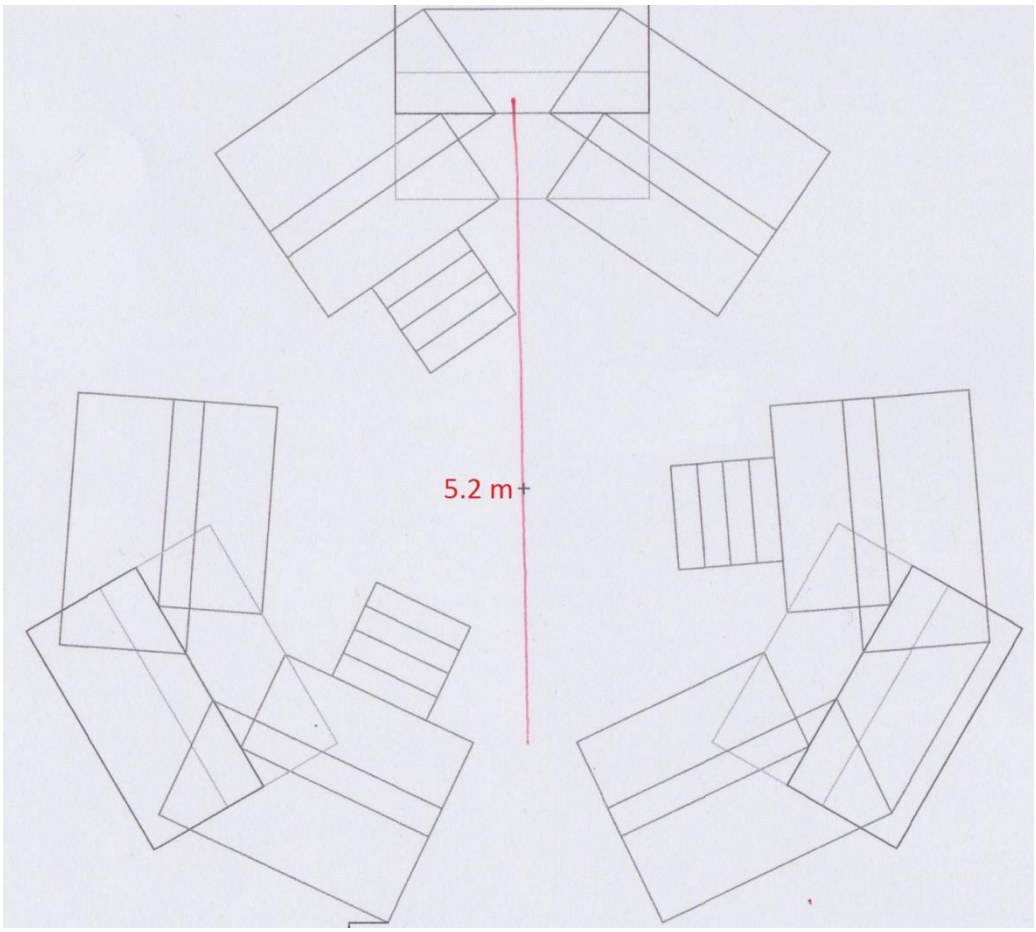
> Well once you're out of aura of the actor – you get into that proscenium business of watching them from a distance, but just through a mysterious fourth wall that just happens to be there. So come now, look through this wall into somebody's kitchen, but don't worry they're never going to talk directly to you, you're be watching them like some sort of spy camera. But there will be no commitment for you to inter-react with them[204]

As Picture 9 illustrates, the furthest distance that an audience member could perceive a performer in the constructed auditorium made for *Romeo and Juliet* falls close to Hall's Social Distance, and comfortably within the near phase of Public Distance, this was a deliberate choice made in collaboration with Duncan Woodward-Hay, the designer of the project:

[203] Hall, p.124

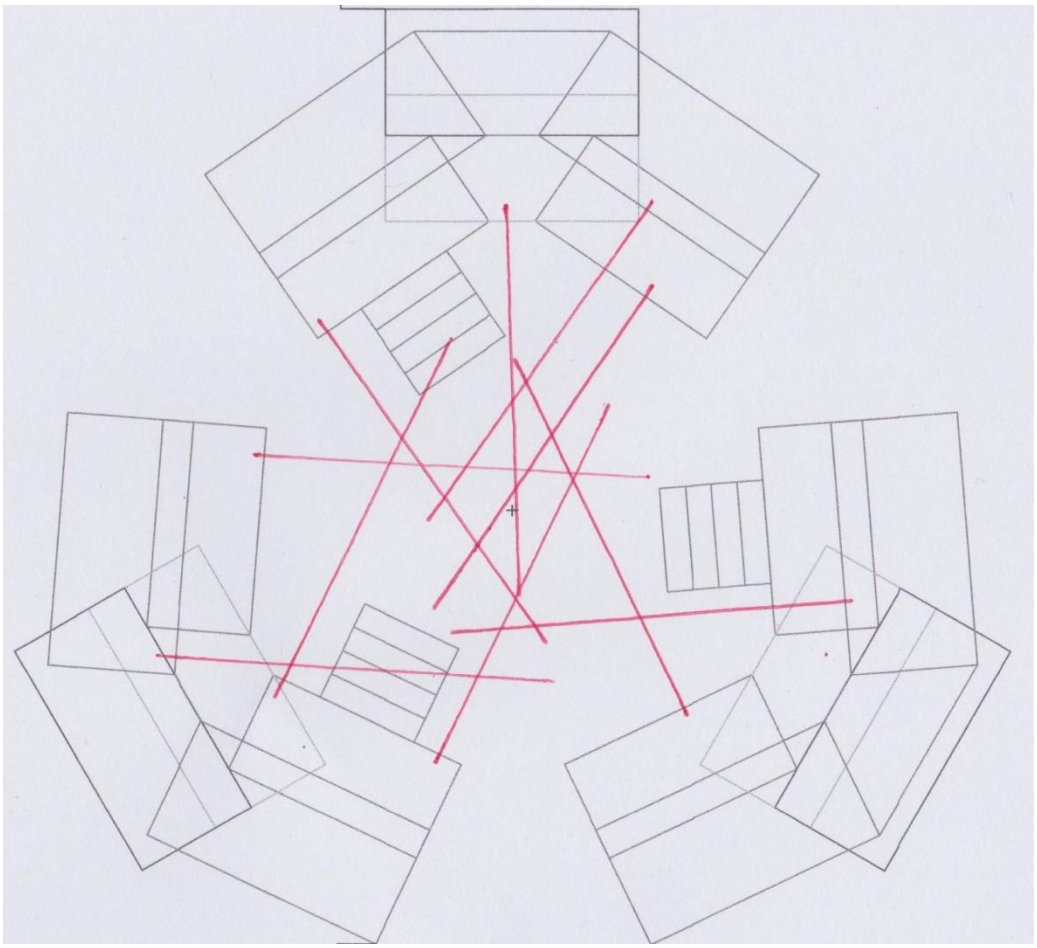
[204] Appendix 6, p.256. Ayckbourn's views on distance are not without problems – connecting distance with the creation of a fourth wall dismisses notions of audience connection in Ancient Greek and Elizabethan performance conditions.

Figure 9: The furthest possible distance between audience member and performer in *Romeo and Juliet.*



Although this distance falls within the Near Public Distance described in Hall's taxonomy, Figure 10 highlights how the majority of audience members' experience of performers on stage in the constructed auditorium involved over half the stage within the third stage, Social Distance. The small cross in the centre of the picture indicating the middle of the stage, even audience members on the back row of the audience space are able to see beyond this point of the stage and stay within a Social Distance of the performers.

Figure 10: Social Distance Proximity Ranges Between Audience Members and Performers in *Romeo and Juliet.*



Red Lines Indicate distances within Hall's Social Distance

This decision was made following the phenomenological research explored previously in this chapter in an attempt to engage a young audience by focusing their attention on the lived quality of performance – their ability to respond to human beings in action being an innate part of their intentional arc regardless of their cultural and literary experience and expertise. Further characteristics of the auditorium constructed for *Romeo and Juliet* can be explained by both the phenomenological and proxemic research conducted as part of this study and the feedback and experience of the first piece of PaR, *Julius Caesar*.

II.iv

It became clear, during the process of creating *Julius Caesar* that proximity's effect on audience engagement is not simply an issue of being close or far away. This realisation

came about due to the two tiered construction of the Orange Tree Theatre's auditorium: The upstairs balcony, where thirty two per cent of the capacity of the audience can sit, clearly had a different experience of the theatre event due to the angle of viewing. The three practitioners of theatre-in-round explain some of the problems with this arrangement:

> SW Well I think what it is that you lose is being quite such an involved part of it. That there is this sense that you are watching people watching it and therefore you are that bit distanced from the thing and you're not quite so involved in it. It's like you're leaning against a wall at a party while everyone is telling jokes and having drinks and you're leaning against the wall watching.[205]
>
> CM I think the problem with the balcony it gives a sort of superior view and that goes against the idea of having it in-the-round and being the simplest form of viewing a spectacle in a way […]That eye contact, that idea that you're in the same room as the people who are performing. Here [*at the SJT*] everybody is in the same room.[206]
>
> AA There is a sort of optimum height to which you can go before you then begin to lose contact with the actor […] Once you get out of their eye-line they will tend not to include you.[207]

All three mention a lessened degree of contact between the performer and the audience and both Monks and Walters suggest that separating the audience from itself makes the upper level of audience feel like they are not in the same space as the rest of the auditorium. Ayckbourn spoke at length about this phenomenon, suggesting: 'I think that once you get above an actor's eye line as an audience you lose quite a lot of it. In a way I really dislike these balconies since they divide an audience – they're no longer connected'[208] It would appear that the permanently constructed theatres in-the-round in which the three practitioners have produced theatre struggled to maintain a Personal or Social distance with the upper sections because the stage is on ground level.

Attempts were made in the design of *Julius Caesar* to reduce this proxemic experiential concern for the audience sitting upstairs at the Orange Tree Theatre. Figure 11 illustrates how the set was dominated by a central raised plinth accessed by a raised path leading diagonally from one of the corners of the performance space that enabled the performers to reduce the proximity between themselves and the upstairs gallery.

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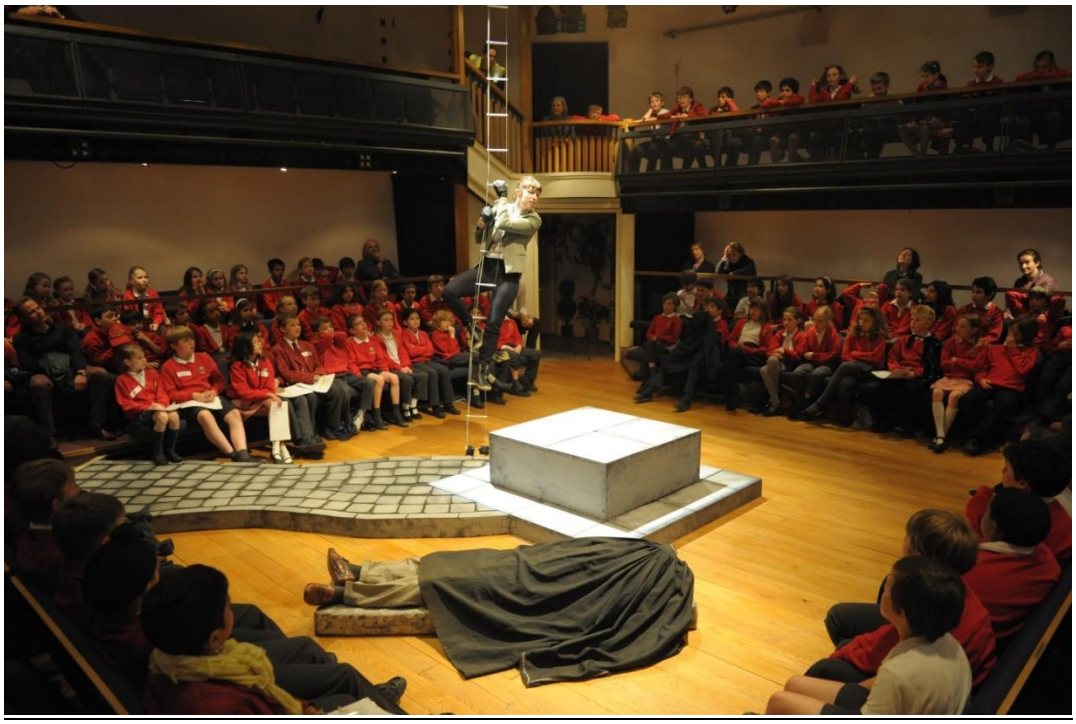
[205] Appendix 8, p.282.
[206] Appendix 7, p.270.
[207] Appendix 6, p.256.
[208] Appendix 6, p.255.

Figure 11: Charlotte Powell, as Mark Anthony, utilising the raised plinth and rope ladder in *Julius Caesar.*



The actor climbed up and down this ladder during the speech to make sure that audience members sat in the upstairs gallery experienced some of the speech at a Personal or Social distance or, by being attempted to be directly engaged by a performer, would feel more included in the action by the virtual extension of the performance space. Other deliberate proxemic choices were made with Mona Goodwin, who played an amalgamated tribune part – leading the audience participation in the Forum scene from upstairs, as well as two other scenes in the play taking place in areas of the upper gallery:

Figure 12: Action of *Julius Caesar* in the upper gallery of the Orange Tree Theatre

In order to enable eye contact between performers and audience members who were seated above eye level, I chose to have control over this proxemic issue in the design choices made for *Romeo and Juliet*. Again, collaboration with Duncan Woodward-Hay lead to the construction of the audience space that resulted in the highest point where an audience member could sit being no higher than the eye level of the performer. This meant that not only were very few of the audience sat further than a Social Distance away from the performers, but they also spent the majority of the performance at a similar eye level to the performers.

Figure 13: Height of audience members in relation to performers during *Romeo and Juliet*

These factors could help explain the differences in data collected in relation to proximity between *Julius Caesar* and *Romeo and Juliet*. Just eight per cent of audience members who submitted data collected in Appendices 2 and 3 contain mentions of proximity. Environment psychology can also assist in demonstrating why this difference occurred in data. Influenced by the writings of Hall, Carol J.Guardo in her *Personal Space in Children* makes an important distinction between how a young person experiences proxemics and how a young person expresses their experience of proximity suggesting that 'the child's perception of the meanings of personal space is a valid topic of study aside from the child's actual usage of personal space'.[209] Aiello and Jones' *Field Study of the Proxemic Behaviour of Young School Children in Three Subcultural Groups* reaches the conclusion that 'Proxemic patterns are acquired early in life'[210] but is also keen to avoid the homogenising of young people as a group: 'Taken together, the results of the study provide support for the widely

[209] Guardo, Carol. 1969. Personal Space in Children in Child Development Vol. 40 No.1 (Society for Research in Child Development: http://doi.org/10.2307/1127163), p.15. Accessed 13/04/16.
[210] Aiello, John and Stanley Jones. 1971. Field Study of the Proxemic Behaviour of Young School Children in Three Subcultural Groups in Journal of Personality and Social Psychology Vol. 19, No. 3, 351-356 p.351

held notion that subcultures tend to differ in proxemic behaviour.'[211] The conclusion of Aiello and Aiello's study, *The Development of Personal Space* states that

> The major finding of this investigation is that children of both sexes, while engaged in conversation with partners of their own sex, use more space as they grow older. While 6- to 10-year-old children were found to stand at distances of less than 18 inches (Hall's (1966) intimate distance zone), children 12 years of age and older stood at distances greater than 18 inches (Hall's personal distance zone) […] it can be concluded that children have learned adult personal space norms by the age of 12.[212]

This conclusion is crucial to this investigation since it implies that experiencing interaction at far proximity is something abnormal to those under the age of twelve – this age bracket covers the entire audience of *Julius Caesar* at the Orange Tree Theatre. Those on the front rows of the audience space experienced the performance space at a distance that is familiar to them receiving information and social signals from their peers. Perhaps, therefore, the audience members experiencing *Julius Caesar* in close proximity experienced this as the norm and did not deem it to be worthy of comment – if true, this explanation highlights the importance of close proximity in performances for children of this age. Being an audience member in Hall's Social or Public Distance would increase the reduction of a phenomenal reading of the performance since it is abnormal for this age group to interact at this distance.

II.iv

Further exploitations of the behaviour of phenomena found within a young audience member's experience of live theatre can be investigated by exploring the phenomenological impact of design choices in both *Julius Caesar* and *Romeo and Juliet*. The components of the phenomenal field of the performance gestalt can not only interpenetrate each other in order to dictate their holistic reception but, the phenomenal reception following their deployment in a performance space can also redefine their previous lived-cultural association by an audience member. Bert States establishes how the interpreted theatrical phenomenal field can redefine how an audience member perceives an object. Exploring how the first extensive use of furniture on stage by nineteenth century French theatre practitioners redefined the audience's reception of stage properties, States

[211] Aiello and Jones, p.356

[212] Aiello, John and Tyra Aiello. 1974. The Development of Personal Space: Proxemic Behaviour of Children 6 through 16 in Human Ecology Vol. 2, No. 3 pp. 177-189) (Springer: http://www.jstor.org/stable/4602298) p.185-187. Accessed 13/04/16.

establishes his concept of pre-conventional shock as 'the alteration of the 'ceremony' by the intrusion of something with little or no aesthetic history.' Montigny's use of actual furniture in his productions were not 'received simply as images and signs of chairs and tables belonging to the fictional world of the play but as *things* imported from the realm of the real […].'[213]This notion has a duel effect: Firstly the lived experience of seeing these familiar objects being used on a stage, affects the pre-existing lived significations for the cultured theatre goer in terms of their active judgement of what can happen on a stage – it creates a 'life under new open conditions, it begins to transform the possibilities of the art'.[214] Secondly, the experience of the deployment of chairs onto the phenomenal theatrical field for the first time creates a phenomenal shock[215]—since it re-contextualises their previous lived experience of being in (and toward) the world with a chair. It alters an individual's way of skilfully coping with the interpretation of this object in performance by its interaction with other images in the performance gestalt of live theatre performance, 'It 'transforms our vision' as Kuhn says, and in turn is itself transformed by our vision,'[216] After over a hundred and fifty years of regular deployment, this pre-conventional shock is no longer experienced by audiences since it was 'incorporated into the illusion (of theatrical representation)' to become 'perhaps the most innocuous of all stage properties'.[217]

Non-expert, novice theatre goers, like the inexperienced participants who constitute the focus of my study, could be argued to experience pre-conventional shock on a more regular level than experienced expert audience members. Their unfamiliarity of the performance gestalt means that this phenomenal reaction to the re-deployment of familiar images from their lived experience of being in (and toward) the world on a stage is a significant part of their introduction to the world of embodied performance. The critical difference between primary school and secondary school aged participants' responses to the contemporary design aesthetics used for both productions demonstrated how this pre-conventional shock both appears and develops as an individual's intentional arc matures.

In the opening moments of the production of *Julius Caesar*, the atmosphere of revelry and spirit of holiday needs to be established in order to justify Flavius and Marrullus' previously explored admonishment of the artisans. The opening moments of the production also

[213] States, 1985, p.41.
[214] States, 1985, p.43.
[215] 'Not shock as outrage but shock in the sense that birth, or exposure, or discovery are shocking' States, `985, p.42.
[216] States, p.42.
[217] Ibid.

provided the opportunity, directorially speaking, to emphasise the lived experience of performed Shakespeare by seeking to provoke pre-conventional shock in the reception of this section of the play. The audience members had all participated in the active storytelling workshop and could therefore be considered to have a degree of expectation about how the world of Shakespeare's interpretation of Ancient Rome would be represented. At no point during the workshop was the design aesthetic of the production mentioned and, moreover, Gordon's writing referred to this Rome in its original imagination throughout – the items being sold at the market at the beginning of the session, for example, being historically placed to 44 BC.

The opening moments of the play can be described, using States' terminology, in the following manner: the musical images from the beginning of the Harlem Shake faded up with the pictorial image of the lighting cover at the beginning of the production. This revealed the pictorial image of one 'commoner' wearing a wolf mask, dancing, whereas the other two performers were calmly reading a newspaper. When the musical images from Harlem Shake became more intense, or, as it is colloquially known, the 'drop', the pictorial images of the lights changed to a black out, they changed back to reveal further changes in the pictorial images found within the performance gestalt in the form of all three characters dancing in an overtly physical manner.

Audience reaction to this sequence remained consistent throughout the run of the play and Video 3 is representative of this. Several times when I attended the performance a large percentage of the audience joined in with the dancing and the youth attendees were visibly and audibly excited that this song, previously familiar to them, had been incorporated into the production. The pre-conventional shock, in this case, operated on precisely the same duel level as States' description of mid nineteenth century theatre practice – altering the reception of the image (Harlem Shake) deployed and the place where the image was deployed (the theatre). Firstly, the shock came from experiencing the re-contextualisation of the Harlem Shake, it was, for many, a component of their intentional arc and its use in relation to *Julius Caesar* had the potential to transform their vision of it. Rather than simply being something which audience members can watch on internet video sites, the Harlem Shake became part of the representation of Rome found in Shakespeare's *Julius Caesar*. Secondly, their view of what can take place in a theatre could have been redefined - the pre-conventional shock came from the use of a contemporary cultural item in this lived representation of a historically distanced Shakespeare text. These potential reactions to the

opening of the play can be seen, like the interpenetration of the pictorial images of their peers, as significative responses to phenomena. There is the equal possibility that the opening of the play was viewed more through the phenomenal eye of the audience members. Those unaware of the internet meme could simply have had the 'sense experience' of these embodied facets of the performance gestalt - the loud, sonic quality of the musical images or the kinetic quality of the movements of the performers. Those aware of the meme could also have failed to have actively judged this moment in the play and enjoyed the use of Harlem Shake as a thing within-itself rather than a thing in relation to other elements of the gestalt.

Data collected from participants illustrates that the use of the Harlem Shake at the beginning of the play was a prominent facet in their recollection and analysis of the production. As the previously considered Chart 1 demonstrates, 22% of respondents mentioned the Harlem Shake in either their prompted or unprompted data, being the second most mentioned moment in the production. The question of how the audience members interacted with it – on significative, phenomenal or mixed levels can understood by looking at how individuals mentioned the Harlem Shake in their feedback. Table 4 illustrates all the data collected which specifically mentioned the Harlem Shake:

Table 4: Mentions of the Harlem Shake in audience feedback of *Julius Caesar*.[218]

Pupil (s)	Comment.
Group 1 (in response to, 'Were there any memorable comments from your class about the experience of both the workshop and performance?)	Harlem shake was funny.
Group 3 (in response to, 'Were there any memorable comments from your class about the experience of both the workshop and performance?)	The Harlem shake started the play well.
Group 4 (in response to, 'Were there any memorable comments from your class about the experience of both the workshop and performance?)	The Harlem shake started off the play with the modern theme.
Group 5 (in response to, 'Were there any memorable comments from your class about the experience of both the workshop and performance?)	The Harlem shake set the performance off [it made it start well].
Group 6 (in response to, 'Were there any memorable comments from your class about the experience of both the workshop and performance?)	Harlem shake
Group 7 (in response to, 'Were there any memorable comments from your class about the experience of both the workshop and performance?)	Set in modern time – Harlem Shake
Group 10 (in response to, 'Were there any memorable comments from your class about the experience of both the workshop and performance?)	The modernised party at the beginning
Pupil 142	My favourite part was when we heard Harlem Shake
Pupil 143	My favourite part was the Harlem Shake
Pupil 147	My favourite part was when you did the Harlem Shake at the beginning.

None of the above responses directly relate the use of the Harlem Shake to bringing out a critical response to the play and it would appear that their interaction with it, within the performance gestalt, was phenomenal, rather than significative. It could be suggested, therefore, that for pre-conventional shock to be experienced in its entirety by an audience member, some cognitive awareness of the convention needs to have taken place. The group discussion feedback begins to illustrate some nuance in their analysis of it, Group 7

[218] Data collected from Appendices 2 and 3.

realising that its use was part of a setting and Groups 7 and 10 observing that its deployment was part of a modernisation of the text. The lack of awareness by the young audience members of the interaction between phenomenal and significative readings of this moment of the play does not, however, entirely rule out the possibility of States' pre-conventional shock being active in the audience members' engagement with *Julius Caesar* in performance. The participants are, like many adult theatre attenders, from a theatre going and Shakespeare analysis point of view, novices and, although their intentional arcs were enriched by the workshop and production, their level of expertise is not at a level where they can actively judge the interpretative binocular process of the experience of theatre.

The Harlem Shake was one component of a modernised aesthetic used during the production and there is more data to suggest that pre-conventional shock was apparent in the re-contextualisation of other images from the day-today lived experience of audience members. The production adapted the original Shakespearean text to use e-mail, mobile phone and social media communication in moments of the script when crucial information was passed via letter or explained to key characters by one of the more peripheral parts.

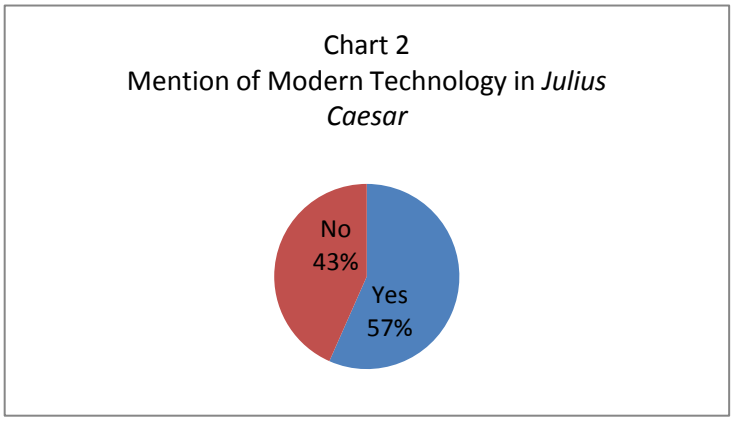
Figure 14: The use of technology in *Julius Caesar*

Specific examples of this can be found when Casca informs Cassius of the events of the mock crowning via a mobile phone conversation in I.ii, the messages from the conspirators that Brutus reads in II.i being received on a combination of Twitter and e-mail, Julius Caesar's conversation with Decius Brutus in II.ii taking place via a mobile phone conversation, news of Brutus and Cassius' sudden exit from Rome in III.ii as a text messages

as well as the updates on the early stages of the civil war in IV.iii via e mail illustrated by Figure 15 below:

Figure 15: Nik Drake, as Brutus, e mailing.

Audience members, during these moments, recognise the devices and methods of communication from their own experience of being in (and toward) the world and, on a basic level, their deployment ensures that the Shakespearean performative gestalt which contains unfamiliar, culturally alien literary images are interpenetrated by more these familiar pictorial images of modern technology. The experiencing of these images through the theatrical phenomenal field brings States' pre-conventional shock back into consideration. The data from participants illustrated a more sophisticated level of response to the reception of these phenomena, demonstrating an awareness of significative processes underneath their phenomenal interaction with the embodied text of *Julius Caesar*. First of all, it is important to establish that not all of the respondents mentioned the use of modern technology in the production, forty seven participants did mention this aspect of the performance compared to thirty six which didn't, illustrated as a percentage by Chart 2 below:



The individual responses to the deployment of this phenomena found in the performance gestalt indicate the beginning of more expert critical opinions in audience members – with most respondents realising that the design was a choice that was responding to the play, Pupils 139, 141, 148 and 168 describing it as a 'clever' or 'inventive'[219] choice – and pupils explicitly connecting the updating of the design aesthetic with a greater sense of relevance or clarity with their interpretation of the play. Pupil 157 being an example of this kind of respondent: 'I really enjoyed the way that you changed the old boring story of *Julius Caesar* into a modern version with electronic devices.'[220] Or Group 5's opinion that 'When they made it modern it felt more personal and suited our age group.'[221] This is not to say that every respondent enjoyed this directorial decision, several of the prompted, group responses, in answer to the question, What moments in the play did you feel your group were not particularly engaged with? used modern technology as an example:

> Group 2: When the actors were on their laptops because we couldn't see what they were doing.
> Group 3: With the computers because in those days there was not technology that advanced. We did not like the modern version.
> Group 4: We felt that the old language didn't go with the modern theme.
> Group 10: When the actors were in their houses on computers or phones. [222]

Although, on a directorial level, these responses expressing negative opinions about the design choice are disappointing, this data could be suggested to illustrate the expectations and assumptions that some young audience members have towards Shakespeare and his work. This production, with a modern aesthetic, was acting contrary to their belief that his plays are, to some degree, 'old' and used their feedback as an opportunity to register this annoyance. Their significative responses to elements of the phenomenal field encountered during the performance of *Julius Caesar* indicated that the pictorial and musical images of modern technology did interpenetrate, to some degree, the literary images found within the text of *Julius Caesar*. The pre-conventional shock encountered by their surprise at the use of images from their day-to-day experience of being in (and toward) the world served, phenomenologically speaking, to bring these images from the background of the performance gestalt into the audience member's active attention – stimulating the

[219] Appendix 2, p.222-229.
[220] Appendix 2, p.226.
[221] Appendix 3, p.235.
[222] Data collected from Appendix 3

significative eye alongside the phenomenal. The lack of nuance found within the interpretations indicates that, although their pedagogical journey with Shakespeare is underway, it is at an early stage. Teachers wanting to develop these skills in their pupils would have, after the embodied experience of both the workshop and performance, the components necessary in order to develop further analysis of the lived phenomena encountered at the Orange Tree Theatre.

The connection between lived-experience and pre-conventional shock can be further illustrated by the difference found in the secondary school responses to contemporary design choices made in *Romeo and Juliet*. Indications of modern setting were found in several parts of the performance gestalt: Romeo, Benvolio, Mercutio, Tybalt and Juliet wore school uniforms on days within the narrative of the play that were not weekend. The weapons that were used in the production were deliberately chosen to be items that could be found in a contemporary school – scissors, Stanley knives and craft knives. Friar Lawrence was marking homework when Romeo surprises him in his cell in II.iii, contemporary music was used to underscore moments in the play between Romeo and Juliet as well as the singing of *Wonderwall* by Oasis (1996) during the Masked Ball scene which, in keeping with a modern setting, was a superhero party featuring many up to date pop cultural characters such as Marvel's Thor. The interpenetration of these modern design images and the historically distant literary images found within the Shakespearean text of *Romeo and Juliet* was enabled by these choices but, what would seem apparent from the data collected by participants, was that their greater cultural experience or, more enriched intentional arc, meant that the level of pre-conventional shock kept the phenomenal effect of the interaction between these elements of the gestalt on a experiential, background level rather than an significative, active judgement.

A more straight forward analysis of the data from these audience members, separate from the ego and expectations of my position as the director of the production, could suggest that the choice of props, particularly art room scissors, were incongruous to the reality of UK knife crime. As a design decision it was one which simply did not convince the audience and, moreover, the choice of a song released, in some cases of the audience members, when they could not yet walk or talk, did little to make them feel it was a contemporary setting of the play. The Harlem Shake used in *Julius Caesar*, however, was contemporary to its audience.

Several opportunities were given for audience members to afford a significative response to these aspects of the performance gestalt in the post-performance questionnaire and yet, despite this, very few responders actively took them. First of all, in the response to the question, 'Did anything stand out to you about the staging of the play?' only one audience member, out of one hundred and twenty seven who filled in the survey, responded directly to the modern aesthetic, Pupil 32 commenting, 'How it was all brought to a modern and more interesting way'.[223] Only five responders, Pupils 21, 35, 57 and 116 used the 'modern' as part of their answer to, 'What five words would you use to describe what you have just seen?'[224] and Pupil 2 was the only audience member to describe a moment directly using aspects of the modern design aesthetic in answer to 'What was the most memorable moment in the play?' – writing 'Wonderwall'.[225] This data, or lack of it, can suggest that, like the French audience members of the nineteenth century's relationship with stage chairs as described by Bert States, contemporary version of Shakespeare have become, 'incorporated into the illusion (of theatrical representation)' to become 'perhaps the most innocuous of all stage properties'.[226] The use of Baz Luhrmann's film version of the play in day-to-day pedagogical approaches[227] as well as the theatre directors' and designers' freedom in being able to choose non-Elizabethan settings for productions of the play therefore remove the shock of the deployment of images from people's experience of being in (and toward) the world on a stage. Secondly, one could argue that the spatial decisions made about the staging of this production served to augment the phenomenal, experienced nature of performance for audience members at the expense of a more significative analysis. Drawing complete conclusions from responses to one production presented to this age group would be a dangerous risk since, as I believe to be the case, the aesthetic choices made by the director and designer were not clearly thought through enough to stimulate a positive response from the audience. However, detailed analyses of these decisions form the subject of the next chapter of this study which will add further to the description of the embodied experience of participants, the exploration of which has begun in this opening chapter to the dissertation.

[223] Appendix 1, p.194.
[224] Appendix 1, p.194-196.
[225] Appendix 1, p.197.
[226] States, 1985, p.42.
[227] Concerns about the over-use of this version have been debated for over fifteen years. John Mullan setting out the argument against it in 2000, http://www.theguardian.com/books/2000/nov/04/classics.dumb Accessed 13/04/16

Chapter Two.

A social product: the embodied audience experience of in-the-round theatre space with young audiences and Shakespeare's work.

Henri Lefebvre, in his 1973 work, *The Production of Space*, wrote that 'the spatial practice of a society is revealed through the deciphering of its space.'[228] Space, for Lefebvre, is never 'empty' and can never exist outside of ideology. The crucial motif throughout *The Production of Space* is '(social) space is a (social) product'.[229] A performance space, when viewed through the ontological lens used by Lefebvre adheres to the same ideological process: How an audience deciphers a performance space reveals the practice of the society to which it belongs and, moreover, this space is a product of the values and systems of this society. When a Shakespeare play is experienced in performance the spatial 'code' of the performance space, the location of the event and the configuration of the audience all inform the process of perception. The following chapter investigates the relationship between space, location and audience configuration and the effect that such matters have on the engagement of young people with Shakespeare in performance.

In what follows, I will be exploring what constitutes the (social) product of a performance space that has an audience surrounding a stage. I will use Gay McAuley's taxonomy of theatre space to analyse how the unique relationship between theatre, audience and performance space in-the-round affects an audience's interpretation and engagement with performance. Edward T. Hall's system of proxemics will also be used as a methodology to investigate the deciphering of performer/audience and audience/audience distance within this configuration, alongside original research conducted with UK practitioners of theatre in-the-round in interview form. All these areas of analysis will be supported by data produced from PaR conducted as part of this doctoral project. Finally, I will use environmental and developmental psychological studies considering the effects of space and young people as qualifications to the aforementioned theories and analyses of space, which, for the most part, were undertaken with an adult in mind.

I.i

There are numerous factors acting on twenty first century perceptions of space; taken together, they constitute a complex nexus of perceptive and experiential forces that define how members of society interact. The theatre is no exception. Lefebvre believed that Ideological hegemony in pre-twentieth century society was clearer and the architectural fabric of towns, buildings and even countries reflected this:

> The fact is that around 1910 a certain space was shattered. It was the

[228] Lefebvre, Henri, The Production of Space, (Oxford: Blackwell, 1991) p.26
[229] Lefebvre, p.26

> space of common sense, of knowledge (*savoir*), of social practice, of political power, a space thitherto enshrined in everyday discourse, just as in abstract thought, as the environment of and channel for communications;[230]

In his eyes, the lines of power were once clear and 'top down', be they from the church, monarchical powers, or systems of politics driven by explicit ideology. The clearest example of this coming during the Renaissance in which period there existed:

> A code at once architectural, urbanistic and political, constituting a language common to country people and townspeople, to the authorities and to artists – a code which allowed space not only to be 'read' but also to be constructed […][231]

Members of this society existed within this space but also constructed their own space within the 'code' of the prevalent ideology – space, for Lefebvre, being a 'product'. Marvin Carlson's study of the semiotics of theatre architecture, *Places of Performance,*[232] picks up the analytical baton from Lefebvre, suggesting throughout that the evolution of theatre architecture can be traced to the changing ideologies within society – a clear example being found in pre- and post-Revolutionary France, 'The disappearance of the king from the French political system was followed immediately by the disappearance of the traditional theatre space [...]',[233] the removal of forestage boxes in the design of theatres being an example. Carlson's semiotic analysis of interior theatrical space gives credence to Lefebvre's 'problem' of post twentieth century spatial analysis since his analysis of contemporary theatre architecture is tied into spaces with a clear and rigid ideological system, such as the Palace of Congresses in Moscow.

The question remains: Of what is the contemporary West's space a product? And, moreover, of what are the contemporary West's theatres a product? The ability for 'top-down' ideological forces have, for Lefebvre, been significantly weakened: '[t]he social and political (state) forces which engendered this space now seek, but fail, to master it completely;'[234] capitalism, or as Lefebvre would put it 'Post-capitalism' is the prevalent ideological force in the West; but its ideological autonomy is not enabled by explicit

[230] Lefebvre, p.25
[231] Lefebvre, p.7
[232] Carlson, Marvin. 1989. Places of Performance: The Semiotics of Theatre Architecture (New York: Cornell University Press)
[233] Carlson, p.147
[234] Lefebvre, p.26

oppression, but rather, as Gramsci would suggest, through 'cultural hegemony'.[235]—This hegemony manipulates not just culture but also space, as Lefebvre explains:

> Is it conceivable that the exercise of hegemony might leave space untouched? Could space be nothing more than the passive locus of social relations, the milieu in which their combination takes on body, or the aggregate of the procedures employed in their removal? The answer must be no.[236]

By presenting a performance to an audience, a theatre company's decision on the configuration of space, as well as the location of the performance space within a topographically charged landscape, will therefore have an impact on the audience's interpretation of the theatre event. In the twentieth and twenty first centuries there has been an attempt at the development of audience configuration in order to reflect the shifting ideologies at play, a fact which Susan Bennett points out in *Theatre Audiences*,[237] describing the theatre building period at the end of the nineteenth century as 'ideologically encoded to approve and welcome bourgeois society.'[238] This stands in contrast to theatres built in the 1960s and 70s which, for Bennett 'were often designed to accommodate open seating policies and reflect, not surprisingly, prevalent notions of egalitarianism.'[239] Later in this chapter I will explore the ideological relationship between performance space and audience interpretation but, before this, it is important to explore in more detail how the process of spatial experience works and to define more fully what makes up a theatre space.

Lefebvre broke down the experience of space into a triad. Campbell Edinborough outlines the process as follows: 'For Lefebvre, the embodied experience of space is composed in relation to the triadic interplay: the perceived, the conceived and the lived'.[240] Audience members, when experiencing the theatre event, are living the embodied experience of space in the location of the performance. The ideology behind the creation of this space

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[235] 'Rule' is expressed in directly political forms and in times of crisis by direct or effective coercion. But 'Rule' is expressed in directly political forms and in times of crisis by direct or effective coercion. But the more normal situation is a complex interlocking of political, social, and cultural forces, and 'hegemony', according to different interpretations, is either this or the active social and cultural forces which are its necessary elements.' Williams, Raymond. 1977. *Marxism and Literature*. (Oxford University Press, Oxford). Chapter 6, *Hegemony* p.108

[236] Lefebvre, p.11

[237] Bennett, Susan (1997) *Theatre Audiences: A Theory of Production and Reception.* (London: Routledge.)

[238] Bennett, p.129

[239] Bennett, p.132

[240] Edinborough, Campbell. 2014. *Blowing Bubbles in Performance: Making Meaning in the Theatre* Unpublished journal article. p.14.

will therefore effect the interpretation of the theatre text in performance. This can be partly explained by Gay McAuley's suggestion that: 'The space is, of course, not an empty container but an active agent; it shapes what goes on within it, emits signals about it to the community at large, and is itself affected.'[241] Theatre space as described by McAuley is not only a space generated as a (social) product of cultural hegemony but it also acts as a generator of those ideas to those people inside this space. Stuart Hall's Encoding/Decoding Model of Communication, written at the beginning of the movement of Reception Theory, has pointed out that, on a basic level, an audience does not passively receive information and that transmissions between encoder and decoder are influenced by ideological signals outside of the linear relationship between information sharer and information receiver.[242] Susan Bennett, writing three generations[243] on from the first application of Reception Theory to the theatre, adds nuance to this idea by suggesting that audience perception takes place through two frames. 'The outer frame[244] consists of all those cultural elements which create and inform the theatrical event. The inner frame contains the dramatic production in a particular playing space.'[245] The outer frame of an audience's experience will therefore colour their perception of the event that they are watching since an audience 'has ideas and values which are socially formed and which are similarly mediated.'[246] Space affects both the inner and outer frames of an audience's interpretation before, during and after performance and this chapter provides an opportunity to apply these ideas to the PaR conducted as part of this study.

Lefebvre is correctly keen to establish that this interpretative process is not straightforward, 'Even technocratic planners and programmers, cannot produce a space

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[241] McAuley, Gay. 2000. *Space in Performance: Making Meaning in the Theatre* (Michigan: University of Michigan Press) p.41

[242] Encoding/Decoding is explored in most detail in Hall, S. 1980. *Culture, media, language : working papers in cultural studies, 1972-79*. (London: Hutchinson.)

[243] I am adopting the chronology suggested by Alasuutari, P in his 1999 *The Inscribed Audience: The New Agenda of Media Reception and Audience Ethnography.* London: Sage. John Tulloch describes this attitude: 'An audience, far from being a facticity "out there", is in fact a discursive construct located within multiple interpretive frames', Tulloch, p.86 . Bennett's exploration of these frames, described in this section of the chapter, being an explicit deployment of the ideas behind this movement.

[244] Bennett acknowledges that these concepts originate from Gaylord, Karen. 1983. *Theatrical Performances: Structure and Process, Tradition and Revolt* in Jack B. Kamerman and Rosanne Martorella (eds) *Performance and Performances: The Social Organization of Artistic Work*, (New York: Praeger) pp. 135-150. Stephen Purcell in turn has deployed Bennett's understanding of Gaylord's work in his adroit analysis of Rupert Goold's production of *Macbeth* in his 2014, *Shakespeare and Audience in Practice*. (Palgrave, Macmillan: London) p.34-36.

[245] Bennett, p.156

[246] Bennett, p.92

with a perfectly clear understanding of cause and effect, motive and implication.'[247] In the case of a study into performance- based approaches to Shakespeare, it is therefore vital to consider exactly how a space affects the communication of a theatre text to an audience even if one acknowledges, like Lefebvre, that it is not possible to be in control of this process entirely.

I.ii

It is important at this stage to move beyond the general term 'space' in relation to theatre performance and to break down what this space is into its component parts. The social reality of the theatre space, according to McAuley, is comprised of, 'Theatre space, Audience Space, Performance Space, Practitioner Space, Rehearsal Space'.[248] My PaR study has explored in detail the effect of the first three sections of this taxonomy, and I have broken down this exploration accordingly.

The first part, 'theatre space' or, the site in which the theatre is located is often overlooked as a significant component in the perceiving process of a theatre event. An audience member's experience of this is space not confined to the performance itself, rather it is contextualised as an end part of a journey through several other spaces.[249] Marvin Carlson's work goes someway to investigate this area more thoroughly: his comments on the location of Elizabethan Playhouses, for example, he notes: 'The Renaissance public theatres in England were clearly socially 'marginal', and this marginality was expressed consistently in their physical locations […] inescapably tied to the city, but never truly part of it.'[250] In the same way that the lived experience of the performers, audiences and playwrights congregating in this 'socially marginal' space of Southwark would feed into the conception of Shakespeare's writing, so an audience member attending a performance of a play in the twenty first century will have their interpretation of performance influenced by the lived experiences of the space or spaces that they experience, or move through, on the way to the performance space.

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[247] Lefebvre, p.37
[248] McAuley, p.25.
[249] This study uses four examples of theatre space in performance, two are located within, from the audience's perspective, unfamiliar locations whose function is theatre performance namely the Orange Tree Theatre and the Donald Roy Theatre, one is an unfamiliar location with versatile performance functions, Performance Studio One and one is familiar location without a specified theatre performance function, the school hall of a secondary school in Yorkshire.
[250] Carlson, p.70.

To use a hypothetical example, an audience member attending the first performance of *Henry V* in 1599 at the Globe Theatre who had their purse or valuables stolen on the way to the space might struggle to elicit sympathy for Bardolph as news of his hanging reaches the stage. Conversely, a patron who has witnessed the public beating or harassment of one of London's twelve thousand beggars[251] by a more wealthy patron may struggle to see the sense of King Henry's choice of justice. Moreover, the outer frame of the location of the theatre space does not just affect the audience's perception of the play in performance, since this experience of space is equally shared by the creative team behind the original creation of the performance text. In the case of a production of a Shakespeare play, one could follow Lefebvre's logic to suggest that a crucial factor behind the diverse social cast list of *Henry V* is the fact that the Globe Theatre was a (social) space, which was a (social) product of the socio-economic conditions of Southwark circa 1599. Shakespeare was writing plays for a theatre company based in a location that demanded that a journey through society was an integral part of the experience of arriving at and then watching a play.[252] The original performers, another crucial element of the creative team, were also affected by this and their representations of the characters in the play will have been coloured by their direct experience of people in and around the immediate locale of the performance space. [253]

The youth audience members who attended performances of *Julius Caesar* at the Orange Tree Theatre in 2013 or non-school based performances of *Romeo and Juliet* in Hull and Scarborough in 2014 would have undergone a comparable spatial experience. They left their usual surroundings, their school or home, and journeyed to the theatre, a journey that would put them into contact with people as individuals and social types they neither knew nor saw frequently. Consciously or subconsciously a journey such as this forces individual members of the audience to undergo a wider social experience – this spatial factor thereby becomes an integral part of a subjective outer frame of both individual

[251] 'Lord Mayor, Sir John Spencer, […] estimated the number of these beggars at 12,000' Browner p.6.

[252] Performances at Court are obvious exceptions to this – although it is interesting to consider the journey for the theatre companies themselves. They would experience a huge section of society on their way to and back from Court. The same is also true for touring.

[253] How the performance space itself effects the play in performance will be explored later in the chapter as part of the analysis of performance space, it is important to emphasise that no one is immune from the effects of space and that audience, writer and performer are not separated by their experience of space nor are they immune from its ideological effects.

audience members and the collective, communal audience's interpretation of a theatre performance. For a young audience this general effect would appear to be significantly augmented, Christopher Spencer, Mark Blade and Kim Morsley observe in *Children in Physical Environments* that: '[t]he source of nearly all environmental knowledge is the individual's own direct experience of the world.'[254] Could it be therefore suggested that the productions of *Julius Caesar* and *Romeo and Juliet*, taking place in modern dress, performed by people clothed and using devices such as mobile phones and laptops could have helped the school age audience members place the historically distanced ideas driving the play into a modern context?

There is a danger here of falling into the simplistic trap that Lefebvre is keen to avoid. The process of translating and transitioning a useful understanding of ideology-to-space to individual-in-space is not comprised of interpretative straight lines, the aforementioned 'cause and effect'. This process is more complex and can produce a more dynamic perceptive experience for any given audience member. Firstly, I would challenge the fact that a young audience, be they primary or secondary school age, are entirely part of the society that they pass through in order to get to the theatre space. For a young person, the outer frame that contextualises the theatre event is not only comprised of components from adult, mainstream society but also a secondary frame that is comprised of the cultural artefacts, experiences and values of youth cultures,[255] whose codes and influences remains partly impenetrable to the adult world. Often, late teenage youth cultures establish themselves in direct opposition to the expectations of hegemonic adult behaviour and there is considerable academic debate as to the level of separation that exists. Frank A. Fasick has summarised the various sides of this debate in reference to American teenage youth cultures and believes that the influence of what I have previously called cultural hegemony remains imbedded in youth behaviour even if, on the surface, it may not appear so:

> They can build a social life within the framework of the youth culture that is important in its own right, and yet leaves intact their commitment to the adult related values and perspectives they share with their parents and the larger community.[256]

[254] Spencer, Christopher, Mark Blade and Kim Morsley. 1989. *The Child in the Physical Environment* (Bath: John Wiley and Sons) p.6.

