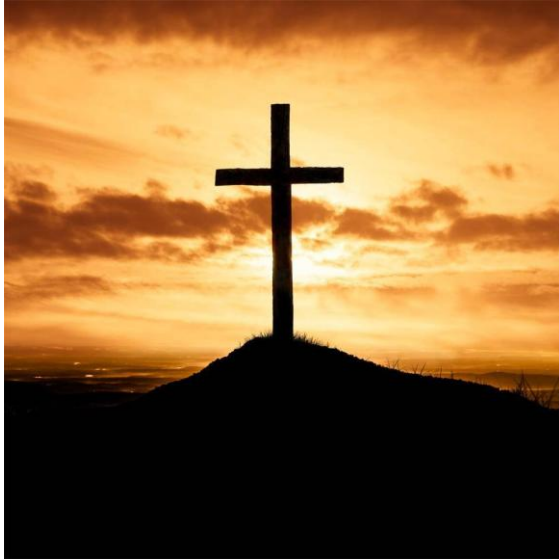


Process Workbook
Performing Shakespeare

Leah Sheridan

2404472



In this process workbook, I am going to discuss how my process as an actor has become more cemented due to the analysis of William Shakespeare's plays, investigation of characters, exploring both vocal and physical strategies to improve my delivery, performance and understanding of Shakespeare's intentions. I will use my duologue 1: *Twelfth Night* (1602), duologue 2: *Measure For Measure* (1604), and monologue: *Richard III* (1592-94) to discuss my discoveries.

Duologue 1

My first duologue is from *Twelfth Night*, I play Olivia.

Context

Lady Olivia, who gets a message from a messenger, Viola. Olivia is not interested in Orsino message, rather she takes a liking to Viola, who is a woman dressed as a man. The main themes consisted of romance, deception and humour.

Early Discoveries and my process

With Vivienne, we translated the scene to break up the text, a method we learned in previous classes.

I applied Constantine Stanislavsky **5 w's**, who, what, why, where and when (appendix 1), **united** to 'pick apart the structure' (Merlin, 2014, p. 70) (appendix 2& 3), I used Katie Mitchell to **title** each scene, '*Invent a new title for each act or scene that describes what actually happens during the action and that immediately gives the actor something concrete to play.*' (Michell, 2008, p. 67) (appendix 2&3)

To explore **each moment** Mitchell explains '*The actors will need to have clear pictures of these events and how they have affected them before they can start to play the immediate circumstances leading up to the play.*' (Mitchell, 2008, p. 32) (appendix 4). I analysed each scene in detail to approach my characters like we were performing the full play. I wanted to have a fully developed character.

Uta Hagen

I used Uta Hagen's **eight questions** (Appendix 5) to understand more about Olivia. '*These are the questions we much ask ourselves and explore and define in order to act*' (Hagen, 2014, p. 83).

To add a physicality and start the scene off, I used Hagen's technique of having an action to start a scene. Hagen explains '*determine what you are doing there besides talking. A verbal life can never have freedom or precision if the body from which the words must spring is inaccurately occupies*' (Hagen, 2008, pp. 122, 123). I crossed my

legs on my first line. This action created closed off body language, grounds me and reflects how Olivia feels at the start of the scene.

TECHNICAL WORK

I also made a **cue script** to help me learn lines and feel more Shakespearian. *‘The only other words on the cur script, apart from the actor’s own, would be the last few words of speeches immediately preceding his: the cue-line or Watchword (for an entrance)’* (Tucker, 2001, p. 30) (appendix 6).

When discovering our dynamic, we discussed how Olivia’s interest in Viola is noticeable when she changes from **prose** (conversational language) to **verse** (heightened language/ iambic pentameter). *‘Many characters speak both in prose and verse, which is a big clue to make an acting gear change between the two’* (Tucker, 2001, p. 4). When the text changed, then I develop Olivia’s likeness for Viola.

Physicality, Posture and the Alexander Technique

I wanted Olivia to have excellent posture, see appendix 7 for how I explored Olivia’s posture through the **alexander technique** by Fredrick Mattias Alexander. *‘The Alexander Technique, by helping you to release the build-up of tension, helps you to perform to your maximum ability with the minimum amount of effort’* (Brennan, 2016, p. 29). I found these techniques to help me be more aware of my body and enables me to ensure that my natural posture doesn’t become a part of the character. This led me to discover her walk by leading by my hips leading to a controlled, graceful walk reflecting a high-status character.

Accents and Vocal work

This module felt like the right time to start exploring accents. I developed a RP English accent, which suited Olivia’s background. To refine this, I watched videos of the royal family, mimicking their mouth shapes and sounds and applied that to my text. This made the process fun and added confidence to trying accents.