[255] I am deploying this term to incorporate non-teenage group as well as teenage groups. The standard use of this term is to imply teenage culture but there are cultures within cultures. I will specify which age group when describing specific elements.

[256] Fasick, F. 1984. Parents, peers, youth culture and autonomy in adolescence. Adolescence, 19, 143-157. p.152

As the previous chapter has explored, elements from various youth cultures can be incorporated into production to create pre-conventional shock in the redeployment of these cultural signs on stage; but a journey to a permanent theatre space, like the Orange Tree Theatre or the Donald Roy Theatre at the University of Hull, built in an urban or campus area dominated by the commercial and social activities of adults is going to be one surrounded by familiar but not necessarily relevant aspects of hegemony. The journey before the performance can serve as a disengaging experience for a young audience since they are passing through spaces that are not designed for a youth function. Their expectations in the build up to performance during this journey are thus not necessarily framed by the conventional components of the outer frame. Stephen Purcell describes how an adult audience could been influenced by this outer frame in reference to the West End transfer of Rupert Goold's production of *Macbeth*, originally produced by the Chichester Festival Theatre in 2007:

> The production's 'Outer Frame', meanwhile, made certain implications about the production's claims to cultural authority. Audiences in London's West End, for example, would have paid fairly substantial ticket prices, and may well have read the production's glowing notices in the press.[257]

The location, price of ticket and reviews of this production are accepted signifiers of quality or 'cultural authority' in the adult world. Teenagers, coloured by the expectations of certain youth cultures and the desire to fit into them, are a harder group to excite, particularly with a performance text that is historically distant and a performance method, namely theatre, of which they will not be as familiar with or consider to be as relevant to their lives. The evaluation of the Arts Council of England's 2009-2011 free ticket scheme for under twenty six year olds, *A Night Less Ordinary,* explored the element of risk which a young person felt they were taking by attending a theatre,

> Young people in our focus groups talked about barriers such as not knowing what to wear, how to behave, what would happen and what they were meant to do. Many young people also said that that the theatre was 'not for them' because it contained 'no-one like us'.[258]

It would appear from this report that theatre is not a constituent part of many teenage youth cultures. It does not suggest, however, that young people are not attending cultural events as one participating organisation commented,

[257] Purcell, p.35
[258] ACE, p.28

> When we sat down and talked to our young people they all went to the cinema 3 times a month and paid about £8 a ticket to go. They had all been to see 4 concerts and paid about £40 a ticket. So money wasn't actually the problem. It was interest in the product.[259]

Reason's 2006 study also supports this notion, the participants of his research project, when asked to recall their experiences of their journey to a theatre to watch a production noted that:

> Frequently noted things included […] the number of old people in the audience. Indeed that 'hardly any young people' – in other words an absence – was something actively seen is very telling. Similarly another [blog] poster records receiving 'dirty looks' from other people as something that caught the eye. [260]

In some ways the experience of such youths is similar to that of Bennett's description of the tourist: 'Compared to the person who encounters theatre as part of a day-to-day cultural experience, the tourist likely sees the theatrical event as much more glamorous.'[261] But with the assumptions made about Shakespeare by young people[262] and the fact that Shakespeare texts are a compulsory part of the national curriculum, the 'glamour' effect of attending a performance could be lessened.[263]

Once inside the theatre, a youth audience member will experience in their residual memory a multitude of signs of the space they have passed through on their journey and, in the case of both modern dress productions that were undertaken as part of this study, will perceive the scenographic aesthetic purposefully chosen for these two shows as rooted in a culturally foreign but comprehensible adult world. This aesthetic, with its potential to alienate, is then laid over the even more alien set of cultural and political values, and theatrical and linguistic forms found in Shakespeare's historically distant writing. A performance-based approach to Shakespeare can therefore inadvertently increase a

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[259] ACE, p.30

[260] Reason, M. 2006. *Young audiences and live theatre, Part 1: Methods, participation and memory in audience research*, *Studies in Theatre and Performance* 26: 2, pp. 129–145, http://www.tandfonline.com/doi/abs/10.1386/stap.26.2.129/1 p.135 Accessed 13/04/16.

[261] Bennett, p.101

[262] Which are explored in detail in Chapter 3

[263] ACE report also illustrated that many young people associate theatre venues with school because of school organised trips to the theatre, 'Many of the young people who took part in the focus groups said that their first experience of going to the theatre was on a school visit, so for many of them theatre retains strong associations with time spent at school or college, and not always a very positive association.' p.31.

detachment between the young person and a historically distanced text by being placed in a space that has no connection to the parallel hegemony found in some youth cultures.[264]

I.iii

In order to explore this concept in a practical context I chose to stage *Romeo and Juliet* in three different performance spaces, a permanent theatre space at the Donald Roy Theatre, a constructed theatre space in an adult environment (the Gymnasium of the University of Hull's Scarborough campus), and a performance in a school. A question in the post-performance questionnaire dealt directly with the student's journey to the theatre space: When watching the play, were you reminded of anything about your journey to theatre or to school today? It proved to be, by far, the least answered question, partly explicable by poor phrasing since it is a closed question which encourages a yes or no answer rather than an open question. Despite this inadequacy in the research methods, it is worth briefly exploring other causes in relation to the significance of the location of the theatre space. Out of one hundred and twenty four responses, only nine filled in the question and one of these respondents did not produce a response that indicated they had read the question. Three of the nine explained why they did not think of anything,

Pupil 22	No, but we did have a laugh.
Pupil 59	Not really—no deaths, scraps or suicides today—sorry!
Pupil 103	No, it did not relate to me.[265]

Pupil 59 indicates that the previously mentioned Shakespearean values and forms dominated their response and they could not place these into their own culture. Five pupils gave specific examples of how they were reminded of their journey to the theatre space,

8	Bone cracking
10	The phone
40	It reminded me of the early stages of the journey

[264] The use of plural is important – some young people would consider the experiencing of Shakespeare in performance as an integral part of their life and identity – my focus here is on those who would not fall into this category.
[265] Appendix 1, p.201.

64 The romance on the way to the theatre when my best friend and his girlfriend (sic)

94 Tickling friend[266]

All of these responses deal with experiences or items that belong within many teenage youth cultures and there are none that operate entirely outside of it within an adult world. However all five of these comments came from audience members in attendance at the Donald Roy Theatre, Pupils 8 and 10 being sixth form students at a public evening performance and the remaining three attending the afternoon schools performance.

It could be suggested that despite trying to place the production within a familiar location, which enabled a journey to the performance through spaces designed with a youth function in mind, none of the attendees at the performance in a school could see the world of their journey reflected in the play, the outer frame of the production failing to penetrate the cultural barrier present in some youth cultures. The lack of responses can be explained by a number of factors: firstly, the aforementioned closed question in the questionnaire, secondly *Romeo and Juliet* is a play written about certain experiences and events which most teenagers will not have encountered, as Pupil 58 remarked upon, and a claim partially supported by the qualitative feedback gathered from Teacher 30, 'Our students are not used to talking about or playing out grand passions and big feelings […] They have never been in love, and do not yet have the empathy to imagine what great love feels like.'[267] Thirdly, the questionnaire was handed out immediately after the performance and the more immediate, performance-based concerns could have been at the forefront of the minds of the participants. Finally, and perhaps most significantly, the spaces through which the pupils passed as part of their journey were very familiar to them, this familiarity could make it difficult to be able to pinpoint explicit resonances, since so much of their experience is routine particularly if asked to consider this immediately after the performance. Caveats aside, it is clear that the pre performance engagement with space did little to encourage the younger audiences attending *Romeo and Juliet* to believe that they were going to experience a cultural event which had the potential to excite or reflect a relevance to their

[266] Appendix 1, p.201.
[267] Appendix 5, p.246.

lives.[268] The location of the performance maintained an adult, or perhaps more accurately, a non-youth culture association be that a permanent theatre space or a school.

Gauging the effect of the geographical location of the theatre space can be further helped by the investigation by psychologists into how a young person interprets space. The crucial terminology in this case is, 'Progressive decentring,' which is described as when 'the young child comes to appreciate that he or she is one element in the universe of objects, and of spatial and casual 'relationships'.[269] This is a phenomenon that all humans will experience, to some extent, when passing through spaces. The type of progressive decentring and the way in which a young person responds to it are an integral signifier in the outer frame of their perception of the theatre event. A teenage audience member, antagonistic or ambivalent to the notion of both theatre and Shakespeare's plays, could view themselves as one element in a universe of culturally alien phenomena whilst journeying through adult focussed urban spaces to an adult focussed theatre space. The data from *Romeo and* Juliet would suggest that this was the case for the majority of audience members. It could be possible, however, that placing the theatre space within a space whose function is youth orientated and, more crucially, which is accepted by the norms and codes of teenage youth cultures, could allow the audience member to see themselves as one element in a universe of culturally familiar phenomena. Encouraging young audience members to make their journey to the performance themselves, or as part of their peer group could aid this experience as could the consideration of performance space – cinemas, music performance locations, youth clubs or other sites in which young people gather all being locations that are products of teenage youth cultures as well as the adult hegemony.

At this stage it is important to differentiate between primary school and teenage (secondary school) audiences and pre-performance behaviour inside the theatre space is one key signifier of this difference. The excited talking, body language and curiosity of the audiences before *Julius Caesar* could suggest that a primary school aged child, being in the earlier stages of development, finds the effect of being progressively decentred in a culturally foreign spatial landscape on the way to a theatre space to be less intimidating. For children of this age, spatial development is continuing and they are used to

[268] It is interesting to note that Matthew Reason's 2006 study into young audience's responses to live theatre similarly struggled to produce responses. He notes that 'there was a noticeable degree of embarrassment and awkwardness with this exercise memory based exercise', p. 136, which reconstructed their journey to the theatre.
[269] Spencer et al, p.68

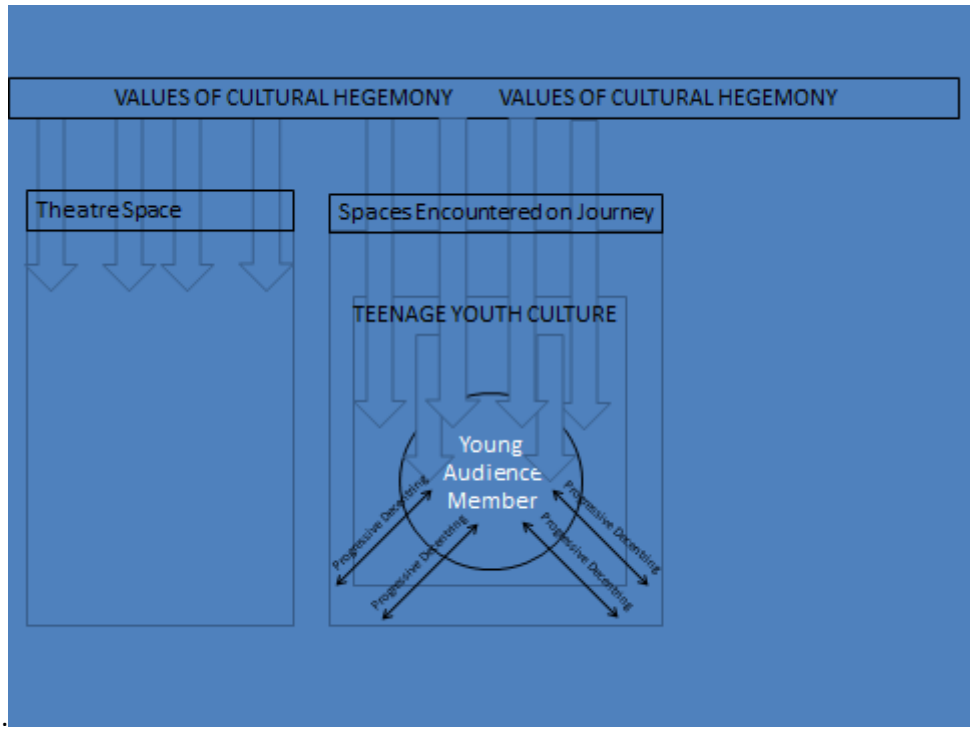
approaching new spaces and experiences with little knowledge whilst being guided by an adult presence. One could also argue that their unfinished psychological developmental progress makes them less aware of their position as an 'other' in an adult world since their focus is still, to a degree, egocentric. They are, in their eyes, in a new place and about to have a new experience and they are not making qualitative judgements about how the space and its location fit into their culture. Crucially, the PaR was designed to accommodate this notion by having cast members greet and talk to the spectators in the space before the performance and with the design of the workshop delivery involving at least one cast member. The more awkward pre-performance behaviour of the youth audiences for *Romeo and Juliet*, as well as their initial reticence to take part in the deliberately located audience participation at the beginning of the play, would indicate a key difference. The unfamiliarity of secondary school children with the codes of behaviour expected (in this case, collectively shouting out text from the play) after a journey through spaces that are either culturally alien or dominated by values outside of teenage youth cultures, lead to insecurity in the responses. It is interesting to note that teachers commented in their feedback[270] that after this initial awkward stage, the audiences became more open to interaction—suggesting, on one level, that the audience began progressively to decentre themselves in a space that was inhabited by their peers. The audience members saw themselves in the context of an audience comprised of members of their culture. Whether or not their behaviour is atypical of teenagers in the moments before the performance, it is important to note that, due to the non-professional, undergraduate nature of the cast, no introductions were made before the performance and the pre-performance workshops were conducted by myself. The methodology of research could be seen to influence the audience's pre-performance behaviour just as much as their psychological response to space.

I.iv

As a conclusion to this section about the position of the theatre space and the audiences' journeys to it, I would like to begin to represent graphically the relationship between a young audience member's outer frame of interpretation, the space in which the audience member exists or has passed through, and the passing of time.

[270] Teacher 30 (in-school performance), 'Once the first direct address had taken place, things were nowhere near as scary,' Appendix 5, p.245.

Figure 16: A Young Person's Embodied experience of Theatre Space.



As established by Lefevbre at the beginning of the chapter, space is a product of ideology and this is passed into society through cultural hegemony. This hegemony remains present throughout the perceptive process of interpreting the theatre event. The spaces through which audience members pass on the way to the theatre event and the space that hosts the event itself all exist within this hegemony and, in the case of structures built during this epoch, are direct products of it. This hegemony informs and influences people as well as space, often through their experience of space, and a young audience member is no exception from this circumstance. The hegemony also informs and structures youth cultures which have their own values and products – these exist within the hegemony but function apart from it. A young person's perception of the world is shaped by this culture.

As a young audience member journeys to a theatre space to watch a production of a Shakespeare play they pass through spaces which exist outside of their culture but are a product of cultural hegemony. An audience member's experience of these spaces enables progressive decentring which can either emphasise the difference between their culture and the norms of hegemony, or facilitate a degree of realisation that the young person is a component of a wider culture. A theatre company can facilitate a lessened degree of alienation by locating the theatre space in a geographical context that can penetrate the

codes of youth culture. This provides an alternative graphical model to the same stage of the pre-performance, pre-arrival, section of the theatre event.

This experience of embodied space prior to entry into the theatre space is a component of the outer frame that informs the reception of the theatre event. My own research has highlighted the difficulties in trying to manipulate or penetrate the codes of a variety of youth cultures when it comes to an audience's experience of space before a Shakespearean performance. However, a coda to this exploration of young people's attitudes would be to state that despite the cultural and, in many cases, literal position of theatre as alien to a young audience, the nuances of the theatre event itself are something to which a young person is sensitive. In the case of the study, as well as Reason's [271] and Tulloch's [272] exploration of young people's response to theatre and the extensive *Shakespeare for All* primary school study, the researchers have all been given a rich diversity of data, despite different methodological approaches. This data would imply that the positioning of theatre and Shakespeare in performance as something that is outside of the majority of young people's culture, has little to do with the theatre event within itself, rather it is a factor that arises as a result of wider cultural issues. Not only does more research need to be done into the location of the theatre space and the position of performance as a cultural artefact in the outer frame of a young person's perception of theatre, but theatre organisations and funding bodies need to consider this spatial and cultural element carefully in their planning of Shakespeare performances for young people.

II

Having dealt with the first part of McCauley's taxonomy, theatre space, I will now explore the second part of the social reality of the spatial: audience space. My aim with both examples of practice as research was to try to place Shakespeare in performance within the culture of young people by filling the audience space entirely with young people whose reactions were visible to each other. The in-the-round configuration served to augment

[271] Reason comments as part of his conclusions that 'It is striking to note how comfortably many of the articulations of these young audience members fit into the discourses of liveness […] Indeed the description and valuation of liveness constructed by the young audience members – bringing together directness, immediacy, responsibility, realness and so forth – would be familiar to anyone aware of the conceptual debate.' p.239

[272] p.94 - 98 of Tulloch's study, although centred around Chekhov, illustrates that a young audience's responses to a theatre event include comments about characterisation, genre and interpretation even if the language and framing of these comments are not traditionally accepted as part of 'expert culture'.

audience awareness of itself and enable audience members to more easily enact a group identity and, moreover, be more aware of this phenomenon's occurrence. This would serve to illustrate the potential for the enjoyment of Shakespeare inside of pre-teenage and teenage youth cultures by making engaged reactions visible to other audience members.

II.i.

Firstly, where an audience is put and how they are arranged has a direct effect on the inner frame of the interpretation of a play, whereas the demographic of this audience more directly responds to the outer frame of an audience member's experience. Reason's 2006 survey illustrates how the embodied experience of audience space affects the outer frame of young audience members' interpretation of a theatre event and highlights how, as a theatre going demographic, teenagers are particularly sensitive to the behaviour of other audience members during performance. The responses gained from these young people lead Reason to conclude that:-

> For these inexperienced audience members their memories of the event were almost completely dominated by the physical experience of being in the theatre and amongst the otherness of the theatre audience.[273]

This study was conducted within a proscenium arch audience space[274] and despite the young audience members being unable to see the majority of facial expressions of the rest of the audience, Reason's feedback was dominated by comments referring to this phenomenon.[275] Not only was the audience space peopled by audience members of a significantly older age than teenagers, but its architectural nature was also culturally foreign to the participants in Reason's study. '[The] feel of the theatre, and particularly its grandness – [was] a formality that the young people found glamorously attractive and at the same time rather alien, off-putting and stifling.'[276] From a Lefebvrean perspective, this auditorium, built in 1883 and designed by C J Phipps, is a (social) product of values which have not penetrated certain contemporary teenage youth cultures. Moreover, this space, during the performances which the young people as part of Reason's study attended, was mostly embodied by people who were not part of these cultures. The young person's attention was therefore drawn to the architectural design of the auditorium and to the

[273] Reason, p.227
[274] At the Lyceum Theatre, in Edinburgh.
[275] A clear example being this feedback from two participants, 'FIONA: It's the audience and that, and not just the play. And noticing people. REBECCA: Aye, not just concentrating on the play, but everything else as well.' Reason, p.223
[276] Reason, p.229

demographic of the audience, often at the expense of watching the events of the play on stage.[277] In terms of Bennett's two frame system, the design of the audience space and the demographic of the audience within it acted as a barrier to the inner frame of the perception of the theatre event.

Intersubjectivity[278] can help explain part of the embodied experience of being an audience member, particularly in reference to the peer performers in *Julius Caesar*. Reason's study partly considers how intersubjectivity between audience members did not occur since, in the case of teenagers attending *Othello*, the world presented was constituted of people that were of a different age and with a different amount of cultural experience than themselves. The 'other behaviour' of the majority adult audience was something which caused cultural alienation from the theatre event. In the case of both *Julius Caesar* and *Romeo and Juliet*, however, the audiences were comprised entirely of peers. To return to States' consideration of the relationship between theatre signs from the first chapter, the audience members, when displayed to each other, are a part of the variety of images that interpenetrate meaning. States' use of 'literary', 'pictorial' and 'musical' images are all part of the inner frame of an audience's interpretation of the theatre event – when an audience is visible to itself, one can add the audience or, perhaps, 'social' image to this medley of semiotic activity. Just as the literary image can interpenetrate the interpretation of the pictorial image, the social image can interpenetrate the literary. How this interpenetration occurs is profoundly influenced by both the configuration of the audience space and the demographic of the audience members. In Reason's study, the disparity between audience demographic lead to antagonism and a contamination of the inner frame of the theatre event to imply to the young audience members that *Othello* was a distant cultural artefact. The configuration of the audience space, as well as how it was lit during the performance, meant that the audience members could only see each other's reactions when they turned around to admonish each other, a phenomenon described by Reason as 'dirty looks'. This meant that in moments of the production at which there was a uniformity of reaction

[277] 'Their accounts tell of a series of levels of attention and inattention to what was happening on stage, dictated to a great extent by the various kinds of distractions and social performances that were going on in the audience at any particular time.' Reason, p.223

[278] A term originally used by Edmund Husserl and developed by Merleau Ponty and other phenomenologists, most relevantly to theatre audience analysis by Edith Stein in her *On the Problem of Empathy*

(when, as Purcell describes, an audience can 'temporarily enact a group identity'),[279] the reactions were not visible.[280]

A second theoretical layer to add to the analysis of an audience space in which audience members are visible can be found in the degree to which an in-the-round configuration can make an audience aware of its position in relation to the progression of the performance, a phenomenon which has been described by Stephen Joseph:[281]

> On a central stage [theatre in the round], the actors are seen against a background of an audience. They do not have the surroundings of illusion […] they are positively human beings, set against a background of human beings, and against this background each member of the audience will judge their actions. And each member of the audience is part of the background, each sharing responsibility for the action.[282]

For Joseph, the experience of being inside this kind of audience space directly effects how an audience member judges the action of the play. Their position as viewer is not passive since their reaction is on display, an audience member is affected by another audience member and each person in the audience is therefore responsible for the impact of the performance. From Joseph's point of view, there is a palpable intersubjectivity between the people in the audience. Again, Purcell's analysis of how an audience reacts can add nuance to this argument. To suggest that this audience/audience intersubjectivity is constant through a performance is naïve and, furthermore, would suggest that an audience member is not responding to the fictional events of the stage. However, I would suggest that Joseph is addressing the moments when the audience 'temporarily enacts a group identity' – these are augmented by the arrangement of the audience. Moreover, individual audience member's responses to moments in performance can also be affected by other people's visible reactions since these reactions are part of their visual field. Joseph's belief, to apply States' description of the semiotic behaviour of theatre signs, is that the social image interpenetrates the other images in order to make an audience member feel responsible for the action of the performance and therefore consider themselves responsible for the success or failure of the experience of the event through their behaviour. Data collected

[279] Purcell, p.13.
[280] Although it is important to not ignore the audible uniformity caused by laughter and silence as well as the kinetic uniformity caused by stillness or fidgeting.
[281] Theatre director and academic who created the first professional theatre company that utilised theatre-in-round. This company is still functioning, 60 years on, as the Stephen Joseph Theatre in Scarborough.
[282] Joseph: p.121

from the PaR would suggest that this configuration can, therefore, draw focus more onto notions of 'correct' or 'incorrect' audience behaviour.

Teacher 30 School 2 picked up on this aspect in detail after talking to the Year Nine participants. After spending some time with the pupils in the weeks after the performance she observed that the teenage audience 'did not want to let the actors down by getting it wrong or giving the wrong response, such was their respect for the actors and their ability to perform Shakespeare'.[283] It is fascinating to note that audience members, by being displayed to each other and the performers, felt their behaviour was crucial to what they would consider to be the success or the failure of the performance. This would appear to be the sense of the 'responsibility for the action' that Stephen Joseph believed this kind of intersubjectivity produces. For this teacher it would appear that this responsibility can have a detrimental effect on the enjoyment of the performance – this phenomenon producing something parallel to performance anxiety from an actor, 'They felt exposed and that people at the other side of the stage were looking at them.'[284] This augmentation of both an audience member's awareness of themselves, as well as the rest of the group, could help explain why, despite some concerns at how much the pupils felt comfortable to respond to the events of the play in performance, teachers were impressed by the levels of concentration and, in their eyes 'good behaviour'. Teacher 31 from School 1 also noticed how the audience configuration had an impact on behaviour, commenting that '[t]he configuration of the audience did make it more obvious to spot the students who were not fully engaged at times. That said, those individuals were quite challenging students with behavioural issues so the fact that they displayed only minimal lapses in concentration is to be commended.'[285] In terms of progressive decentring, it would seem that the audience configuration for both Secondary Schools one and two encouraged audience members to see themselves as one part of a large community – this community being both the rest of the audience as well as the performers – their behaviour was therefore effected by a desire to maintain the success of the performance.

Joseph's theory would appear also to have relevance to the behaviour of primary school aged audiences when arranged in-the-round. Primary School 3's feedback included several responses which demonstrated a similar performance anxiety, from an audience member point of view, to the teenage audience. Several Year six pupils were concerned that a group

[283] Appendix 5, p.245.
[284] Ibid.
[285] Ibid.

from another school who were from Year two were not enjoying themselves, Pupil 170 commenting, 'It is a good play for 8+ children but the under 8 children all looked confused.'[286] Or, Pupil 166 'I was quite surprised how one of the schools had very young children and I don't think they understood many of the words.'[287] From Joseph's point of view the concern would appear to be that this younger section of the audience's inability to comprehend the Shakespearean language would damage the overall 'success' of the performance. These Year six pupils not only felt responsible for the performance in terms of their own behaviour but also felt this responsibility should be shared by other audience members. Moreover, by being put in a configuration in which the responses of other audience members are so clear, this school group had preconceptions reinforced, or perhaps introduced, about how Shakespeare's plays fit into their cultural experience – for this group of Year six pupils, Shakespeare's work is not suitable for children as young as seven – their feedback being a reverse of the 'dirty looks' that Reason's teenagers experienced in the audience of *Othello*. The fact that the feedback from the teacher of this Year Two group was extremely positive[288] illustrates how the outer frame of interpretation, namely Shakespeare's position within the audience's culture, coloured their analysis of the situation and served as a marginal distraction to their enjoyment of the play.

To explore this phenomenon further from a Lefebvrian perspective, one could suggest that the theatre spaces Stephen Joseph helped to create are therefore (social) products of this desire to include the audience as not just receivers of information from the performance space, but direct influences on each other's interpretation of the performance text. An audience member's embodied experience of this space during performance and, therefore, their experience of the performance will be partly influenced by this ideological desire. In an attempt to expand the exploration of this intersubjective phenomenon, I conducted personal interviews with three key practitioners of theatre in-the-round in the UK. I asked all three directors to describe the effect that the in-the-round configuration has on an audience member to ascertain if this ideological desire rings true for other in-the-round practitioners.

CM You have a communal feeling where you can see other people laughing and enjoying themselves; that helps you, I would say,

[286] Appendix 2, p.230.
[287] Appendix 2, p.229.
[288] Teacher 29 in Appendix 4, p.242.

rather than sitting in the dark not even conscious of the person who is next to you.[289]

AA — In the sort of in-the-round theatres I work in, they're [the audience] also in contact with other people watching it. The result is the old cliché of a shared experience. And it becomes certainly much more of a group activity.[290]

SW — It's saying we are part of a group: we're part of a community. And going to the cinema is a private activity, the computer's a private activity, the Proscenium Arch Theatre can be pretty private […] you're tunnel-watching them out on the stage […][291]

All three practitioners are keen to stress the togetherness of an audience that can see each other – 'communal', 'shared'[292] and 'community' all being key words that they use. This is not to say that other audience spaces ignore or destroy these ideas, but rather that the space of a theatre in-the-round is a (social) product of the idea to make an audience member aware that it is part of an audience. In their experience, an audience is not just part of a community, or shared experience, but also aware that it is in a position to influence the experience of the performance. Monks describes this phenomenon in relation to poorly attended performances in-the-round,

> If it's a small crowd for instance, in our 400 seater here, if we've only got 10 people watching, that's very tough for the actors, very tough; but it's also tough for the audience because they know there should be more people here.[293]

Audience members, in this case, are more aware that it is unlikely for their small numbers to produce an atmosphere which will be enjoyable to them since they have been put in a configuration in which the empty seats and lack of other audience members is very clear. Susan Bennett also addresses this phenomenon, 'When a theatre has very few spectators, the sense of audience as group can be destroyed. This fragmentation of the collective can have the side-effect of psychological discomfort for the individual which inhibits or revises response.'[294] In the case of *Romeo and Juliet,* the performance involving School three was attended by just twenty seven Year ten pupils – forty five per cent of the capacity of the auditorium. The data collected from this audience, when compared to the two other, better attended performances goes some steps to support these statements about

[289] Appendix 7, p.269.
[290] Appendix 6, p.249.
[291] Appendix 8, p.284.
[292] All three interviewees use the phrase 'shared experience' over the course of the interviews.
[293] Appendix 7, p.268.
[294] Bennett, p.131.

audience behaviour in poorly attended performances. It would seem that of the three audiences, School three was the most critical of its own behaviour. The feedback from this group was the only data collected which included responses which suggested that audience responses were not indicative of engagement. Pupil 70 commenting that 'Everyone was silent',[295] Pupil 79 stating that 'Some stayed quiet' and Pupil 83 writing that 'Not everyone joined in'.[296] Pupils from this school also answered this question the least in comparison to the other schools with thirty per cent of respondents not being able to find anything to write about, this compares to twenty per cent for School 2 and twenty one per cent for School 1.[297] Having fewer audience members in the audience and, moreover, having these audience members more visible to each other emphasised what they believed to be quiet responses from the audience. However, in comparison to the other groups, their responses were no less muted - as Video 4 illustrates.

Both School 3 and Monks' hypothetical audience are too aware of their responsibility towards the action of the play and therefore has their attentive focus on the outer frame – for Monks, attention turns towards the reasons why the play was not well attended which are cultural and outside the fictional world of the play - for School 3 attention turns towards to perceived lack of audible and visible responses to crucial moments in the play or moments that require participation. Phenomenologically speaking, there is something missing from their visual field, the performance gestalt of the play in action. This subjective response is informed by their expectations as part of the outer framer of the theatre event. It would seem that Joseph's suggested increase in responsibility for the action of the play that an in-the-round configuration of an audience creates, over emphasised the need for an audience to respond visibly and audibly to moments in the play in the minds of School 3. Even if what the audience members in School 3 thought about their responses were true, perhaps this audience is in danger of falling into the traps which Jacques Rancière explored in his *Emancipated Spectator*. Here he is keen to point out that a quiet, listening spectator is not unengaged or inactive by asking the question, 'Why assimilate listening to passivity, unless through the prejudice that speech is the opposite of action?'[298] A listening spectator, for Rancière, 'observes, selects compares, interprets. She links what she sees to a host of

[295] Appendix 1, p.204.
[296] Ibid.
[297] Data collected from Question 7 in Appendix 1, p.204-207.
[298] Ranciere, Jacque. 2009. *The Emancipated Spectator.* Trans. Gregory Elliott. (Verso: London/New York), p.8

other thing that she has seen on other stages in other kind of place.'[299] The key would seem to be, therefore, not to focus on how an audience member reacts but, rather, how their awareness of themselves affects their engagement with the performance.

II.ii.

Any performance tailored for a young audience is littered with potential missteps if the theatre company producing the performance is deliberately trying to re-position the cultural location of Shakespeare's play away from an adult culture and towards teenage youth culture. Often the steps taken serve to patronise rather than stimulate, a fact pointed out by Anthony Jackson, 'Facile assumptions about being able to 'make a difference' in people's lives […] can all too easily lead to patronisation, even to a certain kind of oppression.' [300] It is for this reason that, rather than trying to recreate an 'authentic' architectural space which is traditionally occupied by pre-teenagers or teenagers in the mimetic representation of the fictional worlds of *Julius Caesar* and *Romeo and Juliet*, placing these historically and culturally distant entities in the world of these young people was partially attempted by the configuration and visibility of the audience space. The nature of theatre in-the-round makes large constructed sets a challenge for sight lines,[301] and so the fictional spaces were recreated partially by the performers' attitude to their environment, after considering the given circumstances of the scene in rehearsals, alongside Shakespeare's words: a product of original performance conditions which did not focus on a verisimilitudinous representation of space.

An example of this in action is found in II.i of *Romeo and Juliet* where, rather than recreating the orchard wall and the dim lighting that a scene set during night would suggest, the actors performed around an imagined orchard space with a bright lighting state covering both performance and audience space, allowing audience member's vision to be foregrounded by its peer based audience. Benvolio stating that Romeo has 'ran this way, and leap'd this orchard wall'[302] and Mercutio making two explicit references to going to bed to sleep help to position the time of the scene: 'He is wise; And, on my lie, hath

[299] Ranciere, p.13.
[300] Jackson, A. 2007 *Theatre, education and the making of meanings : art or instrument?*. (Manchester: Manchester University Press), p.8.
[301] A fact pointed out by all three practitioners of theatre in-the-round when interviewed as part of this study.
[302] II.i. 5.

stol'n him home to bed. […] Romeo, good night: I'll to my truckle-bed.'[303] The reasons for this manner of writing can be linked to Early Modern performance practice, in particular daylight performances in outdoor playhouses which, to use States' terminology cited in Chapter One, would have required the literary images to interpenetrate the literal pictorial image of daylight to assist the understanding of the setting of the scene.

Video 5 illustrates how, by having a clear stage, the actors can not only recreate the fictional location of the scene but the audience can watch, and potentially enjoy each other's reactions. In this moment during performance, Jake Smith, playing Mercutio, hands a prop bottle of vodka to an audience member. The lack of set enables this interaction to occur and several reactions from other audience members are visible, even those that are not proximically close. What is clear from these clips is that the audience was not only responding to the performers on stage but also inter subjectively communicating with each other. Many audience members either shared the embarrassment of the audience member who considered themselves, to borrow Frank Coppieter's terminology, 'To be on',[304] because they had been singled out and handled a 'forbidden' object or enjoyed the fact that it was someone else, instead of them, who had been given the prop. The arrangement and lighting state of the audience space augmented this sensation. Moreover, it is prudent to note the difference in reaction, particularly in the moment of the handing over the vodka bottle, between the performance for School 2 and School 3. In the case of School 3, the vodka bottle was delivered to a Year 10 pupil, someone who the majority of the audience would consider a peer. The sense of 'being-on' is shared by the audience and there is a palpable audible reaction, in this case, laughter. With School 2, however, Jake Smith handed the vodka bottle to an adult member of the audience, and an adult who the majority of the audience did not recognise since he was part of the team from the

[303] II.i.4 & 39.

[304] Frank Coppieters' study of audience responses to *Drama Review* brings together several explanations for audience embarrassment when audience members are lit. He refers to this sensation as 'To be on' and cites Growtowski's assertion that 'it is particularly significant that once a spectator is placed in an illuminated zone,
Or in other words becomes visible, he too begins to play a part in the performance'. An audience member, part of Coppieters' survey, commented that they 'Spent a fifth or sixth of my time keeping an eye on the public'. Coppieters, Frank. 1981. *Performance and Perception* in *Poetics Today*, Vol. 2, No. 3: *Drama, Theater, Performance: A Semiotic Perspective* (Spring, 1981), pp. 35-48. (Duke University Press: http://www.jstor.org/stable/1772463) p.42, Accessed 13/04/16. Sam Walters, in Appendix 8 comments on how the audience feel a similar experience when sat in an in-the-round auditorium, 'if someone is standing near to the front row and is lit then some spill from the lighting there is lighting there is lighting the front row of the audience, not directly, but certainly indirectly. So it's not just proximity, but you actually are almost sharing their light. You may be in the shaded part of it, but you are lit.', Appendix 8, p.277.

University of Hull. The audience members could not share in the embarrassment or revel in the brief interruption of the hegemonic spatial codes since the audience member involved was not a peer. *Julius Caesar* utilised a similarly bare staging in order to enable the audience to best see themselves – an example of this production would be Julius Caesar's first entrance in the play. Rather than attempting to recreate the architecture of ancient Rome or, update a version of this into the contemporary design aesthetic of the production, the stage was kept bare partly in order to allow the audience members to see each other. As Video 6 audience members were given the opportunity to both interact with and see each other interact with the Caesar, played by David Antrobus.

Audience members who were part of this study, therefore, had a choice of where to place their attention: they could cognitively oscillate between the complex presented world of the play[305] and the equally nuanced social reality of the immediate situation. This interpretative process is, again, comparable to Early Modern performance conditions within which Shakespeare was writing, where verisimilitudinous representations of fictional spaces were neither attempted nor physically possible. McAuley considers this oscillation between the world of the play and social reality to be a process of subversion and displacement:

> In the theatre the scopic drive is always being subverted or displaced, either because the reality of the actors' bodies and the performance space intrude themselves, thereby disrupting the fiction, or through the periodic return to the social due to the performance, or because the performance itself demands active participation.[306]

The visible audience augments the process of 'returning to the social' and the 'subversion' or 'displacement' of the scopic drive of the audience is again increased by a hyper-awareness of the multiple perspectives of fellow audience members. The recently explored example in *Romeo and* Juliet illustrated pupils, particularly in the case of School 3, moving their attention between audience members and performers – that particular moment in the play augmented this phenomenon by having performers directly interact with the audience. The scopic drive is further subverted, in-the-round, by the ability of the audience member to be able to choose what elements from the inner frame of the theatre event to focus upon. This phenomenon is described by the in-the-round practitioners:

[305] A Shakespeare play uses anachronistic language, comes from a period of historical distance and presents that periods' world view, and it often does this by locating itself in yet another historical time and place: In the case of this study, Classical Rome or Early Modern Verona.
[306] McAuley, p.239.

AA: I think the round […] allows you a freedom to select […]. You are your own hand-held camera really. And at that point (because chance has it you're sitting in a seat and filming over somebody's shoulder for a moment which is shared between them) you get the other person's reaction. [307]

CM: The audience decide what they want to see. They choose, that's the thing. You can point them in a certain direction and certainly end-on you do that […]. [But in the round] you've got to think about it more, you've got to consider it more.[308]

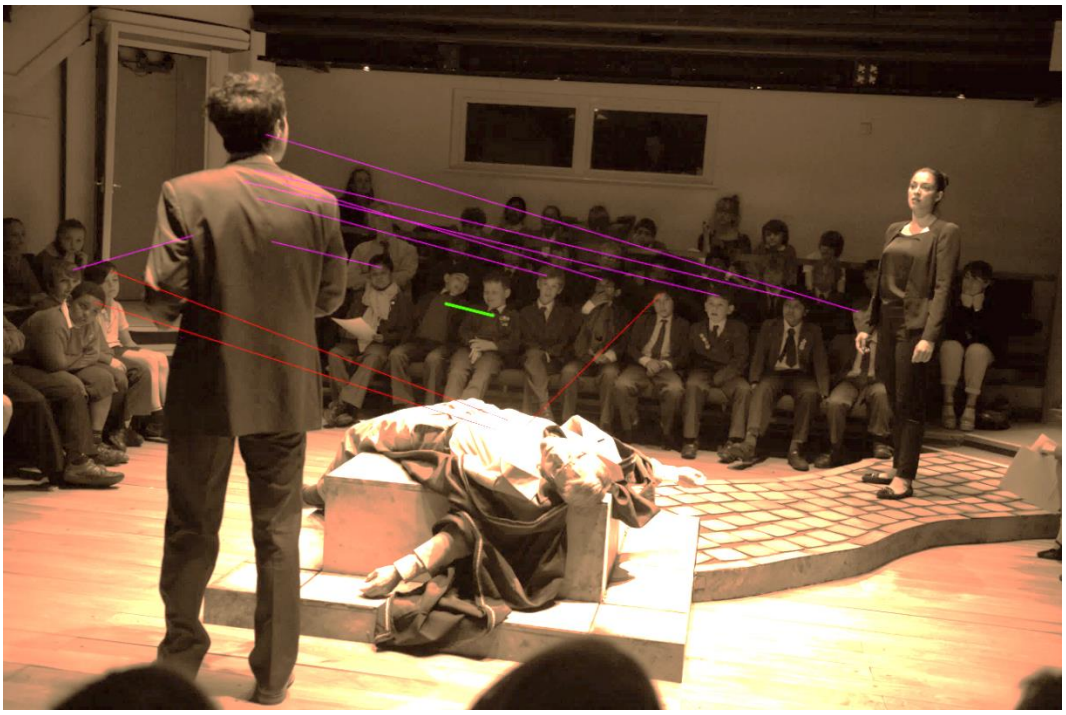
SW: […] and of course the audience don't know where to look, that's the other thing. There they are sitting and we're so used to – obviously in film and television the director decides on whom the camera is and when it goes from that character to the other character and to the third character […]. In the Proscenium Arch you can do it for them [*the audience*] by where you put people. [… *At the Orange Tree Theatre*] There's an actor over there and there's an actor over there and there's an actor over there and there's one just here. Oh, which one am I supposed to be looking at? Therefore you've got to be involved to know.'[309]

This choice of where to place one's attention can be explored by the analysis of the moments after the assassination of Julius Caesar.[310] As previously cited by Walters, a director working with an in-the-round audience space has less power to lead the audience's eye and so, when working with this scene I was aware that a member of the audience may have to focus on Brutus for part of the scene, seeing his dilemma to assassinate Caesar in the moments leading up to the murder, or his emotional fall-out from the event afterwards in order to solicit sympathy; but, because of the staging of the play, another member of the audience would be more focussed on Cassius or, after his entrance, Mark Anthony.

The picture below illustrates the audience's visual focus in the moments before Mark Anthony's entrance in this scene:

[307] Appendix 6, p.253.
[308] Appendix 7, p.267.
[309] Appendix 8, p.279.
[310] Found between pages nineteen and twenty three in the performance script.

Figure 17: Illustrating selected audience members' visual focus during *Julius Caesar*



Key
Purple – Looking at Brutus
Red – Looking at Caesar
Green – Looking at another audience member.

Three members of the audience have selected to look at the corpse of Caesar and, similar to the beginning, two audience members are concentrating on each other whereas the rest of the audience are focusing on Brutus. These audience members' gaze can either remain on these subjects for the rest of the scene or, as is more likely, move between different performers or objects on stage and different members of the audience. The interpenetration of the pictorial, literary and musical images with the social, experienced in real time as part of the embodied experience of watching the performance of a play, affect both the inner and outer frame of interpretation. In terms of the inner frame, as they consider the reactions of Cassius, do they then look at the murdered Caesar in order to help form a moral judgement on the character's action? Or, do they consider Brutus' tentative body language and irregular speech patterns after having considering the dead body and begin to make a moral judgement on the rights or wrongs of the assassination of Caesar? Does the stillness and silence from the rest of their peers having witnessed the murder of Caesar contribute to the audience member's own opinion of the event? An audience member can experience more, less, all or none of these reactions but the spatial configuration of the audience here enables a subversion of the scopic drive which opens up

multiple interpretations of this scene. It is simultaneously a scene about Mark Anthony's response to Caesar's death[311] as well as a scene about Brutus' plans for Caesar's funeral and also about the beginnings of conflict between Cassius and Brutus[312] – an audience in-the-round (through their increased ability to choose what they can look at) are able, in performance, to see the multiple layers of the scene.

The moment from *Romeo and Juliet* demonstrated in Video 5 is another example of this semantic interpenetration. During School 3's performance, Benvolio's line, 'He ran this way and leapt this orchard wall' received a laugh which it did not in same moment for School 2. This could be explained in the case of School 3's reaction by the interpenetration of the social image with the other inner frame images – audience members witnessed a peer taking part in the play, simultaneously to the delivery of line and emitted an audible response. In terms of the outer frame of interpretation, the experience of witnessing the variety of peer reactions at close and far proximity – whether they are paying close attention to the action on the performance space through the observation of stillness, silence or, conversely visible and audible reactions to the events of the stage, can help enable the audience member to consider that the play, as a cultural entity, is something to which they can not only participate but also contribute.

II.iv

The question of how a visible peer-based audience assists the repositioning of Shakespeare's work into pre-teenage or teenage youth cultures can be problematized by considering whether this audience configuration and demographic, in actual fact, distracts audience members from the fictional world of the play. Walters highlights the risk that a practitioner can take by the augmentation found with in-the-round spaces of the awareness of being an audience.

[311] In the scene the audience gains an insight into Mark Anthony's 'public' response, when talking to the conspirators, 'Friends am I with you all and love you all,/Upon this hope, that you shall give me reasons/
Why and wherein Caesar was dangerous.' Ed. Bell, p.22, and his own 'private response, 'O, pardon me, thou bleeding piece of earth,/That I am meek and gentle with these butchers!' ed. Bell, p.23.

[312] The disagreement about Mark Anthony speaking at the funeral being an indication of this: -
'BRUTUS: By your pardon;/I will myself into the pulpit first,/And show the reason of our Caesar's death:
CASSIUS: I know not what may fall; I like it not.' Ed. Bell, p.22.

> Your attention is caught by a member of the audience reacting to the play across the stage as it wouldn't be in a Proscenium Arch Theatre. And some people, I think, find that irritating. [313]

In Walters' forty two year career as a director of theatre in-the-round he has experienced audience members who were 'irritated' by being able to see each other reactions. The question of whether or not a young person, with their previously established awareness and sensitivity to being an audience member, suffers from this phenomenon can be partly answered by other data from the questionnaire handed out after the performance of *Romeo and* Juliet. Although the question, 'Did anything stand out to you about the staging of the play?' was phrased in a way which drew focus to production elements of the performance, it was designed to be open ended to attempt to enable a response that could consider either or both of the fictional world of the play or the concrete experience of being part of, and observing others being part of, the audience space. Out of one hundred and twenty four respondees, twelve chose to not answer, leaving one hundred and twelve responses. Their responses can be grouped into Table 5[314]

Table 5: Responses to Question 1.

Feedback Category	**Number of Comments**
In-the-round audience configuration	17
No Answer	12
Direct address between audience and performer	11
Clear visibility of the performers and performance space	9
Feeling 'involved' in the action of the play	8
Audience Participation	8
Close proximity between audience and performance space	7
Acting ability of the performers	6

The majority of the answers related to the experience of a theatre event and none of them directly responded to fictional components of the world of the play, part of the inner frame of an audience's interpretation. However, the results from another question in the survey: 'Did you notice anything about how the audience reacted to the play? (You can be general or mention specific moments)', can help illustrate how other audience members' reactions can draw focus towards elements of the inner frame of interpretation.

[313] Appendix 8, p.277.
[314] Minimum number of responses to form a category was five, respondents were allowed to mention more than one element, data collected from Appendix 1.

Table 6: Responses to Question 7.

Feedback Category[315]	**Number of Comments**
Observation of laughter	34
No Answer	26
Observation of reaction to death scenes/stage violence	16
Observation of reaction to loud moments in the play	16
Observation of reactions to audience participation	7
Explicit observation of audience member engagement with performance	6
Observation of audience members engaging with direct address	5

The audience members saw people of their own age reacting emotionally to moments from the performance. Whether consciously or subconsciously, audience members communicated their emotive reactions to the performance to each other – validating these moments in the play and demonstrating, in an embodied fashion, that the writing of Shakespeare can have a visible, audible and emotional effect on the peer group to which they belong. This tag cloud of the words used to answer the question indicates the emotive language that respondents used to describe their peers' reactions:

Tag Cloud 3: Responses to Question 7.

Audience members saw other members of the audience, 'shocked', 'scared' and 'surprised'; they noticed the looks on their 'faces' as well as seeing that they 'laughed' and 'jumped' at certain moments. It is also important to note, and this is highlighted in the last extract of Video 7, that audience members could have noticed stillness, silence or the retention of breath as a signifier of shock – non-active indicators of group attention.[316]

[315] Minimum of five similar responses, data collected from Appendix 1.

[316] Purcell highlights the dangers of solely focusing on more explicit audience responses, 'The received impression of audience response, therefore, might be skewed towards the reactions of the noisier members of the audience.' p.13

These responses, either experienced themselves or observed in other audience members, helped to solidify certain moments in the play. Answers to Question 4: 'What was the most memorable moment in the play?', demonstrate a tendency for moments which produced a clear audience reaction to be recalled.

Table 7: Responses to Question 4.

Moment	**Number of Mentions**[317]
Mercutio (in general)	6
Death of Paris	14
Deaths of Romeo and Juliet	50
Fight leading to the deaths of Tybalt and Mercutio	12
Opening audience participation	5
Romeo and Juliet's first kiss	6
No Answer	7
Fight scenes (in general)	9

As Video 7 demonstrate, these moments produce audible and visible reactions from the audience and, in the case of the death of Paris, produce explicit changes in audience behaviour. The death of Paris is not considered a vital moment in the play by many contemporary directors and is often cut from productions. In this performance, the audience's' reactions to the sound of the simulation of his neck snapping contribute to the placing of this event as the second most memorable moment in the play. These audience reactions, being social images, interpenetrated the musical, pictorial and literary images created from the play and production in order attribute a significance to this moment or to apply Bennett's terminology, facilitated an interaction between the inner and outer frames of interpretation. The events in performance which, to return to Purcell, enabled a clear and palpable creation of a group identity were the moments which were most easily recalled. It is important to note that this interpretation of the data is making assumptions about the order of this experiential process – also likely, is the possibility that the audience's reaction to these moments was due to the quality of the writing or the theatrical power of the production. Their reactions were a product of these factors rather than the reverse. The visible audience, if the data from *Romeo and Juliet* is to be considered in the earlier method of analysis, served to contribute to, rather than distract from, their experience of the fictional world of the play.

[317] Minimum of five similar responses.

III.i

Having considered the effect of both the geographical location of a theatre space and the configuration and embodied experience of the audience space on the inner and outer frames of a young audience's interpretation of the theatre event, the final area of spatial analysis lies within an exploration of effect the type of construction that the theatre space, comprising of both audience and performance space, has on this audience.

Edward T. Hall, whose work was applied to the phenomenological impact of proximity in my previous chapter, can also assist in the analysis of the different kinds of permanent and semi-permanent theatre spaces in the scope of this study. Hall suggested three categories for defining architectural space: fixed-feature, semi-fixed feature and informal. Fixed-feature being relevant to 'static architectural configurations'[318] semi-fixed relevant to 'such movable but non-dynamic objects as furniture'[319] and informal to 'ever-shifting relations of proximity and distance between individuals'.[320] Kier Elam expanded and recontextualised Hall's anthropological terms in his *The Semiotics of Theatre and Drama*;[321] but, in order to deploy these architectural modes of analysis most thoroughly to this study, it is productive to describe and challenge Elam's application of Hall. Using Elam's logic, permanent theatre spaces are, by their very nature, fixed-featured which renders the audience in a position of creative impotency with the performed theatre event:

> We are still conditioned by the nineteenth-century ideal of spatial organization in the playhouse […] resulting in a maximum of formality … the performance text is presented as an already produced and bounded object which the spectator observes, rather than constructs from his permanent lookout point[322]

In a permanent theatre space, the performance space, or stage, is in a specific area, as is the audience space. Once the audience members are in their seats, they 'receive' the play, which has been placed in front of them. For Elam, the architectural separation between the audience and the performance space is a permanent indication of the un-malleable and

[318] Elam, 1988, p. 56
[319] Ibid.
[320] Ibid.
[321] Fixed-feature being 'the playhouse itself 'Semi-fixed: 'the set, auxiliary factors like the lighting and, in informal theatrical spaces, stage and auditorium'. Informal: 'Actor-actor, actor-spectator and spectator-spectator interplay'. Elam, p.56.
[322] Elam, p.57.

one-directional creative relationship between the creators of the theatre performance and the audience.

Elam looks to medieval mystery plays and medieval theatre in the round as examples of 'dynamic proxemic informality'.[323] He develops his analysis of informal theatre performances via Hall's use of Humphry Osmond's theories of space which were originally conceived to be applied to the design of wards for schizophrenia patients.[324] *Sociopetal* space is 'An area in which people are brought together […] as distinguished from *sociofugal* spaces, like waiting rooms.' Informal theatre performance, Elam believes, happens in a sociopetalic space.[325] In Elam's amalgamation of terms, a performance of a play in a permanent theatre would be considered to take place in a 'fixed-feature sociofugal space where the spectator has his own well-marked private space [… as well as] relative immunity from physical contact from his fellows'.[326] This is several steps away from the Elizabethan Playhouse, in which 'lack of space necessitates cohesion, the audience is by definition a unit, responding *en masse* to the spectacle.' [327] Elam's analysis at this point becomes problematic on several levels both in his use of Osmond's terms as well as his description of audience experience. The audience here, unlike the most recent theatre reception literature from Bennett, Escolme and Purcell, is a homogeneous mass, which seems only capable of a uniform reaction to theatre events. These events all take place in a full playhouse and the theatre space itself is also described homogenously. An audience member's experience of a theatre event in an Elizabethan Playhouse would have varied greatly depending on the type of space they were inhabiting. True, during well-attended performances, those in the yard would have been proxemically close to each other and potentially more capable or, at least more aware, of *en masse* responses to the performance but those seated and, moreover, those seated proxemically further away from the congested yard would have less ability to recognise and respond to audience member's reactions.[328] Theatre spaces, be they permanent or temporary, contain spaces

323 Elam, p.57. This is a phrase I would like to investigate further. I believe it to go some way towards explaining the phenomenon of theatre in the round when performed in informal school spaces.

[324] Osmond, Humphry. 1957."*Function as the Basis of Psychiatric Ward Design*". Mental Hospitals Vol 8 Issue 4. American Psychiatric Association: http://ps.psychiatryonline.org/doi/abs/10.1176/ps.8.4.23 accessed 30/03/2016.

325 Examples of these would be 'Medieval and Renaissance theatre, in folk theatre and recent 'poor' theatres' Elam, p.58

[326] Elam, p.58.

[327] Ibid.

[328] Hall's description of the loss of detail in physiological features that far proximity, applied to audience experience in the last chapter is just as relevant here. The audience members in the top

within the overall architectural frame which have a variety of classifications in Hall and Osmond's taxonomies. Moreover, as Lefebvre has previously stated, the ideology behind a space has no guarantee of being communicated to an audience – so audience members can treat spaces intended to be sociofugal, sociopetalically, and visa versa. Elam has made the semantic error, from a phenomenological point of view, of not accounting for consciousness a misstep which can be further explained by the use of clinical terms such as sociopetal and sociofugal outside of their original context.

The production of *Julius Caesar* can help illustrate this nuance to Elam's initial connections between Hall, Osmond and theatre. Here both audience members and performers treated a fixed-feature, or in Elam's application of terms, 'sociofugal' space (the Orange Tree Theatre) in a way that was more appropriate for a semi-fixed 'sociopetalic' space. First of all, the entire audience had undertaken Sarah Gordon's storytelling workshop, which, over the course of two hours, involves repeated rearrangements of the performance space of the workshop. Moreover, participants are actively *encouraged* to respond vocally and physically to the theatrical spectacle. Secondly, and possibly more crucially, the Orange Tree Theatre does not have a physical barrier between the front row of the audience and the stage;[329] and so, before the performance of *Julius Caesar* began, most of the audience had walked across the stage, spoken with an actor in the play and sometimes even started engaging with play activities with their friends on the set.

The setup of this audience space enabled the production to have several parts in the play performed by audience members – the effect of this with the engagement of the audience having been considered in the previous chapter. To apply Hall's terminology, this informal approach to a fixed space is a direct result of the architectural design of the theatre space and a (social) product of an ideological desire to have less of a barrier between the audience and performer. This desire is explained by both Sam Walters and Chris Monks:

SW: [*The audience at the Orange Tree Theatre*] get into their seats from walking across the stage and stopped to be intrigued by some prop, certainly at the intervals and so forth. Touch something to check whether it's real […] One actor as standing at the end and I remember the audience leapt forward from their seat and just moved the actor like that, put their hand on his hip

gallery of an Elizabethan Playhouse would have been within the Public Distance of the yard audience and probably unable to see the majority of other seated audience members due to the semi-circular design of the audience configuration.

[329] All four permanent theatres in-the-round in the UK have their front row on the same level as the stage.

> […] So sharing the space is perhaps something that has an effect on a production.[330]

CM: If you (*audience*) wanted to touch them (*performers*), you can—which is something you can never do in a cinema or on a television. You know there is no way you can touch them. [*At the SJT*] You have the potential to touch them. You have the potential to engage them in conversation, in fact.[331]

These statements illustrate how, despite the architectural permanence of the theatre space, these spaces can been treated differently in order augment the phenomenological experience of the inner frame of the theatre event. Walters' description of the handling of props illustrates how an audience member can engage with the visceral quality of stage objects despite the fact that the Orange Tree Theatre is a fixed space theatre. Touching an actor and moving her to one side allows, empowers and enables an audience member, whether invited to or not by the performer, to consider the tactile, olfactory, close visual detail and hear any sounds coming from the actor in intimate detail. Walters' anecdote was not meant as a commonplace example; but Monks' point that the audience is aware of *the potential* for this degree of contact is important. By establishing that the barrier between performance and audience space is not concrete at the beginning of the performance and, moreover, there being close proximity between performer and audience space, the atmosphere created is not akin to a waiting room with physical and social separation, rather an environment in which the intersubjectivity between audience members can be informal but so can the performer/audience relationship. Shakespeare's writing, with the large amount of direct audience address relies on these semi-fixed architectural conditions.

Two specific moments from the production of *Romeo and Juliet* can shed more light on this phenomenon. Firstly the performance attitude of the actors can illustrate how, regardless of the nature or intention of the architectural space, the experience of an audience can be sociofugal. Sections were found in both productions where performers could ad-lib, away from the Shakespearean text, in order to highlight the audience's presence in the theatre space. In the case of *Romeo and Juliet*, this was particularly encouraged in the early stages of the productions since, due to logistical reasons with the secondary schools, unlike the production of *Julius Caesar*, there was no performer/audience interaction before the action of the play commenced. Video 8 highlights a specific moment in I.i in which Mikey Barker

[330] Appendix 8, p.278.
[331] Appendix 7, p.266.

and Emily Grimes use contemporary, non-scripted language, to interact with the audience in order to reflect on Romeo's state of mind. This informal approach to text in performance encourages a view that Shakespeare in performance is a malleable cultural phenomenon and, from an audience point of view, they can witness the complex semantic position of the performer.

This position is explored thoroughly in Bridget Escolme's *Talking to the Audience*, and there is a parallel here between her analysis of Sam West's performance attitude as Richard II in the 2001 RSC production of *Richard II* and the performance attitude encouraged by the performers in this production of *Romeo and Juliet*. Both approaches to performance would, from this analytical point of view, encourage the audience to view their spatial position as sociofugal. West delivered a prologue constructed from lines from the end of the play whilst dressed in a neutral costume, his costume, including several clear regal signifiers, was left on stage visible to the audience. Performed in this way, the prologue 'foregrounds West's identity as actor rather than king',[332] equally, Barker and Grimes' use of contemporary language and references to specific audience members, foregrounds their position as actors and, moreover, actor performers for a specific audience. For Escolme, West's delivery of the prologue, with its ambiguous fictional or non-fictional position, asks the questions, ' 'Who, what are where is this?' and […] turns those questions on the spectator herself.'[333] By referring directly to the experience of audience members, Barker and Grimes are also making the schools audiences ask similar questions: the oscillation between the fictional world of the play in the performance space and the social reality of the performance, located in a liminal position between performance and audience space, highlight how audience members are existing in a literal theatre space but also a perceived fictional world. Another example of this concept in this study is the previously explored behaviour of performers, as themselves, not fictional characters, to audience members in the pre-performance section of *Julius Caesar.* The direct acknowledgement of the social reality by the performers means these audience members are addressed directly in a similar way to how the performers address each other when inhabiting the fictional world of the play. This, in turn, constructs a spatial reality which does not have a formal, separated sociopetalic atmosphere, rather a sociofugal environment in which the audience is acknowledged but also to which they can contribute. This environment is not

[332] Escolme, p.99
[333] Escolme, p.100

constructed, in this case, architecturally, rather through how the performers treat the architectural space.

III.ii

In order to add nuance to the exploration of the effect of the architectural nature of theatre space on audience reception, contrasting architectural setups were deployed for three different schools performances of *Romeo and Juliet* produced as part of this study and the data collected demonstrates the complexity of the issue of how space influences this audience response. Schools 1 and 3 experienced the performance in an, albeit constructed, permanent theatre space, whereas the performance for School 2 took place in the audience's school without the constructed auditorium – moveable chairs were arranged in order to create the in-the-round theatre space. School 2's performance, with its less formal sociofugal theatre space appeared to allow a more informal relationship between performer and audience with a key moment of audience address being answered by an audience member - demonstrated by Video 9. The fact that the audience member felt comfortable enough to break the conventions of traditional performance conditions, i.e. directly answering a performer on stage, was encouraged by the informality of the performance conditions. The performance atmosphere helped certain audience members contribute to the performance themselves, the blurred barrier both spatially and ideologically between performer and audience member, enabled the audience to feel more than just receivers the performance text but contribute to it themselves. Perhaps it is in this case that the location of the theatre space, previously explored in this chapter, also becomes crucial. The school hall, a familiar location to the audience is one in which the audience would feel more comfortable speaking out during a performance. This confidence being augmented not only by the previously explored performance attitude but also the peer based audience. In this case, the levels of cultural experience were more uniform than, for example, the young people participating in Reason's study. The audience can, in the example of this performance, behave in way without fear of the 'dirty looks' from audience members more practised in traditional audience behaviours.

The School 2 performance was also the only performance in which the audience were seated on the same level as the performers. The construction of the auditorium for the Schools 1 and 3 performances served to augment the degree of eye contact between

audience and performers, as explored in the previous chapter, in the case of School 2, this eye contact was not possible but the potential for free movement between performance and audience space was increased. As Video 10 illustrates, the performers were able to stand directly inside the audience space during the opening prologue rather than outside of it in the case of the other schools performances. Throughout the performance, moments of direct audience interaction could take place without architectural barriers between performer and audience member. The chairs that created audience space were not fixed and could be moved by audience members at any point during the performance. Although no audience members subverted the traditional spatial codes enough to move their position during the performance, the more temporary nature of the audience space afforded an informality which also enabled the performers to interact with audience members in a more rigorous and relaxed manner. The non-professional, undergraduate cast, coped most effectively with direct audience address and audience interaction in this setup – illustrating how the architectural nature of a performance space has an impact on both performer and audience.

Although the previous two specific examples indicate differences between audience responses among the different performances, the majority of the audience data illustrates uniform trends which help to support the argument that it is the audience and performer's attitude which results in the embodied experience of space being sociofugal or sociopetalic. By further breaking down the responses to Question 1, the uniformity of data appears to be explicit.

Table 8: Percentage breakdown of responses to Question 1: What five words would you use to describe what you have just seen? (Try to use descriptive words and, if you can't think of five, don't worry, write as many as you like)[334]

Feedback Category	**% Audience School 1**	**% Audience School 2**	**% Audience School 3**
In-the-round audience configuration	12	32	4
Clear visibility of the performers and performance space	6	13	8
Direct address between audience and performer	15	11	8
No Answer	6	13	19
Feeling 'involved' in the action of the play	15	5	4

[334] Data collected from Appendix 1.

Close proximity between audience and performance space	12	3	8
Audience Participation	15	3	8
Acting ability of the performers	6	8	4

Only two categories have a response difference of more than ten per cent – the only clear differences between audience responses seem to be School 2's greater awareness of the in-the-round staging. This could be explained by the fact that the audience was watching the performance in a familiar space, their school hall, being used in a different context. The teacher from School 2 confirmed to me that not only was their previous experience of theatre in-the-round limited but, moreover, their experience of in-the-round being used for any function in that space was also limited since school assemblies take place with an end-on configuration and the hall, when used for lunchtimes, employs a semi fixed, dining hall configuration with tables throughout the space. A less spatially orientated explanation could also be proffered – the pupils at School 2 could also be more drama literate – their responses would imply this to be correct. Many pupils referred to drama jargon such as 'fourth wall' in their feedback, a trait not shared by the other schools, their increased knowledge of theatre and stagings, thus making them more aware of audience configurations.

V.

A theatre company looking to engage a young audience with Shakespeare is left with a choice of how it seeks to affect an audience in terms of the function of the location(s) in which the performance takes place. Space, being a product of ideology, can dictate that this decision will have an impact directly on how the play is interpreted but, as data from *Romeo and Juliet* has indicated, the embodied attitude to space has an equal significance. The dramaturgical legacy from the relationship between audience and performer in Elizabethan performance conditions mean that it is appropriate to ensure that there can be a degree of direct interaction between the performer and the people receiving performance. A visible audience that can impact on each other's responses as well as the performances of the actors enables a young audience to be aware of the multiple interpretations of a Shakespeare play in performance and, moreover this 'decentring' of the play in action continues through to the text itself – the audience being able to change

their focus of the spatio-temporal world in front of them at will. Throughout the performance, the relationship between the audience and performance space ensures that the audience member will view the performance in a space created out of a social reality and as an event in which their perception will be taken between the spatio-temporal fictional world of the play and the social reality to which they belong.

These spatial concerns can, at least in moments of performance, place the cultural position of Shakespeare's work amongst and within pre-teenage and teenage youth cultures where it had previously not been a part. The evidence and analysis of this phenomenon illustrated throughout this chapter can be finally added to and concluded via Michel Foucault's concept of heterotopia. A heterotopia, for Foucault, is a space which has 'the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invent the set of relations that they happen to designate, mirror, or reflect.'[335] In this context of this study, I suggest that the introduction of a theatre space into a pre-existing space, such as the experience of audience members attending the performance in School 2, can temporally create a heterotopia, or add heterotopic properties to a non-heterotopic space. These non-heterotopic spaces which, according to Foucault, possess a 'certain number of oppositions that remain inviolable, that our institutions and practices have not yet dared to break down'[336] are re-codified not only by the spatial properties of the theatre space, but also the performance attitude of those who have brought and occupy this space, namely the performers. Thus, youth audiences find their previously inviolable expectations of Shakespeare challenged by a space which both reflects and challenges their previous experiences of space – the school hall, for example, is a space in which performers can be answered and the audience space is imbued with just as much significance as the performance space. The semi-fixed nature of the in-the-round arrangement, in the case of the School 2, as well as the focus on audience visibility and experience found in the non-school based performances, re-position the young people in attendance as co-creators of the theatre event, jointly responsible for the outcome of the Shakespeare text in performance. The heterotopic nature of the theatre spaces used as part of this study therefore invited the audience to treat the space informally. In such spaces, the attitude to the space in which the performance has taken place assists the entry of Shakespeare's work into the culture of young people since the reactions of the

[335] Foucault, Michel. 1984. *Of Other Spaces: Utopias and Heterotopias*. Trans. Jay Miskowiec in *Architecture /Mouvement/ Continuité*, October, 1984: http://web.mit.edu/allanmc/www/foucault1.pdf, p.2, Accessed 13/04/16.
[336] Foucault, p.3.

audience contribute to the interpretation of meaning alongside the pre-existing images created by Shakespeare and the creative team behind the production. How the linguistic behaviour of these images are affected by this spatial arrangement and the performance-based approach to the Shakespearean text both before, during and after the performance will be explored in the following chapter.

Chapter Three.

The Performed Performative:
The linguistic behaviour of a practical approach to Shakespeare on stage and in the classroom

In this chapter I will illustrate how elements of the PaR conducted as part of this study addresses two areas which mitigate against young people's engagement with Shakespeare. Firstly, I will address issues of illocution in terms of the teacher/pupil relationship when teaching Shakespeare and secondly I will investigate the linguistic behaviour of Shakespeare's words in performance when performers' use methods of direct audience address. This chapter develops the phenomenological description and analysis of the workshops and productions found in Chapter One in order to establish a methodology for explaining the pedagogical benefits of this system on younger audiences' engagement with and understanding of a Shakespeare play. It will do this through a consideration of Speech Act theory, as developed during the late twentieth century by Anglophone (and primarily British and North American) analytical philosophers working in the area of linguistic philosophy. In particular, I will illustrate that a teaching approach centred on the participation in and observation of performance is vital to fulfilling the 'Felicity Conditions' highlighted by J.L. Austin and developed by John C. Searle as part of the Speech Act Theory linguistic movement. The first four of Austin's six part process of understanding a speech act can be linked to the cognitive phenomenological experience of being engaged with a play and I will establish the connections between my two pieces of theatre practice and Austin's methodology. I will also explore how speech acts, or performatives, function in performance in relation to young people, investigating to what degree a performative is performed from performer to audience and, via an exploration of Robert Weimann's theories of *locus* and *platea*, I will consider how this linguistic relationship is executed most effectively in a performance context. Searle's development of Austin's ideas, particularly with regards to the act of referencing, will be used in parallel with this analysis and, after demonstrating the relevance of Austin and Searle's theories of reference, I will apply them to specific moments in the storytelling workshop of *Julius Caesar* by Sarah Gordon and moments of its theatrical performance in front of primary school children.

A Shakespeare play is produced in, and by, a language system and Austin and Searle's step-by-step exploration of how language systems are understood and interpreted by people provide a methodologically linear opportunity for the analysis of Shakespeare in performance. For Searle, language is made up of Constitutive rules which, 'Constitute (and regulate) an activity the existence of which is logically dependent on the rules.'[337] These

[337] Searle, J. R. 1969. *Speech Acts : an essay in the philosophy of language.* (Cambridge, Cambridge University Press.) p.34.

rules are in polarity to regulative rules, which regulate pre-existing phenomena. Searle states that:

> The semantic structure of a language may be regarded as a conventional realization of a series of sets of underlying constitutive rules, and that speech acts are acts characteristically performed by uttering expressions in accordance with these sets of constitutive rules.[338]

An understanding of a language is dependent on the speaker or listener operating within these constitutive rules.[339] The success or failure of a speech act begins with whether or not this act fulfils the basic criteria of the conventions and procedures of the constitutive rules of the language. Keir Elam, in his study of theatre semiotics, *The Semiotics of Theatre and Drama*, describes a similar principle for the perception of a theatre event: 'Theatrical events are distinguished from other events according to certain organizational and cognitive principles which, like all cultural rules, have to be learned.'[340] Elam states that the audience 'defines' their situation because of the 'Frame which the participants place around the event [… therefore] the theatrical frame is in effect the product of a set of transactional conventions governing the participants' expectations and their understanding of the kinds of reality involved in the performance'.[341] A person trying to understand a play who is ignorant of certain procedures and conventions in theatre is going to experience a similar 'unhappiness' to what Austin describes when analysing the reasons for, and effects of, infelicities gotten by the failure to fulfil the six conditions 'necessary for the smooth or 'happy' functioning of a performative'[342]. A pedagogical approach that ignores the performance-based nature of a Shakespeare play when dealing with groups that have little knowledge of what Elam describes as the 'transactional conventions' of theatre is, to use the language of Austin, going to fail to make a felicitous reference or, in Searle's terminology, fail to achieve a 'fully consummated reference' when attempting to work with Shakespearean text in the classroom.

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[338] Searle p.37.

[339] Searle is keen to point out that one does not need to know how a language operates in order to be able use it since as a speaker of English: 'I have no operational criteria for synonymy, ambiguity, nounhood, meaningfulness, or sentencehood […] one knows such facts about language independently of any ability to provide criteria of the preferred facts for such knowledge.' p.11

[340] Elam, Keir. 2002. *The Semiotics of Theatre and Drama* (London: Routledge) p.78

[341] Elam p.78-79.

[342] Austin, J. L. 1962. *How to do things with words : the William James lectures delivered at Harvard University in 1955*. (Oxford, Clarendon Press.) p.14. I will choose to use Searle's clearer term, 'speech act' rather than Austin's 'performative' throughout this chapter.

I.i

The first of Austin's six conditions is directly relevant to the challenges which any teacher faces when trying to teach young people or, or on an even more direct level, excite a group of young people with Shakespeare's writing. Any sentence, said out loud by a teacher who is trying to assert, state or affirm the benefits, educationally speaking or the potential enjoyment of a Shakespeare play, requires a process to be completed in order for the assertion, statement or affirmation to be accepted by the class of young people.

These sentences, like all sentences spoken out loud, are speech acts[343] and, in these contexts, can be described as an illocutionary[344] acts. Throughout this chapter, I will suggest that a teaching approach separated from the performance-based intentions of a Shakespeare play can lead to an unhappy or un-felicitous reception of pedagogical speech acts. To begin with, I will apply the first of Austin's felicity conditions, which requires a fundamental acceptance and working understanding of the conventions and procedures and effects of spoken language in order for this illocutionary act to take place successfully:

> (A. 1) There must exist an accepted conventional procedure having a certain conventional effect, that procedure to include the uttering of certain words by certain persons in certain circumstances.[345]

Austin acknowledges that the latter part is simply designed to restrict the scope of the study to utterances,[346] the important focus being found in the first clause. An example of an infelicity of this condition according to Austin would be a person trying to divorce somebody who considers 'marriage to be indissoluble'.[347] The speech act is misinvoked because 'the procedure invoked is *not accepted*'[348] by somebody involved in the exchange. An example of Austin's principle being applied to a theatrical context would be to imagine a moment in a play that requires audience participation. If nobody in the audience accepts this procedure then the speech act, applied to the 'language' of theatre has, according Austin's principle, failed. In a Shakespearean pedagogical context there are numerous situations and justifications where a pupil could reject the procedure of studying a work of Shakespeare and also degrees to which this convention can be accepted or rejected. The

[343] 'Sentences, not words, are used to say things.' Searle p.25.
[344] An action performed by saying or doing something, in Searle's writing, this is different to the perlocutionary act which as an action as its aim but which itself does not constitute the action.
[345] Austin p.14.
[346] 'It is not important in principle' Austin p.26
[347] Austin p.27.
[348] Austin p.27.

nature of the teacher/pupil relationship and the political structure of schooling[349] dictate that a total rejection of the procedure of studying a Shakespeare play by a pupil would lead to extreme consequences: a pupil who rejects the convention of being taught Shakespeare entirely will find themselves excluded from the school.

This does not mean, however, that a partial rejection of this opening felicity condition is not possible. A person, through religion or culture may, in Austin's example, refuse to accept the sentence 'marriage is dissolvable', similarly, a young person may, because of their culture and potential ignorance to the experience of theatre (as it has been explored in spatial terms in the previous chapter) may reject, on a linguistic level, speech acts, performed by a teacher, which attempt to assert the benefits or interest that can be found in the studying of Shakespeare's plays.

Statistics exist to support the idea that the linguistic rejection, or partial rejection, of these speech acts are a regular occurrence inside UK classrooms. A recent survey undertaken by Shelia Galloway and Steve Strand for CEDAR interviewed 2,750 teenagers over two separate surveys in order to highlight trends in teenage attitudes to Shakespeare:

> Only 18% agreed that "Shakespeare is fun" (and 50% disagreed); Almost half (46%) agreed with the statement "Studying Shakespeare is boring"; Only 30% agreed with the statement "I would be happy to watch a Shakespeare play/film in my own time" (and 51% disagreed).[350]

The convention that the study of a Shakespeare play could be enjoyable, interesting or relevant enough to the teenager to watch outside of school is one that appears to have been rejected by a large number of the UK population's youth. This misinvocation is explicable beyond the failure to meet the conditions that Austin states and is perhaps better understood by bringing into play Searle's concept of illocutionary force. According to Searle,

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[349] In Foucault, M. 1997. *Discipline and Punish. The Birth of the Prison.* Trans. Sheridan, A. (Vintage Books, Random House, New York) Foucault explains the coercive social nature of schooling, 'The Normal is established as a principle of coercion in teaching with the introduction of a standardized education and the establishment of the *icoles normales* (teachers' training colleges)', p.184. This concept is explored in more detail, away from analysis of penal institutions in Peim, N. 2001. *The History of the Present: Towards a Contemporary Phenomenology of the School.* In *History of Education: Journal of the History of Education Society*, 30:2, pp.177-190. DOI: http://dx.doi.org/10.1080/00467600010012454 Accessed 13/04/16.

[350] Galloway, Shelia and Steve Strand. 2010. *Creating a Community of Practice Final Report to the Royal Shakespeare Company's Learning and Performance Network* (Centre for Educational Development Appraisal and Research: University of Warwick) p.22

> The illocutionary force indicator shows […] what illocutionary force the utterance is to have […] indicating devices in English include at least: word order, stress, intonation contour, punctuation, the mood of the verb […] often the context will make it clear what the illocutionary force of the utterance is[351]

A teacher's ability to maximise the illocutionary force of her statements in relation to Shakespeare are partly dependent on her pupil's previous experience of Shakespeare. The benefits and responses to pupils experiencing Shakespeare in performance has been explored elsewhere in this dissertation and in my two examples of Practice as Research (PaR) – in the present instance it is clear how important it is for students to have had an engaging and enjoyable experience with a Shakespeare play before approaching a more formal study of his work. With a youth audience, the more traditional methods that Searle suggests are useful but not vital—without the lived, embodied, experience of performance, a teacher will struggle to convince a reluctant teenager of the convention that Shakespeare is interesting regardless of their use of word order, punctuation or intonation.

Another challenge faced by teachers adopting a traditional, classroom pedagogical approach to the Shakespearean text existing mostly away from the context of performance, is the enablement of pupils, studying alone, to engage or disengage without this being immediately visible to the teacher who, armed with such knowledge, might have taken action to correct this state of affairs. The evidence for this engagement will inevitably come when completing controlled assessment or examinations on the text, at which stage intervention is arguably too late. A performance-based approach like Sarah Gordon's storytelling workshop used in the 2013 *Julius Caesar* project requires group interaction and participation from the beginning of the process, making it clear to the teacher whether or not the first condition of understanding is being met. Gordon's workshop is mindful of the potential shutting down of a young person's cognitive process with Shakespeare to the point that the true author of the story they have created is not discussed or revealed until the end of the workshop.[352] Thanks both to the nature of children's natural abilities to learn through imagined experience[353] and the presence of drama as a mode of learning in British primary schools as part of the Key Stage 1 and 2 curriculum, the beginning of the workshop operates under conventions and procedures that are familiar and recognisable to primary

[351] Searle p.82.
[352] 'Ask the children if they know who wrote the play. Tell them it's Shakespeare' Gordon p.16
[353] How children have expertise in play is explored in Chapter 1. Imagined Experience as a concept and a practical tool for teachers is dealt with in detail in Neelands, Jonathan. 1992. *Learning Through Imagined Experience (Teaching English in the National Curriculum)* (Hodder & Stoughton, London).

school aged pupils. The language and tone used by the workshop leader will be recognisable to pupils who have taken part in activities relevant to the more drama based, creative aspects of the Key Stage 1 and 2 curriculum:

> We're going to be doing something together today that is a little bit different and a little bit special. I will need your ideas and I'll need you to use your imaginations. All of you will be taking part and some of you will be chosen to wear these labels. But don't worry if you're not chosen to wear a label – I need help and ideas from all of you. [354]

This statement is comprised of two speech acts which would be described as an illocutionary acts. First of all, the workshop leader is *stating* what is going to happen over the course of the day and what she expects from the group. The last sentence *reassures* the group that everyone will be taking part. In order for these to be felicitous, the group has to accept the conditions presented. There is likely to be a mixture of responses from those who enjoy performing in front of their peers to pupils who would not be as confident. This is why, from an Austinian point of view, the workshop script is effective. 'Some' of the group are going to be directly taking part – those keen to perform would, in theory, be happy to accept these procedures but the workshop leader will need 'help and ideas from all' of the class. Gordon is not giving the class enough information to reject the procedure: The leader is performing an illocutionary act with which the class is familiar and, moreover, the class is aware that, because of the rules of school, their participation is mandatory. What is not possible at this stage is a rejection of the procedure on the grounds that 'Shakespeare is too difficult' – an important factor in enabling the happy realisation of the speech act.

I.ii

The next section of this chapter will highlight how the previously explored pre-performance workshop also enables a greater chance of the happy execution of illocutionary speech acts between audience members and performers in the production of a Shakespeare play that they are being prepared to see. Again, context is the key factor in the illocutionary force that an actor has at their disposal—a performance from an actor playing Romeo could be seen as technically excellent—verse speaking, emotional engagement, eye contact with the audience—whatever an audience member's subjective view of what makes a good performance—but, if the words themselves do not make sense or the theatrical 'frame'

[354] Gordon p.2.

within which they are presented is too alien then the 'conventional procedure' is incapable of having a 'conventional effect': The speech act becomes infelicitous.

J L Austin did not believe that the theatre was a location where illocutionary acts took place[355] therefore, before looking at how, through experiencing Shakespeare in performance, an audience member is likely felicitously to receive a speech act from a performer, it is important to consider how this linguistic transaction takes place and, moreover, whether or not this happens at all. The crucial factor in defining the difference between an illocutionary act and a perlocutionary act is the immediate effect of the speech act. Illocution results in an action directly whereas perlocution has action as its aim. One could strongly argue that the majority of interaction on stage during a play is not composed of illocutionary acts. The performers, be they in or out of character, rarely call upon the audience for action, the majority of interaction in a play is between character and character and, furthermore, the audience is aware that they are watching fiction as the exploration of the lived, metaphorical nature of theatre in Chapter 1 has suggested: When Henry V calls upon the audience to 'Follow your spirit, and upon this charge/Cry 'God for Harry, England, and Saint George!'[356] the audience are extremely unlikely to jump out of their seats and begin to attack the nearest French person sat near them although, as areas of this research have highlighted, there is nuance created by spatial conditions to this phenomenon with cases of audience members answering performers during moments of direct address.[357] The unseen 'fiction contract' does not mean, however, that a performer, in character during

[355] Austin excluded speech acts delivered from actors from his study, 'A performative utterance will, for example, be in a peculiar way hollow or void if said by an actor on the stage, or if introduced in a poem, or spoken in soliloquy […] language in such circumstances is in special ways – intelligibly – used not seriously, but in ways parasitic upon normal use' Austin: p.22 Wofford challenges this notion in Wofford, Susanne L. 1994. *"To you I give myself, for I am yours': Erotic Performance and Theatrical Performatives in As You Like It* in *Shakespeare Reread: The Texts in New Contexts.* Ed. Russ McDonald. (Ithaca: Cornell UP), p.147-169. For Wofford, 'A performative utterance is understood to have its conventional force, while the audience understands the staged speech act as a representation of a performative utterance.' Wofford p.155-56.

[356] III.i.33-34

[357] Video 9, explored in Chapter Two being a case in point but further to this, my experience of working at Shakespeare's Globe illustrated that some performance spaces make the 'fiction' of the theatrical world less clear. Performance research undertaken by the theatre would also support this, Jem Wall, 2002 company member giving an example, 'At the beginning of the second act in the Dream, Paul (Higgins) who plays Oberon, came on and said 'I wonder if Titania be awaked' and a member of the audience shouted out 'she is, she is awake!' Ryan, Jessica. 2002. *Interviews with Company Members from the 2002 Theatre Season. The Season of Cupid and Psyche* (Shakespeare' Globe: http://www.shakespearesglobe.com/uploads/ffiles/2012/03/701021.pdf) p.6, Accessed 13/04/16..

moments of soliloquy or direct audience address cannot be warning, stating or advising the audience—all three being illocutionary acts which Searle has formularised.[358]

Soliloquy, from a speech act point of view, is a grey area. Robert Weimann's influential concept of *locus* and *platea* is useful here to a degree: for Weimann, the *locus* stage area is further removed from the audience, direct audience address is difficult and this is where characters of higher social order would interact.[359] The *platea* is for Weimann the acting area closer to the audience, in which space audience address was much more straight-forward and characters of a lower social status would exist. Moments of soliloquy are theatrical events in which characters of higher social status would move to the 'platea' becoming all the more significant for audience members who, for the first time in the course of a particular play, would experience them at close proximity. Erika Lin's rethinking of Weimann's concepts productively suggests that the separation of these elements can be explained less by a performer's literal location within the performance area but more to do with 'the interplay between representation and presentation'.[360] For Lin, the characters that engage most with the reality of theatrical performance are 'platea' characters whereas the characters who exist entirely within the fictional world of the play belong more to the 'locus' category, 'The more characters are aware of the playhouse conventions through which visual, aural, and verbal cues onstage come to signify with in the represented fiction, the more they are in the *platea*'.[361] What is important to my present argument in both figurations of this relationship is that underneath these ideas is not only the assumption that audience address is intrinsic to Elizabethan and Jacobean theatre writing,[362] but also the fact that this is how audiences watched the plays. The performer, when operating in the platea, has the potential to undergo illocutionary acts with the audience since, according Weimann, the performer is closer to the audience and, via Lin, the character is written in a way that blurs the lines between fictional, represented character and actual physical performer.[363] The academic work which deals most directly with how the reception of

[358] The formulae for these can be found p.66-67 in Searle
[359] Erika T. Lin's summarises this phenomena in, Lin, Erika. 2006. *Performance Practice and Theatrical Privilege: Rethinking Weimann's Concepts of Locus and Platea*. (Cambridge University Press: journals.cambridge.org/abstract_S0266464X06000480) Accessed 12/04/16. 'The physical and social exclusivity of the locus discouraged actor-audience exchanges and led to greater dramatic isolation.' Lin p.284
[360] Lin p.282
[361] Lin p.292
[362] Despite the fact that Weimann's theories originate from Medieval Theatre traditions.
[363] 'The more characters are aware of the playhouse conventions through which visual, aural, and verbal cues onstage come to signify within the represented fiction, the more they are in the *platea*.' Lin p.292

soliloquy functions is perhaps Bridget Escolme's *Talking to the Audience*. The case studies that Escolme explores,

> All produce meaning around a struggle between socially conferred identity and the effect of subjectivity. All depend for their impact upon figures who appear to exist both in the theatre and in the dramatic fiction.[364]

It is a mode of analysis that, as Escolme admits, 'recalls the jugglers, dancers, singers, tumblers and related showmen […] whose work is always overtly situated in a *platea*'. It would seem, therefore, that contemporary performance scholarship supports the suggestions that soliloquy is both a fictional and a social act and, from a linguistic point of view, these moments of performance located in the platea are, at least, in part, attempting to perform illocutionary acts

Contemporary, practical approaches to soliloquy, from an acting point of view, would also seem to support treating soliloquy as method of employing illocutionary acts from performer to audience. John Barton dedicated an episode of his influential *Playing Shakespeare* to set speeches and soliloquy and the phrase that Barton returns to repeatedly throughout the programme is 'The text must be shared'. Judi Dench's comments on Viola's 'I left no ring with her' soliloquy in *Twelfth Night* indicate her approach to the voicing of a character's thoughts:

> It's a wonderful opportunity to share just what a dilemma she is in with the audience and she can actually speak directly to the audience and say 'this is the situation I am in and how would you like to do it if you were in this situation?[365]

For Dench, the audience are the priority of the soliloquy; for her, the process it is not about shutting away the audience and existing apart from them in the fictional world of the 'locus' rather it is about involving the audience directly in the thought processes of the character. She, as an actor both living the internal life of a character and performing it in actorly ways, is asking the audience for help. Barton would share this view, commenting in his conclusion to the episode 'In a soliloquy a character reaches out to an audience [...] he needs to share his problems.'[366] Just as, within the fictional world of the play, characters

[364] Escolme, p.153
[365] Barton, John. 2009. *Playing Shakespeare*. 2nd Ed. (Methuen Drama: London) p.98
[366] Barton p.99.

employ speech acts[367] to other characters, Barton suggests that, 'Just as you share your thoughts with another actor, with another character, when you're playing a scene so that process of sharing has to go on when you're left alone.'[368] Escolme's description of the stage as 'a performative[369] space [… in] which performance takes place or whose function renders speech performative in nature, rather than simply one in which a performance can happen'[370] illustrates how these processes work - this performative space is a zone; which increases and expands from the performance space into the audience space once a performer begins to soliloquise. As I have explored in my previous chapter, the Elizabethan playhouse was a space in which the boundary between performance space and audience space was blurred, this flexibility is carried forward also into how performance is and can be interpreted by an audience in that space, or in another that attempts to emulate its performative qualities and potentials.

The performative space, or zone, does not simply increase to include audience members during moments of platea; there are further ways of engaging the audience with speech acts with audience members being in a shared locus. Clear examples of this phenomenon could be found both in the 2013 production of *Julius Caesar* for primary school children at the Orange Tree Theatre as well as the 2014 *Romeo and Juliet*. In my approach to the text in performance I involved the audience in the locus by making them characters in the play. As has been previously explored, this happened on two levels: firstly individuals were asked to take part in the action *on* stage during certain moments (as named, specific characters) and secondly, the entire audience was used to represent the people of Rome welcoming Julius Caesar at his first entrance; then later, the plebeians responding to Brutus' and Mark Anthony's funeral orations. Fuelled by their preparation both in (in a spatial and phenomenological sense) and during (in a temporal one) Sarah Gordon's storytelling workshop,[371] the audience was aware of how the character(s) they were playing fitted into the story. When Brutus and Mark Anthony delivered their speeches, themselves full of

[367] Stanley's Fish's critique of Coriolanus' actions in *How to do Things with Austin and Searle: Speech Act Theory and Literary Criticism*, in MLN, Vol. 91, No. 5, *Centennial Issue: Responsibilities of the Critic* (Oct., 1976), pp.983-1025. John Hopkins University Press: http://www.jstor.org/stable/2907112 Accessed 1304/16 and Bridget Escolme's analysis of the RSC's 2000 production of *Richard II* in *Talking to the Audience Talking to the audience : Shakespeare, performance, self*.(London, Routledge. 2005) are strong examples of how Searle and Austin's methodology can be deployed in a theatrical context.
[368] Barton p.104
[369] In the Austinian meaning
[370] Escolme p.111.
[371] This section is covered over p.10-13 of Sarah Gordon's active storytelling workshop.

speech acts, the audience responded to them—which could be seen as a sign of a felicitous completion. An example from the play:

BRUTUS	Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.
All	None, Brutus, none. (*repeat*)
BRUTUS	Then none have I offended [372]

The character of Brutus in the play text is performing the Speech Act, 'question' on the fictional characters of the plebeians. In the text, all of these characters illustrate a felicitous execution of this act since they respond, or answer this question. In performance, the actor playing the character of Brutus is, through the procedural convention of direct audience address, performing the speech act, (a question) on and to the characters of the plebeians. In the case of the 2013 production, these characters comprised the entire audience. This interaction takes place entirely within the fictional world of the play and, according to Lin, is therefore in the locus—the locus here being a zone comprising both the performance and audience space. When, in performance, the audience all respond at the same time this is a 'conventional effect' of the 'conventional procedure' of the speech act, 'question', which would indicate that the audience are both engaged with and existing within the story of *Julius Caesar* enough to complete this speech act felicitously.

There are, however, problems to this binary reading of the performance situation. In preparation for the performance, the actor, Mona Goodwin, set up the convention that the audience would repeat any of the lines that she spoke through the megaphone during this scene. One could therefore suggest that the audience were not actually, 'in character' and in the locus but rather felicitously completing a different kind of illocutionary act: One that is not performer to performer and therefore locus, but one that is performer to audience and therefore platea. The reality of the situation is one of interpretation and perception: some of the children in the audience would be occupying, in their minds at least, a position in the locus of the performance, behaving 'in character' whereas others, those that were possibly less engaged, were responding on a more straight forward, call and response level. Either way, this explicit signifier of a completion of the first of Austin's felicity conditions, suggests that the audience is responding to performance and engaged to a degree. This has

[372] From, Shakespeare William. 2013. *Julius Caesar By William Shakespeare Adapted for Primary School children for the Orange Tree Theatre 2013*. (ed.) by Henry Bell (Richmond, Surrey: Orange Tree Theatre) p.24.

been enabled by a combination of the pre-production, performative workshop and a direct and deliberate attempt to involve the audience in the performative space of the performance world during theatrical performance.

The extension of the locus proved to be more challenging with an older, teenage audience as a moment from early in the production of *Romeo and Juliet* illustrates. In I.ii an illiterate servant has been tasked with finding and inviting certain guests to the masque hosted by Lord Capulet. I chose to adapt the text in order to involve audience members as characters who could assist the servant, thus extending the locus into areas of the audience space in a similar fashion to the previously explored moments in *Julius Caesar*. The script suggested that the actor playing the servant should encourage the audience member selected to read out the text presented. This, in Austinian terms, is a clear illocutionary act – something which has an action as an outcome:

> *Left alone on stage, the servant looks to the audience for help.*
>
> **Servant**
> Find them out whose names are written here! I am
> sent to find those persons whose names are here
> writ, and can never find what names the writing
> person hath here writ. I must to the learned.--In good time.
>
> *He decides to ask them directly for help. Hopefully the audience can read the invitations.*
>
> **Servant**
> God gi' god-den. I pray, sir, can you read?
>
> *The first one reads: "*Signior Martino and his wife and daughters;'
>
> **Servant**
> Perhaps you have learned it without book: but, I
> pray, can you read any thing you see?
>
> *The second one reads:* County Anselme and his beauteous sisters;[373]

By asking an audience member to read out some words on this letter, the performer is attempting to complete the speech act of 'request'. In order for this to be completed successfully, the terms of Austin's first condition need to be met. This first condition is applied to this performance scenario below with Austin's words in black and my additions in red.

[373] Ed Bell, 2014, p.4.

(A. 1) There must exist an accepted conventional procedure – the notion of an audience member speaking words out loud that have been presented to them by a performer and/or the audience member representing a fictional character- having a certain conventional effect – the words being read out loud, that procedure to include the uttering of certain words – written on the piece of paper presented to the audience member - by certain persons the chosen audience member in certain circumstances – the performance which the audience member has attended.[374]

Videos 11 and 12 demonstrate how, in performance, this speech act was not always completed successfully. In the case of Video 11 the failure of the speech act can be partly explained by the first of Austin's conditions having not been completed due to the complete or partial rejection of the conventional procedure at the centre of the speech act. Unlike the production of *Julius Caesar,* there was no preparation of the audience before the performance and the audience members were unaware of the characters they were supposed to be representing. Moreover, by choosing to reassign lines from the servant character to audience members as 'persons in the street', I was asking these audience members to extend and imaginatively improvise their knowledge of the story and Shakespeare's original text. During these moments, the performance existed within a potentially confusing liminal position between an extended locus – with specific audience members representing bystanders in Verona - and the performer treating the performance space as *platea* – by attempting to perform illocutionary acts on the participants as audience members, rather than fellow, fictional characters.

In Austinian terms, the conventional procedures of the audience members fictionally representing characters and, in more literal, social sense, speaking out loud the words that were suggested to them by the performer, were not established and therefore an inexperienced or, to return to Dreyfus' terminology from Chapter One, a novice audience member can potentially reject this procedure, voiding the speech act. Equally likely is the notion that the audience member was aware of the procedures but, due to embarrassment, confusion over the Elizabethan English, or a lack of confidence in public speaking, actively chose to reject the performative, 'request'. Video 12, however, illustrates opposite results with both audience members accepting the performer's request to speak all of the written words aloud. This can be explained by a greater experience of performed

[374] Austin p.14.

drama, a higher percentage of workshop participants in the audience, or a different, more extrovert personality in the persons chosen.

By trying to perform speech acts on young audience members during a Shakespearean production, performers are, to some degree, taking a risk that these acts will not be completed. Escolme can again help in the explanation of this phenomenon:

> The act of the performing human in the plays examined here is an exposing business which in turn exposes the audience. The performer whose job it is to entertain a lit audience with plays about how the human is performed can be laughed with or at, listened to or not, elicit a desired response or fail to do so.[375]

Escolme's effectively simple description of the performer as a human, enables an understanding of how a performer is functioning both on a metaphorical, fictional level when soliloquising but also on a social, lived level that is directly trying to affect an audience. As descriptions, actor, performer and character all make, to varying levels, judgements as to the priority of fiction in the interpretation of the theatre event. Escolme's terminology encourages the understanding that an audience member can, like States' previously explored binoculisation of the phenomenal and the significative, oscillate between experiences of the social reality of performance and the presentation of the fictional world of the play. Her description of the Shakespearean scene in action could be further interpreted as a series of speech acts that are either completed or rejected by an audience. The attempt of a performer, in performance, to perform illocutionary acts on audience members treated either as fictional characters in a metaphorical world or as people experiencing a theatre event in the social reality of a performance space clearly alters the relationship between the Shakespearean word and the audience.

There was a noticeable variation in the reception of the effectiveness of the deployment of locus and platea in performance with the PaR conducted as part of this study. The linguistic behaviour of the Shakespearean text in these conditions can be further explained and investigated by exploring other practitioners' experience of audience response to Shakespeare's writing. Actors who have worked at the reconstructed Globe[376] in London

[375] Escolme, p.154

[376] It is important to acknowledge that this performance space does, and cannot, replicate the performance conditions of late 16th and early 17th Century London. The experience for audience and

can help with this: A company survey conducted in 2000 is revealing when performers in the company respond to questions about soliloquy and the relationship between the performer and the audience. Geraldine Alexander, who played Ariel in the 2000 production of *The Tempest* speaks of the challenge of switching between direct audience address, what Lin would possibly describe in a platea state, and character to character dialogue in the fictional world of the play, a locus state:

> You need to share your story with them […]. That direct relationship with the audience is something that (technically) I don't find easy [...]. I tried looking at the audience that night, but straight away I realised I'd blown it. I'd blown it because I'd seen individuals in the audience at an inappropriate moment. I discovered that's not the story. The story (for that moment) is: Ariel's seeing the sea and the world of the island out there. Instead I had established a relationship between an actress and an audience, instead of letting them into the magic of the story. It was a huge lesson.[377]

Alexander's comments raise two key points in relation to soliloquy and illocution. First of all, it is revealing that, like Barton and Dench, she uses the word 'share' in her approach to performing in front of an audience. This shows that, although she includes the audience in her work, she is not, in the truest sense of an illocutionary act, trying to elicit a direct action out of them. Secondly, it shows that the decision of whether to perform in a locus or a platea state is at the forefront of the performer's mind when acting in an, albeit reconstructed, Elizabethan playhouse performance space. The disconnect that she experienced could be explained by her attempt to exist within *platea* at a moment in which the text does not suggest. It is important, in the context of this study, to note that in the performance of Shakespearean drama it is not simply an interpretative binary system of 'direct address = good', 'character to character = bad'. In fact, too much direct contact with an audience, from Alexander's point of view, can disengage an audience by disrupting or obscuring the figurative allegory, metaphorical imagery and fictional narrative of the story and the play. This is a point picked up on by other members of Globe acting companies: -

> Liam Brennan: I spoke very directly to the audience in my first scene, but I felt thereafter the object of Orsino's attention is Viola.[378]

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performer is different but, as a way of exploring these issues in performance it is the closest that one can get.

[377] From, Bessell, Jaq. 2001. *Actor Interviews 2000 Red and White Companies.* (Shakespeare's Globe: http://www.shakespearesglobe.com/uploads/ffiles/2012/03/992479.pdf) p.6

[378] Ryan p.16.

> Stephen Alvey: Sometimes you go where the audience takes you, and the danger is that audiences don't always want to lead you along the story of *The Tempest.*[379]

It seems that these productions staged at the Globe in the early stages of the twenty first century oscillated between moments performed in a locus state which would appear to support Austin's original exclusion of speech acts performed on the stage and moments in which there is direct contact with the audience in a platea state, which would challenge Austin's exclusion. Although direct audience address cannot always display a visibly explicit response from an audience, illustrating a clear act of illocution – the completion of a speech act such as 'state' or 'assert' can be possible without an audience member speaking. The attempt to complete, rather than simply do or begin, a speech act is a crucial part of acting in a platea state. Giles Block, long term 'Master of Text' at the Globe and the director of the production of *Hamlet*, in relation to which several of the interviewees were a part, suggests that the audience's responses, explicit or implicit, to these moments of direct audience address are not passive, rather they are precisely the sort of active response that one would elicit from an illocutionary act:

> There are times when a monarch addresses his army, as in *Henry V* or *Richard III*. On these occasions the spectators can be more than just observers or witnesses. They are addressed as if they had a right to be there.[380]

I would suggest that these moments take place once the performative zone has increased to include the audience as well as the performer. The question remains, however: what is it about these moments of platea that make an illocutionary act possible? Again, the reconstructed Globe can help with answers: an actor who is stood on a stage that is not attempting direct verisimilitude can occupy a duel role in an audience's mind. It is not possible to achieve this verisimilitude at the Globe since, as Tim Caroll, director of several productions in the space, points out, 'The extraordinary effect of groundlings on any performance is owing to the particular combination of being visible, being close to the stage, standing up and being packed together closely'.[381] Robert McCain, a member of the 2000 acting company suggests that when an actor enters what has been previously established as the platea state and directly addresses the audience, 'You're an actor, playing a part, and not actually the character […] You can never pretend the audience

[379] Bessell p.9.
[380] Bessell p.14.
[381] Bessell p.19.

doesn't exist here, and so you can never pretend that you aren't an actor playing a part.'[382] An audience therefore cannot entirely, as Austin would have believed, dismiss the illocutionary act as an act of fiction since the actor is oscillating between a duel role as character and actor.

I.iii

Having begun to explore the potential illocutionary nature of soliloquy, when delivered in a theatrical space that blurs the line between audience and performance space, I would like to illustrate, using my own theatre practice, how a rehearsal process can enable an actor to attempt to complete an illocutionary act with an audience, use Searle's methodology to define the process of this act, and explain how it is only through performative methods that this illocutionary act can avoid being misinvoked with a young audience.

In order to execute an illocutionary act from performer to audience, I found it necessary to rehearse the platea moments in *Romeo and Juliet* and *Julius Caesar* in a way which made the actor treat the interaction with the audience in exactly the same way they would with an interaction between character and character. As a director, I often trusted the actors to consider how and to what degree they are trying to elicit a response from a character; however, early on in the rehearsal process I made sure to mention that, from my point of view, I break a text down using a combination of methodologies from Stanislavski and Keith Johnstone. Johnstone believes that interaction, in an improvised context, can be broken into three forms: an 'Offer' which can be either 'Blocked' or 'Accepted': -

> I call anything that an actor does an 'offer'. Each offer can either be accepted, or blocked […] A block is anything that prevents the action from developing […] if it develops the action it isn't a block.[383]

There is an interesting parallel between the Johnstonean act of 'offering' and the illocutionary act. A felicitous speech act could be seen as an 'offer' which has been accepted, Stanley Fish's application of Speech Act Theory to *Coriolanus* unintentionally highlights this connection. Fish's exploration of Coriolanus' infelicitous execution of the illocutionary act of 'request',[384] his refusal to accept the speech act 'praise'[385] but his

[382] Bessell p.44-45.
[383] From, Johnstone, Keith. 1989. *Impro.* (Methuen Drama: London). p.97.
[384] Fish, 988-999, gives an example of how, in II.ii, Coriolanus meets most of the conditions necessary to happily complete this illocutionary act, aside from the sincerity condition. The recipients of this speech act do not pick up on this but the actions of the play indicate that it is not a felicitous execution.

tendency felicitously to complete the illocutionary act of 'refusing'[386] can alternatively be viewed from a Johnstonean perspective as examples of Coriolanus blocking various offers. For Fish, the key moment in the play is the banish/counter banishment scene found at III.iii. Like disenfranchised teenagers studying Shakespeare, Coriolanus does not accept the first of Austin's felicity conditions in that he refuses to acknowledge the convention of banishment from the Rome state from which he has become disenfranchised:

BRUTUS	There's no more to be said, but he is banish'd, As enemy to the people and his country: It shall be so.
Citizens	It shall be so, it shall be so.
CORIOLANUS	You common cry of curs! whose breath I hate As reek o' the rotten fens, whose loves I prize As the dead carcasses of unburied men That do corrupt my air, I banish you; And here remain with your uncertainty![387]

According to Fish, Coriolanus 'refuses to accept the procedures by which the state identifies'. In acting terminology, the citizens and the tribunes of Rome have made an offer, in Speech Act terms, they have attempted to perform the illocutionary act of 'banishing'. In acting terminology, Coriolanus has blocked this offer and then made his own counter-offer, in Speech Act terms the illocutionary act of 'banishing' has been misinvoked—since the '[t]he procedure invoked is not accepted'.[388] It would therefore appear that it is not possible in theatrical terms to perform an illocutionary act without making an offer. From my point of view as a director looking for performers who are capable of engaging an audience in illocutionary acts during moments of soliloquy, it is therefore essential that the actors are making offers when delivering their text to the audience. Engagement from an audience during soliloquy could therefore be seen as acceptance of the offer that the performer is making or, in Austinian terms, an acceptance of the procedure that is invoked.

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[385] 'If Coriolanus were to thank his praisers he would be admitting their right to evaluate him […] he would be receiving from others what he thinks can only be bestowed by himself on himself.' Fish p.991

[386] 'He is fine at refusing' Fish p.993. It is interesting to note that at the centre of this speech act is what Johnstone would describe as a 'block'. Fish's analysis of Coriolanus' use of, and reaction to, Speech Acts would mark him out as a 'blocker' and in Johnstone's eyes, a 'high status player'.

[387] III.iii : 121-129

[388] Austin p.27.

This combination of Austin's linguistic theory and contemporary acting practice was at the core of the rehearsal process for the 'balcony scene' for the 2014 production of *Romeo and Juliet* at the University of Hull. At the beginning of this scene, Romeo is, through soliloquy, considering Juliet's beauty. Mikey Barker, who played Romeo, performed these moments in platea and was guided by me as director to deliver speech acts to an audience. A clear example of this was found in the tenth line of the scene: 'It is my lady, O, it is my love!'.[389] As has been previously explored in this chapter, this is something to be enacted by a performer in such a manner as it is shared with the audience, rather than an internal expression of a thought. Mikey Barker, influenced via my interpretation of the previously cited practitioners, attempted to include the audience in Romeo's thought process. As an actor, or performing human, he has to make an offer, which can either be accepted or blocked by the audience. Being an offer, this line must, therefore, be an illocutionary act. In rehearsal the crucial discussion with the actor centred around—the key question: *what kind of illocutionary act is the character/actor attempting with the audience*? This was, to a degree, a process of trial and error but, in order to push him into offering this line out to the audience, I had to do more than simply instruct him to offer an illocutionary act out to a fictional audience. Actioning the platea lines as if the audience was the recipient of the effect of the transitive verb became a key way of adding tonal variety to the soliloquy. The experience of this scene in rehearsal resulted in the following conclusions about how a director and actor can explore in rehearsal how speech acts can be deployed to an audience in performance:

- Decide on whether a section of text is platea or locus.
- If platea, ask what is the offer/illocutionary act that the character/actor could perform towards the audience?
- Ask what transitive verb can be 'underneath' this offer/illocutionary act?
- Explore potential other offers/illocutionary acts with potential other transitive verbs.

[389] II.ii: 10

I will now apply this process to the aforementioned tenth line of II.ii of *Romeo and Juliet*, 'It is my lady, O, it is my love!'. First of all it would appear to be a platea line – originally written to be delivered in a physical position that has to be performed at some point downstage of an Elizabethan playhouse—i.e. in front of the balcony. It is also part of a soliloquy. As an illocutionary act I would suggest that it is 'State (that)' and the transitive verb underneath this speech act will be 'grab'.[390] In order to be able to rehearse this moment effectively, I deemed it essential for other people to be present in the rehearsal room so Mikey Barker could enact the physical transitive verb when delivering the line. This is a method of ensuring that the performer will give this line out to the audience as an offer and is not, necessarily, a way of dictating the blocking that the actor will eventually undertake (it is therefore intentional, rather than kinetic or proxemic).

Speech Act Theory is crucial to this process since the performer is attempting to complete a process which has a response from an audience, rather than interpret a transitive verb. It is here where the difference between actioning and my approach is at its most explicit: Austin's theories require a completion of an act whereas actioning focuses upon the performing of an action which does not have a clear and intended conclusion. The drive of this area of research required a methodology which could steer the non-professional cast in a direction which placed audience interaction as a priority. Difficulty comes in trying to interpret the behaviour of an audience member which illustrates a felicitous completion of a performative which, in this case is 'State (that)'. A change in facial expression or direction of body language from the audience member could imply this, a nod of the head or a vocal response would be an explicit signifier. A performer and a director therefore have a choice to what level they would like the completion of the speech act to be clear to both themselves and the rest of the audience. Potential courses of action can be agreed, such as repetition of the line or the delivery of it to another audience member, if the completion of the speech act is deemed fundamental to the performance and the narrative has to wait for this process to have happened completely. The results of this process can be seen in Video 13.

[390] There are, of course, dozens of other possibilities in the actioning of this line. My decision was based upon the novice skill level that the undergraduate cast had in regard to performing Shakespeare and, within this, even less experience of performing Shakespeare which required a high amount of audience interaction. Grab was a direct, physical verb which placed the most focus on the product of the action – i.e. the audience and maintained a physical connection between performer and audience member.

The success of this speech act in performance with young audience members who have little experience of live Shakespeare and who are considered novice in the Dreyfusian skill taxonomy also requires direct consideration of the audience themselves as well as the performer in rehearsal. Austin's first felicity condition states that,

> (A. 1) There must exist an accepted conventional procedure having a certain conventional effect, that procedure to include the uttering of certain words by certain persons in certain circumstances.[391]

At this moment in performance, audience members will accept the convention that Juliet is Romeo's 'lady', or 'love' if they have followed the story up until this point. If, for whatever reason, an audience member has missed, misunderstood or failed to recognise Romeo and Juliet's previous connection during I.v then they will be confused by Romeo's assertion. Cultural background and history could also factor in this convention. If Juliet was costumed, 'traditionally' in a dress but an audience member's cultural background or history does not dictate that a 'lady' would dress like this, then the illocutionary act of 'state (that)' will be rejected at this stage. Another possible factor would be that the audience member rejects the notion that love exists; or that Romeo, having only spent a few minutes with this woman, could refer to her as his 'love'. The most considered aspect in relation to the first felicity condition in the 2014 production of *Romeo and Juliet* question was: to what degree do the audience members understand the words during these moments of direct audience address? This tenth line is almost entirely comprised of single syllable words that still exist in modern English. A longer, more poetic section of soliloquy may result in a misfiring of the Speech Act at the first stage due to a basic misunderstanding of the words or a lack of ability to follow a longer, more complicated thought. A later section of Romeo's soliloquy is a good example of this:

> Two of the fairest stars in all the heaven,
> Having some business, do entreat her eyes
> To twinkle in their spheres till they return.
> What if her eyes were there, they in her head?
> The brightness of her cheek would shame those stars,
> As daylight doth a lamp; her eyes in heaven
> Would through the airy region stream so bright
> That birds would sing and think it were not night.[392]

Here, Romeo's meaning is less concise and he uses an extended celestial metaphor in order to express how radiant Juliet's face appears to him.[393] In order for Mikey Barker felicitously

[391] Austin p.14.
[392] II.ii: 15-22

to execute the various speech acts which could be suggested to be found in this passage[394] to the audience, a 'conventional effect' has to take place. If the audience cannot understand the words, or follow the thought process of Romeo in this moment the 'conventional procedure' of Romeo's speech act will misfire. Some preparation is therefore required for a young audience to be able to receive these speech acts felicitously. If one returns to the young people who, according to the CEDAR data, are uninterested in Shakespeare to the point of rejecting the aforementioned non-performative conventional pedagogical procedures. Here is where a performance-based approach can help. As explored in Chapter One, engaging with text phenomenologically, via the 'lived-body' through performance can engage this age group. This engagement leads to an understanding of the words and thought processes, which, in turn, allows the speech acts, when delivered in performance, to have a greater chance of felicitous completion: in other words, the lived experience of the workshop fosters development of the cognitive awareness necessary to understand fully what is subsequently said on stage. My approach to the balcony scene, in pre-production schools-based workshops, was to enable the eventual audience to maintain their attention through these moments of platea in performance by 'filling in' the gaps in their interpretation of the historically distanced texts. First of all, in my workshop, I made sure that the story of the play was clear up until this point:

> Romeo has climbed the orchard walls and is looking up towards the balcony of Juliet's chamber. His view of the balcony is placed against the backdrop of the night sky. As he looks up to the balcony she walks onto the balcony. Romeo looks at the silhouette of the woman he has just kissed at the dance and sees her placed against the backdrop of the twinkling stars. This gets him thinking about her.[395]

This was attempted in a way that did not use historically distanced text and was intended to be delivered clearly and slowly. Losing the plot of the play is another area that can disengage an audience to the point of rejecting the conventional procedure of soliloquy.

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[393] He initially suggests that Juliet's eyes have replaced two bright stars in the sky, he then goes on to suggest that if those stars were to appear in her eye sockets then they would not appear as bright as her cheek. After this he returns to the idea of Juliet's eyes shining in the night sky to state that if they were up in the sky they would be so bright that they would make night time appear to be day which would confuse birds into singing.

[394] A clear example being the asking of the question. 'What if her eyes were there, they in her head?' Audience behaviour discussed in rehearsals which would suggest a completion of this speech act varied from explicit responses such as a vocalised answer to implications in bodily language which have been raised earlier in this chapter.

[395] From, Bell, Henry. 2014 *Romeo and Juliet: A Pre-Production Workshop*. (University of Hull), p.5

Next, the group of students were asked to use their imaginations actively but, in a way which is not directly linked to text:

> I want you all to now find a space in the room on your own. Stand still but look up at the ceiling. Shut your eyes and think of the night sky. What can you see? How do the stars shine? Are they completely still? Now, this is going to sound like a weird suggestion but… imagine the stars are now replaced with eyes.[396]

This unusual request encountered a degree of reaction but, this exercise was one of several practical exercises over the course of two, two-hour workshops and I took care to introduce this section later in the second workshop in order to reduce the embarrassment factor found with teenage participants.

> Go back to looking at the 'stars' now. Focus on two that are close to each other. Now replace them someone's eyes. Switch between them.

Here the group were, without realising it, actualising the imagery that Romeo uses in the section of II.ii. They could be suggested to be, in their mind's eye, taking part in the metaphorical journey upon which Romeo himself embarks. The fact that some pupils had a clearer imagination than others was demonstrated by their physical commitment to the exercise but, the discussion after this process indicated that the group had a good grasp the imagery. The pupils responded to the following section of the workshop script:

> So, that was a little strange; but I want to hear about what you all saw in your mind's eye.(*Try to link discussion to brightness and twinkling. Were the eyes as bright as the stars? Also feel free to acknowledge that this is slightly strange thing to do—this will help when discussing Romeo's state of mind later*).[397]

Their relevant comments are recorded as an audio track to Video 14 and are listed below,

> Pupil: He's imagining that her eyes are twinkling in the stars and the stars are in her head.
>
> Pupil: (Romeo is saying) That her eyes are really bright.
>
> Pupil: (Romeo is saying that) Her eyes are like sunlight.
>
> Pupil: Her eyes light up the sky.
>
> Pupil: (Romeo is saying that) Her eyes are beautiful, basically.

[396] Ibid.
[397] Ibid.

Pupil: (Romeo is saying that) I like your eyes.

Pupil: It's like love at first sight.

Only after this interactive introduction to the concept lying behind the extended metaphor was the text introduced to the group, and in a performance context detailed by this section of the workshop:

> After the discussion, split the group into four sections and get them to stand in four corners of the room. Give each group a section of the speech[398]. Go around the room and make sure that everybody knows how to say the words and check they understand what they mean. Then get them to say their section, in turn, out loud. Try it a couple of times until the flow of thought becomes clear. Encourage them, as before, to bring out the vowel sounds.

This exercise enabled the group to have experienced, and to be encouraged to engage with, the phenomenological experience of the sounds of the words in performance as well as the flow of Romeo's thought process. They were also, to a small degree, putting themselves in Romeo's position and actualising the speech act which, later on in the month, they experienced in performance. When, during this performance, Romeo begins to share these thoughts directly with the audience (as the zone in which performatives between performers and audience members begins to increase) this process leading up to the moment has been designed to reduce the risk of a misinvocation of this Speech Act due to a rejection of the performative procedure. Video 15 demonstrates how Mikey Barker delivered this section of text and how it was received by the audience. The process of understanding, accepting and engaging with the speech acts underneath theatrical soliloquy is not as simple as procedural convention and effect as it is found in Austin's first felicity condition. In order fully to explore this phenomenon it is necessary to explore how three other felicity conditions function in three locations (i) the hypothetical non-performative classroom; (ii) the performative classroom and (iii) on stage.

II.i

The second of Austin's felicity conditions deals with the suitability of the person delivering the speech act:

[398] 1.Two of the fairest stars in all the heaven,/Having some business, do entreat her eyes/
To twinkle in their spheres till they return./. 2.What if her eyes were there, they in her head?/. 3.The brightness of her cheek would shame those stars,/As daylight doth a lamp;4 her eyes in heaven/
Would through the airy region stream so bright /That birds would sing and think it were not night.

> A2. The particular persons and circumstances in a given case must be appropriate for the invocation of the particular procedure invoked.[399]

In a classroom context, this condition would, on the surface, be met. A teacher, logically, is the appropriate person to deliver the illocutionary acts associated with helping a pupil learn about and engage with a Shakespeare play. In Austin's eyes, an example of this condition being infelicitous would be, 'the person for baptising the child is not a priest'.[400]In this context the person teaching is a teacher and therefore the speech acts used to teach Shakespeare will therefore stand a good chance of being felicitous. However, Shakespeare as a subject in secondary schools in the UK is a compulsory subject for English GCSE, Drama GCSE being an optional subject and there being no compulsory study of Shakespeare expected within English. The training and experience of English teachers, in opposition to Drama teachers, is not specifically orientated to performance or drama skills. This skills gap found with some English teachers in the UK would put the certainty of Austin's second condition into doubt. Over the course of this next section, I will explore this skills gap in relation to the current pedagogical climate, in order to establish if the training that English teachers currently receive in the UK is enabling *as good a chance as possible* for Austin's second felicity condition to be met and how the use of Shakespeare performance specialists as part of a pedagogical approach can improve the number of successful invocations of these speech acts in an education and performance environment.

An English teacher keen to employ methods which place Shakespeare's writing mostly directly in performance based contexts has a wide selection of material to choose from: Rex Gibson's *Teaching Shakespeare*,[401] RSC's manifesto for how Shakespeare should be practically taught in schools, *Stand Up For Shakespeare*,[402] the writing of Jonothan

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[399] Austin p.14.
[400] Austin p.20.
[401] Gibson, Rex. 1999. *Teaching Shakespeare.* (Cambridge University Press: Cambridge). This influential book advocates 'active approaches' to Shakespeare in schools, since, 'A script declares that it is to be played with, explored, actively and imaginatively brought to life by acting out.' Gibson, p.8
[402] Author Unknown. 2008. *Stand Up for Shakespeare: A Manifesto for Schools.* (RSC: https://www.questia.com/magazine/1G1-176778307/stand-up-for-shakespeare-an-rsc-manifesto-for-shakespeare) Accessed 13/04/16. This was launched in 2008 in an attempt to increase the use of, and normalise as a pedagogical approach, a practical method of teaching Shakespeare: 'Many young people first encounter Shakespeare as readers in their English classroom, often in preparation for tests or examinations. In contrast, actors and theatre practitioners work with his plays actively and collaboratively, in preparation for live performance. We believe that this practical approach is the most engaging way for young people to develop a real understanding of Shakespeare's stories, characters and language.' RSC p.2.

Neelands[403] and the RSA[404] study of performative based approaches to Shakespeare in seventeen primary schools,[405] *Shakespeare For All*; all provide examples of teacher lead activity using performance techniques as well as getting pupils to respond and reflect upon live performance. Teachers without the time and resources to bring a theatre company or practitioner to perform a workshop in school, or alternatively take a class to a theatre location, must therefore employ these methods themselves. Without the appropriate training or experience, the second of the conditions is at risk of failing to be felicitously executed: since one must ask the question, to what degree is this teacher 'appropriate for the invocation of the particular procedure invoked?'

Training to be an English teacher in the UK can be undertaken in two different forms: 'in school training' or 'university training.'[406] School-centred initial teacher training (SCITT) is the more vocational strand of training and involves being in school four days of the week and at a university for the fifth; whereas the training that a Postgraduate Certificate in Education (PGCE) offers varies from university to university but will typically involve placements in a school. The inevitable truth of these training schemes is that the degree to which a potential teacher is trained in the methods needed to deliver active approaches to Shakespeare varies. A student studying for a SCITT may be placed in a school observing an English teacher with great experience and passion for a performative approach to Shakespeare or, equally, could not. Some PGCEs focus a degree of the one-year course on the teaching of Shakespeare, the Institute of Education at the University of London, for example, includes time spent working with the Education Department at Shakespeare's Globe;[407] but across the wide choice that a student teacher has, there is no uniform approach. This may mean that a teacher, when trying to implement a pedagogical approach that requires specialist knowledge about drama, Elizabethan and Jacobean

[403] This sentence from Neelands, Jonothan and Tony Good. 2010. *Creating Democratic Citizenship Through Drama Education: the writings of Jonothan Neelands* in Peter O'Connor (ed.) (Stoke on Trent: Trentham Books) illustrating the benefits of getting concepts out of pupils' minds and into their bodies through lived-experience 'The more the curriculum requires children to operate at a symbolic level of concepts and generalisations which are divorced from particular situations or from human experience, the more need they have for the support of story and play to help them understand and see the significance of their learning in recognisable contexts.' O'Connor, p.48.

[404] Royal Society for the encouragement of the Arts

[405] Gilmour, Maurice (ed). 1997. *Shakespeare for all in primary schools : volume 1: an account of the RSA Shakespeare in Schools Project.* (London: Cassell). A key conclusion from this study being, 'Performance is a means of exploring text and is valid as a teaching approach.' Ed. Gilmour p.102

[406] As detailed by the Department for Education: Author Unknown. Date Unknown. *Teacher training – what are my options?* (Department for Education: http://www.education.gov.uk/get-into-teaching/teacher-training-options.aspx) Accessed 13/04/16

[407] http://www.ioe.ac.uk/study/IPGS_ENG99F.html

theatre practice, as well as more 'traditional' textual literature analysis, is calling upon experiences and ideas from their undergraduate degree, A-Levels or extra curricula activity when still in secondary education.

Rachel Yarrow, A Newly Qualified Teacher (NQT) details her experience of approaching Shakespeare's *Richard III* for Key Stage 3 in NATE's[408] industry magazine, *Classroom*. In this account, Yarrow repeatedly refers to having to serve 'two masters': 'On the one hand, the pressing need to bring Richard to life as a truly dramatic experience […] on the other, the duty to get the students writing high scoring SATS[409] papers (as the headmaster is understandably keen for them to do […]).'[410] Yarrow is experiencing a familiar situation; and it would seem that many English teachers see a more active pedagogical approach as potentially counterproductive to the quantitative and formally assessed outcome of a course. Fiona Banks, Head of Globe Education, found in her research that the application of practical approaches shared with teachers for the 2006 'Staging Shakespeare' project affirmed such a phenomenon: 'Many [teachers] found them hard to implement […] a lack of confidence, a perception that active approaches are too drama based and require special time and space and a fear that they will compromise academic results.' [411] Banks' findings would appear to be supported by the fact that the lack of a suitable space for Yarrow's intended active approach was often an issue, with one teacher outlining clearly this trend: ''I also worried that the fact I teach in a small and often very hot classroom would not exactly help me create a truly dramatic study out of the text.'[412]

Despite her lack of confidence in the facilities that the school had to offer, as well as doubts over the academic benefits of a performative approach, Yarrow began to teach *Richard III* utilising performative methods, her first lesson looked at the opening soliloquy:

> I had a crack at 'theatre in the round'. This was based on the idea of nominating students to intervene and make comments on the acting of a piece of drama as it unfolds […] I was slightly disappointed if not entirely surprised, when the students'

[408] National Association for the Teaching of English
[409] National Curriculum Tests. SATs at Key Stage Three (KS3) were discontinued in 2008 (http://news.bbc.co.uk/1/hi/education/7669254.stm) Accessed 13/04/16 but the challenges undertaken by Yarrow to teach Shakespeare are still relevant today since Shakespeare is still a compulsory part of the KS3 curriculum and the government plans to introduce a second play to be studied during KS3.
[410] Yarrow, Rachel. *Teaching Richard for SATs: An NQT's Personal Reflections and Regrets in NATE Classroom* No.6. (NATE: Sheffield) p.12
[411] From, Banks, Fiona. *Practical Exploration of Shakespeare's Plays and Academic Rigour to Go Hand in Hand* No.14. (NATE: Sheffield) p.34.
[412] Yarrow, p.12.

> subsequent writing about the scene remained limited in it's [sic] awareness of its dramatic limitations'[413]

This paragraph illustrates how speech acts are misinvoked if the person performing a speech act is inappropriate for the procedure involved. This lesson appears to do so on multiple levels. Firstly, it is apparent that Yarrow does not have a strong grasp of the drama technique that she is trying to perform. By 'theatre in the round' she has, correctly described the audience configuration but the exercise itself is an unclear combination of Augusto Boal's 'Forum Theatre'[414] and a more straight forward peer-to-peer feedback session. This apparent confusion or vagueness regarding the delivery of the exercise would indicate an infelicitous execution of the speech acts in the setting up of the exercise: 'instruct', 'request' and/or 'advise' being illocutionary acts potentially attempted by Yarrow as she tried to get Year 9 students in an early stage of learning about the play to perform extracts in front of their peers. Evidence for this misinvocation would be found, by Yarrow's own admission, in the student's written work. It also important to consider if the students themselves are the suitable people to be attempting speech acts in moments of soliloquy. Hearing the words spoken aloud, saying the words themselves, and being made aware of the performative nature of the Shakespearean text are all good reasons to attempt this; but the student's inexperience and lack of drama skills (or lack of understanding that skills learnt and deployed in another subject, drama, are now required in the English classroom) make it likely that those performing will be found lacking and, in future will reject the procedural convention that they can perform Shakespeare outright. This combination of detrimental factors potentially prohibits future performative exploration of the play at the first, rather than second, stage of Austin's felicity conditions. An unfortunate consequence of this opening lesson is that the teacher herself seems subsequently to have rejected this convention procedure: 'I am slightly embarrassed to write […] that we embarked on the set scenes not through drama but through the medium of comparison charts and bullet point lists.'[415]

It is experiences similar to those that Yarrow documented that has led for people to ask for a reconsideration of how teachers are trained, or to explore how visiting practitioners with specialised training and experience assist and add to an English teacher's approach to a

[413] Ibid

[414] Found in Boal. A. 2008. *Theatre of the Oppressed*. Trans. Charles A. and Maria-Odilia Leal McBride and Emily Fryer. (Pluto Press: London)

[415] Yarrow, p.13.

Shakespeare play. Stanley Wells, when interviewed in 2012, stated that, 'I don't think your average schoolteacher is necessarily qualified to teach Shakespeare in any depth, only about half of all state school teachers have the skills and know-how to make children love Shakespeare'.[416] In the interview, Wells is keen to point out that he is not attacking the abilities of English teachers, rather pointing out how difficult it is to accrue specialist knowledge. An English teacher, after all, has to be able to teach poetry and prose literature from a variety of eras and cultures as well as drama texts including Shakespeare.

The answer to what an English teacher needs to know in order to carry out a performance-based approach to Shakespeare can begin to be found in the five 'knowledge areas' that Jonothan Neelands believes 'a drama specialist is required to have knowledge [of that are] equivalent at least to A Level'.[417] If one believes that Shakespeare should be approached from a performative angle, then it follows logically that the skills required for a teacher need to centre around performance skills. Shakespeare's writing does, however, have additional requirements to those expected of a drama teacher, as well as areas that are not relevant. In order to accommodate this, I have made changes to Neeland's original writing: a cut is indicated by a line through the words and additions are written in red.

Practical Knowledge

- Elizabethan/Jacobean Dramaturgy; the use of the Elizabethan/Jacobean staging elements of drama to communicate meanings.
- Elizabethan/Jacobean acting styles, dance, masks and other relevant aspects of stage craft.
- Management of personal and interpersonal behaviour
- Project management ~~(production)~~ (workshop delivery, theatre visits to Shakespeare)

Theoretical Knowledge

- Specific to teaching ~~drama~~ Shakespeare in schools

[416] From, Griffiths, Sian. 2012. Bored of the Bard (The Sunday Times: http://www.thesundaytimes.co.uk/sto/newsreview/education/article859861.ece) Accessed 13/04/16.
[417] Ed. O'Connor, p.60-61.

- ~~Dramatic~~ Shakespeare Theory (literary and performative) (which might range from the works of ~~Aristotle~~ Ben Jonson to ~~Raymond Williams~~ Stephen Greenblatt and the theoretical writings of Brecht, Stanislavski and others – specific to Shakespeare in performance such as John Barton, Kristen Linklater or Cicely Berry)
- Semiotics of ~~drama~~ Shakespeare in performance (how meanings in ~~theatre~~ Shakespeare's work is constructed, communicated and reconstructed by audiences)
- Shakespearean Theatre anthropology (the different cultural uses and manifestations of Shakespearean performances in other times and places as well as our own)
- ~~The theoretical writing of key twentieth century theatre and school drama practitioners (which might include Slade, Way, Heathcote and Bolton but also Stanislavski, Meyerhold, Brecht and Boal)~~ (See the second bullet point of Theoretical Knowledge)
- Awareness of ~~relevant~~ critical theory relevant to Shakespeare – feminist, post-colonialist, performance, literary, new historicist, cultural materialist, performance criticism, audience studies.

Technical Knowledge

- ~~Sound and light technology~~
- Use of IT as control system ~~for above and~~ for use as part of drama
- ~~Scene design and construction~~
- Ability to use the World Wide Web to find multi-media resources for 'active approaches' to Shakespeare in workshop and in the classroom.

- Use of IT as a potential tool for re-contextualising Shakespeare in classroom. e.g. Video conferencing, multi-schooled collaborative learning[418]

Historical Knowledge

- Major periods and styles of Western theatre and, from the seventeenth century onwards, their responses to Shakespeare, both as an influence ~~–~~e.g Greek, Roman, Medieval and Elizabethan/Jacobean but also Shakespeare's re-interpretation through later movements, e.g. Restoration responses, nineteenth century pictorialism, Realism/Naturalism, Symbolism and Expressionism, post-WWII responses, the era of Jan Kott's 'Shakespeare our Contemporary', pre- and post-millennial Shakespeare etc.
- Non-theatre literary influences on Shakespeare e.g. rhetoric, Chaucer, Spenser, the continental European novella, historical writing (such as Plutarch and Holinshead), the Bible, Greek and Roman myth, even tracts denouncing false exorcisms etc.
- ~~Twentieth century and pre-Twentieth century playwrights,~~ A working knowledge of Elizabethan and Jacobean playwrights ~~eg,~~ as well as Shakespeare, e.g. Dekker, Fletcher, Jonson, ~~Brecht, Miller~~, Wilson, Marlowe and Webster
- The historical influence of the genres of tragedy and history on Shakespeare's writing.
- Key periods of social history, e.g ~~Athenian and~~ Elizabethan/Jacobean societies, ~~Industrial Revolution, 1930s and 1960s~~
- Popular theatre and entertainment's influence on Shakespeare's writing, eg, mysteries, *commedia dell'arte* [italics mine]~~, melodrama, vaudeville, federal theatre project, musicals~~

[418] Paul Stevenson's *The Bard on Broadband* in Classroom Magazine No.6 being a good example of technological innovation coming together with Shakespearean learning outcomes.

Cultural Knowledge

- Major non-European performance traditions, eg, Kathakali, Noh and Kabuki, Carnival, shadow puppets
- Contemporary trends in ~~writing and~~ performance styles with regards to Shakespeare in performance.
- ~~Media and presentation~~
- Major cultural movements such as modernism and postmodernism in relation to Shakespeare's writing
- The oral and communal aesthetic tradition.

This list may appear very comprehensive and include several areas that are not specifically mentioned in the curriculum for teaching at either Primary or Secondary level but it is important to emphasise the amount of work that has to go into an informed, engaging and performative approach to Shakespeare. As Neelands explains,

> At first glance, the knowledge that is described may seem to go far beyond the requirements of the KS3 curriculum. Certainly, you don't need everything that is here to be a drama teacher at KS3. But the more knowledge you have of drama yourself the more you have to draw on and inform your teaching at any key stage.[419]

It would appear absurd to expect an NQT to be able to call upon this level of knowledge when, at Key Stage Three, for example, they are expected to teach, 'English literature, both pre-1914 and contemporary, including prose, poetry and drama', 'Shakespeare (two plays)' and 'seminal world literature'. Alongside the study of these areas of literature, drama and poetry, a teacher must also teach and aid the development of writing, grammar and vocabulary and speaking and listening.

The two projects delivered as part of this practice-based doctorate are both examples of how outside practitioners with specialist knowledge can contribute expertise to the teaching of Shakespeare. The actor/workshop leaders working on the 2013 production of *Julius Caesar* at the Orange Tree Theatre, for example, had spent four weeks rehearsing both the play and the workshop full time. Over the course of the project each performer

[419] ed. O'Connor, p.57-61

delivered the workshop up to thirty times, as well as performing the play twenty times. The company of four had varying degrees of experience but all were trained at a drama school and, David Antrobus, who played Caesar, for example, has a twenty year career as a professional actor and theatre director. My own experience of working with Shakespeare included at this stage, fourteen professional productions directed for young people as well as my own training to a postgraduate level (BA, Hull; MA, Exeter and Shakespeare's Globe) and ten years of experience teaching Shakespeare to primary, secondary and undergraduate students. So, to return to Yarrow, rather than serving the 'two masters' of a performative approach and the need for evidence of academic performance, she could let persons with training and experience capable of invocating the speech acts become involved as partners in a performative pedagogical approach to Shakespeare. Once this work has been delivered, Yarrow could then integrate relevant follow up work into her own teaching plan in order to fit into the demands of contemporary teaching practice and a summative, results-driven pedagogical evaluation processes (such as SATS results and schools league tables)

Part of the *Shakespeare for All* research project investigated this relationship between teachers and visiting theatre practitioners. The conclusions drawn from the experience indicated that it is not always a straightforward process for both parties to undergo:

> There was occasionally an overt reliance on outside expertise which demeaned the teaching skills available within schools. This is not to deny that a specialist can add another dimension, but teachers and their classes establish certain patterns of behaviour and expectation which become difficult to alter, enabling a visitor the advantage of introducing fresh approaches with less resistance.[420]

A pupil in a class who witnesses a visitor with more specialist knowledge explore Shakespeare in a way that indicates a greater understanding and, moreover, methods that are immediately more enjoyable would appear to struggle to then go back into a classroom and undergo more conventional, text based teaching practice. As previously established, this is not due to laziness or incompetence on the teacher's part, but rather is a realistic product of the amount of specialist knowledge that they are required to possess if they are to teach Shakespeare first in active and embodied, and then in critically astute ways. To extend Yarrow's 'two masters' metaphor further, the visiting practitioners do not have to

[420] ed. Gilmour, p.96

serve the Head Teacher who is focussed on how results will have an influence on the school's position in the league table. Spending time with a person deemed fully appropriate for the speech acts required within a performance-based approach to Shakespeare will then increase the sense in the pupil's mind that the teacher is not the correct person to invocate the speech act procedures. The relationship between teacher and external practitioner is therefore clearly a relationship that needs to be managed well. Most often, long standing connections between theatre companies and schools ensures that these issues do not become a problem and it is important to note that this is commonly *not* the case, because the majority of the seventeen schools that took part in the *Shakespeare for All* project had little experience of working with other practitioners. My own experience of delivering supplementary workshops about Shakespeare in schools would support this sample data. The simple fact is that when I am aware of a teacher's learning plan over the term and exactly how the exercise delivered by me will support these plans, then I can include the teacher as part of the delivery; when the relationship is not full and on-going, I cannot.

III.i

The third and fourth of Austin's sincerity conditions relate to the correct and complete executions of a speech act. In the context of a Shakespeare play's interpretation by young people, the felicitous realisations of these conditions raise questions about the fundamental nature of what constitutes the definitive theatre text. According to Austin, in order to meet the third felicity condition, *'B1. The procedure must be executed by all participants both correctly […]'*[421] his example of this condition being voided due to infelicity would be a speaker who during the 'procedure of naming a ship: instead of smashing the bottle at the stern […] lets it fall'.

In order to link notions of illocution in an on-stage context to a schools context, one could suggest that a method of determining the felicitous completion of this condition could be found in the ability of pupils to respond to the illocutionary act of 'command' or 'request' when asked to identify a moment in a Shakespearean scene where, to go back to Weimann's and Lin's terminology, a character shifts from platea to locus or vice versa. Even if the student recognises an example, the student could be recognising something that isn't, in the truest sense, the performed word. As the Czech structuralist Otakar Zich states

[421] Austin, p.14

throughout his 1931 polemic, *The Aesthetics of Dramatic Art*:[422] 'the dramatic text merely resembles a work of literature, without actually being one.'[423] Any response from pupils, away from knowledge of the play on stage or in a performance context, is thus a hybrid one that is neither literature nor performance. It is what the literary Shakespeare critic Harry Berger Jr. has called 'imaginary audition';[424] it must be conjured from a mental picture and, as Zich also has explained, this mental picture will be 'different, but […] arbitrary [and …] formed by personal associations of each individual'.[425] This hypothetical speech act is completed if the students have responded accurately to the 'command' or 'request' but it cannot be said to, in the context of a performance text like a Shakespeare play, be completed 'correctly'.

There is also the problem of students who, for Elam, lack 'the organisational and cognitive principles [of theatre] which, like all cultural rules, have to be learned.'[426] The performance gestalt, explored in Chapter One, is missing from their experience of the play. Literary devices such as alliteration, assonance, regular or irregular verse can be recognised and analysed from a literary point of view; but these are not 'lived' via performance or the witnessing of live enactment. The shifts from platea to locus, which make Shakespeare's writing so potentially dynamic in performance, can thus be recognised on the page but not 'lived'. Less theatrically experienced students can be trained to spot these moments but not to be engaged or inspired by them unless the words found on the page are given their intended airing: in performance. The moments in platea are directed towards the audience, the performer attempts to connect and perform illocutionary acts directly—this layer of understanding and meaning is lacking in the imaginations of those who have never experienced a soliloquy performed from a stage towards and audience. This is where, in the context of Shakespeare pedagogy, the first and the third of Austin's principles are closely linked. Young people's apparent apathy towards Shakespeare could come from a

[422] This work is, as yet, unpublished in English translation, however there are plans for a translation in 2016 by the translation team at the Department of Theatre Studies at Masaryk University in Brno in the Czech Republic. I have, through contact with this department, gained access to an unpublished English translation of this work by Samuel Kostomlatský and Ivo Osolsobě. This, alongside Jiri Veltrusky's extensive citations from this work in *An Approach to the Semiotics of Theatre* have formed the sources for my citations.

[423] From, Veltrusky, J. 2012. *An Approach to the Semiotics of Theatre* (trans.) by J.F. Veltrusky. (Brno: Department of Theatre Studies, Facult of Arts, Masaryk University) p.72.

[424] See Berger, Harry, Jr. *Imaginary Audition: Shakespeare on Stage and Page* (Berkeley: University of California Press, 1989).

[425] From, Zich, Otakar. *The Aesthetics of Dramatic Art* (trans. by Samuel Kostomlatský and Ivo Osolsobě). Unpublished. p.5.

[426] Elam, p.78.

historical pedagogical approach that is non-performative by nature and, therefore, in the context of Austin's third felicity condition, is 'incorrect'.

Austin's fourth condition can contribute to this exploration; and it does partly explain why a literary approach to Shakespeare has been maintained for so long and, moreover, it can highlight some of the merits of this way of teaching. Austin's fourth condition is a two-word addition to the third condition:

B1: The procedure must be executed by all participants both correctly B2: and completely'[427]

Austin's example of an 'unhappy' realisation of this would be, 'I bet you five pounds that this dog will win the race =>no answer ... bet is not on.'[428] In the context of this study, it is again useful to return to the idea of the performative gestalt, explored in the first chapter. States' exploration of the various images that comprise the 'visual field' during one's perception of a theatre event includes the 'literary image'. The non-performance-based approach to a Shakespeare play is therefore exploration of the text through only a part of the gestalt (and I am being deliberately oxymoronic here)—it is not an irrelevant component, rather only a part of the whole. As explored in Chapter One, the nature of theatre in performance makes it impossible for an audience member to be able to focus on one part of the gestalt (again oxymoronic) at a time in which the third condition is not met. By trying to separate out elements of the performance gestalt away from performance which is, in itself, an impossibility), one is therefore approaching a play text, to use Austin's terminology, 'incorrectly'.

Austin's conditions appear either to be able to be met or not met in a binary fashion. Moreover, his felicitous/infelicitous polarity is beginning to become problematic in the application of his ideas to Shakespeare in performance. It is here that Searle's extension of Austin's initial writings can help. A teacher who is asking her pupils to identify moments of *locus* and *platea* in *Romeo and Juliet* II.ii, for example, by referring to soliloquy in stylistic opposition to character-to-character dialogue would have needed to have identified and explained these two staging principles successfully in order for her students to complete this speech act. Although, as previously discussed, this reference to performance forms and acting conventions (with the associated audience reception modes) away from a performance context, is neither correct nor complete, let us presume that some of the more cognitively dexterous pupils in the class can successfully identify her request in

[427] Austin, p.14.
[428] Austin, p.25.

conceptual terms. This achievement can be explained by Searle's differentiation between kinds of reference:

Fully Consummated Reference:

> An object is identified unambiguously for the hearer, that is where the identification is communicated to the hearer […]

and Successful Reference:

> A reference may be successful – in the sense that we could not accuse the speaker of having failed to refer – even if it does not identify the object unambiguously for the hearer.[429]

A teacher's non-performance approach results in (from those students who can successfully identify the moments requested) a Successful Reference rather than a Fully Consummated Reference. The object(s) in question are moments of platea and locus in the scene and they are, to a degree, identified to the hearers. However, such abstract and theoretical identification flattens out much of the true nuance of such distinctions. This is because in performed reality, the split between locus and platea is never absolute and the *frisson* that exists in moments in which the distinction is being blurred or rapidly shifted between and played with is often very much the performative essence of such modes of delivery in early modern theatre, such moments of vacillation may be only be unambiguously identified or experienced in their true performance context (i.e. as performatives delivered directly to the audience). Some of Searle's qualifications to his principle of identification can help explain the linguistic behaviour of this interaction further: 'Success in identification may be a matter of degree';[430] juxtaposing Zich with this would enable one to assert that the 'success' experienced to a degree in this hypothetical classroom is redundant since it is an exercise in literature not theatre, and is therefore 'a mutilation of the work'.[431] Zich's polemical stance and his use of emotive vocabulary highlights what is missing from some pupils' Shakespeare education: the play in performance. Searle's speech act theory thus illustrates how important the experiencing of Shakespeare on stage is for a young audience, particularly those less cognitively gymnastic pupils who, in this case, *failed* to identify what was requested of them by their teacher or,

[429] Both quotations Searle, p.82.
[430] Searle, p.89.
[431] Zich, p.92

moreover, did not understand what she was saying at all. In such cases, Searle proffers the following situation, 'Suppose the hearer does not yet know [what] is being referred to. In such a case, the question 'who'? 'what'? 'which'? are still in order […] If the speaker has not uttered an expression which answers such questions, then he has not identified an object for the hearer.'[432] The solution to this misexecution of a speech act can be achieved, according to Searle, by the ability of the speaker 'to produce an identifying description of the object on demand'.[433] This would be a solution in order to achieve, in a literary context, a 'Successful', rather than a 'Fully Consummated' Reference. The teacher could clearly further explain what she meant in clearer, or different terms, but, away from performance, there is still the risk that a young person with no previous experience of theatre going will not understand fully her meaning. Useful to my present project, in Searle's fourth qualification, he addresses how identification functions with children. For him, 'They are unable to satisfy the principle of identification except in the presence of an object.'[434] Children's more limited understanding of the relational properties of the world in which they live, or of its conventions and structures does indeed make this statement true. I would suggest, however, that this is not just true of children; rather it is true of anyone who finds themself in a linguistic situation in which the constitutive rules that make up the language are alien to them. A clear way of making real the presence of an object (in this case a soliloquy), is therefore to take the confused students to see this moment *in performance*, to introduce them to the object in experiential, material terms. Here they will perceive, through the lived-body, the direct illocutionary acts that take place in soliloquy and can, as explored in Chapter One, experience most fully the shifts from platea to locus in the spatio-temporal fact-world of early modern theatre in performance. It is only the lived-in, temporally inflected experience of the shifting performance objects (character dialogue; actor self-focussed soliloquy; audience address) that makes these changes between modes of address so dynamic in the scene. Once this has been perceived, the shared context that can be had between a class and a teacher enables a 'complete' and 'correct' reference to the object to be executed: The play in performance therefore contributes essential components for the referential speech acts that are integral to any academic study of a Shakespeare play.

[432] Searle p.86.
[433] Searle, p.88.
[434] Searle, p.90.

Conclusions.

There would appear to be a number of significant findings in three key areas of my study (summarised by its three chapters) and the sets of data that were collected as part of the research which led to this dissertation: the conclusions that can be drawn from both my analysis and the raw data fall into the following procedural areas and theoretical domains: (i) the development by young people of interpretative skills in relation to Shakespeare through performance-based methods; (ii) the influence of spatial considerations on both the understanding of Shakespeare by young people and the acceptance of his writing into the various hegemonies which comprise youth cultures; and (iii) the necessary conditions needed for speech acts to be completed between adults and young people in both the classroom and on stage in relation to Shakespeare's work. My findings, drawn from the data and evidence of my audio-visual and textual appendices, point towards several areas of continued development for this research and reveal potential opportunities for further research. It is difficult to avoid falling into a common trap with conclusions to research projects which suggest larger scale, but ultimately unachievable developments, and I hope that, in this conclusion to the dissertation, I will illustrate practical and realistic research goals as well as potentially realisable changes to UK educational methods and structures.

The challenge with a practical research project centred on young people is that gauging the effect of the practice over a long term period is difficult. In the case of the primary school aged participants in *Julius Caesar* it was clear that their skills development with Shakespeare had begun – as detailed in the work considered in Chapter One. The feedback received from the pupils found within Appendices 2 and 3 includes a very small percentage of mentions from pupils about a lack of understanding of the text, or of feeling bored or disengaged in performance. If the feedback taken from Appendix 2 is used as an example, many letters featured comments about the pupil's understanding of the play – references to not understanding Shakespeare were only found in relation to their fears in relation to the experience of other audience members, the reasons for this phenomenon having been explored in Chapter 2:

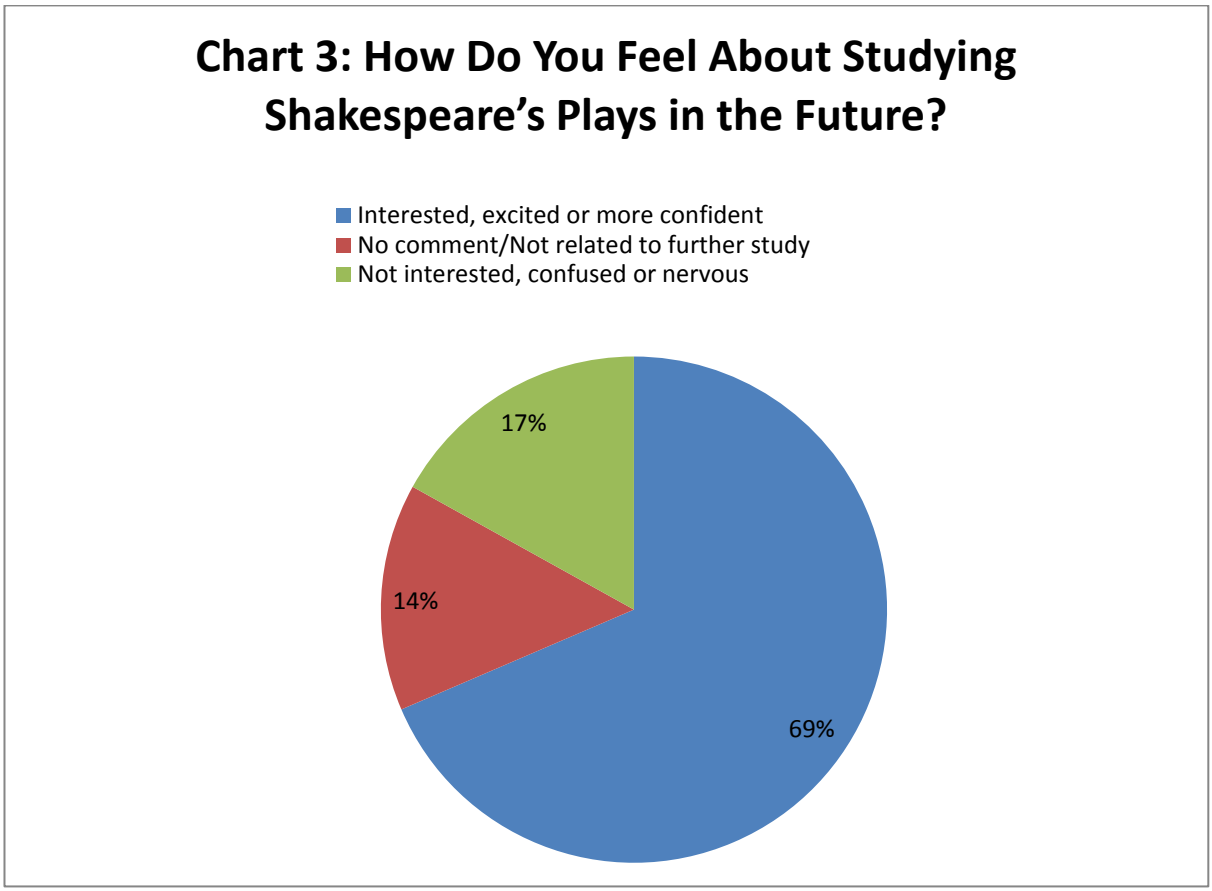
Table 9: Comments relating to Understanding or Not Understanding Shakespeare's Writing in *Julius Caesar.*[435]

UNDERSTAND	DID NOT UNDERSTAND
160: I liked that because with only a few people in the play it was easier to understand.	165: 'However, I don't think it was suited for the younger audience [year 2] as it seemed a bit complicated for them to understand.'
165: I most enjoyed how you made the play modern and more exciting for children of our age to watch. The actors were extremely good and I really felt as if it was really happening in front of me. It really helped us to understand the plot of the play and also to appreciate other plays written by William Shakespeare. I think the workshop really helped us with the old English so we understood what they were saying.	161: I had concerns about the use of language for different age groups. I think that the younger children watching the play did not understand the old fashion words. Would it not be a better idea to make another separate play for the younger children with easier words to understand at that age and less complicated themes?
166: Thank you for coming in to do the workshop to explain the story is was really fun, If I hadn't of done the workshop I would of understanded (sic) the story.	166: I was quite surprised how one of the schools had very young children and I don't think they understood many of the words.
168: You made the story very easy to understand.	168: I think that the younger kids didn't really understand it because all of the old language.
171: Thank you for inviting year 6 to watch the Julius Caesar performance I extremely enjoyed it and I clearly understood the words because of the workshop.	169: The one problem that I thought was not great was that there was quite a young part of the audience, I think that this was a problem because they for sure didn't understand the language, which made them unable to follow the story.
	170: It is a good play for 8+ children but the under 8 children all looked confused.

These responses can be partly explained by the nature of the feedback: pupils might feel under pressure to illustrate that they enjoyed themselves to their teacher, and the group which took part in discussions with myself in the room could have felt even more pushed into positivity. Despite this, the reactions from pupils and teachers often illustrated a confidence with which pupils gave opinions about Shakespeare and can be seen in the tone and the content of the written feedback as well as the vociferousness of their responses to the play in performance. In the case of the older participants of *Romeo and Juliet*, the

[435] Data collected from Appendix 2.

question, 'How Do You Feel About Studying Shakespeare's Plays in the Future?' produced eighty five out of the one hundred and twenty four responses who expressed interest, confidence or excitement about the prospect of studying Shakespeare in the future, eighteen that did not comment or responded in a way that was irrelevant and twenty one expressed disinterest or nervousness.[436] These results are represented graphically, below.



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The performance-based methods used in this PaR-based study caused sixty nine per cent of participants to look forward to further study – a sign of skills progression, but also an illustration of their desire to continue to develop these interpretative skills.

The scope of both projects could only attempt to quantify and explain pupils' skills progression within the period of the project, usually of one or two week's duration; however, a study which could plot the development of pupils exposed to practical approaches to Shakespeare over a longer period could shed more light on not just the effectiveness of this approach, but also help explain and illustrate the reasons why.

[436] Appendix 1, p.200-201.
[437] Data collected from Appendix 1, p.200-201.

Previous research projects, such as the RSA *Shakespeare for All Project*, have, like my own study, focussed on the immediate impact of practical, performance-based research with young audiences and Shakespeare, but such studies have also expressed a desire for a longer-term approach. I believe that Hubert Dreyfus' skill taxonomy and the notion of the intentional arc, with its roots in both phenomenology and neuroscience, provide a sensible combination of quantative and qualitative research methodologies that could help to define a longer term research project. Perhaps such a project should be a collaborative endeavour between two or more major Shakespeare production companies, and a recognised centre of academic excellence, funded by the AHRC and incorporating skills and expertise from the DfE.

In order to reach more comprehensive conclusions about the benefits of this approach, a research team would need to chart the skills development of pupils from primary into their secondary education. Although this may appear initially impractically ambitious, a co-ordinated approach between Higher Education Institutions, Local Education Authorities, professional theatre companies and the Department for Education could produce an organised and comprehensive programme of Shakespeare for young people. Companies such as the Royal Shakespeare Company, Shakespeare's Globe, the Orange Tree Theatre and the Young Shakespeare Company already have practitioners and actors producing thousands of hours of practical Shakespeare exploration in UK schools a year. This work, alongside such enterprises as the Shakespeare Schools Festival, which in 2014 had thirty five thousand pupils participating in the performance of a Shakespeare play,[438] show that participatory practical work, as both audience and performer, is available to school pupils in the UK. There must be, therefore, a potential co-ordination of the impact that this work has on the study of Shakespeare in schools over a long term period – research could chart, more precisely, a pupil's practical, Shakespearean pedagogical career. The 2013 *Julius Caesar* project has shown, to a degree, that primary school aged pupils can increase their expertise and confidence with Shakespeare and the kinds of activities and Shakespearean productions produced as part of my PaR-based study could comprise of the early stages of such a research programme.

The increase in the amount of Shakespeare that is expected to be studied in secondary schools, with an additional play being introduced in the current governments reforms to

[438] *Shakespeare Schools Festival Impact Report 2014*. (Shakespeare Schools Festival: https://s3-eu-west-1.amazonaws.com/ssf-website/Content/SSF_Impact_Report_web_friendly.pdf) Accessed 13/04/16.

Key Stage 3, mean that children as young as eleven will be expected to bring a degree of expertise to their study of Shakespeare. A research project that begun with primary school aged pupils could not only provide pupils with these skills but also assess their application of these skills as they progress through both Key Stage 3 and 4. My experience of writing this dissertation leads me to believe that two crucial decisions would have to be made: firstly, the research methodology would be vital – a quantative analysis that would focus entirely on the participants' performance in internal and public assessments such as GCSEs would only illustrate a very small part of the skill progression, whereas an approach which is ontologically phenomenological could also help illustrate how Shakespeare is placed into different facets of youth cultures and look for explanations as to why Shakespeare's work is either rejected or accepted by groups of young people as they have to spend more time studying his plays. Secondly, a longer term research project would have to consider how the practical work delivered in schools would be produced. The development of the participants as they get older produces different needs in terms of how they respond to Shakespeare's work from a practical point of view. This strikes me as crucial because of the challenges that I faced with the participants of the *Romeo and Juliet* workshops, but also the amount of time and energy that went into alleviating fears from teachers that their pupils would either lack the requisite skills to enjoy and take part in a practical workshop, or be too embarrassed to engage with it. A research project which had worked with these pupils at a primary school age would put some of these concerns to one side but, nevertheless, the methods used would need to vary from age group to age group (as did the PaR elements used as part of this PhD study).

Despite being small in scale, the findings from the *Romeo and Juliet* project can be analysed to suggest that more organised change is needed in how Shakespeare is taught to secondary school pupils in the UK. As detailed in Chapter 3, the level of expertise required for a teacher to be able successfully to complete speech acts related to the teaching of Shakespeare currently goes beyond the training provided for secondary school teachers in England. Further research is necessary to both establish the skill levels of English teachers in the UK and, after a wide reaching survey has been completed, proposals for the alterations to training can be considered. The experience of this project, as well as the data collected, have lead me to consider the recommendation of a specialist Shakespeare position within secondary schools. This individual, trained in the methods detailed in Chapter 3, would take charge of drama activities at Key Stage 3 (at which stage of secondary education, Shakespeare is compulsory for all pupils), as well as teaching

Shakespeare as part of the English curriculum at both Key Stage 3 and 4. Financial considerations would obviously have to be addressed but there is also the further possibility of each LEA having a pool of specialists that work in several schools focussed on different Key Stages. This individual could also be responsible for the management of relationships between local professional theatre companies – the choice of text to be studied could also be co-ordinated so productions could be planned and delivered on a regional basis. It must be noted however, that the current educational landscape of secondary education in the UK complicates this potential research, particularly since the ideologically driven reduction of the role of LEAs and the introduction of Free Schools, independent from LEA control—which makes communication and co-ordination between local schools more difficult.

There is not currently any undergraduate or postgraduate training for Shakespeare pedagogical specialists in the UK – the creation of programmes which provide the skills and training for current and aspiring English teachers could help the proliferation of teachers who are more confident in the application of performance-based approaches to Shakespeare. Planning for such provision (an MEd in 'Teaching Shakespeare', which is based on practical approaches, critical theory, historiography textual analysis, and pedagogical skills), is however in train at the University of Hull, and I am involved in its inception. This programme (and a limited number of others like it) could help to seed a cultural change in how Shakespeare is viewed within educational institutions and establish the experiencing of Shakespeare *as a theatre event* as a norm, rather than a one-off or end of term 'treat' for pupils. Moreover, a cultural change within education could also enable greater flexibility in the spaces used within schools to study Shakespeare. Teaching time spent in drama and sports spaces, as well as classroom work, can help to facilitate more effective practical work with Shakespeare – the increased presence of individuals with practical skills in English departments within schools could help to explain and facilitate the inevitable 'space grabs' that teachers in secondary schools experience when wanting to work outside of classrooms.

The final area of further research that could be suggested from the findings of the research conducted as part of this dissertation is to do with the relationship between space, youth cultures and Shakespeare's writing. Firstly, the data collected in this study in relation to the close proximity at which the audience members experienced both *Julius Caesar* and *Romeo and Juliet* suggested that the audience were enabled to elicit a more phenomenal, rather

than significative responses to performance. These phenomenally centred responses, as explored throughout this dissertation, are vital components in the lived expertise of young people in order for them to draw the significative responses required for the study of Shakespeare's work within the current UK education system. Proximity drew into focus the embodied nature of the Shakespearean text, creating strong responses to moments of physicality and, in turn, drawing innate, physical responses to Shakespearean words in action. Edward T. Hall's taxonomy of proximity has been used in Chapter One to provide a theoretical explanation for this—and the practical research conducted as part of this dissertation goes some way to supporting the application of his theories to audience research. Again, a wider taxonomy of young audience's responses to Shakespeare in performance can aid the development of this research further and prompts questions such as: 'Does an end-on, or thrust audience configuration diminish the phenomenal response? Or is it simply a question a distance?' Logically therefore, further investigation is required with young people experiencing the Shakespearean theatre event at far distance to see how much of a negative impact such proxemics arrangements can have on the physical effect of performance upon them. One result of this might be an evidence-based call for the 'democratisation' of theatre pricing in specific relation to young audiences. Such an endeavour could be linked, for example, to the widening participation in the Arts policy that is currently being developed by Jeremy Corbyn's Labour opposition. With government funding allocated to seating subsidies for youth, and especially for educational, audiences, a sea change in the opportunities for up-close engagement with high-level professional Shakespeare could be achieved. And for the first time in professional theatre history, the seating plans of British theatres could be separated out from the economic and class demographic of audiences. Legislation or Government policy could also apply ring-fencing to commercial sponsorship of theatres and allocate it to this end. The type of research begun in my PhD, can therefore can go on to help theatres offering discounted and cheap tickets to young people and help make sure that these audience members are not placed far away from the performance space, since those audience members who are, in Dreyfusian terms, more 'novice' than 'expert', can be helped by their innate responses to familiar physical scenarios such as the witnessing of fighting, dancing and more quotidian movements and events.

Another significant development that could come from my research is a renewed academic and theatre-professional interest the significance of site and space in Shakespearean performance. Young audience members who are inexperienced or resistant to

Shakespearean texts possess intentional arcs which are not yet developed with enough experience of being in (and toward) the world in order to be able to sit, at a far distance, and respond to the theatre event from a significative, rather than a phenomenal perspective. Tailor-made theatre spaces are therefore most beneficial to these audience members but, large scale, permanent theatre structures, such as the Olivier Theatre at the National Theatre in London or the Royal Shakespeare Theatre in Stratford, England, could make sure that seats towards the back of their prospective auditoriums are off limits to school parties.

The second area of further particularly spatial research that could take place in response to this dissertation concerns design choices made in productions of Shakespeare for young people. It would appear that discoveries made during the first and second chapter suggest an approach to Shakespeare in performance seeking to engage secondary school aged audiences should focus on audience configuration and performer/audience proximity of the theatre event as well as an updating of the setting of the play. I have deliberately focussed the previous comments on secondary school aged pupils since, as established in Chapter One, the primary school aged participants often commented on the contemporary design aesthetic, fifty seven per cent of respondents doing so either in unimpressed or supportive ways. Both the pre-conventional shock of experiencing the Harlem Shake, used alongside technological devices such as mobile phones and laptops being woven into both the design and dramaturgy of the production, seemed to produce an excitement and interest in the concept of a historically distanced text presented through a lens of modern life. Despite being given several opportunities to comment on the aesthetic of the play, only one participant of the older audience members of *Romeo and Juliet* commented directly upon it. As previously established in the dissertation, audience members felt it necessary to comment that they felt 'included' and 'involved' but these comments were written in reference to both their proximity to the performers and the in-the-round configuration of the auditorium.

Attempts by adult practitioners to engage teenagers with Shakespeare in performance by updating music, clothing and the text to a more contemporary feel are common in the UK. The results of this research should not, in my opinion, be used to suggest that this is wrong, but perhaps enterprises such as the recently announced (August 2015) app 'RE Shakespeare' from the Royal Shakespeare Company with which 'Students can lip-sync favourite lines, mix beatbox rhythms with Shakespeare's text and take the Hip-Hop

Shakespeare quiz.'[439] can be most effective in conjunction with performance-based approaches which consider spatial conditions such as proximity and audience configuration and visibility. As explored in Chapter Two, concerns in relation to spatial hegemonies play a part in how the theatre event is interpreted. Young people, simultaneously part of and outside of the hegemony of adult culture, have their own hegemonic relationships to space. Theatre spaces, built by adults ostensibly for adults, are spaces the embodied experience of which reflects these ideologies. Recent reactions to audience members at the 2015 *Hamlet* at the Barbican, London with Benedict Cumberbatch in the title role[440] or the 2014 *Richard III*, staged at Trafalgar Studios, London, with Martin Freeman in the title role[441] illustrate how much work is to be done in order for people, outside of regular theatre going populations, to feel comfortable in (social) space built as a (social) product for people that does not include them. Again, phenomenologically based, qualitative research needs to be undertaken to establish what spaces are part of the hegemonies of teenage youth cultures and, moreover, how Shakespeare in performance can be delivered in such places. A goal of such research would be to enable a young person to experience a Shakespearean theatre event in a space which is part of their hegemony and in which behaviours adhere to the existing codes of behaviour that are dominant in that space. Performances in these spaces, for example, could encourage, rather than admonish, those who choose to film the performance or applaud when they like – a scenario at odds with the reaction to audience behaviour at the previously cited productions at the Barbican and Trafalgar Studios. Companies seeking to engage teenage audiences with Shakespeare need to look further than the costume and sound design or even the words of a production and

[439] *Shakespeare Schools Festival Impact Report 2014*. (Shakespeare Schools Festival: https://s3-eu-west-1.amazonaws.com/ssf-website/Content/SSF_Impact_Report_web_friendly.pdf)

[440] Cumberbatch himself, asked audiences to not film the performance – a behaviour considered to go against the etiquette of theatre audiences, Press Association. 2015. *Benedict Cumberbatch asks fans to resist filming his Hamlet*. In *The Guardian* 09/08/15 (http://www.theguardian.com/culture/2015/aug/09/cumberbatch-asks-fans-to-resist-filming-his-performance-as-hamlet) Accessed 13/04/16. These codes of behaviour can be considered to be part of the hegemony of adult theatre going, behaviour that goes against these codes in an adult theatre space, such as the Barbican, is considered therefore to be wrong. For these audience members to be accepted by people like Cumberbatch who are sharing the same space, they must adhere to these requests of demanded from the prominent members of the hegemony.

[441] Dissenting voices included Maurin Lipman, who commented that the creative team "Are aiming for people who spend most of their day with wire in their ears. It is not so much Richard III and Richard the rock concert." Arts blogger Claire Dikecoglu also expressed dismay at the perceived abnormal behaviour of younger audiences in attendance, "I understand that Martin Freeman is popular, but I have no bigger pet peeve, than everything getting standing ovations these days." Denham, Jess. 2014. *Martin Freeman fans are not 'ruining' Richard III, says director Jamie Lloyd* in *The Independent* 07/07/14 (http://www.independent.co.uk/arts-entertainment/theatre-dance/news/martin-freeman-fans-ruin-richard-iii-with-wild-cheers-for-the-hobbit-and-sherlock-star-9589718.html) Accessed 13/04/16.

be bold in the both the location and arrangement of their work. Productions which aim to discover the spaces that truly belong to their audiences can enable an atmosphere in which, to paraphrase the words of Pupil 65, ‘an audience can enjoy an audience’.

Appendices.

Appendix 1: Secondary School Feedback from the Audience Members of *Romeo and Juliet*

Please Note – the number in the left hand of the table denotes the pupil number.

Question 1: What five words would you use to describe what you have just seen? (Try to use descriptive words and, if you can't think of five, don't worry, write as many as you like)

1	1 Brechtiany 2 Incorherent 3Wordy 4 Quirky 5 Meta
2	1 Incoherent 2 Tragic 3 Comical 4 Quirky
3	1 Engaging 2 Consistent 3 Sad 4 Tragic 5 Funny, Laugh out loud, Good, well done.
4	1 Romantic 2 Funny 3 Engaging 4 Shocking 5 Tragic
5	1 Dramatic 2 Grotesque 3 Detailed 4 Shocking 5 Engaging
6	1 Interesting 2 Engaging 3 Good 4 Funny

7	1 Shocking – in-the-good-way 2 Immersive 3 Interesting 4 Impressive 5 Clever
8	1 Different 2 Original 3 In the round
9	1Boring 2 Different 3 Original 4 In the round
10	1 Innovative 2 Entertaining 3 Engaging 4 Fabulous 5 Dynamic
11	1 Dramatic 2 Funny
12	1 Boring 2 Different 3 Original 4 In the round
13	1 Okay 2 Different 3 Well rehearsed 4 Little confusing 5 Unrealistic

14	1 Scary 2 Shouting 3 Depressing 4 Interesting
15	1 Interesting 2 Shocking 3 Different 4 Impressive 5 Clever
16	1 Good 2 Funny 3 Interesting 4 Enjoyable 5 Okay
17	1 Passion
18	1 Funny 2 Entertaining 3 Realistic 4 Well rehearsed 5 Good
19	1 Funny
20	1 Unexpected 2 Funny 3 Emotional
21	1 Hilarious 2 Engaging 3 Modern 4 Serious 5 Romantic

22	1 Funny 2 Unexpected 3 Emotional 4 Engaging
23	1 Funny 2 Unexpected 3 Emotional
24	1 Sad 2 Happy 3 Confusing 4 Weird 5 Funny
25	1Funny 2 Interesting 3 Romantic
26	1 Artful 2 Classic 3 Fantastic 4 Well-timed 5 Great cast
27	1 Exciting 2 Amazing 3 Great Actors 4 Emotional
28	1 Funny 2 Good 3 Amazing
29	1 Amazing 2 Superb 3 Wonderful 4 Very entertaining 5 Awesome
30	1 Good 2 Funny 3 Amazing 4 Superb

31	1 Funny 2 Sad 3 Dramatic 4 Good
32	1 Interesting 2 Amazing 3 Funny 4 Romantic 5 Great to watch
33	1 Amazing 2 Dramatic 3 Funny
34	1 Funny 2 Dramatic 3 Emotional
35	1 Emotional 2 Creative 3 Romantic 4 Modern 5 Nice
36	1 Productive 2 Intriguing 3 Comedic
37	1 I think it was alright
38	1 Overwhelmed 2 Good 3 Play 4 Clever 5 Well
39	1 Decent 2 OK 3 Drags 4 Banta! 5 Funny
40	1 Passionate 2 Romantic 3 Boring

41	1 Sad 2 Funny 3 Emotional 4 Amazing 5 Romantic
42	1 Tragedy 2 Love 3 Hate
43	1 Love 2 Interesting 3 Romantic 4 Death
44	1 Scary 2 Comedy 3 Interesting 4 Romantic 5 Death
45	1 Emotional 2 Powerful 3 Amazing 4 Well acted 5 Overwhelming
46	1 Emotional 2 Powerful 3 Fantastic 4 Amazing 5 Overwhelming
47	1 Emotional 2 Amazing 3 Powerful 4 Expressive 5 Aggressive
48	1 Emotional 2 Amazing 3 Powerful 4 Expressive 5 Aggressive

49	1 Enthusiastic/Funny 2 Emotional 3 Fantastic 4 Awesome 5 Well acted
50	1 Dramatic 2 Entertaining 3 Loud 4 Illuminating 5 Different
51	1 Comedy 2 Love 3 Audience 4 Interesting 5 Good
52	1 Fun 2 Enjoyable 3 Dramatic 4 Unusual
53	1 Amazing 2 Exciting 3 Unusual 4 Emotional 5 Expressive
54	1 Loud 2 Emotional 3 Expressive
55	1 Touching 2 Amazing 3 Memorable
56	1 Interesting 2 Engaging 3 Well thought out 4 Good take on it
57	1 Funny (in parts) 2 Slightly modern 3 Unusual 4 Short (in length)

58	1 Emotive 2 Interesting 3 Different 4 Thoughtful
59	1 Different 2 Interesting 3 Humorous 4 Unusual
60	1 Close up 2 Entertaining 3 Emotional
61	1 Different 2 Funny 3 Enjoyable 4 Close up 5 Personal
62	1 Enjoyable
63	1 Exciting 2 Dramatic
64	1 Romantic 2 Entertaining 3 Funny 4 Dramatic 5 Less complicated
65	1 Breathtaking 2 Amazing 3 Interesting 4 Great 5 Creative
66	1 Great 2 Climatic 3 Dramatic 4 Scary 5 Romantic
67	1 Excellent 2 Dramatic

68	1 Funny 2 Different 3 Clever 4 Emotional
69	1 Descriptive 2 Detailed
70	1 Shocked 2 Woaful 3 Interesting 4 Brutal 5 Savage
71	1 Shocked 2 Woeful 3 Creative 4 Brutal 5 Savage
72	1 Sad 2 Happy 3 Angry 4 Talented
73	1 Sad 2 Angry 3 Good 4 Talented
74	1 Funny 2 Different 3 Clever 4 Emotional
75	1 Death 2 Prince 3 Emotion 4 Flowers 5 Love
76	1 Death 2 Passion 3 Tragedy 4 Emotional 5 Flowers

77	1 Intense 2 Shocked 3 Action packed
78	1 Emotional 2 Comedy 3 Deep 4 Death 5 Involving
79	1 Love 2 Death 3 Tragedy 4 Poison
80	1 Complex 2 Interesting 3 A bit confusing 4 Poetic 5 Dramatic
81	1 Good 2 Funny 3 Eventful 4 Weird 5 Sick
82	1 Creative 2 Interesting 3 Romantic 4 Dramatic 5 Brutal
83	1 Excellent 2 Dramatic (in a good way) 3 Interesting 4 Romantic 5 Beautiful
84	1 Savage 2 Brutal 3 Intense 4 Shocked 5 Woeful

85	1 Good 2 Funny 3 Loud
86	1 Loud 2 Funny 3 Good
87	1 Hate 2 Love 3 Misunderstood 4 Intense 5 Action packed
88	1 Suicidal 2 Complex language 3 Great play 4 Real scenes
89	1Romantic 2 Creative 3 Interesting 4 Moving 5 Detailed
90	1 Romantic 2 Interesting 3 Creative 4 Moving 5 Conflict
91	1 Romantic 2 Creative 3 Interesting 4 Moving 5 Depressing
92	1 Creative 2 Romantic 3 Emotional 4 Well Practised 5 Masterpiece

93	1 Sexy 2 Emotional 3 Creative 4 Epic 5 Gruesome
94	1 Romantic 2 Aggressive 3 Passionate 4 Dramatic 5 Emotional
95	1 Loud 2 Emotional 3 Expression
96	1 Interesting 2 Sad 3 Funny 4 New 5 Excellent
97	1 Excellent 2 Funny 3 Entertaining 4 Romantic 5 Tragic
98	1 Tragic 2 Funny 3 Great 4 Unexpected 5 Mysterious
99	1 Tragic 2 Funny 3 Unexpected 4 Great
100	1 Entertaining 2 Confusing 3 Interesting 4 Bit Weird 5 Cringy

101	1 Loud 2 Entertaining 3 Different 4 Cringey 5 Great
102	1 Entertaining 2 Bit weird 3 Confusing 4 Loud 5 Cringy
103	1 Dramatic 2 Tension 3 Shocking
104	1 Confusing 2 Evoking 3 Emotional
105	1 Tension 2 Catchy 3 Interesting 4 Serious 5 Powerful
106	1 Tension 2 Absorbing 3 Interesting 4 Serious 5 Powerful
107	1 Exciting 2 Tense 3 Interesting 4 Gripping 5 Enticing
108	1 Dramatic 2 Loud 3 Exciting

109	1 Tense 2 Interesting 3 Enticing 4 Exciting 5 Unique
110	1 Funny 2 Entertaining 3 Unexpected 4 Great 5 Depressing
111	1 Sad 2 Full of tension
112	1 Dramatic 2 True to Life 3 Mind blowing 4 Love story
113	1 Good 2 Dramatic 3 True to Life
114	1 Fantastic 2 Funny 3 Artful 4 Well put together
115	1 Creative 2 Intense 3 Dramatic 4 Charged
116	1 Exciting 2 Modern
117	1 Fun 2 <unreadable> 3 Bit sad
118	1 Romantic 2 Fun to watch

119	1 Fantastic 2 Overwhelming 3 Interesting 4 Knowledge
120	1 Confusing 2 Funny 3 Amazing actors 4 Powerful
121	1 Good 2 Great Acting 3 Powerful Performance 4 Misunderstood some parts 5 Intense
122	1 Confusing 2 Loud 3 Energetic
123	1 Confusing 2 Funny 3 Loud 4 Energetic 5 Powerful
124	1 Amazing 2 Entertaining 3 Really powerful 4 Awesome 5 Outstanding

Question 2: What five words would you use to describe the play *Romeo and Juliet* (Try to use descriptive words and, if you can't think of five, don't worry, write as many as you like)

1	1 Tragic 2 Comedic 3 Tender
2	1 Sickly 2 Tragic 3 Passionate 4 Tender 5 Comical
3	1 Mysterious 2 Suspense 3 Hurtful 4 Emotional 5 Serious
4	1 Romantic 2 Tragic
5	1 Romantic 2 Tragic 3 Dramatic 4 Heartbreaking 5 Emotional
6	1 Love story 2 Ironic 3 Shakespearean
7	1 Excellent 2Interesting 3 Good-story-line
8	1 Romantic 2 Stupid 3 Ironic

9	1 Old fashioned 2 Romantic 3 Stupid 4 Ironic
10	1 Classic 2 Tragic 3 Culturally significant
11	1 Tragic 2 Ridiculous 3 Stupid
12	1 Romantic 2 Stupid families
13	1 Interesting 2 Good twist at the end 3 Lively 4 Lovely 5 Clever
14	1 Good 2 Convincing
15	1 Moving 2 Romantic 3 Sweet 4 Intriguing 5 Loveable
16	1 Boring 2 Drags on 3 Too long
17	1 Love 2 Faithfulness 3 Conflict

18	1 Boring 2 Confusing 3 Repetitive 4 Long 5 Annoying
19	1 Weird 2 Loving 3 Filled with messages
20	1 Serious 2 Tragic 3 Sad 4 Emotional
21	N/A
22	1 Serious 2 Tragic 3 Mysterious 4 Emotional
23	1 Emotional 2 Serious 3 Mysterious 4 Tragedy
24	1 Sad 2 Happy 3 Confusing 4 Weird 5 Funny
25	1 Tragic
26	1 Tear jerker 2 Better than expected
27	1 Boring at times 2 Boring compared to what we have just seen

28	1 Entertaining 2 Awesome
29	1 Amazing 2 Entertaining 3 Class
30	1 Awesome 2 Entertaining
31	1 Sad 2 Funny 3 Good 4 Dramatic
32	1 Romantic 2 Heart felt
33	1 Love 2 Hate 3 Emotional
34	1 Love 2 Hate
35	1 Romantic 2 Tragedy
36	1 Double-crosside
37	1 Good but not great
38	1 Good 2 Smart 3 Fine
39	1 Good 2 Ok 3 Emotional 4 Boring 5 Drags
40	1 Realistic 2 Passionate

41	1 Romantic 2 Emotional 3 Tragedy 4 Sad
42	1 Tragedy 2 Love 3 Death 4 Romantic
43	1 Love 2 Tragedy 3 Romantic 4 Scary 5 Interesting
44	1 Love 2 Tragedy 3 Romantic 4 Scary 5 Interesting
45	1 Emotional 2 Fantastic 3 Incredible 4 Powerful 5 Awesome
46	1 Emotional 2 Well acted 3 Fantastic 4 Incredible
47	1 In love 2 Aggressive 3 Hate
48	1 In love 2 Aggressive 3 Hate

49	1 Emotional 2 Funny 3 Fab 4 Creative 5 Powerful
50	1 Dramatic
51	1 Romantic 2 Tragedy 3 Death 4 Hate 5 Love
52	1 Sad 2 Loveable 3 Dramatic 4 Expressive 5 Pleasure
53	1 Sad 2 Happy 3 Love 4 Pleasure 5 Dramatic
54	1 Existing
55	1 Love 2 Drama
56	1 Emotional 2 Has a good story and message 3 Well written
57	1 Romantic 2 Shakespearean 3 Lustful
58	1 Different 2 Connection 3 Creative
59	1 Emotional 2 Romantic

60	1 Sad 2 Funny
61	1 Sad 2 Funny 3 Tragedy 4 Emotional
62	1 Emotional
63	1 Complicated
64	1 Complicated 2 Old-fashioned 3 Romantic
65	1 Great 2 Creative 3 Brutal 4 Romantic 5 Interesting
66	1 Romance 2 Sad 3 Sorrow 4 Moving 5 Creative
67	N/A
68	1 Well played 2 Funny 3 Emotional
69	1 Romantic 2 Sad 3 Funny 4 Interactive
70	1 Romantic 2 Loving 3 Feud
71	1 Romantic
72	1 Loving 2 Sad 3 Happy 4 Upset

73	1 Sad 2 Angry 3 Loving 4 Upset
74	1 Funny 2 Emotional 3 Well played
75	1 Death 2 Prince 3 Emotion 4 Flowers 5 Love
76	1 Death 2 Poison 3 Tragic 4 Emotional 5 Flowers
77	1 Dramatic 2 Romantic 3 Sad 4 Intense
78	1 Deep 2 Love 3 Emotional 4 Tragic 5 Plot
79	N/A
80	1 Complex vocabulary
81	N/A
82	N/A
83	1 Good 2 Interesting 3 Beautiful 4 Dramatic 5 Romantic

84	1 Romantic 2 Intense 3 Loving
85	1 Death 2 Sad 3 Loud
86	1 Sad 2 Death 3 Loud
87	N/A
88	1 Complex language
89	1 Conflict 2 Death 3 Romantic
90	1 Romantic 2 Death 3 Conflict
91	1 Conflict 2 Death 3 Romantic
92	1 Tragic 2 Cute 3 Violent 4 Sweet 5 Lovely
93	1 Courageous 2 Busy 3 Well played 4 Devoted 5 Simply Brilliant
94	1 Romantic 2 Dramatic 3 Tragedy 4 War 5 Family feud

95	1 Happy 2 Sad 3 Love 4 Care
96	1 Interesting 2 Dead scary
97	1 Romantic 2 Tragic 3 Boring
98	1 Romantic 2 Old 3 Tragic 4 Weird words 5 Victorian
99	1 Old 2 Romantic
100	1 Romantic 2 Emotional
101	1 Romantic 2 Cute
102	1 Romantic 2 Emotional
103	1 Stereotypical 2 Romantic 3 Shocking

104	1 Famous 2 Scripted
105	N/A
106	1 Romance 2 Serious
107	1 Unique 2 Exciting 3 Intriguing 4 Interesting
108	1 Emotional 2 Sad 3 Happy
109	1 Interesting
110	1 Romantic 2 Cute 3 Shocking
111	N/A
112	1 Love story 2 Death 3 Violence
113	1 Love story 2 Death 3 Funny at times
114	1 I think it was well done 2 Everything I expected

115	N/A
116	N/A
117	1 Romantic
118	1 Romantic 2 Deja Vu
119	N/A
120	1 Romantic 2 Violent 3 Powerful
121	1 Romantic 2 Violent 3 Amazing
122	N/A
123	N/A
124	1 Good 2 Wonderful 3 You get the story 4 Whats going on 5 The actors were really good

Question 3: Did anything stand out to you about the staging of the play?

1	The napping of the neck
2	Interacting with the audience
3	Felt as part of the performance being so close – therefore engaging me in the performance a I was literally about of it. Happy days. :-).
4	In the round makes everything easier to see.
5	How they used all of the people in the audience in convey meaning. Direct speech.
6	Haven't seen Romeo and Juliet done in-the-round before.
7	
8	It was in the round
9	Audience involvement
10	Fun and different but kind of uncomfortable after a while
11	Liked that it was in the round and kept simple
12	
13	In the round was a good way to connect all the audience
14	I felt very close to the performances but it wasn't very comfortable.
15	The round was clever
16	The good acting
17	Being in the round brought the audience into the play and kept us engaged
18	How much like the film it was.
19	The seats are uncomfortable. You could see everything
20	Small space to work with which was used well
21	In the round, sound behind scenes
22	Very interesting how close we all were.
23	Very interesting, comfortable, clever, close proximity
24	N/A
25	Boxes for Levels
26	The movement of the cast
27	Like the Globe theatre
28	Everyone could see what they were acting
29	Every single bit
30	Everyone could see them
31	It's in a circle, everyone could see it
32	How it was all brought to a modern and more interesting way
33	The choreography on the fighting scene.
34	I felt involved
35	Their ability to express specifically <why>. Also the realism
36	Juliet, she is fit
37	N/A
38	Nope, just Juliet is bang tidy
39	It was unique
40	The way the staging is set and how there was audience involvement.
41	Small space and couldn't see everything
42	It was very small
43	Yes, it was very small, but interesting then way the stage was used.
44	Even though the stage was small they made the most of it.
45	The way they spoke and how well they played the parts
46	Actors connected to audience, more involved, better in the round
47	The actors connected with the audience
48	I like the way the actors spreaded themselves out to different areas of the stage.
49	The eye contact the characters made to the audience.
50	I liked it because they involved all of the audience
51	I liked the way they walked around and included us.
52	I liked the way they walked round in the circle. I felt more involved in the play.
53	That they tried to face us all.
54	I could see everything in different perspectives

55	I like the way it was done with the shape of the seating arrangement
56	The conflict at the beginning was particularly effective, the use of drums and chanting to symbolise this. But if I wasn't previously unformed I wouldn't have understood what was happening. Also the overlap in the Juliet 'death' scene and Romeo reading letter saying that Juliet was dead.
57	I thought the use of staging was well thought of due to the interactivity of the audience
58	The round worked well. Quite a small cast. The drums at the start worked well but if I didn't know the play already I would have known.
59	I thought it was really different
60	It wasn't normal but I liked it
61	At the start of the play there was audience interaction.
62	The staging made me feel involved in what was going on in the play.
63	I felt connected to the play and how good it was
64	N/A
65	Very novel but in a good way
66	The dramatic parts
67	The start of the play with the drums
68	Circular
69	N/A
70	When Juliet stabbed herself
71	The ending when they both died
72	The ending and a couple of actors
73	The lasses was fit
74	N/A
75	It looked good from all angles
76	Romeo saying that Mrs Brown cared about his song
77	There were comedic parts within the story
78	It got the audience involved
79	Body language was good and the actors really got into character.
80	The way they knew where the stairs were

81	N/A
82	N/A
83	I could always see the actors
84	Come right up to you
85	All in the centre and getting in your face
86	I liked how the balcony scene was set, the way the actors looked up and down just like they would if this would be real.
87	Body language and when the fights began were good.
88	I like how you mixed the roles – e.g, how Tybalt was originally a guy and today was a girl.
89	They looked and interacted with the audience
90	N/A
91	Yes, the actors barely had their backs turned to the audience. I felt very involved.
92	The fighting which was cool. Kissing was nice. The shouting was amazing.
93	I like the staging of the play because it is good view.
94	That they tried to places us all.
95	They acted like there was an environment which <unreadable>
96	They made the environment realistic
97	How small the set is
98	How they used the space
99	Theatre in-the-round
100	Theatre in-the-round
101	Theatre in-the-round allowed back to audience
102	They used the area they had extremely well and they had split staging, 4th wall, the round.
103	Didn't see some bits
104	Split staging, theatre around, seem like you was there, 4th Wall.
105	Split staging, round theatre, 4th wall.
106	They had good special awareness. Changed the way they were facing so everyone could see their facial expressions.

107	N/A
108	They had special awareness and used most the space and were aware of the audience
109	How they used the theatre in round well. Everyone was included in the piece.
110	It was in the round
111	You could see faces
112	I don't know
113	That you didn't always have someone's back to you
114	The bits when the audience were involved
115	It was a circle so everyone could see
116	N/A

117	I could see everything
118	When both families disagreed about Romeo and Juliet being together
119	I like how it was performed in the round
120	Everything moved round and wasn't in the same place
121	N/A
122	N/A
123	No, everything was really good. I liked it and everyone is able to see it.
124	

Question 4: What was the most memorable moment in the play?

1	Amy getting smack
2	Wonderwall, Mercutio, Juliet, Vicar, Lord Capulet
3	The noise when Romeo broke that man's neck. Liked the comical element of the performance and the drunk man was great.
4	In the round makes everything easier to see.
5	Drunken scenes, final scenes, Romeo/Juliet looking up/down.
6	'Where art thou Romeo' scene
7	The clicking of the neck at the end was f**king hilarious
8	Bone crack
9	Tybalt's death
10	Paris neck being broken……. …… P.S Mercutio is kind of cute
11	The end scene
12	Paris' death. Scissors. Super heroes
13	Paris having his neck broken
14	When they were layed together
15	The death of Paris
16	The end part when they both killed themselves
17	The killing of Paris which was clever
18	Montagues were funny
19	When that neck cracked
20	The fight scene
21	Audience participation was great!
22	When Paris was killed and it cricked his neck.
23	When Paris was killed/fighting, opening and audience participation.
24	Romeo and Juliet dying
25	The Ending
26	The fight scene between Montagues, Tybalt and Romeo
27	When they both died
28	When Juliet drank the poison and when Juliet stabbed herself.
29	When they kissed, shouldn't have been the one, it should of been me
30	When they both died

31	The end because it was like dramatic
32	N/A
33	When Romeo and Juliet die to stay together
34	Fighting choreography
35	When Juliet's father got angry when she said no to the marriage
36	N/A
37	Juliet
38	The kiss
39	N/A
40	Mercutio drunken bit
41	Mercutio's death
42	Death scene at the end
43	When Juliet dies
44	The fighting
45	When Tybalt and Romeo were fighting
46	When Tybalt and Paris were killed
47	When Romeo and Juliet died
48	When Romeo and Juliet died
49	The fighting part and the emotional part
50	The final scene was very entertaining
51	When Montague was drunk
52	When Romeo and Tybalt had the fight.
53	When Mercutio was speaking 'very loudly' to us all.
54	The deaths.
55	When Juliet stabbed herself
56	The final scene as it was very emotional
57	The use of off stage cheering and singing during the party scene.
58	The killing of Mercutio
59	The fight between Tybalt and Mercutio
60	When they died and the two sides got together
61	When they committed suicide
62	The death of Romeo and Juliet
63	The moment when Romeo and Juliet are found dead
64	The ending (Romeo and Juliet's real death)
65	Romeo and Juliet dying was the most

	memorable moment
66	The ending, it was great
67	When Romeo and Juliet met
68	The start
69	When they both died at the end
70	When Juliet shanked herself several times
71	When Romeo died
72	At the end or when Romeo met Juliet
73	The ending
74	When Romeo and Juliet layed dead
75	When they were all drunk and how they acted
76	Romeo saying that Mrs Brown cared about his song
77	When Juliet killed herself
78	The drums
79	N/A
80	The final death scene
81	Meeting Juliet
82	Romeo and Juliet killed themselves
83	When Romeo and Juliet were dead next to each other
84	The ending was emotional
85	The drums at the start
86	At the start with the drum
87	When Romeo and Juliet killed themselves
88	The end
89	N/A
90	Romeo and Juliet's death
91	N/A
92	Romeo and Juliet's first kiss.
93	When it was in the balcony and Romeo and Juliet kissed. That was nice. (smooth)
94	I like death scene
95	Death
96	When they die
97	The part when they had the masked party
98	All of it
99	All of it
100	The fight scene
101	Neck snapping
102	Neck breaking
103	The stage fighting part that they did really well.
104	End sad bit
105	Dying, fight
106	When Romeo and Juliet died
107	When Romeo murdered Tybalt
108	When Romeo and Juliet died together
109	Juliet's dad's anger and the balcony scene.
110	'Oh happy dagger!'
111	The loud shouting
112	Death
113	N/A
114	When Romeo and Juliet died together
115	When Tybalt died
116	The fact it was modernised
117	N/A
118	The ending
119	When Juliet took her life to be with Romeo
120	When they died - emotion
121	When they all died
122	When they died
123	Not looking forward to it
124	When they both died

Question 5: How do you feel about studying Shakespeare's plays in the future?

1	Optimistic
2	The play has shown me that they have potential to be very entertaining
3	Don't really understand much so it's not looking positive.
4	I enjoy Shakespeare
5	Not good, shall be a hard task.
6	Want to do Drama at university and enjoy Shakespeare
7	Really excited because the play/story is brilliant with good plot twists. Good brutality.
8	Disinterested
9	Unhappy
10	Love it! Shakespeare is fab
11	I enjoy studying Shakespeare
12	Wish me luck
13	I want to be able to understand the script more.
14	Quite comfortable and more knowledgeable
15	I have a strong love for Shakespeare and hope to study it in the future.
16	N/A
17	I am interested in studying classical theatre.
18	I don't like Shakespeare
19	I don't understand the language so probs wouldn't enjoy it.
20	It was easy to understand so confident
21	Not as bad as I thought! I loved the modern version you adapted
22	I'm not a huge fan as I don't understand it.
23	N/A
24	Boring
25	N/A
26	N/A
27	A lot better because I know a bit more now
28	Would be great
29	Good, will be amazing to do that
30	I wouldn't mind doing Shakespeare
31	Already done it
32	More interested because it shows you can adapt them
33	Excited because from today it looks really fun.
34	Exciting from what I saw today
35	Excited
36	N/A
37	Not interested
38	I don't want to
39	Good, this is good
40	I enjoy Shakespeare's plays
41	I'd really love to study Shakespeare further for the fact he tugs on your emotion.
42	I enjoy it because it is interesting
43	Interested
44	Ok, maybe more interesting
45	Exciting and fabulous
46	N/A
47	Ready and excited to do a play by Shakespeare
48	Ready and excited to do a play like that,
49	I would like it because I think it is unique and fun
50	I think it will be difficult but fun.
51	I like Shakespeare, they are interesting.
52	I think it would be really fun.
53	I feel like he is a person with great ideas
54	Very interested
55	The language would be a small barrier but it would be great to perform
56	I think it would be interesting
57	I already love Shakespeare

58	I find that the study Shakespeare plays are vital within the drama society
59	I love Shakespeare already
60	It will be really good considering I like Shakespeare
61	I think I would enjoy it.
62	It looks like an enjoyable subject and contains a lot of excitement.
63	I look forward to it
64	Hasn't really changed – the old English language is too complicated.
65	I feel ok
66	Looking forward to it
67	It would be interesting
68	Very confident
69	N/A
70	I think it will be interesting and hard due to the words
71	Sad
72	Good, exciting
73	I think the language in the plays are good
74	Don't want to
75	Quite comedic
76	They are quite fun
77	N/A
78	It is a interesting topic
79	I feel good
80	I wouldn't like it
81	It's good
82	It would be interesting and enjoyable
83	I think it would be interesting
84	Don't know
85	N/A
86	That I will no more when we study
87	N/A
88	Complex
89	I would like to act it out but not study it.
90	I probably wouldn't because I couldn't understand some of the language
91	N/A
92	I feel very interested in them
93	A lot better now. Well done Henry.
94	I happy studying Shakespeare
95	Very happy and sad.
96	More into
97	I think it would be fun and very hard because of the difficult words
98	Excited
99	N/A
100	Hard to understand fully
101	Good
102	Hard to understand, I'd rather not
103	They would be great to be educated in drama in the future
104	I feel it will be confusing
105	It feels great because it's got historical text in them.
106	Not bad
107	I think it would be interesting so we can study a different type of play.
108	Understand them more
109	Interesting and different (speech and language)
110	Already doing it.
111	It is better I had than before
112	Good
113	Good
114	I feel a lot more interested in the play now.
115	I don't mind doing it when I'm not reading the books
116	Not too fussed
117	N/A
118	It didn't bother me in the first place. But I don't mind.
119	I think it will be interesting
120	I may see it again but I wouldn't study it.
121	I wouldn't want to study it
122	Wouldn't want to study it
123	Wouldn't want to study it
124	I think it will be really good.

Question 6: When watching the play, were you reminded of anything about your journey to theatre or to school today?

1	N/A
2	N/A
3	N/A
4	N/A
5	N/A
6	N/A
7	N/A
8	Bone cracking
9	N/A
10	The phone
11	N/A
12	N/A
13	N/A
14	N/A
15	N/A
16	N/A
17	N/A
18	Studied the play in year 11
19	N/A
20	N/A
21	N/A
22	No, but we did have a laugh.
23	N/A
24	N/A
25	N/A
26	N/A
27	N/A
28	N/A
29	N/A
30	N/A
31	N/A
32	N/A
33	N/A
34	N/A
35	N/A
36	N/A
37	N/A
38	N/A
39	N/A
40	It reminded me of the early stages of

	the journey
41	N/A
42	N/A
43	N/A
44	N/A
45	N/A
46	N/A
47	N/A
48	N/A
49	N/A
50	N/A
51	N/A
52	N/A
53	N/A
54	N/A
55	N/A
56	N/A
57	N/A
58	N/A
59	Not really – no deaths, scraps or suicides today – sorry!
60	N/A
61	N/A
62	N/A
63	N/A
64	The romance on the way to the theatre when my best friend and his girlfriend
65	N/A
66	N/A
67	N/A
68	N/A
69	N/A
70	N/A
71	N/A
72	N/A
73	N/A
74	N/A
75	N/A

76	N/A
77	N/A
78	N/A
79	N/A
80	N/A
81	N/A
82	N/A
83	N/A
84	N/A
85	N/A
86	N/A
87	N/A
88	N/A
89	N/A
90	N/A
91	N/A
92	N/A
93	N/A
94	Tickling friend
95	N/A
96	N/A
97	N/A
98	N/A
99	N/A
100	N/A
101	N/A
102	N/A
103	No, it did not relate to me
104	N/A
105	N/A
106	N/A
107	N/A
108	N/A
109	N/A
110	N/A
111	N/A
112	N/A
113	N/A
114	N/A
115	N/A
116	N/A

117	N/A
118	N/A
119	N/A
120	N/A

121	N/A
122	N/A
123	N/A
124	N/A

Question 7: Did you notice anything about how the audience reacted to the play? (You can be general or mention specific moments)

1	N/A
2	N/A
3	Made them feel uncomfortable when people kept on dying. Found it comical at points engages the audience.
4	Shocked at Paris' death. Humour with Mercutio.
5	SHOCKED. Very sudden and dramatic
6	Shock at the neck break
7	Laughed a lot when the actors talked directly to them.
8	Funny
9	Laughed
10	Laughter. Some discomfort, in a good way
11	They found it funny when the performers were interacting with them and talking to them
12	Laughing when shouldn't
13	Found a lot of it amusing, maybe more than they should have.
14	Shouting in your face made you feel scared
15	Reaction to the comedy moments and the shock of the deaths
16	Yes some funny moments and when Romeo killed a guy
17	I think the comedy elements lost some of the serious parts.
18	When they shouted , everyone jumped
19	They laughed.
20	N/A
21	Other students intrigued. Participation.
22	They laughed a lot at the modernised jokes
23	Laughed at modern version of the play
24	N/A
25	Shocked at certain twists in the play
26	When they were at the feast
27	N/A
28	laughed
29	Laughing. Enjoying it
30	A lot louder due to shouting
31	People found parts funny
32	The audience reacted the right way at certain points – shocked, happy and when it was funny they would laugh
33	When they used 4th wall a girl answered their question which shows they are interested.
34	When they asked a question using 4th wall, a girl answered
35	n/a
36	Surprised or embarrassed when they went into our faces
37	N/A
38	n/a
39	N/A
40	When Juliet's dad shouted, everyone jumped and at specific parts. Our teacher was falling asleep.
41	N/A
42	Jumped at the shouting scenes
43	Shocked
44	Yes, when shouting, they got scared
45	Yep. Fights and emotions
46	Fights and emotions
47	Scared when Father Capulet shouted at Juliet
48	Scared when Father Capulet was shouting.
49	Some were scared
50	n/a
51	They laughed and participated
52	When they started shouting we was all surprised.
53	On funny parts, like when they were shouting we were all surprised.
54	They had faces matching the emotion
55	Laughing when someone would

	shout out their lines
56	The audience appeared to be engage
57	Shock – when the actors broke the fourth wall
58	The connection the actors brought to the audience
59	Gasps at deaths and neck breaks
60	Laughed, clapped, enjoyed it.
61	The audience enjoyed the audience
62	N/A
63	Whenever a character was killed the audience seemed shocked
64	When Lord Capulet my friend laughed when he shouted at Juliet
65	Some people were shocked
66	Surreal and moved
67	N/A
68	The start was good when the audience was put in the play
69	N/A
70	Everyone was silent and had shocked faces
71	At the end when the drums went, everybody poo pood their self
72	Interactive
73	Interactive
74	N/A
75	I found it quite comedic
76	People laughed
77	The audience jumped and cried and <unreadable>
78	Laughter
79	Some laughed but some stayed quiet
80	n/a
81	N/A
82	N/A
83	Not many people joined in
84	People were shocked a lot
85	They were laughing at some parts
86	Everyone laughing
87	People were reacting to the actors shouting, the audience was involved in the play which made them feel like they were there
88	When people got killed like savagely
89	N/A
90	Some laughed and some looked very interested
91	N/A
92	Yes, the audience took part in the Capulet v Montague stand-off at the beginning.
93	Aww. You should have seen their faces. They were shocked, surprised and even laughed.
94	Some frightened when shouted
95	They had their moments
96	They laughed
97	They looked confused but I think that's because they haven't seen Romeo and Juliet
98	Shy but laughter
99	N/A
100	N/A
101	People looked away when they kiss
102	People laughed Not much reaction though?
103	As the actors shouted everyone jumped and everyone was worried.
104	Everybody enjoyed it and got behind the story
105	Scared, frightened.
106	When Romeo beat up that kiss
107	Everyone was shocked at the murders and how they were done
108	They laughed
109	Shocked/Startled especially when anger was given across
110	Cringey moment when Paris' neck broke, everyone's expressions were awful in the audience
111	Everyone jumped when the drum went
112	Laughed, made me jump
113	N/A
114	Well people laughed at most bits.
115	There was laughter at certain points
116	Shocked/scared at the drums
117	N/A

118	Very shocked and very quiet
119	N/A
120	Taken by surprise. Funny at times.
121	Everybody reacted to the bits your supposed to

122	Shocked, funny, jumpy
123	People found it funny
124	N/A

Question 8: Describe what it was like being close to the stage and the performers?

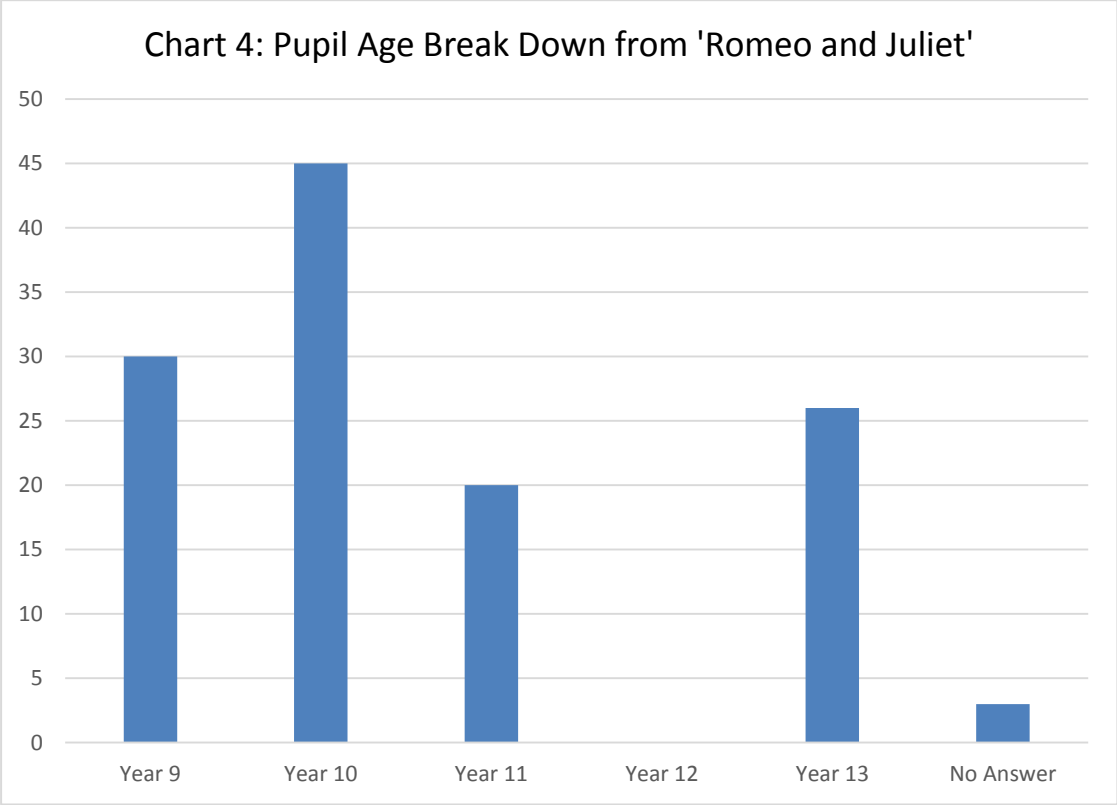
1	N/A
2	Immersive and excited
3	Really brought me into the performance.
4	Good, helped to get involved
5	Engaging – helped for the story of the play.
6	Interactive, engaging, interesting
7	Excellent atmosphere, instantly engages the audience! If your interested of how it will work
8	Interacted
9	Made the audience more involved
10	Entertaining and exciting. Worried about performers being put off, but you weren't!
11	Good, meant the actors could interact with the audience
12	Less engaging for me.
13	Intimate, easier to stay engaged
14	Good made you more involved
15	More interaction
16	Good
17	It kept them engaged
18	Felt more involved
19	Good you were able to see/hear be involved in everything
20	N/A
21	Engaging
22	Engaging and interesting
23	Engaging
24	Too close
25	Near the action
26	Made it feel more realistic
27	Good because we could see everything
28	Better, see more
29	It was good. Good loud voices and acting. See more.
30	Its good. You can see how amazing it was
31	n/a
32	We were more interactive with the paly and made it a lot more better
33	Good because its more affective
34	Better, I felt like I was involved in it
35	Claustrophobic. More involved.
36	New
37	N/A
38	My leg hurt
39	Creepy
40	I felt as though as I was in the play
41	Really good because you feel like you're a third party member.
42	It was a lot better
43	Weird
44	Interesting to see how they used the space
45	Very feel-able
46	Very feel-able
47	Amazing, I felt really connected to them.
48	Amazing
49	It felt like I was involved
50	It made it feel different, to watching a film or a normal performing.
51	It makes me more involved with the play
52	I felt more involved than I usually would.
53	I felt more involved in the play. It seemed as though they were talking to me.
54	More involved
55	I was able to hear and see everything and even see micro gestures and whispers. Also performers sometimes said something directly to me.
56	It made you feel more like a part of the performance
57	Feels like you're more involved but at points made us feel awkward being in our faces
58	n/a
59	Enjoyed it – was intimate. Really got feelings and emotions. Saw facial expressions.
60	Good opportunity to join in a bit like when it said 'can you read' and people got to read out. It was

	really enjoyable.
61	Different, enjoyable
62	It was intimidating as it was loud
63	I felt involved with the play.
64	Felt honoured like a VIP
65	Good
66	Felt like we were all involved
67	N/A
68	Better sound out
69	It was more interactive and could see everyone
70	It new experience and it was a bit awkward
71	Tiny bit awkward
72	It was good and funny
73	It was good as you felt like your interacting
74	Different
75	You feel involved
76	It was good and engaging
77	Scary when they were shouting
78	I was a lot more involved
79	It was intense and more realistic
80	It was ok a bit uncomfortable but you could really hear the actors
81	n/a
82	Good
83	It was enjoyable and interesting
84	Can hear the actors and see the emotions
85	Funny and close to the action…… ……..
86	Funny and loud they got in your face
87	It made the play more fun and interesting
88	n/a
89	n/a
90	n/a
91	n/a
92	I feel like I'm actually involved and in the play!
93	Epic. Got to see <u>everything</u>! That was sick.
94	Feel part involved
95	n/a

96	Better
97	I think it was alright because they like to talk to you
98	Better and funnier
99	Better
100	n/a
101	Could of got back row more involved
102	Slightly awkward. Bit in your face.
103	Quite worrying as you could see everything
104	I felt like I was part of the action and enjoyed it.
105	Good because it was realistic
106	It was different
107	It was really good because you could see everything clearly
108	Cool, great experience
109	You felt included and not distant from what was happening
110	n/a
111	Intense and they could be talk anything
112	Nice, got involved
113	n/a
114	It was a lot better cos you can see them.
115	It was tense and dramatic. Felt involved
116	It was in-ya-face action which was gripping
117	Funny
118	Very good, I could hear and see everything which is key to performance
119	I felt a part of the performance and the play
120	Very dramatic
121	It was more realistic
122	Alright
123	Awkward
124	Good because you can see everything.

Pupil Age Group Breakdown.

The overall mix of pupil year groups can be gathered by Chart 4 below but, in order for thorough cross referencing individual data to be possible, I have also displayed the year group next to every pupil who took part in the form of a table.



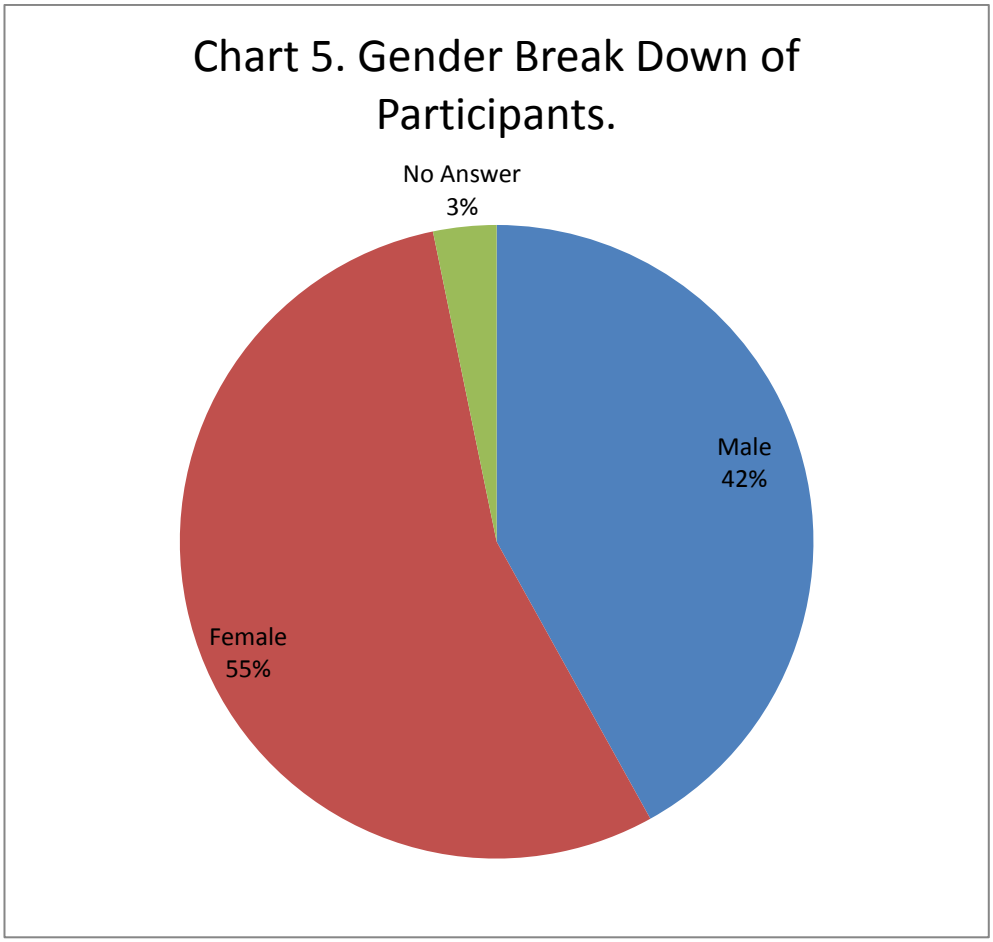
Pupil	9	10	11	12	13	No Answer
1					x	
2					x	
3					x	
4			x			
5					x	
6					x	
7					x	
8					x	
9					x	
10					x	
11					x	
12					x	
13					x	
14					x	
15					x	
16					x	

Pupil	9	10	11	12	13	No Answer
17					x	
18					x	
19					x	
20					x	
21					x	
22					x	
23					x	
24	x					
25						x
26	x					
27	x					
28		x				
29		x				
30		x				
31	x					
32			x			
33		x				
34		x				
35	x					
36	x					
37						x
38			x			
39			x			
40					x	
41			x			
42		x				
43		x				
44		x				
45	x					
46	x					
47	x					
48	x					
49	x					
50	x					
51		x				
52	x					
53	x					
54	x					
55			x			
56		x				
57					x	
58					x	
59					x	

Pupil	9	10	11	12	13	No Answer
60	x					
61	x					
62	x					
63	x					
64	x					
65		x				
66		x				
67		x				
68		x				
69		x				
70		x				
71		x				
72		x				
73		x				
74		x				
75		x				
76		x				
77		x				
78		x				
79		x				
80		x				
81		x				
82		x				
83		x				
84		x				
85		x				
86		x				
87		x				
88		x				
89		x				
90		x				
91		x				
92	x					
93	x					
94	x					
95			x			
96			x			
97			x			
98			x			
99			x			
100			x			
101			x			
102			x			

Pupil	9	10	11	12	13	No Answer
103		x				
104		x				
105		x				
106		x				
107		x				
108		x				
109		x				
110			x			
111	x					
112	x					
113	x					
114	x					
115	x					
116	x					
117						x
118	x					
119			x			
120			x			
121			x			
122			x			
123			x			
124		x				
TOTAL	**30**	**45**	**20**		**26**	**3**

Pupil Gender Breakdown.



Pupil	Male	Female	No Answer
1			x
2		x	
3		x	
4		x	
5		x	
6	x		
7	x		
8		x	
9		x	
10		x	
11		x	
12		x	
13	x		
14		x	
15		x	
16		x	
17	x		
18		x	

Pupil	Male	Female	No Answer
19		x	
20		x	
21		x	
22		x	
23		x	
24		x	
25			x
26	x		
27		x	
28	x		
29	x		
30	x		
31		x	
32		x	
33		x	
34		x	
35		x	
36	x		
37			x
38		x	
39	x		
40		x	
41		x	
42		x	
43	x		
44		x	
45		x	
46		x	
47		x	
48		x	
49		x	
50	x		
51		x	
52		x	
53		x	
54		x	
55	x		
56	x		
57	x		
58	x		
59		x	
60	x		
61	x		

Pupil	Male	Female	No Answer
62		x	
63		x	
64	x		
65	x		
66		x	
67		x	
68	x		
69	x		
70	x		
71	x		
72		x	
73		x	
74	x		
75	x		
76	x		
77	x		
78	x		
79	x		
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81	x		
82	x		
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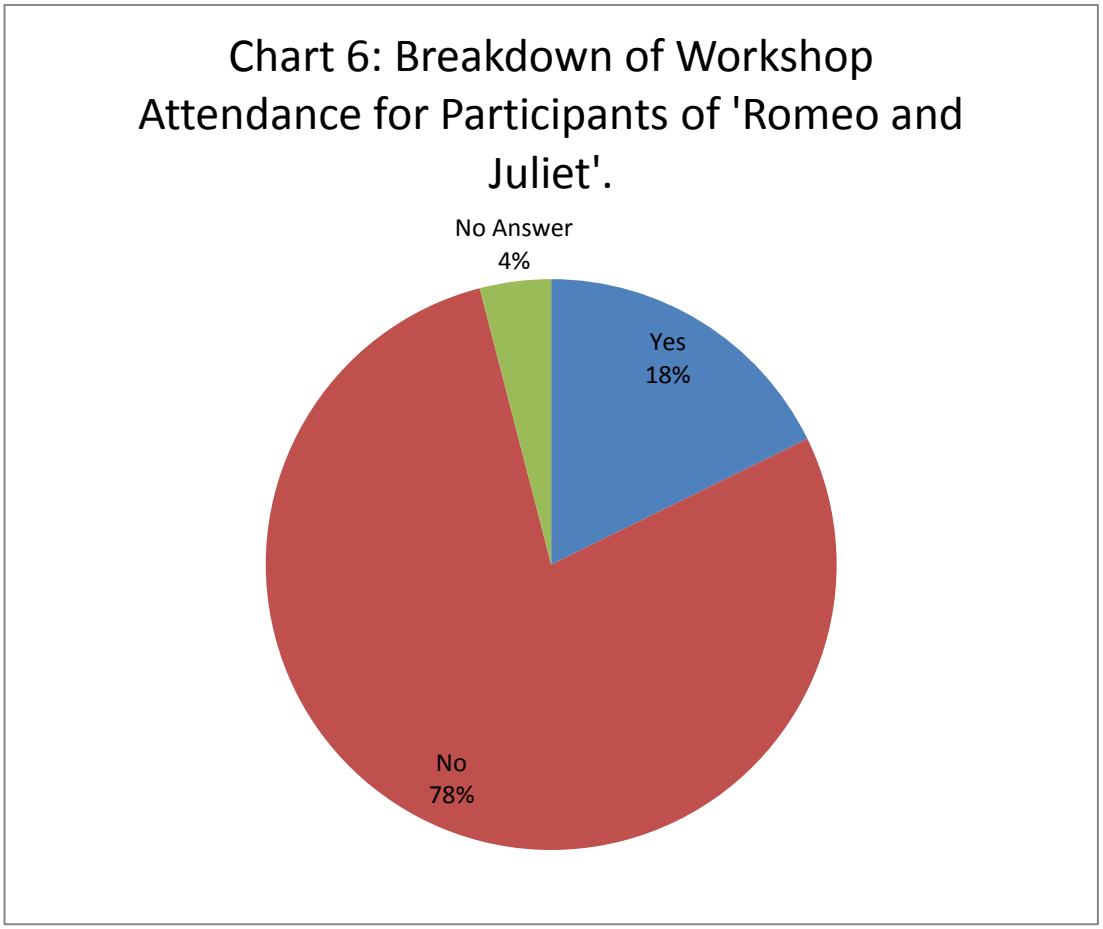
87	x		
88	x		
89		x	
90		x	
91		x	
92	x		
93	x		
94	x		
95		x	
96	x		
97	x		
98	x		
99		x	
100		x	
101		x	
102		x	
103	x		
104	x		

Pupil	Male	Female	No Answer
105	x		
106	x		
107		x	
108		x	
109		x	
110		x	
111	x		
112		x	
113		x	
114		x	
115	x		
116	x		
117			x
118		x	
119		x	
120		x	
121		x	
122	x		
123		x	
124		x	
TOTAL	**52**	**68**	**4**

Pupil Workshop Attendance.



Pupil	Yes	No	No Answer
1		x	
2		x	
3		x	
4			x
5		x	
6			x
7		x	
8		x	
9		x	
10		x	
11		x	
12		x	
13		x	
14		x	
15		x	
16		x	

Pupil	Yes	No	No Answer
17		x	
18		x	
19		x	
20		x	
21		x	
22		x	
23		x	
24	x		
25		x	
26		x	
27	x		
28		x	
29		x	
30		x	
31	x		
32		x	
33		x	
34		x	
35	x		
36		x	
37		x	
38		x	
39		x	
40		x	
41		x	
42		x	
43		x	
44		x	
45	x		
46	x		
47	x		
48	x		
49	x		
50		x	
51		x	
52	x		
53	x		
54	x		
55		x	
56		x	
57		x	
58		x	
59		x	

Pupil	Yes	No	No Answer
60		x	
61		x	
62		x	
63		x	
64		x	
65		x	
66		x	
67		x	
68		x	
69	x		
70		x	
71		x	
72		x	
73		x	
74		x	
75		x	
76		x	
77		x	
78		x	
79		X	
80		x	
81		x	
82		x	
83		x	
84		x	
85		x	
86		x	
87		x	
88		x	
89			x
90			x
91			x
92	x		
93	x		
94	x		
95		x	
96		x	
97		x	
98		x	
99		x	
100		x	
101		x	
102		x	

Pupil	Yes	No	No Answer
103		x	
104	x		
105		x	
106		x	
107		x	
108		x	
109		x	
110		x	
111	x		
112		x	
113	x		
114		x	
115	x		
116	x		
117	x		
118	x		
119		x	
120		x	
121		x	
122		x	
123		x	
124		x	

Appendix 2: Letter Feedback from *Julius Caesar* audience members from School 4 and School 5

Note: All references to the names of participants and their school name have been removed.

The use of these letters written in a 'thank you' format is not intended to give the impression that the pupils who took part had any reason to thank the performers and makers of the project. There are problematic elements to this format – with an inclination to focus on praise rather than criticism and a focus on description rather than analysis. However, as explained in my introduction, I wanted to trust the teachers of these pupils, with their expertise in their classes' abilities, to choose a feedback methodology which allowed the participants to express most clearly what they felt about the workshop and performance – in the case of both School 4 and 5, this was the methodology which the teachers chose.

School 4.

125	You were really good and I really enjoyed it. I loved the war bit.
126	To everyone at the Orange Tree Theatre, Thank you so much for your performance. I can't believe it was not real it felt like I was in the play. My favourite bit was the time when Julia Caesar got killed by the five men and Brutus. Congratulations actors

127	To everyone at the Orange Tree Theatre, Thank you so much for the wonderful performance And workshop. The play made me feel like I wanted to be an actor even more. I really liked how instead of getting a letter you got an email. Also I thought the sound~effects at the war scene were really cool!

128	To everyone at the Orange Tree Theatre, Thank you ever so much for your performance and workshop- Julius Caesar. Your acting was amazing, the lights and sound~effects too! It was a five~star performance. A special thank you to David for making our workshop so fun! I loved that you made such an old play so modern. I liked the slow~motion dying.
129	To everyone at the Orange Tree Theatre. Thanks so much for the performance of Julius Caesar. I liked the way you made it modern day with laptops and phones. And I loved the sound~effects for the gun.
130	To everyone at the Orange Tree Theatre, thank you so much for the splendid day and workshop. Even though I didn't play a part I thought it was a great play. Also all the actors were amazing and the sound~effects were amazing too. Thank you,
131	To everyone at the Orange Tree Theatre, Thank you for the workshop and the play. Three cheers for all of you! I loved the slow~motion deaths. Your acting was brilliant. We loved your play. It was a five~star play.
132	Dear everyone at the Orange Tree Theatre, Thank you so much for the play and workshop of Julius Caesar. I loved how you did the sound affects at the exact right time. Three cheers for David, Mona, Nic, Charlotte and everyone that helped. Thank again
133	To everyone at the Orange Tree Theatre, Thank you so much for the wonderful play and workshop you put together for us. The sound~effects were my favourite part. It was great how you made it modern.
134	To everyone at the Orange Tree Theatre, Thank you so much for the five~star performance and the fun workshop of Julius Caesar. A Special thank you to David for doing the workshop with us I really enjoyed your play

135	To everyone at the Orange Tree Theatre Thank you very much for making a wonderful play for us. My favourite part was the battle at the end. Congratulations actors – it was wonderful! Special thank you for David Because he made a workshop at Barnes Primary School hall. Thanks again
136	Thank you so much for the best workshop and performance of Julius Caesar ever. I love the slow~motion deaths. 5 out of 5 to every single person at the Orange tree theatre
137	To everyone at the Orange Tree Theatre, Thank you so much for inviting us to you're spectacular Performance and workshop of Julius Caesar. It made Me feel like I was seeing the real thing. I liked it how you made it modern. The sound~effects for the slow~motion really stood out. And a special thanks for David.

138	To everyone at the Orange Tree Theatre, Thank you so much for your performance and workshop Of Julius Caesar – they were fabulous. I loved how you Changed it into a modern setting. I also liked it when You used slow~motion for all of the murders. Thanks again
139	To everyone at the Orange Tree Theatre, Thank you so much for the amazing play of Julius Caesar! My favourite part was when Julius Caesar died. It was very inventive how you made the play modern.
140	To everyone at the Orange Tree Theatre, Thank you ever so much for our Spectacular performance and workshop. Every one of us thoroughly enjoyed it, I particularly liked the part where you at battle with each other. Thanks again,
141	To everyone at the Orange Tree Theatre, Thank you so much for the five~star workshop And performance of Julius Caesar. My favourite Sound effect was the bullet shots. It Was really clever how you made it modern – I loved how you used laptops and mobiles! Thanks again

142	To everyone at the Orange Tree Theatre, Thank you performing Julius Caesar amazingly And our wonderful workshop. My favourite part Was when we haerd Harlem~Shake and the gory war. Your costumes, lighting, sound~effects and of course acting was fantastic. Thank you Very much
143	To everyone at the Orange tree theatre, Thank you for the wonderful play of Julius Caesar. I liked all of the show! Your show was five~star! My favourite part was the Harlem~Shake And the war.
144	To everyone at the Orange Tree Theatre. Thank you for your amazing performance. I loved it! I liked the bit where David Did that slow~motion dying. I thought It rocked! The way you act in time With the sound~effects is so cool!
145	To everyone in the Orange Tree Theatre, Thank you so much for the wonderful workshop and play of Julius Caesar. I really liked when Brutus heard the evil spirit of Caesar and the sound~effects for that part As well. I also thank David for helping us with the workshop.
146	To everyone at the Orange Tree Theatre, Thank you so much for inviting us to your fantastic paly. Congratulations really Enjoyed it and I enjoyed the sound~effects. A special thank you to David for making our workshop.
147	To everyone at the Orange Tree Theatre, Thank you so much for performing Julius Caesar to us. My favourite part Was when you did the Harlem~Shake at the beginning. I also liked it When you pretended to fire guns.
148	To everyone at the Orange Tree Theatre. Thank you for the wonderful play and workshop. Your amazing performance of Julius Caesar was amazing. I thought it was very clever how you done the modern version.
149	To everyone at the Orange Tree Theatre, Thank you so much for the play and workshop on Julius Caesar – it was wonderful. It was a five~star Performance. My favourite part was when Julius Caesar died in slow~motion. What a performance! The war was cool. My favourite sound effect was the gun fire. The actors Were amazing. Three cheers to you all.

150	To everyone at the Orange Tree Theatre, Thank you every so much for your amazing play of Julius Caesar. It was a wonderful play, and the props were magnificent. To cut it short, congratulations actors!
151	To everyone at the Orange Tree Theatre, Thank you so much for the five~star performance. I loved it when you acted in slow~motion. Three cheers for the director and David, Nic, Mona and Charlotte! Hope we can see you soon! Well done
152	To everyone at the Orange Tree Theatre, Thank you so much for the five~star performance of Julius Caesar. A 10/10 rating! I would love to come again! I loved the sound~effects. Thanks again!

153	To everyone at the Orange Tree Theatre, Thank you so much for letting us come and see your play of Julius Caesar. I thought it was a bit gory – when all the deaths happened! For me, my favourite parts in the workshop were killing Caesar and chanting Caesar at the stool. Thanks again.
154	To everyone at the Orange Tree Theatre. Thank you so much for your five~star performance of Julius Caesar. The acting was amazing and the way that you used laptops and phones to make the play more modern was excellent. Thanks again,

School 5

155	Thank you for your excellent performance of Julius Caesar Before I saw the theatre play we had a workshop with one of your actors from the production. She came into our school and worked through the play with us. We were given parts to act and we walked through the scenes. My part was Lepidus, he is an elder man in charge of the cavalry. I really enjoyed the war that we enacted for the finale. When we arrived at the theatre we were put into pairs and took out sears, my friend Tom was my partner. We were surprised that some of our group actually played parts in the production on the stage I really enjoyed that because it was different to just going to see a play. What I liked especially was children of varying ages got to join in.

156	Thank you ever so much for allowing us to see your play, it was fantastic! I particularly liked the beginning and the use of modern technology. It was very clever. However, I don't think it was suited for the younger audience [year 2] as it seemed a bit complicated for them to understand. I thought it was lovely that you picked people from the audience to act parts and everybody had to participate in some scenes. Overall I think it was an amazing play! Thank you very much for performing for us.

157	I had a great time witnessing the performance you put on. I would like to thank you for putting such an effort in making that production, I guarantee you that everyone in my year loved it. I hope my school will organise more trips to the Orange Tree Theatre. I know that I will be coming again for other sorts of plays with or without my school. I really enjoyed the way that you changed the old boring story of Julius Caesar into a modern version with electronic devices. Also I loved that you let us children interact with play and even give some of my classmates a role in the play. Finally I would like to say that you have some very talented actors such as the people who played Brutus and Cassius and also Charlotte and not to forget the man who played Julius Caesar. Thank you very much for keeping us entertained on such a gloomy and miserable afternoon.
158	Thank you so much for coming to our school and telling us all about Julius Caesar. I didn't get to come to the theatre but from the workshop I now know much about him. I enjoyed acting out the part when Caesar dies as I was acting out Caesar. It was great fun. I thought maybe we could find out what Caesar does in his daily life and what he wears, what he eats and about his house.

159	I am sending this to you to thank you for the effort you put into the production. I very much enjoyed being the soothsayer. You made it really enjoyable for us to watch. One thing you shouldn't have done is have the guns as it was set when there weren't any. Thank you very much.
160	I loved my visit to the Orange Tree Theatre, I particularly like the setup. I loved that the audience was so close to the actors because it felt like the audience were in the play. There were only a few people in the play. Not a lot of people. I liked that because with only a few people in the play it was easier to understand. However I thought that if you had less audience it would be less crowded and more comfortable. Also I thought that there could have been a short break in the middle of the play. This would give a chance for everybody to stretch and rest and be ready for the second half of the play.

161	I particularly enjoyed the crowd participation. Most of us got a chance to act and I was lucky enough to be one of these people and really enjoyed playing one of the five villains that persuaded Brutus to turn on Caesar. I also enjoyed the mix of modern and ancient use of speech and acting. The story itself was very exciting and I loved the way there was so much cheering and noise surrounding the performance. I had concerns about the use of language for different age groups. I think that the younger children watching the play did not understand the old fashion words. Would it not be a better idea to make another separate play for the younger children with easier words to understand at that age and less complicated themes? I was also concerned that the use of guns and modern warfare was not appropriate for the age of the audience. Do not our parents and teachers tell us that we should not have anything to do with guns? All in all I think it was a great production and I certainly would recommend it to my friends.

162	Thank you so very much for putting on an amazing production and workshop for us. Firstly I will talk about the workshop. The workshop was a great way for us to interact while learning many things about Julius Caesar. Like I never knew Caesar was stabbed 33 times and nobody helped. I mean that's amazing and Brutus killed himself. Now I will talk about the play. Once thing I loved about the play was that it had been modernised with guns, computers and phones. It was great. I would like to say one last big thank you, so thank you.
163	I am writing to inform you about the production of Julius Caesar on Friday the 7th June. It was a great experience and I enjoyed it very much, I particularly like the fact that we were so close to the action and that there were parts for some of us to take part in the actual production. Thank you for performing the play to us and taking the time to prepare the workshop. Now I know a lot more about Julius Caesar and how he died.

164	I am writing to tell you about my trip to see William Shakespeare's phenomenon playing at your theatre, Julius Caesar. I loved the way the theatre portrayed the play in modern times by using e mail instead of a letter. Also, instead of the actors speaking face to face, there would be a telephone call sometimes. One of my favourite parts was the slow motion scene when Julius Caesar got murdered. By slowing down the part, more emphasis was put on the scene, the sound effects were fabulous. At one point there was the sound of a strike of thunder that made me jump from my sear because it was so realistic. In the beginning of the play, it was quite funny. I appreciate Orange Tree Theatre's hospitality and allowing us to come and see Julius Caesar. I would highly recommend the play to other schools.

165	I thoroughly enjoyed coming to the Orange Tree Theatre and watching your version of the play Julius Caesar. I most enjoyed how you made the play modern and more exciting for children of our age to watch. The actors were extremely good and I really felt as if it was really happening in front of me. It really helped us to understand the plot of the play and also to appreciate other plays written by William Shakespeare. I think the workshop really helped us with the old English so we understood what they were saying. Mona [our teacher at the workshop] was good at helping us, and I think the play is one of the best plays I've ever seen.

166	Thank you for your performance on Friday it was excellent. I loved how you made it modern but still keep the same words and you involved the audience and I like the style of the theatre so the play is right in front of you even if you are sitting in back row. I was amazed how even though you had help from the audience and still all of us took part. I was quite surprised how one of the schools had very young children and I don't think they understood many of the words. Thank you for coming in to do the workshop to explain the story is was really fun, If I hadn't of done the workshop I would of understanded the story. Thank you.
167	Thank you for performing your fantastic play about Julius Caesar. I especially enjoyed the opening of your production when villagers were cheering for Julius Caesar as he had won the battle against Pompeii. I also like how you modernised the play and used laptops and telephones instead of what they would have used in the Shakespearean times. The costumes were very different from the plays I've seen so I thoroughly liked them. I hope we get to come and watch other plays that you perform in the future.

168	I really liked your play you showed us, it was very good. I liked that you used new stuff like a computer and a phone I thought that was very clever, but I think that the younger kids didn't really understand it because all of the old language. I also thought that all of the speakers were very loud and you could hear them very well. You made the story very easy to understand. I liked the fact that you used the audiences when Cassius did stuff, also that you used some kids as characters and even though there were little kids you used them as characters I really like the play. Thank you.

169	Thank you so much for your brilliant production of 'Julius Caesar'. I loved how you gave it a modern twist by adding mobile phones, laptops and business suits. I found it was really interactive and fun because you used members of the audience to play parts of the story, and I really enjoyed playing Metellus. The one problem that I thought was not great was that there was quite a young part of the audience, I think that this was a problem because they for sure didn't understand the language, which made them unable to follow the story. Although there was a slight problem, I found the play thoroughly enjoyable. I loved the fact that there weren't many cast members so that the cast all had many different parts. I liked this because it meant that you saw the cast make a different personality for each character that they played. Thank you so much for letting us come see the play.
170	Thank you for the workshop and play for the Harrodian School. I really liked how you changed an old play into a modern one. Though I don't think using modern objects and old words worked well. It is a good play for 8+ children but the under 8 children all looked confused. An idea is to make a different and more appropriate play for under 8s. I thank you again for the workshop and play.

171	Thank you for inviting year 6 to watch the Julius Caesar performance I extremely enjoyed it and I clearly understood the words because of the workshop. One part I enjoyed was that in the battle you made it modern with grenades and guns, also through the story you modernised it, for example, when the message flew in the window you got an e mail. I recommend doing the show to the same age group because when you said bloody [as in lots of blood] they thoughts it was rude and I would be surprised if they knew what the words meant. I also liked how you interacted with the audience with volunteers and all the audience. Although the younger one read his line you couldn't hear him. Overall I really enjoyed it and would recommend other schools to see it and I would love to go again.

Appendix 3 – Group Feedback from audience member of *Julius Caesar* from School 6.

The class was split into 10 small groups of either three or four. They were given the questions and discussed them amongst themselves, asking any questions about clarity and meaning to their teacher or to myself. After the discussion each group decided to write down what they thought in one or two sentences. If there was disagreement, they put both opinions down.

Group 1

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

Phones ringing and the little children laughing the whole way through the play.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

We could hear the actors and actresses very clearly.

What moments in the play did you feel your group were particularly engaged with?

The death scenes because they appeared very dramatic, also during the time when Julius Caesar entered the stage as we were involved by chanting.

What moments in the play did you feel your group were not particularly engaged with?

The conversation between Cassius and Brutus because it was only discussion and there was not much action going on.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

The workshop and performance are more interesting being we didn't know what was going to happen next. We act it out and are involved.

Were there any memorable comments from your class about the experience of both the workshop and performance?

The workshop was fun. A very interesting story because it was a Shakespeare story. Harlem~shake was funny.

Group 2

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

It made the play seem more important and the space we were in bigger.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

It was good that we were closer because we felt more involved.

What moments in the play did you feel your group were particularly engaged with?

The parts when our friends were acting.

What moments in the play did you feel your group were not particularly engaged with?

When the actors were on their laptops because we couldn't see what they were doing.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

The difference is that with acting, the play seems to come alive and be more fun to study.

Were there any memorable comments from your class about the experience of both the workshop and performance?

Mark Anthony's speech was well performed in both the workshop and the performance.

Group 3

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

It was good because younger people can cry.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

It was too small – you need a traditional theatre.

What moments in the play did you feel your group were particularly engaged with?

The war because the sound effects were great.

What moments in the play did you feel your group were not particularly engaged with?

With the computers because in those days there was not technology that advanced. We did not like the modern version.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

Better because we could see the play. It's also good because the play felt lived. The crowd got involved in the play.

Were there any memorable comments from your class about the experience of both the workshop and performance?

The Harlem~shake started the play well.

Group 4

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

The group could not think of an answer to this question.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

It made us fell more involved.

What moments in the play did you feel your group were particularly engaged with?

When we were chanting because it helped us understand it.

What moments in the play did you feel your group were not particularly engaged with?

We felt that the old language didn't go with the modern theme.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

When you act it out in that workshop it's fun because you get play lots of different characters and an understanding of it when you see it.

Were there any memorable comments from your class about the experience of both the workshop and performance?

The harlem~shake started off the play with the modern theme.

Group 5

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

Everyone understood, it was made for our age group. Sometimes they had their backs to us but the effect is it makes you feel more involved with the performance.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

The group could not think of an answer to this question.

What moments in the play did you feel your group were particularly engaged with?

When they made it modern it felt more personal and suited our age group.

What moments in the play did you feel your group were not particularly engaged with?

When they were using archaic language because we couldn't understand [eg Mark Anthony's speech]. The ending was a bit disappointing.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

When you're acting it out you can experience it and understand the scenes in more depth.

Were there any memorable comments from your class about the experience of both the workshop and performance?

The Harlem~shake set the performance off [it made it start well]. When we made the Caesar chants it was really fun.

Group 6

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

It made you feel like you were in the Roman times whilst also being in England.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

With other children around you felt more engaged as the spectators were our age.

What moments in the play did you feel your group were particularly engaged with?

It helped you feel like you were in the midst of the actual plot several centuries ago.

What moments in the play did you feel your group were not particularly engaged with?

Mark Anthony's speech. When they asked you to cheer. Some people didn't feel quite engaged when they were e mailing each other but most felt engaged though.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

You were able to play as the characters in the workshop but in the play it was more interesting to watch professionals acting out the scenes.

Were there any memorable comments from your class about the experience of both the workshop and performance?

Mark Anthony's Speech. Harlem~shake. Caesar's death. The war.

Group 7

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

See from every angle, doesn't matter where you sit.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

More involved, more imagination of what it would been like before.

What moments in the play did you feel your group were particularly engaged with?

Set in modern time – Harlem~Shake

Helicopter ladder

What moments in the play did you feel your group were not particularly engaged with?

When switching characters – confusing.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

Running through the play without stopping.

Were there any memorable comments from your class about the experience of both the workshop and performance?

In workshop chanting for Caesar.

Harlem~shake

Group 8

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

More included because made you feel as if you were part of crowd.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

If in front row, asked to participate in play and if at back, asked to do chanting.

What moments in the play did you feel your group were particularly engaged with?

When had to chant

What moments in the play did you feel your group were not particularly engaged with?

War scene at end – didn't particularly understand and dragged on a bit

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

Feel emotions and feels of actors and made you more involved and was fun

In the workshop, there weren't enough parts for those who wanted speaking parts

Were there any memorable comments from your class about the experience of both the workshop and performance?

Modernised scene more involved and fun.

Group 9.

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

You could see the whole scene/stage.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

You could see the actors facial expressions

What moments in the play did you feel your group were particularly engaged with?

At the start when they were dancing

What moments in the play did you feel your group were not particularly engaged with?

War scene at end – didn't particularly understand and dragged on a bit

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

The workshop helped you understand the story more and prepare you for the adults.

Were there any memorable comments from your class about the experience of both the workshop and performance?

It was really fun when we were aloud (sic) *to get involved.*

Group 10.

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

They had to keep spinning around to face everyone so it wasn't as good, they wouldn't have to have turned if it was a normal stage.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

You can see their facial expressions clearly and understand their characters.

What moments in the play did you feel your group were particularly engaged with?

The modernised party at the beginning and when Julius Cesar was murdered.

What moments in the play did you feel your group were not particularly engaged with?

When the actors were in their houses on computers or phones or when there were some silences.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

You can understand it better and you are involved in it so when you watch the play, and know the storyline, you understand it regardless of the Shakespearean Language.

Were there any memorable comments from your class about the experience of both the workshop and performance?

They let children/pupils play parts in both which engaged us.

Appendix 4: Teacher Feedback from Schools Attending *Julius Caesar.*

I.i – Unprompted, immediate post-performance feedback.

Teacher Number.	Comments.
1	The enthusiasm for the play really inspired the children who have been looking forward with eager anticipation. Love the modern twist – makes it more relevant to the girls' experiences. Interactive nature of the performance was super – lovely to see the children involved. Great to hear classic monologues.
2	Great choice of play for boys
3	Children: best workshop ever – can't wait to see the end. Next time can we have real blood. Teachers: Very high quality: children engaged and enthusiastic. Children liked guns and slow motion death – really liked the drama. Mostly understood it from workshop.
4	Excellent as usual. Liked the modern setting. The death of Caesar was very well done. Liked used of audience as cast members – particularly the lighting of the soothsayer at the beginning.
5	Excellent workshop. Full of wonderful experiences. It was absolutely fantastic.
6	Super – provided clear context and got boys working and interested and lots of fun group work. Over ran by ten minutes. Ending bitty, lost its gravitas – modern dress effective. Meaning very well communicated.
7	Excellent pace and interpretation by Nic. Lines delivered clearly and made accessible to even the youngest in audience who were rapt. Great modern take on it. A fresh and accessible performance which we all enjoyed, preceded by a wonderful workshop which drew out talents unexpectedly and was enjoyed by all. An excellent lead in to Shakespeare. Thanks once again.
8	Really engaging and essential for accessing the play. Great performance – still a bit challenging for this age group [y6].
9	A really positive experience and great for understanding the play
10	David was very good. Kids really enjoyed it. Fantastic intro to Julius Caesar. Excellent. Another well received, brilliant performance and adaptation.
11	It was great as it always is!
12	Fantastic. Brilliant delivery, making the play immediately accessible to all pupils. Fantastic again! Brilliant staging, acting, compelling and understandable. Just utterly brilliant: THANK YOU! Was my first experience.
13	Very enjoyable. Pupils were motivated and thoroughly enjoyed the drama.
14	The feedback from the pupils was very positive. It will definitely help them to enjoy the play even more. I liked the fact that the pupils were involved in the performance – and so did the children! A really worthwhile project that I hope continues.
15	Outstanding, fun, engaging as usual. Very much liked the contemporary setting. Clearly as relevant now as in Roman times…
16	Mona was very good, really enthusiastic and helpful. It was fantastic!
17	Accesible (sic) for all. Very engaging intro to Shakespeare. Liked the modern setting. Very well put together children have for a lot from the workshop and

	performance. Thanks.
18	Lovely that so many children were involved
19	Very interactive and fun
20	Very good levelling to the age group
21	The children understood plot. David condensed the workshop to suit our needs. Thank you.
22	An excellent workshop – well led by Mona. Her dynamism and ability to connect with the children made the whole session very meaningful. There were divided opinions about the modern day dress, but everyone thoroughly enjoyed the performance. They were able to respond to the Shakespearean language because they already knew the plot. Thank you for a great experience.
23	Very well organised – excellent enthusiasm from Mona. Built on the sense she got from children – adapted easily to the needs of the class – fantastic! It just worked so well. The children were absolutely enthralled by the performance. Being involved in the play will be an experience they will be inspired by for life.
24	Great teacher! Fantastic subject knowledge and raport (sic) with children. Great modern twist.
25	David was great at getting the kids involved – they all loved it! Really good! Children loved joining in – highly recommended!
26	Excellent Shakespearean learning tool. Lively, insightful and energetic. Brilliant. Excellent blend of authentic/modern interpretation of Shakespeare. Many Thanks to you all.
27	Done really well

I.ii - Longer Form Questionnaire, submitted two weeks post-performance.

Teacher 28.

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

The group were very engaged and enjoyed being able to see all around the theatre. It was good for them to share the experience with children of a similar age and for them to be able to see their reactions from across the theatre.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

This had a really good effect and the children felt really involved in the performance.

What moments in the play did you feel your group were particularly engaged with?

Definitely the Harlem Shake moment at the beginning as this is something they could all relate to. They were also engaged in the parts they had within the play such as chanting. I think the boys particularly enjoyed the battle scenes.

What moments in the play did you feel your group were not particularly engaged with?

There were possibly some of the longer speeches which we hadn't analysed in the workshop or in class which they didn't understand.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

I think the workshop was vital to their enjoyment of the play - they would've been lost and unengaged (purely because of the difficulties they would have in understanding the Shakespearean language) without having been involved in the workshop prior to coming. If we had read the book in class it would have prepared them for the performance but my own knowledge and delivery of the play would have been nothing in comparison to that of one of your actors. I feel that I learnt a lot from both of the experiences! I think it was nice for them to recognise one of the actors from their workshop as well and to feel that they knew someone in the play.

Were there any memorable comments from your class about the experience of both the workshop and performance?

Just a general feeling of being excited by Shakespeare and particular comments about the Harlem Shake Scene being enjoyable!

Thank you - we had a great time!

Teacher 29.

What effect, if any, did the fact that the children were surrounded by people of a similar age, in the in-the-round setting of the Orange Tree Theatre, have on the engagement of your group?

We were a ks1 group so this question does not apply as the other children were ks2.

What effect, if any, did your class' proximity to the stage have on their engagement with the performance?

I think the close contact the children have with the actors is something they rarely experience and has a huge impact on their involvement in the play, especially as they become part of the play when asked to contribute in small scenes.

What moments in the play did you feel your group were particularly engaged with?

The fighting scenes.

What moments in the play did you feel your group were not particularly engaged with?

Not answered.

In your opinion, what difference was there between the children experiencing 'Julius Caesar' with a workshop and performance compared to the class learning about the play by reading it from a script?

The KS1 children would not have learned about this play from a script. However, I do feel the workshop is essential as it creates a picture in their heads of the characters and the plot. I would imagine children reading a script of a play as complicated as Julius Caesar would forget 90% -and the workshop gives them a good point of reference, thus jogging their memory of the story.

Were there any memorable comments from your class about the experience of both the workshop and performance?

Not answered.

Appendix 5 – Teacher Feedback from Schools Attending *Romeo and Juliet*.

Teacher 30. From School 2.

How did the configuration of the audience effected the behaviour of your group? Were you surprised at the level of concentration in a good or bad way? Were the reactions what you expected from the individuals? (please do not name anyone specifically)

The students found the close proximity difficult to deal with (as below). I was surprised that even my most able students were not able to set their self consciousness aside to become immersed in the drama. Those on the second row, were far better behaved and were able to get far more from the performance - yet all were impressed by the actors and their level of concentration. They especially commented on the fight scene/Mercutio's death

What impact did you think the close proximity had on the audience? This isn't a straight forward concept. Is there such thing as too close?

Yes, I think for students in their teens**,** they felt almost part of the play and didn't like it. They felt exposed and that people at the other side of the stage were looking at them.

What impact the amount of direct audience address on the audience?

Once the first direct address had taken place, things were nowhere near as scary, but that was because they did not want to let the actors down by getting it wrong or giving the wrong response, such was their respect for the actors and their ability to perform Shakespeare

What difference do you think the workshop made to them? What does a performance approach bring the students but also, what does an approach entirely away from the text also cause?

The Year 9 students enjoyed the workshops and the 'larger than life' approach to creating images. They recognised the lines from the play and felt that they were 'their lines'. They all followed the dialogue between characters quite well but I think without the workshop would have struggled with the imagery held within the language. exploring it away from the narrative helped to create pictures that they could hang on to during the performance.

How do you think this project will effect the students' future study of Shakespeare?

The experience is a good reference point for future work, especially with scripts. If I remind them of what they were able to pick up and run with then it will help build confidence in whatever future projects we choose e.g. The Crucible.

Our students are not used to talking about or playing out grand passions and big feelings which were made all the more grander and scary by the close proximity to the action in your production. They have never been in love, and do not yet have the empathy to imagine what great love feels like. However, on the level of two teenagers battling against their parents to go out with each other, it is an easier concept to identify with. The play's themes are big enough for them to try to understand without having them so close. It made them afraid and yet the workshops showed that they were not scared of the language. They were afraid and yet intrigued. The closeness was the main thing they talked about afterwards and how the actors were not put off by being so close to the audience - they assumed the nervousness was a two way thing and were respectful that the actors coped so admirably.

Teacher 31. From School 1.

How did the configuration of the audience effected the behaviour of your group? Were you surprised at the level of concentration in a good or bad way? Were the reactions what you expected from the individuals? (please do not name anyone specifically)

Behaviour was generally very good and the majority of the students appeared fully engaged throughout the performance. The configuration of the audience did make it more obvious to spot the students who were not fully engaged at times. That said, those individuals were quite challenging students with behavioural issues so the fact that they displayed only minimal lapses in concentration is to be commended.

What impact did you think the close proximity had on the audience? This isn't a straight forward concept. Is there such thing as too close?

I think it worked for our audience as they generally knew each other, however, if it was a public performance it could have been more uncomfortable to watch due to the proximity to other audience members. In terms of the close proximity of the actors I think this only added to the performance and some of the parts that students enjoyed the most were when the actors were quite literally in their faces.

What impact the amount of direct audience address on the audience?

I'm not sure how I would measure impact but as above the students appeared to enjoy the direct address particularly the way it was used in the Prologue.

What difference do you think the workshop made to them? What does a performance approach bring the students but also, what does an approach entirely away from the text also cause?

The workshop helped to demystify the text specifically and the work of Shakespeare more generally. For the vast majority of students it will have been their first experience of watching a Shakespeare play in performance and having seen it I believe that they will be more open to reading, performing and watching Shakespeare plays in the future.

How do you think this project will effect the students' future study of Shakespeare?

As I have already mentioned I think students will be more 'open-minded' about Shakespeare as it addressed certain preconceptions students have about Shakespeare being long, boring and difficult to understand.

Teacher 32 from School 3 did not respond directly to my questions but submitting the following feedback from the project alongside permission for it to be reproduced in this Appendix.

We enjoyed your production of *Romeo & Juliet*. We thought the staging was really clever and it was excellent how you broke the fourth wall and interacted with the audience. The actors were outstanding, and they remained in character all the way through. The acting was very believable. We thought the staging of the balcony scene was original and it worked well. We really liked how the setting was modern, but you still used Shakespearean language.

Appendix 6: Interview with Sir Alan Ayckbourn.

NB: My words are in Italics.

Stephen Joseph wrote about how the round at a very basic level enables more people in the theatre to be closer to the stage. In your experience of working in the round -- what effect -- and this is both with and E and an A ---- does this closeness to the performer have on audiences watching a play?

Well, apart from the proximity which of course allows for them to take in sort of lower key emotional expressions from the actors, they are therefore -- in the sort of in-the-round theatres I work in, they're also in contact with other people watching it. The result is the old cliché of a shared experience. And it becomes certainly much more of a group activity.

I wanted to focus it on what you said about proximity: You mentioned low key emotions. What else do you think being that close can enable you to do (particularly as a director) that you wouldn't necessarily be able to do or bring out from a play with an end-on configuration?

Well it pressures the actor into expressing much more what they're thinking. I mean it's a 3D experience. I mean it's fairly easy to cop the wink for people at moments in the Proscenium, you just turn down stage and give them a look.

It's sharpens up the acting techniques because you need to express more than just with your face. That's the point because 50 per cent of the time you've got your back to somebody. And therefore if you need to express, it's to do the physicality of the actor which in turn makes an audience interpret or misinterpret with a back. It makes them aware of the body and language of an actor much more. There are no close-ups in the round. There are in a sense close-ups in that people are close, but because there is no common close-up because if there is a close-up half the audience are not even staring at the face of the person whose close-up it is. It's quite complicated really.

That's not being able to guarantee that all the audience can focus on one thing at a time?

Yes, yes. Directing-wise it becomes fairly important with two or three or more people on stage particularly, for the director alongside the actors to interpret exactly, to use the phrase I always used, where the ball is at any moment. Now placing the ball is not just one actor's jumping up in the air and saying 'me, me, me,' but the other two, in a sense, going 'him, him, him' or 'her, her, her'. So, you know, focus is incredibly important. And that in turn asks for I think an acting style which is much more generous in terms of the inter-performing than it is obviously when the actor concerned can just simply turn downstage or get favoured in a position to be able to deliver their moment without too much connivance from the other two who may indeed be shuffling upstage to try and shuffle that moment away from them. But in terms of group displaying of moments it's very important.

And the director sort of acts as a sort of arbitrator or indeed even a focuser, saying where is this moment at this precise second, who is it with. And gaining agreement from the performers.

You mentioned the physicality of the actor earlier on and the audience being closer. Do you mean that the audience's close proximity to the performer makes them more aware of that physicality than with an end-on approach?

Well you've got -- you've suddenly got an actor whose back is towards you in a scene where the other performer who's actually speaking is some distance from you. So you are bound to be aware of the figure in the foreground. And, you know, crudely the figure in the foreground, if he's under pressure from the speaker in the background from your perspective -- of their figures behind their back begin to twitch nervously, that tells you all you want to know about the fact that the guy is possibly under pressure. There are all sorts of ways of displaying an emotion in the round.

And do you think because of where the audience is and how close they are to these performers, as a director you have more tools -- well as an actor as well, you have more tools at your disposal on how you can express that?

Yes, yes. Well, I was talking about eye contact in my plays and saying when -- because actors instinctively at the beginning of a rehearsal desperately attempt to maintain eye contact. And you say, 'These two people are married for God sake, they've been married for 20 years, they barely look at each other, 10 per cent of the day do they look at each other if that.'

So the choice is when you make contact, how will you angle yourself to the other person. If you are with a stranger or someone whom you don't trust or someone you love and desire in the very early stages, you probably are never far away from looking at them and your body is angled towards them. If you are comfortable with someone in say the room and let's say your brother or a sibling or a sister or some sort, you can probably afford to turn your body half away. And it's the choice then of how the body is angled, the distant between you, that suddenly becomes very important.

And these effects that the actor will gradually pick up on are, I think, almost subconsciously picked up on by the audience who are aware of a tension between the people. Although it's nothing that's been said, it's just sort of unspoken body language which we all have.

Just to focus this on proximity, Alan, because I think this is really interesting. Do you think that kind of process of understanding and interpreting body language, from the audience's point of view, is augmented by being close to it do you think? Or not to say augmented more than better or worse, but how does that affect that interpretation in your opinion?

Well it's nothing much else to tell them really apart from the actors. Because in a good round production, which is completely uncluttered and really the -- although I've been guilty of over-embroidering quite a lot during my life, flooding things and floating cabin cruises and so on. But normally the best experience in the round is one or two actors, or

three or four actors alone on a fairly bare stage with a minimum of props and the minimum of furniture

Why? Why do you think that's true?

I think that's the essence of theatre. We all work in it, we directors and designers and sound people and lighting people. But in the end, unless they're very, very sophisticated, nobody comes -- not the -- your average punter doesn't come out of a play going beautifully directed, beautifully lit, beautiful wigs, wonderful costumes. They think great acting, really believe those people. And belief -- and they may put a nod towards the story or the play, but … I mean, the sort of audiences I work with have a sort of suspicion that the actors are making it up as we go along, because we work in that sort of theatre where we deliberately write quite carefully scripted sentences. A bit like the writer does on *2012* which sounds so broken up but the actors swear that it's all written. So the people start and they hesitate and then they go back on a sentence and it's very very carefully orchestrated. But of course once you get into that, the audience, (particularly because there's nothing else to distract you), I mean suddenly the back-cloth doesn't go red, white and blue behind them which -- it's radio drama with pictures really.

So where does the audience's focus really lie in-the-round?

It focuses on the players, the people they're watching and through them it focuses on the narrative. Both the character narrative, the development of characters, the characters that start sympathetically and then possibly turn into something less sympathetic and the ones you possibly don't like to begin with who'll make a journey through the play to something you actually come to accept and actually respect. But apart from everything else, what happens next and then.

And how -- just to finish on this, how does being close affect that crucial thing, do you think?

Well all I can say is you are focusing on the storytelling means because there is nothing to take your eye away from the storytelling means. Some people stare sometimes up at the grid and look at the lights, but apart from that you know what you see is what you get.

Apart from the audience but we'll move on to that, you just talked about eye contact between performers –

Yes.

-- which is really interesting. How does it work between performers and audience members for you in the round?

Well most plays that I do are not direct-address, they don't have -- you know even the -- I think plays with soliloquies, "Oh what a rogue and pleasant slave am I", delivered to the audience directly is less satisfactory in-the-round than played internally to one's self. If you start to play soliloquies in the round you immediately indicate to the audience that you are addressing one section of them and there are three other sections on three other sides

who then feel sort of excluded. So the actor sensing this will then start to rotate, what I call the lighthouse principle. Monologues, except internal ones, very rarely work very well in-the-round.

But so what do you think that is about it -- if you're on the front row and you're watching Hamlet and Hamlet starts to give one of his soliloquies.

Yes.

And you get a line and he's stood there and he's looking at you. What is it about that which isn't satisfactory for you? Or what do you think that relationship is about when you're that close and it's that direct, with the proximity, but also the eye contact?

Yes, well for that person it may be great because they got their own personal close-up, but for the other 399, they're saying oh why is he playing it to that blond woman sitting in the front row.

Is it good though? I mean, can you be too close?

Well you know, I -- you can't be too close because -- as long as they don't sort of begin to acknowledge you I think. You know, you -- you're still in a sense in separate universes which the actors invite you, without direct address, to join in. You are invited to join and you will know in the audience when you've been accepted in the joining of it because the performance begins to alter for you subtly. If there's a big laugh the actors will politely wait until you've finished laughing, if there's an unexpected interruption from the audience they will not let it pass through. But you know there's a sort of two way -- but direct-address is possibly --

I'm too -- personally I'm loather of -- inter-active theatre to me is the worse sort. Because there's two sorts of audience. The ones who look grossly embarrassed and the ones -- the smartasses who want to answer back. And you know whichever is embarrassing for everybody else.

Stephen Joseph talks about being too close and how you've got to be very careful you don't embarrass an audience. And I think that there is potential for that --

Yes.

What do you think an audience loses once we start seating further away? So, I mean, for example I've just been on tour with your plays --

Mm-hm.

-- with end-on configurations. And when I'm watching them 16 rows back --

Yes.

-- what do you think I lose, and also possibly what I might gain from that change?

You'll get more of a bird's eye view of it certainly. And if it's been directed okay, you'll also get much more clearly demonstrated the moments. Because either -- we use other means, some of the actors choose to turn their backs on you and one of them is facing you and so that's the one you're supposed to watch, folks. And they're also much more brightly lit. Which -- this is all clues. But in a sense we're moving towards the film-view of show where you've always -- when you're watching a movie you're always getting the film editor's, director's stroke and what they want you to look at in a particular scene.

And it's quite interesting if you see -- as they used to make television films of plays of mine which used to show on BBC and they were filmed as is live, only the reaction shots were chosen by, of course, the director. So in a sense you were -- what you were watching was someone's view of a scene that wasn't yours to choose your shots. I mean, the theatre is wonderful because it allows you, an audience member, to choose your own shots. And I would -- I always remember a play of mine, relatively speaking, which was filmed for Play for Today. And they filmed it and people who saw it for the first time said oh I really enjoyed it, people who'd seen it on stage said I rather missed the moment. Because it's a play, a particular example of which, with mostly three or four people on stage simultaneously, each of them had a particular take on a particular moment. And you suddenly were unable to see the group effect of three people completely at logger heads. Four people absolutely misunderstanding. And one of them had -- all had different agendas all the characters. And you were able to encompass this with your human eye, but no amount of clever, quick camera work could possibly pick up those seconds. Unless it was all shot in long shot.

And how would you apply that same thinking to end on versus the round?

I think -- I think the round -- it -- in a sense it allows you a freedom to select. And in a sense because you are also perceiving something much more three dimensional than you are in the pros. (*proscenium*) where it's much flatter -- although one tries to avoid those awful straight lines. Nonetheless, I mean -- and yes, I mean it's -- you are your own handheld camera really. And at that point because chance has it you're sitting in a seat and filming over somebody's shoulder for a moment which is shared between them, you get the other person's reaction. So --

And that's a bit more like normal interaction --

Yes, yes. I mean nobody -- there was a -- there's a number of people over the years who are convinced that D-17, because they'd seen their first show there, is certainly the best seat in the house to sit in. And they will always ask for D-17 even though you can spend quite merry a time convincing them that A-17, across the other side of the auditorium is equally -- B-17 rather, is equally advantageous for different reasons. And I think they only people who ever complain about the round is oh well I personally enjoyed it, but I felt very sorry for the people across the other side who obviously missed a lot of what I saw.

And you know, with everyone taking in a decent play the fact is there are so many -- as people who come back for a second time and sit across the other side are only too aware, you begin to see things from a different perspective.

That's interesting when you say that. Because that audience member that's had in their view a negative experience, all they're actually doing is they've become much more aware of the audience. And actually what that shows is a degree of empathy for their audience member.

Yes.

Because they're going oh I'm sorry about this person over there. I mean you wouldn't have that in Proscenium Arch, would you?

No.

Because you wouldn't be that aware of the audience, would you?

Well you don't -- that's -- that's a little detour, but as a writer, watching a play in-the-round, one of your own plays, you are only too aware -- sometimes painfully aware of the fact there are people watching it.

If you stand at the back in the Proscenium Theatre all you can see are backs of heads. And usually if you're standing in the stalls and the -- it's a show that's going well in the circle, you don't even get the benefit of the circle's laughter 'cause it's so far away it has to come around a bend to get to you. And you really have no perception of what the audience are making of it. They all get up in the interval and they all look variously glum or disinterested. And they all trail past you to the bar. And you really have no idea. But no, if you are watching a show of yours in the round, there are moments when you can say, when you genuinely can hear a pin drop, yes I think I've got them. I really got their attention. Can I have your attention, please?

How do you think that backdrop of humans that Stephen Joseph describes affects the interpretation of the play? Or you might think that it doesn't at all…

Difficult to know, really, interpreting it. I think if it's not too oblique, you tend to be sharing the narrative with other people to an extent that you can see the lasting moments vocally or just visually. There's nodding, smiles where suddenly, something is made clear but I guess I can see all in a sense in a play which is driven by a narrative which I think is a great selling point for rounded plays, sort of an airy floating place works less well in-the-round because, you know, there is nothing to drive them.

But do you think what Stephen Joseph wrote about it the round gives us a kind of 'increased sense of moral responsibility', that's the phrase that he uses because we're surrounded by people. Do you think it works on that level? Would you think that is bringing too much into it?

I think it probably is a bit far-flung but I guess if a guy strangles his girlfriend in front of you and you go 'ha, ha, ha, ha,' that's likely to get you some strange looks from the people opposite. You probably don't care. You may find the seats around you have emptied, I do try and sit towards the back row when I'm watching my own shows because I'm really not the best audience for my shows having directed them. I am quiet and I'm also aware that

I'm often affecting people around me where there is a sort of sense of you being somewhat of a black hole.

People know who you are, you've been here for nearly 60 years...

Yes. Also, they check with you to see whether they are meant to be laughing. That is not a good idea which is why I introduced the director's box which I love but it's now full of disabled people like myself.

I'd like to go back to proxemics and look at how this issue is a little more complex than one would think since it's not just about being close, it's also the angle at which you're experiencing the action. Stephen Joseph talks about the front five rows a lot but his book was written before the Orange Tree, The New Vic and the Royal Exchange were built – all with balconies. Here, at the Stephen Joseph there isn't one though. What do you think that change of angle, of being raised above the stage, makes to an audience's response to a performance in-the-round?

I think that once you get above an actor's eye line as an audience you lose quite a lot of it. In a way in a way I really dislike these balconies since they divide an audience – they're no longer connected. In fact the Royal Exchange have broken up their audience so much by the little box and those high balconies which give the theatre a totally different feeling. If you're a critic sitting in the plum seats on the front row you are totally unaware of it but if you're reviewing it two circles up you certainly would be aware of the actor with the bald patch or the woman with the dark parting down her blonde hair – these things suddenly becomes more important. The other thing is to not break up the auditorium more than you need: The auditorium needs doorways for actors to come on but I think in Scarborough we have a very good compromise with that in its basic state there are three and I really felt that three was the optimum number – with three - narrow enough to bring a human being down but not to lose seats – the wider the voms get, the wider the space becomes and the more fragmented the auditorium becomes.

You mean it attributes a value to certain members of the audience since you know they have better seats – that effects your experience as an audience member in a negative sense?

No, I don't think anyone is aware if they've paid any more or less but they're no longer a united body – people are at different points, sometimes out of your sight. I've just worked in Seattle as you know, their theatre in-the-round there is not strictly in-the-round – it's a sort of octagonal shape. Every ten or eight seats, the angle changes, the argument being that you don't have any member of the audience sitting directly opposite another member of the audience which is completely adrift of how I see it – it's a deliberate attempt to try and not be able to catch people's eye during a performance.

It's kind of applying a principle of an end on theatre space to one in the round

Yes, yes, it's very interesting but I guess they made that decision very consciously – they do try to make it much more difficult for the audience to see each other, it's a small theatre in a very very big space.

I want to go back to what you said about not being on the same level as the performers. Why is that important to you?

Well once you're out of aura of the actor -- you get into that proscenium business of watching them from a distance, but just through a mysterious fourth wall that just happens to be there. So come now, look through this wall into somebody's kitchen, but don't worry they're never going to talk directly to you, you're be watching them like some sort of spy camera. But there will be no commitment for you to inter-react with them or --

So in terms of the actual connection between the audience and the performer here -- and I'm thinking about proximity here, you could be very close to a performer, but if you're at an angle like this then you're looking down on top of their head, is that just as bad as being 16 rows back --

Yes, it's quite interesting in-the-round, quite often in the proscenium, if you're in the stalls the actor is often higher than you, so you're looking up at them which gives them a sort of slightly God like feeling. When you're in-the-round, even in a theatre like ours, I think nine-tenths of the audience are just slightly above the actors. So we're all looking down on the action, which in turn makes the floor the back cloth. There is a sort of optimum height to which you can go before you then begin to lose contact with the actor.

Why do you think that happens?

Once you get out of their eye-line they will tend not to include you even by not including you, but when they're head swings round you are still part of the action -- although most actors will have you out of their focus because most of them disengage their eyes if they are delivering a passionate speech to another actor. They will tend to be focusing on that, but none the less you will get an inclusion by being at least in the same room as them.

I think once you get too high, you are then looking from an advantage point that is not in the scenario. Another fun thing that I always used to like was that by having the audience on the ground level they get to watch things through potted plants, so there is that sort of spy on the wall idea for the front row lovers -- they are very popular the front rows, people seem to like being there.

Well then you really are on their eye-line aren't you?

Yes, yes.

I think you're right about this whole eye-line -- this is something I've been trying to investigate a bit more and I do think there is a separation once you are out of that. And I think it's to do with that human connection isn't it? And the eyes are so important to that as you said before. And actually being close or far away isn't necessarily the big focus. I think it's actually to do with being on the same level as them in a weird sort of way.

I know I've brought in possibly dozens of actors in to the-round for that space for the first time and without exception they've all said, yes it feels good. But it's not based on any sort of, 'yes I can -- I can pick the stage here;' they just feel good: 'I can relate to this space.'

Actors need to be able to relate and once they get taken out of that space which happens to be necessarily (*when they work with AA at the SJT*) because of our proscenium touring they tend to lose -- they feel they get advantages because they no longer have a friend there; they're them again. There is a sort of sense even from the most deliberately unfocused actor who says, 'I'm not aware of audiences, I just want to be in myself.' There is a sort of personality undoubtedly that an audience in-the-round will bring as a sort of group personality to a performance and it's never quite the same. Occasionally they will know by the fourth or fifth line of a play what sort of audience it is because there is something quite oblique and just occasionally people will find funny.

So will the audience as well though I think?

Yes.

You're talking, obviously, as director and you've acted as well and written and you're seeing it from that point of view, but the great thing about the-round for me is that those things also happen with the people watching the play.

Yes.

So, has there ever been a time when you have been directing in-the-round when you have thought "I wish I could do this end-on"? And if there has, what sorts of situation does that come up in?

It must be a moment about visual clarity really but you can usually overcome it. [*In-the-round]* The man ripping off his false moustache and revealing that he is a long lost cousin can best be accomplished if he does the tearing motion with a swivel of 360 degrees but you think: 'it was not as clever as it could have been' but nonetheless, it just tells the people at the back or are behind him at that moment that that is what happened but normally, Stephen Joseph, you know, used to love people challenging him. There was a play called Dial M for Murder years ago which was hugely successful but it all depended on the guilty man hiding the key under the doormat and then retrieving it on the stairs and we did not have stairs, we did not have a have a key so [laughter] and it was quite an important plot point because the guy he paid to murder then previously, then she murders him, previously had hidden the key which he let himself in with under the doormat which was then, because of subsequent events, not retrieved except by the inspector. We sort of did it by a lot of 'the key under that doormat…' acting but those are plays that are precisely written like *Things We Do for Love* and *A Small Family Business* for end on stages, that they are not physically possible to do - although I saw *A Small Family Business* done by amateurs in-the-round and they nearly brought it off.

Have there been times when you have been directing end-on when you wish you could have done it in-the-round?

I can remember scenes where people have made in-the-round have made sort of sighs of sadness. I mean, because two people have decided that this can't go on any longer. There was one moment in *Joking Apart* which the vicar says "I love you" and the woman says "go home Hugh, just go home" and he goes "yes, quite right" and in-the round he used to get

this awful sign of realisation that although she has just really hurt him, she's quite right and he acknowledges it's quite right, it's a stupid affection. But you know, you could feel the audience and we've never got that again from a Proscenium because of the distance, I don't know, because of the empathy between the two actors, although I tried to get it again.

It's between the actors but it's also between the actors and the audience presumably?

Yes, I know. There was something that was actually going on between them. Two people in a room and you just, you read enough on both of them to be in the moment and it figures on my close-up moments as something has not been spoken at all but that has been established by proceeding dialogue but it's the silences in-the-round which speak loudest and in the proscenium you tend to want to speed it up a little.

So the silences speak more in-the-round. Is it because they are shared by the audience more?

Yes. I have always been entertained and amused slightly by the fact that people take great joy in watching people doing things on stage like making themselves a sandwich which they would normally not spend a second watching anybody else making a sandwich but it becomes riveting actually: Just how they cut the cucumber and how they put it in the sandwich and then the climax of the scene when the kettle boils and the audience thinks 'this is wonderful' but it's just like it was at hand. I exploited that quite a lot in *Private Fears in Public Places* when a guy was going home with his videos sitting in front of the telly on his room and with his home-made meals.

Do you think this phenomenon is augmented with being in-the-round or not?

It is augmented in-the-round, definitely because you are there with them. Yes.

Appendix 7: Interview with Chris Monks. My words are in italics.

Stephen Joseph wrote about how theatre in-the-round on quite a basic level enables more of the audience to be in the front five rows of the action. But in your experience, because you've worked in all four permanent theatres-in-the-round, and are -- the only director that has done that?

I believe so.

So your experience of working at all four of these theatres-in-the-round, what effect, and this is with an E and an A, do you think that being closer to the performers has on an audience's experience of watching a play?

Well my first experience, I have to go to that, was the Royal Exchange. Never seen a production in the round, went purely as an audience member, and the play was What the Butler Saw by Joe Orton and at one point the facility was locked down and a metal gate which I hadn't noticed fell to the floor right next to me. Which scared the wits out of me, but at this point I felt I really understood that I was in a room with the actors and there was no way out. Probably with health and safety, we wouldn't get away with it now, but that shock really brought me into the space and I realized that I'd never been in a theatre experience before that where I'd felt so much part of what was going on.

How much of that is linked to your proximity to the performers do you think?

Well hugely because I think I would have been sitting on the third row at the Royal Exchange which is quite a big space in terms of the SJT or the Orange tree, but it is that proximity that really intensifies the experience that we want to get from theatre which is about understanding ourselves through the actions of other people that's happening before us.

Another example of something sensual that happened. In another production a little bit later than that, Helen Mirren walked part me in *The Duchess of Malfi* and I smelt her as she walked passed me. And that was an incredibly sensual thing that only I and certain people who were in proximity to that particular entrance would have experienced. People on the other side of the auditorium, the people in the circle, the galleries of the Exchange wouldn't have experienced that. And so that individual experience, I think, is really important to theatre-in-the-round as well.

That -- which brings me on to something else which is probably another area. But an interesting thing about the Exchange it's seven-sided, an unequal space, you don't look straight into the eyes of the audience opposite, whereas in the other four you do. So it's angled in that particular way. This was a sort of positive choice made by Richard Negri who designed it, he did that on purpose.

Why did he decide to do that?

Because he didn't want the distraction of the people opposite as being a backdrop to the action. That -- so whether that works or not, that was his intention.

That's fascinating because one of the things that Stephen Joseph says, it actually says here, he says that when performing in the round actors are seen against a backdrop of an audience.

Yes, but it's whether you engage with the backdrop or not, isn't it? And if you're looking straight into the eyes of somebody who's opposite because I quit often sit in there (*the SJT)* and find myself being distracted from the performance to watching somebody who is in the front row.

Now, that's probably to do with the strength of the performance that I'm watching, or if it's my production the fact I've seen it too many times. But I think it's very interesting how the audience related to the performance in these different spaces. Because at the Orange Tree you are so so close to your fellow audience members you can't help but see them. But because there are so few of them, I think they tend to disappear at the Orange Tree. It's a sort of weirdness, I'm less conscious of people actually in the Orange Tree than I am here at the SJT.

Really? And you think because it's a smaller space?

Yes, which doesn't make sense, but there's something about that room that -- if you're on the ground floor. It's very different if you're upstairs and that gets us onto another point.

We'll get on to that later, but I'd like just to pull us back to specifics and you mentioned smell though with Helen Mirren.

(Laughing). That's a great sentence.

Which is what the posh would call olfactory, isn't it? On the front row most people would have got that smell, I should imagine.

Yes, if -- well I know because I asked afterwards, because I was working for the company by that time. She sprayed herself just before she came on because perfume does dissipate quite quickly. So she covered herself with it and wafted on, which gave up a blast. So then it would have dissipated very quickly so I doubt whether other people had that same experience.

But that was a specific character choice that she'd made knowing that the audience were close enough to be able to interpret it.

Yes.

That's fascinating. I mean, one of the things I want to talk to you about is any examples when, you as a director, have taken advantage of that close proximity in terms of the choices that you've made with something. Which is -- I mean I'm asking you to think back of your entire career.

God.

Yes. Well if you're going to go into the audience, which I have done in the past and will continue to do because it just completely breaks things down then. I mean I had, for instance, a character appear in the audience magically which completely freaked out people who were there, who had sat next to this person for the whole of the first half and then that person hits the action, although it's an illusion.

But you're also aware in that choice that not only is it going to freak out the audience members next to this person, but presumably the whole audience can see the people getting freaked out by that.

That's right, that's right. And -- I'm trying to think of other examples, but you know, direct address to the audience. Having just done *The Schoolmistress* which has which has a number of asides and lines that are direct to the audience, how do you play them in the round? I tend to play them across the space rather than to people who are sitting very close to that particular actor, because it includes everybody. I mean you have to work quite hard at it, I think, to include everybody in the round. It's -- that's one of the things that is technical about it.

So do you think there's such a thing as being too close to the action?

No, I don't think so. I don't think so. I mean the other thing is inviting the audience into the space which is another great thing that you can do very easily. It's not that sort of thing where you're on a pros and you say, 'Would like to come onto the stage?' and then there's a huge hiatus.

Particularly with young people, you know, you can get them onto the stage very quickly as in Adam Sunderland's pieces he always had some moment with children where he gets them all on the stage, actually involved in the piece.

Do you think that affects an audience in how it thinks of itself, knowing that actually there isn't that barrier - because the front row at least is on the same level as the stage.

That's right. Yes, I mean, we've had instances of people resting their drinks on the set during -- I remember in *Marlena* where there was a Gin and Tonic on *Marlena*'s trunk (that's suitcases, not something to swim in) and the actor involved had to pick up the audience's Gin and Tonic and move it out of the way in order to use the trunk.

And that breaks things down in a particular way. We all know that we are watching something fictional, but there's something about the sort of democracy of in-the-round where something like that happens and that bonds the audience into the production, into the performance in a very weird and special way that you would never get, I would say, in an end-on situation. You might get it with the front row if it's like someone like I believe the new Everyman (*Theatre in Liverpool)*, which is just brought straight onto the stage. You certainly don't get it in theatres that are above about 400 in their seating capacity.

It's interesting as far as the Exchange and the New Vic. It's considered in the Orange Tree to a lesser extent because of the fact that they do have balconies, that you -- I think you exclude those people.

Well this (the Stephen Joseph Theatre) is the only permanent theatre-in-the-round in the country that doesn't have a balcony.

Yes.

I'm not going move there yet because actually I just want to go back to really that first thing that I was talking about and -- about what you get from being close to the action as an audience member. You've mentioned the smells side of things, but -- and you've also mentioned this idea of that barrier between the audience and the stage being much less significant if you're in a theatre-in-the-round. What else do you get from just being able to see that human performer closer? What does that give you do you think? What else?

Well it gives you a greater involvement with the story. If the actors are doing what they should be doing and they're doing it well you engage with the story on a personal level that actually takes you away from the room that you're in. That's what we're trying to get I think. We're actually trying to get an individual experience as part of the collected thing, you can't ignore that, but when it's really working well you forget about everybody else. And that's 'cause you're so close to the real action, you feel engaged with it, you feel involved with it.

The smell is an example of how involved you can feel with it, but emotionally as you're going through a piece, if you are that close, that's how it works. I went to see a piece on Saturday here which didn't do that because the performers weren't -- they didn't understand the space. It was a tour coming in for one night so they didn't have time to understand the space basically. And they weren't communicating with the audience. They felt, because of the intimacy and the smallness of the space, they didn't actually have to get what they were doing out there.

That is one of the misconceptions, I think about the round, that you -- as long as you don't -- you don't have to try, you don't have to project, you don't have to contact because people are so close. But it's an illusion like all theatre and you have to be very conscious of the fact that there are people behind you all the time so you've got to pump it out.

An actor I know who works -- had worked a lot at the Vic, the New Vic, said basically 'I go on stage and I shout' and -- because it is huge, it's a vast vast space, there is so much air in there to vibrate you're gonna have to work very hard. And I have performed on that space a few times and it's exhausting, it really is.

I want to pick up on that word vibrate actually and vibrations.

Yes.

Because on quite a basic level just of quality of experiencing sound is different, isn't it, in the round to being on the front row or the front couple of rows to being on row 15.

Yes, because you have more periphery, peripheral vision, experience of sound because the use of sound effect in the round is much more important than it is end-on. And that's why Alan (*Ayckbourn)* still does his own sound.

Why? Why is it so much more important?

Because it creates atmospheres that you would in a traditional space create with scenery. If you're going to be outside and you want to have -- for instance if you take something like Laughton where you want the North York Moors, if you're on a traditional pros. then you're going have that, you're going see that. You can't do that in the round, I mean we did it with very minimal setting on a floor that had to be California and the North York Moors. So you do it with sound, you have the sound of the wind, you have the sound of the birds that you find up there, you have the thunderstorm. You can do certain things with lighting but you can't create the visual scenery that you would see.

You leave the audience to fill that in within their experience, which may be, and this is the really interesting this, that they have never been there before as one of our actors had never been. We took him out there to give him the experience so that when he was on the stage and he had all those effects, the lighting, the costume, et cetera, even though he couldn't see anything of the moors he was there as much as he needed to be.

So sound effect is very important

Well presumably as well where you place the sound effects.

Yes.

Yes, well in end-on they use a stereo and nothing else. You have surround-sound possibilities in the round which you don't have in other spaces. And you can create dimension within that and the passing of a train through the auditorium for instance. You can achieve -- I can remember working on sound in the (Royal) Exchange which is somewhere where it works particularly well because of the ambiance of the great hall that it's in. You can create some incredible effects in there spatially which I think is harder in the other three spaces because you don't have access to the world outside of the theatre.

So that is another plus point as far as the Exchange is concerned, that you can create some incredible sound effects.

Is that using the space outside the actual auditorium in the big hall?

Yes. If you got -- for instance I did a show which had a gospel choir outside, which nobody saw until the final moments of the play when the gospel choir came inside. So they audience were hearing this distant gospel choir. It could have been real, it could have been recorded, but when they walked in form outside singing you knew that everything that you'd heard from them had been real.

And that is an effect that you couldn't create in the other three.

What's interesting listening to what you're saying is that it seems to be when you talk about the artifice of theatre and the kind of artifice we can use as directors in-the-round are more tangible, artificial things like sound, like human beings being in front of you, like smell. It's still using those things in an artificial way, but all three of those things are concrete in some

way, whether they are vibrations or whatever. Whereas it seems with end-on configuration it's more about set and things like that which are less tangible and sensory.

That's important. And a far as the scenery is concerned for the -- or that you have in the round -- I mean Peter Cheeseman always used to -- he constructed his furniture smaller than it should be because he felt that that helped the scale of what was happening in the space. He felt that he didn't want -- he never wanted anything anyway, he wanted minimalism, completely. So to the actors -- it's the actors speaking in a space. That was the important thing for Peter.

So he believed you should rehearse on the stage all the time, all day, 5 o'clock you should stop and one stage manager should be capable of turning round what had been rehearsal into performance. Now, I wanted more than that. Considerably more.

The work that you've done you seem to have a greater sense of spectacle than I think quite a lot of directors in-the-round

I think spectacle is very important. It's what you do on the floor mainly because that's always going to be the equivalent of the back drop that you get end-on. But I like to experiment with the form; I don't just want to concentrate wholly on the actors. I think it's because of my musical background because I look to opera and musical as being a much maligned thought because it has the three elements for me movement, music and the spoken word. And also it has spectacle on top of that that gives you all the possibilities of theatre.

How can you do spectacle when the audience sometimes is less than a foot away from the performers?

Well you have to think creatively and sometimes you have to take liberties with the space. You have to take chunks out of the space and certain people are not going to see the detail maybe in one space. But I like to think that if you've got a really interesting piece they might come back and see if from another angle which is also important.

A couple of audience members came up to me during *Marlena*, which I had a notch out of the seating to take the band, which is taking a leaf out of the New Vic's book or something that you could do easy at the Royal Exchange and saying 'This isn't in-the-round. We can't see what's going on in this particular point.' And what they were missing was actually somebody playing a piano.

So it's not crucial to them understanding of the story, but they felt inhibited and frustrated by the fact that they couldn't see the pianist. Well my retort was why don't you come back and see it from the other side.

So you're talking as a director and an artistic director?

Yes and a marketeer. I know there are things that I've done that would appal Stephen Joseph and Peter Cheeseman and probably Alan (*Ayckbourn*) too. But that that's not a reason not to do them if you know what I mean.

You've got to experiment with the form. You can't keep it where it is in aspic. With the Gilbert and Sullivan thing, the whole thing of doing the Mikado in-the-round in the first place -- was to do it like cricket happens which is in a round space, but the space is covered with grass. So that's the starting point of it.

I suppose even when you're doing these more spectacular productions you're still not hiding from the fact that the audience are closer are you?

No, I'm taking advantage of that in fact because with something like *Carmen* -- you know when she's killed at the end of that, people are literally feet away from that. On an opera stage -- you know the orchestra in front of that for a start off, let alone if you go and see that in Covent Garden you're about I don't know how many yards away, let's say 200 yards away from the action. You can hear it superbly, but your intimate contact with it is not on that level.

Let's look at that -- I just want to dissect that slightly if possible. So what do you get -- let's think specifically about that moment in Carmen --

Horror.

Why?

Real horror because you see a woman who you are ambivalent about because she's not an angel, she's a victim of her circumstances and she is a survivor. And she is not going to be bowed by any man to the point where she is prepared to give up her own life to underline that central philosophy. So her death is horrific for the audience.

But that would be true of seeing it in any configuration. So that's all true of the actual story itself, but what is augmented about that quality in your opinion if you are close to it?

You see the finer detail of it. You see her struggle. You see the breath going out of her body. And that is something that is down to technique, it's about having a good fight director. It's about having actors that are prepared to commit to that whole heartedly and to do it with a degree of commitment each night. If you don't do that then -- which makes the stakes very high -- then the audience will be very disappointed, they won't believe it. Where as you can get away with murder on a pros arch.

You can't do that thing that actors -- when they're being particularly unprofessional and naughty do, which is try and corpse their fellow actors by doing something upstage. You can't get away with that in-the-round. It's really hard to not commit yourself in-the-round. That's why some actors find it really scary because there is no hiding place. It has to be truthful right up to that -- the extremities that human beings find themselves in. And that can be the other end of that as well -- that can humour because if something is funny, if somebody walks on covered in -- if somebody slams a custard pie into somebody's face in-the-round, some of that custard might fly into the audience for a start off, but you will see it dripping completely off that person's face onto the floor and understand how messy and uncomfortable that person will be.

Why? I totally agree with you.

You keep asking me why.

I'm sorry; I'm being a pain in the arse. Let's think about the custard hitting the face. Why do we know what it feels like to be that person to have that custard slammed into the face, more in-the-round where we closer to it than if we're further away from the action do you think?

Well there's nothing even between you and it, that's the point. We're also bearing in mind that the idea of theatre in-the-round which Stephen Joseph argues has been around since medieval times and of course it has. But given the interregnum of end-on staging being the place where you go and see a play -- which certainly would've been the atmosphere where Stephen was brought up and to a certain extent me. I didn't see theatre in-the-round until I was in my early 20s.

Film and television is what I was brought up on. That closeness, being able to see people in close up, being able to see a head on a screen which is a vast and the emotional experiences of that person flicker across their faces. So that is real intimacy as far as I'm concerned even though it -- I could be 2,000 people in there with me I'm sitting in a proportion completely non-human. I'm thinking, gosh this is intimate.

I mean I can remember going to see like *Jaws* and not be able to go to the toilet for a week afterwards because it scared me literally witless. So when you bring that sensitivity into theatre in-the-round that is real. You know it's real, those are real people. You can if you wanted to touch them, which is something you can never do in a theatre -- in a cinema, sorry, very definitely in a cinema or on a television. You know there is no way you can touch them. You have the potential to touch them. You have the potential to engage them in conversation in fact.

If you're doing Twelfth Night and Sir Toby and Sir Andrew are sitting in the audience observing Malvolio -- and I've seen this done in-the-round -- they can sit there with their programmes in the audience with other audience members and talk to those audience members about Malvolio. He has to pretend not to hear them, but part of the humour of that scene is that you know that he can hear them. He can hear what they're saying, but also now he knows that the audience have been involved with that.

The cinema comparison is a really interesting one. And it comes up quite a lot when people talk about the-round. We've got that potential close up in our abilities as an audience member, but what you don't have as a director though is that control over being able to cut to a shot or cut to a wide shot or whatever. How does that work then for you as an audience member about how we take all this in?

Well as a director I think you have to try and it is only try because whether you will succeed or not, I don't know. You have to try and make sure that everybody in that audience can see what they need to see; can experience what they need to experience. If you're hiding something through the way that you've staged it then you're cutting the audience off.

I'd go back to that audience experience of the piano in Marlena that they felt unfilled because they couldn't see it. Now to me that is secondary what they're looking at is Marlena; that's the character they want to be focusing on not necessarily the band.

The audience decide what they want to see. They choose, that's the thing isn't it. You can point them in a certain direction and certainly end-on you do that. Hamlet walks down the stage, 'oh what a rogue and peasant slave am I'. He walks into a spot light. Now in-the-round you've got to find a way of making sure that the audience are focused on him. It's much easier to do that end-on and therefore you have to invest more in it in-the-round to get it right.

I suppose it puts more responsibility on the actual performer?

Yes, but also on everybody else. The whole technical team, the director -- it's a collaboration; it always comes back to the fact that it's a collaborative art. And as far as in-the-round is concerned, the audience have to be taken into consideration. You can't just stick it down one end and go well everybody will see everything here. You've got to think about it more, you've got to consider it more.

That's really interesting actually. You're saying as the director of the theatre in-the-round you have to consider the audience.

Yes.

In the whole process I suppose?

Completely and that's something that we are -- I think theatre people generally can dismiss their audience too easily. There is one phrase that people use when we're talking about selling tickets that I hate which is, bums on seats. I never use it because it's derogatory as far as I'm concerned.

The audience are half the event, without them it's no point in doing it. And it will not be recorded for prosperity like a film or television, it exists in its moment and it's gone. It's different every time it's done. And the audience are important in that, it's like trodden its cat -- trodden his cat, I think it might be trodden his cat. The audience have an affect on the performance each night; it's different.

How does that audience affect or effect that interpretation of the performance, do you think in-the-round?

Well the audience are to a certain extent passive unless they are invited to take part in the performance, they remain outside of the performance. They are not very far away from it, but they are still outside of the performance. So it's the way that the actors react to the audience.

Actors will say, having done their scene and come off will go: 'Brilliant audience tonight - they're fantastic' or they'll come off and go: 'God this is really going to be hard work tonight.' I don't really subscribe to that. I think what it's about is about the actors adjusting to what they're getting from the audience and having their sensory apparatus

really functioning well. So that they collectively can modify what they're doing in order to draw that audience in. They have to sniff that audience out.

How does that work in comparison to a non in-the-round configuration?

It's not as important -- it's not as -- what shall I say -- because of that barrier, that gap if you like -- mind the gap between the front of the stage over the orchestra pit to that front row. There are end-on theatres, don't get me wrong, and I love end on theatre, it's great. There are certain theatres that are really intimate; some where I've been recently like the Almeida. I always feel that I'm part of the action there in that way, but never quite as I do when I'm in-the round.

If it's a small crowd for instance, in our 400 seater here if we've only got like 10 people watching that's very tough for the actors, very tough, but it's also tough for the audience because they know there should be more people here. So maybe they're overcompensating a little bit --

And it's harder to hide the fact that there's a small audience in-the round.

Yes, that's right because you see the audience as we've said; it's a backdrop to what is going on.

Let's talk about this audience to audience interaction. In-the-round there is just a much wider way of the audience being aware of each other. Can you think of times when you've been directing things and you've been watching things that you've directed or just as an audience member where that audience to audience interaction has had an affect on the actual performance?

Yes, well I've heard people in the audience say things out loud that other audience members have heard. There was one point recently, I can't remember what the show was, but there was a sharp intake of breath from somebody in the audience at the point where something awful was going to happen.

I felt that -- I know what it was, it was one of the school shows. And two young actors without any experience at all, one hit the other one. And it was a stage slap that had been taught to them by Gary Leck one of our Outreach Team. And this could've been the mother of the person who was hit who was on the front row. They were sitting in absolutely the best spot to see this and think that it was real. And this woman actually shrieked because she was convinced that this young person had been hit.

For a moment there was silence after that as she took in the fact that she was in a theatre. And also the people that she'd come with realised what she'd done and then huge hilarity and mirth at the fact that they had been fooled. And then it spread around the audience. Now this interrupted what was going on which was quite a dramatic moment and because they were inexperienced performers they just kept going. So a lot of their play was lost underneath this activity.

I think it shows the extreme of how an audience could disrupt something and then that's when you understand the interface because if these were professional actors and this happened what would they do? Well if it was a comedy they could actually turn to the woman and actually say something, improvise something or just look at her. If it were a tragic moment and somebody did laugh out loud in the middle of a tragic moment, I suspect there would be a pause, a gathering, waiting for some sort of silence before you went on.

Now that's an extreme example of how sensitive actors have to be to the audience.

It also demonstrates very clearly to me as you said the impact the audience can have and also the risk you run a little bit by doing things in-the-round because when it all goes well -- let's think about comedy for example. If you got an audience -- I mean a lot of what I've done as director in-the-round and it's been a comedy and if you've -- and it's weird when you do a comedy in-the-round because there'll be some nights where moments will bring the house together, laughing their heads off. And there will be some performances where they don't find it as funny, why do you think that is?

Well we all know that laughter in infectious, so if you've got people laughing at a performance the other people who are less -- who are more reticent are more likely to laugh along. If you have a communal feeling within that where you can see other people laughing and enjoying themselves that helps you I would say rather than sitting in the dark not even conscious of the person who is next to you.

I'd like to talk to you about how the proximity issue is not as straightforward as being too close and being too far away and it's something that you've touched on a couple of times. It's to do with the angle as well isn't it?

Uh-huh.

And this theatre doesn't have a balcony. The Orange Tree, the New Vic and the Royal Exchange all do. So this is the only permanent round that doesn't have that. What impact does that have on an audience's interpretation of it? So not being on the same level as the performers.

Well there's this old thinking in end-on theatres of 'the Gods', isn't there? And that's actually where the people who were completely the opposite of 'the Gods' sat. They were the ones that maybe in Victorian times more likely to hurl abuse at the performers.

Keep them as far away from the stage as possible.

Exactly. Well the equivalent of the groundlings, aren't they. Going back to this idea of democracy, if you've got everybody on the same level then you don't have that distinction of class. People sit further away from the stage because they don't like to be too near either because of the view that they want to take up in-the-round or the fact that they always feel a bit inhibitors sitting on the front row because they are lit -- a little bit of light bounces on to them.

I think the problem with the balcony it gives a sort of superior view and that goes against the idea of having it in-the-round and being the simplest form of viewing a spectacle in a way.

Let's just look at that word superior, you did your inverted commas around that. What do you mean by that?

Let's take the Royal Exchange as the primary example which is where I learned about it in-the-round initially. The front row of the first gallery are the most expensive seats. You have the bird's eye view, it's not too high up so you're just looking on top of people's heads. There is a row behind that, from that row I would say probably a quarter of the stage is obscured unless you lean forward. Therefore I don't consider the back row to have a proper view.

Go up to the second gallery, you now just have a bird's eye view from the front row. You lean over and you look down on people's heads, so you can't really have that intimate contact, eye contact that you have from the seats lower down. I would say more than half the seats are on the ground floor.

A lot of this has got to do with eye contact for you?

Well potential eye contact. Let's go to the second row on the second gallery, now from those seats you can't see a third of the stage. And even if you lean forward there are areas of the stage you cannot see. That to me doesn't work and I think I'll just about give in with the first gallery, but the second gallery at the Royal Exchange should be condemned.

The New Vic, the second has two rows of seats upstairs, which are as far away as they are in the Royal Exchange and that should be condemned because you do not get any intimate contact from up there.

What do you mean by that, intimate contact?

That eye contact, that idea that you're in the same room as the people who are performing. Here everybody is in the same room. At the Orange Tree because of the size of it I think the gallery -- you're on the same level really in relation to the action that you are at the Royal Exchange.

I think that balcony is quite difficult at the Orange Tree.

Yes, I think it is -- you mean to watch?

Yes, and I think it's interesting -- this question comes out of the production I've done for this PhD of Julius Caesar for primary school children. And the difference in their experience from being on the same level as the actors to being that -- I mean proximity wise if to measure the distance they are actually pretty close to what is going on, but it's that angle which I think is to do with the eyes.

That's how we contact each other. That's how you and I are contacting each other now. If you look out from a proscenium West End theatre you can't make intimate eye contact with anybody. If you look out into the audience from here you can look people right in the eye and say, to be or not to be. Yes, I suppose that's what it comes down to. There's the potential for that because obviously you can't come into contact with 400 people with that intimacy every time. If you're speaking directly to the audience you have that potential.

I think with a Shakespeare play that's five or six times over, isn't it.

Yes.

Because you know there are going to be moments -- we don't necessarily know -- but you've seen moments when characters start talking to the audience directly -- you don't know when they're going to crop up necessarily, but you know potentially that that moment can be given specifically to you.

But it can be comedy as well. 'The fire insurance alone remains intact.' You say that straight to a member of the audience, they're going to piss themselves anyway because an actor has just shared their most intimate thoughts with them. And then that spreads around from that particular person who's being contacted to the people in his closest proximity.

We love being told a joke on a one to one basis, that's how jokes are told. That's why a comedian -- and you see now comics, the likes of Michael McIntyre or Ross Noble or somebody like that like -- Miranda Hart -- getting up in front of like 4,000 people with a microphone. Now they are not really into acting with those people in the same way that comedians back in the day I wouldn't say.

Or an actor in a Shakespeare play giving a side to an audience in-the-round, its different isn't it.

Yes, very different.

And what's more I would say those performances which are all on DVD -- when you look back at them in years to come I don't think they'll be particularly funny.

Like Morecombe and Wise -- I thought Morecombe and Wise were hilariously funny. Now I look at them and occasionally they make me chuckle. It just doesn't work.

If you were to see that show in-the-round performed by those performers.

But then it's gone isn't it -- it disappears; it's of its moment. And that is what is brilliant about it. I mean just going back to something that happened in *Laughton*, where a member of the audience was taken ill on the front row. And the actors stopped the performance and said 'I'm sorry to have to stop ladies and gentlemen, but I think there is somebody having difficulty here.'

The front of the house came down, there was a dramatic scene happening there within the play and the guy said, 'No I'm fine, it's okay.' And we started the play again and the audience applauded. This shows the fact that audience and performers are one, we're all at the same event, we're doing it together and I think you have more of that feeling in-the-round than any other place even if you've got balconies.

Yes, we've given balconies quite a hard time today.

I think it's just financial, I really do. Peter will be turning in his grave at this point if I said it, but there is a point where theatre-in-the-round gets too big and that has been achieved at the Vic and the Royal Exchange. Why have those galleries -- I don't understand. I'm sure Richard Negri, who is a very eloquent and brilliant man would argue as to why.

I want to talk to Iain Mackintosh as well, he designed the Orange Tree. Again I think at the Orange Tree -- it seems tiny, 172, but if you compare that when it was a room above the pub -- I think it was about '60 or '70 I think then, but again it must have been a financial decision to think how can we get more people in.

How can we make -- how can we for instance on one level employ actors that are more expensive like Albert Finney who played in the first season at the Royal Exchange. I know for a fact and this wasn't public knowledge at the time that he was being paid two and three times as much as everybody else. That was not the idea because the democracy as far as I'm concerned extends to things like that in-the-round. How much do you pay your actors? You pay them all the same.

Is that the policy here?

Yes.

And is that the policy at the Orange Tree as well. I do agree, I think there is something about the architecture of that space, which effects -- as we've talked about today not just the performance and the interaction, but also the entire ethos of the building I think.

It's the same at the New Vic.

Have there been any moments -- maybe you've covered this, but when you're knowledge of this impact that the audience has on the performance, have you ever intentionally exploited that as a director?

Yes, a tiny little thing from a Christmas show -- I'm just looking at the poster behind your head, the Snow Queen, where there was a secret passage. And the secret passageway was basically through the audience. So the characters entered the secret passageway up the staircase and then it was along a row. So all the people in that row had to stand up and let the audience go -- the actors go through the secret passageway that they were sitting in. And there was a point where one of the actors made -- was scared because it was dark in the tunnel and there were strange things in the tunnel that she didn't like.

That caused great amusement particularly for the young people who were sitting on that row. And obviously there was only one row because that row had to be lit in a particular

way. Really involve those people; they couldn't get away from the fact. If somebody had actually sat there and said I'm not getting out of my seat, there would've been such a commotion. They had to get engaged and I think that the fact that there was never any problem with that and it was a highlight of that particular show.

But there's another layer to that as well is that the rest of the audience can see that as well.

Yes, which they wouldn't be able to see in a pros. Unless, which is what I've seen in the Mac, you do it with all the audience which is something we did in another show for children where the actors walked passed everybody.

They also shook hands, they shook hands. Three actors shook hands with the whole audience. And when they got to the back decided they'd gone the wrong way and went all the way back and shook hands with all the audience again. Now you can just about get away with that in the Mac because there are only 165 seats, it would've been a bit tricky in-the-round.

Yes, that's the sort of theatre, even though the Mac is end on. We want to have that, that's what our audience comes for. They come to be really part of something and if you -- I recently had some feedback via twitter I think of some people who had come up from London, never seen theatre-in-the-round before and were completely blown away by it. Worth every penny of the journey that we spent to come and see the show -- those sort of statements.

That's the effect it had on me and I'm sure it had on you. Can you remember the first --

It was here. I directed something. The first thing that I saw in-the-round was directed by me.

Well that's a bit extreme.

It's inspirational -- no it was -- for me it was weird because I got into as a practitioner rather than an audience member. So as soon as I'd done it once that was all I wanted to do really. I'm going to be directing two plays that are end on this year and that's a bit scary.

It is weird. It feels very odd -- I sort of like it from time to time because it sort of refreshes your pallet like a sorbet. You go and do it and you think, oh I've got to think about this slightly differently. You get to the end of it and it works out nicely. I've done some really nice things in the Mac and I'm very proud of them.

What do you gain -- very quickly what do you gain from doing it end on as opposed to in-the-round?

Well I think -- you have that scenery, you can create something in the background that has a different feel to it. I like using projection. I think that's an interesting experiment and that's something you can do easily. It's much more complex doing it in-the-round although you can still do it.

I think there are certain shows -- the obvious one is Noises Off, nobody's ever found a way, that's the holy grail of in-the-round, find where to do Noises Off. There are certain shows I think that you can't do in-the-round or are very difficult to do in-the round.

Like?

Because they've been written for an end on space very specifically. They usually take place in a house on more than one floor, that's Noises Off. It's also a small family business. I mean a small family business you could do in-the-round, but you'd lose so much of your seating that economically it wouldn't be viable. So it does come down to economics in that case.

If you take something like *Sauzi Banshee is Dead*, which I did up there, that relies on photographs that are a big part of the plot. And if you're going to do it in-the-round you've got to find a way of doing those photographs that bring them alive because they are about people's identity.

And that's quite a technical thing what you can see and what you can show. What do you gain from coming back to the-round then?

Well you get back to a real intimacy. It's tricky in the Mac because it's only 165 seats and it's really intimate.

Well let's not think about the Mac necessarily, but we're thinking about bigger proscenium arches

Yes, if I'm thinking about things that I've done that are big shows --

What do you get from doing it in-the-round as opposed to doing it -- I understand the end on thing and that's something that Alan talked about actually on Saturday as well about what you can get because it's not a question of saying this is better than that.

No, it's just different. I just come back to that thing it's more rigorous. It throws it back on the director to make it work for everybody, not just generally for everybody, but individually for everybody; which is probably actually an impossible task. Maybe there is a certain type of person who likes to have that in impossible Gordian Knot to untie.

It puts you on your metal. You can never be complacent about it I think; that's what I think. And you can get away with murder, as I said before, on a proscenium: 'Oh that's fine, just come down stage and just speak loudly.' You can't do that -- speak loudly yes, but you can't just come down stage and do it. You've got to decide exactly where you're going to be.

I going back to *Laughton* -- when you've got two people on the stage, you've got to place them very carefully and most of those scenes were two handers.

I'm going to ask this question to everyone: For me it's fascinating that the end on gives you certain technical things and the director's mind is instantly on that because the-round gives you something slightly more allusive and interesting --

A lot of it comes back to the actors doesn't it?

Yes, and that human connection and intimacy and all those sorts of things. That's what both you and Alan have said is the sort of difference. And I think this is where in terms of what I'm doing the-round makes so much sense because if you're seven you've never seen a play before -- you've never seen a Shakespeare play before. If you do it in-the-round then you are getting something which forces you to see the human doesn't it. If it's done well it augments that whole process of seeing a human being doing something in front of you.

Well it comes also from talking to young people because one thing that young people do is of course they make fantasy stories -- they improvise and act at the same time. That could be a battle; it could be two mature people going shopping. They don't stage it in end on; they play it in-the-round. It's perhaps their living room or the playground. Its in-the-round, it doesn't have to affect-- they might then decide to put on a play for their parents or their family or something like that; that's the point where it becomes -- when the audience get involved -- where they feel they have to do it up against one end.

And that's to do with sort of -- without sounding too academic, that's to do with cultural hegemony isn't it?

Yes.

That battle at the moment has been won pretty much by the (*end-on)* theatre.

And television and film of course which is where they're thinking about it. I think about the games that I played in the playground and how they were spatially and they were site specific; they didn't have any boundaries.

So maybe there's a very deep subliminal taking back of the audience to that childhood situation. It's something that I've heard Alan say and I'm pretty sure that we've come to it independently because we express it slightly differently, but it's that thing I would say if somebody falls down in the street, if somebody is taken ill, people don't form up in a line to look at them they gather round. They come round to them to see what is happening.

Most notably somebody came off a motorbike the other day just in town. Everybody came out because we heard this incredible sound and somebody was lying on the floor and people were observing this from all angles. They didn't all run to one side and look at it. Drama happens like that naturally and so what we're trying in-the-round to do is to try and make it as normal as far as a spectacle -- use the word -- as real life is.

Appendix 8: Interview with Sam Walters MBE. My words are in italics.

So the first bit I want to talk about is in theatre-in-the-round. Stephen Joseph created a table where he looks at various theatres in this country and works out the percentage of the audience which are on the front five rows and he says that his Library Theatre in Scarborough has 100 per cent of people in the front five rows. What effect does that proximity have on the audience watching a play?

Well it has a bloody effect on me when I find myself in the upper circle of the Proscenium Arch Theatre! I think what the hell are they doing down there?! And you do feel enormously cut off. Of course it does have both positive and negative effects. I mean you are very close. And some members of the audience find that embarrassing. And you can see them in the front row sometimes and you think 'oh that person has to be feeling that if they look they will be intruding somehow' and that they will put the actor off.

So sometimes I think audiences can feel too close. But on the other hand -- and I would like them a little further back to be honest. Although I do like my story of the lady who, when we were going to move from the pub room to the new theatre, worried about us perhaps building a normal theatre of some sorts. And she did appeal to me and say, 'oh Sam, Sam, Sam, I will still be trodden on by the actors won't I?' And I assured her she would be. And this was something she clearly wanted. Not literally of course, but that proximity interested her. So I think it's something that initially I suspect people enjoy -- and I've never done a survey of this or even asked any cross-section of people. But when people first come to this theatre and find, for example, they've got to go in the front row because that is where the only seat is left if there's unreserved seating, they think 'my heavens this is too close, this is too much, I don't like it.' But I think almost 100 per cent grow to actually like it. But I think the initial reaction may be that I am too intruding.

So -- but I haven't had people (in fact we've got a post-show discussion this afternoon, I might ask them this…) I haven't had people say 'oh it's too close, it's too small.' I've had people feel 'oh wouldn't it be too small if you had Albert Finney or Paul Scofield or Laurence Olivier acting there, wouldn't you just feel knocked back by it.' Although I always say to actors don't behave as though you're in some miniature place and you can mutter and mumble. You're in a theatre where people have got your back a lot of the time, you've got to use all your acting technical skills and so on as much here as in a bigger space.

So I think it -- the proximity, I think, is wonderful because it does mean that you're a fly on the wall if it's a naturalistic play and your presence isn't acknowledged by the performance, and you are really there with the actors. If, of course, your presence is acknowledged by the audience in a play with asides, restoration comedy or a French Farce, then of course it's wonderful for the actors because they can look at you and it's nice for the audience because they feel that they are really being communicated with and that there's a two way thing.

So I think the proximity is important and you get spoiled once you get addicted to it. It's a bit of an addiction, I think, theatre-in-the-round. For some people it will remain -- as for example snorting heroine does -- I've never done it -- something they don't want to indulge in, but once you get addicted to it I think you really think: 'why do people do plays in any other way?'

I just want to pick up on a couple of things that you've just mentioned. I want to focus on what you're talking audiences getting embarrassed. Why do you think that is? Do you think that it is simply a question of being so close to a complete stranger that they've never met before?

I think that's partly it, that they think oh I must be intruding into their like because I'm so close to it and I could be trodden on and I could kick them. An academic who you know from Exeter, he was doing a seminar here and he said -- he said to me afterwards 'oh I thought she acted that scene so well, but when she came over dear me I wanted to pat her on the bottom and say jolly well done, well acted.' Because she was close enough for him to reach out and touch her. And he was --

Thank God he didn't.

Thank God he didn't. But he liked that. So there is that sense that they are so close you could actually touch them.

They aren't sort of strangers, but --

But the thing that also needs to be said in a theatre as small as ours is of course there is a light spill. So you really are -- it's not shining in your eyes in a way that makes you uncomfortable, but it makes you visible to the actors and of course to other members of the audience as well. Because if someone is standing near to the front row and is lit then some spill from the lighting there is lighting there is lighting the front row of the audience, not directly, but certainly indirectly.

So it's not just proximity, but you actually are almost sharing their light. You may be in the shaded part of it, but you are lit. And the actors, of course, at a theatre small as the Orange Tree, can see all the members of the audience. And if they fall asleep and they're bored the actors see them.

So it's not just a question of the lines of communication from the audience member to the performer, but it's also -- what I think you're saying is that because they're lit, they're also aware of the fact that they can be seen by everybody else around them.

Absolutely, they are. They -- we are -- I am -- you probably are distracted or you might not use that word, but you are -- your attention is caught by a member of the audience reacting to the play across the stage as it wouldn't be in a Proscenium Arch Theatre. And some people, I think, find that irritating and -- but most of us don't. It just becomes ultimately part of it and part of your enjoyment is looking and thinking look at those two. And whatever they are doing in terms of reacting to the piece becomes part of your reaction to the piece.

So with you as a director -- I mean, you've worked almost exclusively in this theatre or in the room above the pub where the audiences say they have been --

Very close?

Yes. How do you take advantage of that as a director? Are you aware of that in terms of how you realise a text?

I think yes, you are. And probably more above the pub in that you are really sharing a space there. And certainly in the room above the pub we kept the actors in the space during the play an awful lot, because the pub had two doors which were doors into the room and if you were using them, which you could be, and you really using them and they were entering from another world. If you thought the play wasn't like that, or it was going to be moving so quickly or you wanted other entrances, you though, 'well how am I going to do this? You could have a screen that they could come in and be behind, but we didn't do that very much, but what I did quite a lot of was to have the audience on a bench and next to it, at the end of it, was a lower bench, so they were just a bit different level, where the actors would sit perhaps.

And when I had Tom Courtenay playing in Martin Crimp's Dealing with Clair¬ I did say 'You do realise, Tom, all the actors will be in the space all the time because we go from this setting to that setting and I'm not using the real doors into the room. And therefore you will be sitting on a bench when you're not on stage.' And he was fine with that. But it did mean that of course a member of the audience was sitting almost thigh to thigh next to Tom Courtenay for about a quarter of an hour before he made his first entrance.

It's the case in a lot of productions and it doesn't happen now nearly so much. It did when we did Middlemarch recently, I did it when I did Brecht. If you're doing a story telling play and the actors are going to perhaps be in a scene, then go out of a scene, but then narrate a bit or whatever, then you share the space.

So sharing the space is perhaps something that has an effect on a production. I've done productions, restoration comedy, Brecht, Shakespeare or a play like Middlemarch or the adaptations that we've done from novels, where the actors have not left the space of the -- and then -- a big theatre play idea with 20 people the fact was unforeseen. They didn't leave the space because there weren't naturalistic exits so you kept them.

So there is that sense in which the proximity leads to a we're all in this together sort of thing. I mean the next stage from in the round theatre is of course promenade where you're really sharing the space and the place where you've been acting becomes in a minute the place where the audience are sitting.

Do you want to tell me a little bit more about what you think the position of the actor is in a theatre-in-the-round?

Well I think it is increased, isn't it? As is the text because all you've got really is the actor and the play. Because although you've got scenery and you do need good design and good designers and intelligent solutions to problems, there isn't that curtain going up moment when it says 'isn't that a wonderful set?' Because the set is actually going to be the people standing in front of you.

It does empower the actor and, yes, at the same time, the audience. It empowers everybody, theatre-in-the-round. Because when you're rehearsing a play, the exciting thing is that you allow the physicality of that play to be determined by what's going on in the play, in the text. Because you're not making a picture that's going to be seen from one side, it's going to be seen from all sides, all of the time. And therefore it's the acting that determines where people are rather than any design concept or any picture the director is trying to make.

And of course the audience don't know where to look, that's the other thing. There they are sitting and we're so used to -- obviously in film and television the director decides on whom the camera is and when it goes from that character to the other character and to the third character.

In the Proscenium Arch you can do it for them by where you put people. You want to put Mark Antony somewhere where everyone's looking at him, you can. But in-the-round where's Mark Antony going to be? And some people will be closer to a member of the crowd then they will to Mark Antony.

You used the word empower. How is that empowering for the audience?

Because they have to really participate because I can't tell them where to look. Where their attention is going to be, if they don't engage themselves in the story it won't happen for them. You flop yourself down in front of the television and the director will -- and the backing music and all sorts of things will do half the work for you. And in the Proscenium Arch you flop yourself down in row J and think 'I've had a heavy day at the office, entertain me.' You go into the Orange Tree, well the first thing you've got to do at the moment is choose your seat. So someone says well where do we sit. You think: 'Oh, Christ have I got to work tonight?' Yes, the first bit of work you've got to do is choose your seat.

The second bit of work is that there's an actor over there and there's an actor over there and there's an actor over there and there's on just here. Oh, which one am I supposed to be looking at? You've got to be involved to know.

There's only one thing that's difficult about the round, the one and only thing. And that to my mind is if you want the whole audience to see the same thing in the same way at the same time. The cupboard door is opened and inside it unexpectedly is a dead body of a man with his throat cut or a naked woman or whatever it is that should be revealed, that the rest of you who're on the stage don't happen to notice it 'cause they're looking the wrong way. And the audience go 'oh' and the doors then shut. In the round it's hopeless, half the audience won't see it. It's the one thing you can't do, the only thing you can't do.

I just wanted to go back to the cinema analogy which is quite interesting since it is one that both Alan Ayckbourn and Chris Monks have used.

Well it has bread lazy audiences of course, I think. It has bread audiences that have gotten used to having the work, that old theatre audiences didn't have, done for them.

When you were describing when you've got someone there and someone there and someone just here, so you got someone close, someone slightly far away. I suppose you're the director as an audience member. Do you have more shots to choose from in-the-round, do you think?

As an audience member?

Yes.

You do because you think: 'oh well he seems to be talking a lot, but this one listening is quite interesting.' So you've got to make your own directorial choice as a member of the audience, haven't you? We as directors would try to say 'well actually at this point it is important that the audience are watching this person.' So you can endeavour to see that that is done by where they're positioned and what the other people are doing.

You're talking about actors here and, again this is linked into proximity, you're close to a human being --

You can smell them actually. You see, when we did Retreat, I quote this quite often, Victoria Hamilton in this play came to this cottage where Tim Piggott-Smith was. She was a hippie and -- well it doesn't matter what the story is, I can't go into that. But she -- I think she thought that she thought well I would be -- at this time, this person would be -- patchouli oil was the thing. So she bathed herself in patchouli oil and her smell got quite a few reviews.

And this was a deliberate directorial choice that you made?

Well I think she made it, but yes, it was fine. And I -- the second play we did in the room above the pub was set in a hospital and Michael Richmond, my friend and colleague, thought oh well I'll make the room smell like a hospital. So he got disinfectant and it wasn't his production, but he was the kind of producer, he was in charge a bit. And he wasn't the director. But he made it smell like -- so people went up saying 'oh, smells like a hospital.' You can't do that in a West End theatre -- well I suppose maybe you can. So you can actually have a little bit of a smelly -- we haven't done enough of that.

So we talked about proximity, being close to the human but it's not just as simple as being close or being far away. There's also an angle thing going on here. Where the four theatres in this country vary quite a lot, I think, is at the angle with which you can watch what's going on. How important is it to have the audience as much as possible on the same level as the performer?

Yes, it's interesting. I don't know enough about this. I suspect that Stephen Joseph's right, it's good that the actor is on the same level, if possible, as the audience and that that

makes for an intimacy and a shared-ness (sic). I did remember -- I mean I did notice straight away when we opened this theatre, we've got the upstairs gallery: They don't laugh so much up there. I'd love to do an experiment with equipment in a funny play and measure the laugh levels because I think there is a sense in which the people upstairs in this theatre, this wouldn't be the case in the Stephen Joseph Theatre now, are actually looking into the fish bowl which contains both actors and audience members. So they're looking down at the people and that therefore that little bit of distance they have, I think.

I suspect in a theatre like the Richmond Theatre the people in the upper circle don't laugh as much as the people in the stall.

Was it a fairly noticeable difference then when you did the move from the room above the pub where everyone was on the same level?

Yes. We did it because the gallery was what was giving us the extra seats, or the upper was. And of course it's where I as a director tend to watch things because you can sit near the end of the row or stand even and if there's a crisis of some nature of you're nervous or it's going so badly you want to leave you can get out of the space. So I've actually only watched about half a dozen performances in 42 years from downstairs. I've watched all the performances from upstairs.

And found myself -- talking of proximity, I did sit once in the front row of a performance of *Flora and the Red Menace*, the musical that I'd done. And -- well into the run, and it was just a seat was there and I wanted to watch it that night and the seat wasn't anywhere else. So I went and sat there. And I -- I didn't enjoy myself very much.

And of course the thing that the audience members do fear is that if they do know anybody in the cast, that they can be seen, that they are on display and they are on view.

Alan says the same thing about himself. Because obviously you've been here for 42 years and people do know you.

Yes, quite.

In a way that people in Scarborough know Alan.

Absolutely and I think that's why -- there was somebody, a well-known local person here, very well known at the time, even more because he was on television all the time and said 'oh I can't go to the room, I can't go.' Because he's quite shy, but people will be watching me. And I tell this story -- he's dead now, the Irish comedian, Dave Allen, came to see something for some reason and I can't remember why. And you know and I -- it must have been some gala-ish type thing, I don't know, a special thing. But he was there and said 'it's fine I'll sit in the front row.' He sat in the front row. And he went and sat in the front row and he was quite happy in the front row, and he was on his own I think. But then the lights went up and it started and he suddenly felt that he was on view. And I was in the audience and I saw him and he was very big, that's famous. And whatever it was started and he thought 'I can't stay here.' And he got, as unobtrusively as he could, up and moved

somewhere where he could sit at the back. He hadn't twigged exactly how much he was part of the performance.

This is all linking in actually to what we talked about earlier on about being too close and the embarrassment and how hyper-aware you are that you're part of an audience, I suppose, in-the-round, aren't we?

Yes.

Let's go back to angles.

I think it's one of the reasons you have the great queues for the unreserved seating on Thursday matinee, which we just got on at this very minute. Because I think some of the people are there in the front of the queue in order to sit in the front row, and some of the people are there in front of the queue in order not to sit in the front row, I think. I suspect there are quite strong divisions.

That's the thing. One's experience of watching a play at the Orange Tree Theatre, and I think this is probably true of all the theatres in-the-round, is where you sit gives you a completely different experience.

Yes.

You were saying just on the ground floor, the front row or two rows back. But then you add the balcony to that.

Yes.

What is it that you lose from being upstairs do you think?

Well I think what it is that you lose is being quite such an involved part of it. That there is this sense that you are watching people watching it and therefore you are that bit distanced from the thing and you're not quite so involved in it. It's like you leaning against a wall at a party while everyone is telling jokes and having drinks and you're leaning against the wall watching.

I'll just mention one thing that's come into my head is that -- about the view, people do sometimes say 'this in-the-round -- well it was fine from this side, where we were sitting it was absolutely fine, but I think the people on the other side didn't have such a good time as we did.' And I swear if I'd have gone and found the people on the other side they would have said exactly the same.

What this shows is how aware of the fact you're in an audience.

Yes.

To the point where you have empathy to your audience members, where you're worried they're not having a good time.

Exactly.

Let's go back to Stephen Joseph again. He writes and uses the phrase that actors, while performing in-the-round, are seen against a backdrop of an audience. What impact does that have on an audiences interpretation of a play do you think?

I suppose it might make you think of the play's impact on other people, which you might not be thinking about if you were in say a darkened cinema watching a film and there was a lurid sex scene and an awful lot of vile language. If you're in your little cocoon and can't see anybody else and can't see the young girl over there or the young couple over there or the old woman there reacting to it, then you can perhaps concentrate on it and you might enjoy it and you might think 'oh this is terrific.' Whereas of course if you're plumped down in a theatre-in-the-round with people looking at you, the fact that you rather like the violent sex scene that's happening in front of you is something you won't wish to display and you'll be aware of the audience, thinking 'my God, they're watching me watch it.' So it could have a negative effect, I suppose.

So your reception of something is affected by the fact, perhaps, that you can see other people and you know other people can see you. It is true, and Alan Ayckbourn would know this better than anybody, that audiences laugh as much when they're on display. I mean some people will laugh and react more when they're on display because they're show-offs, but some people may be inhibited. Now, I think I read or heard someone say that they thought that funny plays were at a disadvantage in the round.

What do you think about that?

Well I haven't noticed it, but we will let ourselves go, as it were, and laugh if we think it's private or if we're not on display more than we will if we're on display. The audience do realise they're on display and of course sometimes they can abuse that and want to have attention given to them. That happens occasionally, doesn't it?

How?

Well it happened once in the room above the pub. I remember I was furious on the last night, there were people who had had too much to drink. It was a musical as so they were clapping and I think at one point were standing and clapping at a song. And I thought you're actually just showing off. But that was an extreme example.

But in terms of a play's meaning, do you think a play's meaning can be changed by an audience's reaction in-the-round, in terms of what one would take away?

Yes, it probably can, I suppose if the audience are reacting in a way, it could help you to understand something because you've seen other people reacting to something that was going past you and you hadn't paid attention to it. Or, on the other hand, they could be irritating you because you think they are reacting incorrectly and I can see them and I am irritated or put off or diverted by their reaction and I'm annoyed by that.

I suppose with a political piece, for example --

You might be outraged. Those people are laughing at this, this is a serious play. Or they are clearly on the side of this character who I am not on the side of and I am apoplectic with fury. So it can go either way, can't it? I mean the thing about the round -- you said about Stephen Joseph saying that you're seeing it against a back-cloth of other members of the audience. When I'm giving talks about theatre-in-the-round I say this is what it is about because it is as different from watching a screen as possible. It's the most different from watching a screen from any other form of theatre. It forces you into a community with other people, with other members of the audience and with the actors with whom you are sharing a space.

It ought to be the theatre of the future. Because as we become more and more isolated in our lives, getting -- you know, people can -- you can buy your books -- bookshops are going out of business. Buy you books online, records, get your music online, get your money out of the back out of a machine, or you don't even have to do that, you can do it online, you can do everything online. You can stay in your house and order your food, you don't have to go to the supermarket. And if you do go to the supermarket they're trying to stop you going to the checkout girl so that you can go and do it on your own.

And therefore there's so much in life that is doing that to us and a theatre-in-the-round is the absolute other end of living. It's saying we are part of a group, we're part of a community. And going to the cinema is a private activity, the computer's a private activity, the Proscenium Arch Theatre can be pretty private. And to a certain extent it doesn't matter is that full because you're in your world you're tunnel-watching them out on the stage. They can't really see how full the house is, but it doesn't make that much difference with the battery of lights on them and so on. But in the round when it's empty, and that's why it would make a difference if you had nobody downstairs and everybody upstairs, you are aware of your audience and you're aware of -- and you are forming a group and if the people haven't turned up it's not such a good group.

But how does it become a community?

Well, put most simply, other people are watching this play with you and they're going to affect you whether you like it or not. They can affect you negatively of course. When I'm talking to groups of students who are going to see the play I say you're going to have an effect on this play. Because that is something you also notice if you're working in a small theatre-in-the-round is that Tuesday night's performance is very different from Wednesday's which is different from Thursday's.

I mean, going back to Alan Ayckbourn, when he did his first production in the West End it was *Ten Times Table*, the first one of his own plays that he was going to direct, I think it was the one after Taking Steps. And he said 'I want to do this' and the producers said 'but you'll be going back to Scarborough, you've got to have an associate, assistant, somebody.' He said, 'Well what about old Sam.' And they both knew me. And I was therefore in all the rehearsals. And I went along once a week to see the play.

I don't know why I'm telling you this story, But -- and there was one very funny line -- I mean lots of funny lines, but one line which was always a complete outburst of laughter.

And when Maytelock Gibbs was playing the lady everybody thought was deaf and they had said all sorts of things in front of her for an hour and a half. And there was another girl who talked very quietly and nobody could ever hear her and they had said, 'sorry what, darling?' And at this point in the play she says something, some crisis, and they all say 'what' and then the old lady, Maytelock Gibbs, says 'she says' and said whatever the other person said.

And at that moment everyone around the table realises that for the last months they've been having meetings assuming this woman has not heard things she -- (laughing) -- she's clearly the sharpest eared person. And it was always a huge laugh. So I used to position myself as this laugh was coming up and I'd be sitting at the side of the dress circle or something, where I could look at the audience to see the laugh. And it was always full. And I swear to God, I never saw anybody laugh. I mean there was the noise (laughs). The big laugh happened and I thought -- but not from the people I could see.

I don't know what lesson I'm drawing from this.

Well, you were talking about how things are different from Tuesday to Wednesday and Thursday.

Yes, that's right, but that was never different. That got its laugh all the time. They [*Proscenium arch theatres and in-the-round theatres]* are different because the audience do play a part. Maybe the point of the story is that the Proscenium Arch audience is going to be pretty similar from night to night, whereas the in-the-round audience isn't. Because a group of bored students or a group of people who really are enjoying it will infect each other.

Well one of my more memorable experiences of working here [Orange Tree Theatre] was Major Barbara. It was a performance of Major Barbara when there were lots of students in for some reason. And there was a lot of quite elderly people in the audience alongside these students. And there as a palpable kind of antipathy going on between them before the play started. And I remember thinking oh this is going to be quite interesting. And then -- it all starts with Lady Britomart and it's actually quite fun. And they [the students] laughed and they [the elderly people] laughed and it did, you actually felt them come together. And it was a fantastic show.

So they formed themselves into a cohesive group? Yes, yes. Whereas I think probably at the Proscenium Arch the pockets can remain, whereas the pockets are unlikely. And they may form themselves into an unpleasant cohesive group. I mean if there are people who are not enjoying it, go and affect -- they don't laugh, they don't come together, they could split apart and they could all become negative in-the-round in a way that they probably might not in the proscenium Arch. It's more dangerous. And not just because they may tread on you, but because they are going to influence the evening.

If you take a comedy, they could -- you could suddenly kill the atmosphere in the theatre.

We did a farce. And I'm sure on one night - it was 20 minutes into the play before we got the first laugh. And you think 'what has happened?! What's happened?! Not that the actors were doing it differently, but it can vary enormously.

And a lot of that is to do with the audience, I think-

Oh totally. Almost totally to do with the audience, I think. And it can be to do with things like the weather and what the audience feel like before they come in and so forth.

Moving on, let's say, hypothetically, that you directed something that began as an end-on production and the same production was moved to the round and you were going to rehearse it and put it on. What would you gain from taking it away from this end-on setting and into the round as a director?

You'd loosen it all up wouldn't you? I've never done that. I've done it the other way around. We did *Hard Times* adapted by Stephen Jeffreys here, four actors and then we did a European tour. And I tried to say to people organising it 'We want to do it in the round as much as possible.' And we couldn't always and so I had to rejig it and it was very simply done with, you know, a bench and two chairs and so on but with conversations like this one that we are having, two people sitting in a chair which was fine in the round became awfully boring whether it was three sides or end-on, the chairs were there. You know that's very limiting. So I found going from the round to the end-on very limiting.

What did you lose then? Let's think about that way around.

We did a production, the first Christmas we were in the new theatre, I did not want to be prescriptive and there was a director who came for various reasons, he was a Canadian director who did a musical. He took out the seats down one end and put them around it so we had three sides and we moved the balcony from up there and put it here; never do it again. But of course, once you had the audience here, here, here and here, everybody wanted to stand there for their songs. Everybody wanted to stand in that position. There is clearly a best place on stage. The three sides is no use at all which everybody loves as a compromise but once you put the fourth side in of course, you've then changed everything and anywhere becomes up for grabs as a place to sing your song or not as the case may be.

What is it about this form which has made you want to spend the majority of your career?

I think it's much more exciting. And when I do go and see plays in The Proscenium Arch, I do have to say and I'm doing this more as I am a grumpy old man and you just get grumpier, and I do think why are they doing this? What are they doing? Why are they doing this…plays like this? Why do they do plays like this? Why did they ever start doing them like that?

What is about that that irritates you now?

They're all pretending to talk to each other but they're facing out front and they are so far away and I can't see them and probably can't hear them either.

We're talking in a sort of negative relation to Proscenium Arch?

Yes. Positive for the round - it's the naturalness and the, it is just a much freer way of working . When I'm directing well, if I am ever, I like to think on my feet and to allow things to happen in rehearsal and because you haven't preordained the movements not making pictures and so on, you begin with a completely blank canvas and therefore, you can allow things to evolve organically out of discovering the play. You can then allow the scene. You haven't planned. You haven't thought. What's this scene is about and how is it going to, if it's end-on and you are making pictures and there's a set to be built and so on, I mean…whereas if you say, "Actually we could put the table over there. Why have we got the table next to the thingamabob? Let's move it." Because you won't have someone saying, "Oh you can't do that because I've put the door there and the window there and…" In the round we could imagine the window so we can move the bloody thing from there to there if necessary. It's…there's a freedom of working, I think, that allows you to not prepare your production so well, that allows you to think on your feet.

So what are you concentrating on more there, Sam? Because what it does is it removes a lot of mental stress of worrying about design, so what can you focus on more?

The text and what the play is about and how you can realise it. How you can organise it simply as well because if you're doing…if I was doing, as I have done twice in-the-round, but if I was doing *Way of the World* in a Proscenium Arch theatre I had a designer and so on we're going to have to decide all sorts of things about the look of the thing before we started rehearsals. But I didn't when I did it in the room above the pub, we didn't even have designers in those days even and there was eventually, Stephanie Taylor who had done lots of work with Alan Ayckbourn and been a student of Stephen Joseph's at Manchester University said, "What are we going to wear?" Because we hadn't decided what we were going to wear and that was when I first…eventually put the whole cast in tracksuits. Which I did think was the answer to life. I thought we could put…all plays could be done in tracksuits.

So you're removing another layer away then, aren't you? What are you focusing people towards there?

What the play is about. So the thing that I found interesting first working on *Way of the World* in drama school and then doing it in the room above the pub and then doing it subsequently here is it's a jolly tough play about male-female relationships. It's got nothing to do with beauty patches and fans and cleavages and pretty costumes. It's a play about money and sex and you can allow that play to emerge in its rawness , I don't mean you have to do everything in tracksuits, you can allow, if you're working in the round, I think it somehow seems to allow you to let the play and how you are going to do it emerge in the rehearsal process whereas if you're doing a play at The Royal Shakespeare Company, I imagine then decisions must be made by certain dates in order that people can meet certain requirements for other productions that are in the theatre. You find yourself hemmed in, you're not hemmed in by this, in the round.

You used the word 'rawness'. What do you mean by that rawness?

I think I probably would be a follower although I haven't even read him in detail of Augusto Boal, of Poor Theatre. There's a little bit of me that thinks one of the things that the Orange Tree has done and I let it happen and people's expectations change when you went from a pub room into a theatre. We have very good design and we have very good sets. We have very good stage management doing props and we have chairs made and people want the show to look nice. So there is a sense in which the trappings can swamp and take us away from the text, from the emotions, from what the play is about, from the relationships, from the nitty-gritty of what the play is about and so because you don't have the accoutrements, you don't have pretty costumes and you don't have complicated sets.

You've got people there, haven't you?

Actors?

Yes.

And audiences. And it's just about the people. It's about the relationships. It's about the story. It's a bit like why radio has the best sets or telling your child a bedtime story - you don't have to dress up to do it or have a set to do it and they're lying in bed and their imagination will carry them to Never-never-land or whatever it is and sometimes of course, physically making something manifest, it can only fail.

It's always going to be slightly synthetic, isn't it?

Yes, not good enough.

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