To support this vocal work, I found the MOUAH sounded breathing and our letter song when warming up helped me be more aware of my mouth and to articulate each letter.

Duologue 2

My Second duologue was with Maarc in *Measure for Measure* (1604) as Isabelle.

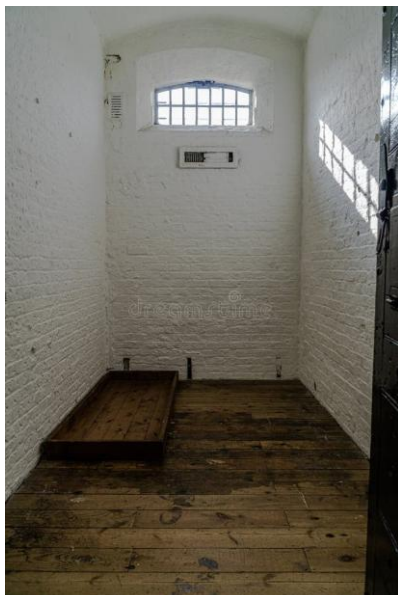
Context

Isabelle tells Claudio, her brother, he cannot live unless she sleeps with Judge Angelo. From analysis, we concluded that it is a high stakes scene for both, the turning point occurs when they both realise if the other person doesn't do what they want Isabelle's soul will '*die forever*' and Claudio will be executed. The main themes included religion, power and justice.

Early Discoveries and my process

We translated and discussed the context of the scene, applied Stanislavsky **5'ws** (appendix 8) and **units** (appendix 9), Hagen's **eight questions** (appendix 10) and Katie Mitchell's **scene work** (appendix 11). This process of exploring a duologue has become a routine for me because I know I can rely on it to give me accurate information and results.

I used Hagen's question '**what surrounds me**' (Hagen, 2008, p. 82) to visualise the space. I imagined being in Kilmainham jail in Dublin, a place I have visited. By picking a place that I was familiar with in my memory, it made the scene more accessible spatially. As my character doesn't have a lot of eye contact with her brother, Claudio, I wanted to know what I would be looking at instead.



Vocally discoveries and development

There was a big focus on vocal strength for me, especially at the end of the scene. To make sure that I didn't hurt my voice and keep myself vocally connected to the text I warmed-up my voice. I found I was able to release tension and improve my breath ability through spinal rolls in our warm-ups. The movement enabled me to get a deeper breath, meaning I am also able to say the text stronger rather than if my breath was short and full of tension.

Director work

Maarc and I worked with Andrew to develop our scenes further. It seems obvious, but when I stayed very present and really listened to Maarc in the scene, I found myself reacting very easily to what was happening, and the emotional aspect was more assessable for me.

'Listening operates on two levels: you have to listen to your own inner activity and at the same time you have to listen to your performance partner. This level of listening can only exist when you are in a particular state of receptivity' (Merlin, 2017, p. 19).

During warm-ups, I became aware of how present I was in the space. I wanted to learn how to replicate that grounded feeling and ability to fully listen for performance, so I researched techniques to stay in this present state. Rodenburg in her book *Speaking Shakespeare* discussed her three circles of energy:

'In second circle, our body is alert to the world around us. Our alertness is a circle or a sphere of energy that engages our whole body. The body is open to second circle when it is centred. Our speech is clear, our ears open. When we are in second circle, we are present with the text and the audience' (Rodenburg, 2002, p. 36).

See appendix 12 for how I discovered my second circle

Challenges

A challenge for this scene was saying the word **alas** because I never use that word normally. To resolve this, I just started using it in my daily speech in replace of words to make it more natural for me.

Physically.

I went to school in an all-girls catholic convent where nuns taught some of our classes. I remember the nuns used to walk with their hands behind their back. They were always very poised and that felt correct for Isabelle too. It also served as a greater contrast physically when the scene starts to shift and she realised her brother wants her to help him survive.

Costume

I also wore a cross necklace when rehearsing because Isabelle would wear one every day. Hagen states '*you are helped in physical reality by the very clothes you chose to wear*' (Hagen, 2009, p. 71). I found by wearing the necklace and the routine of putting it on was simple but allowed me to connect to the character.

Monologue

My monologue was Lady Anne from Richard III.

Context

Lady Anne is about to bury her husband, Edward. This is the last time she will speak to her husband, so she says her final words, and curses Richard III, in doing so she curses herself.

Process of creating character

As my duologues, I had my process of approaching the text, research the play, apply **my 5 w's** (appendix 13), **united & titled** each scene (appendix 14), applied Hagens **eight questions** (appendix 15) and **analysed** the scene (appendix 16).

Vocal Quality

My articulation is important especially because she is distraught about her husband. One way I approach this was slowing it down to figure out the true meaning. *'Breaking up sentences and reading them slowly will help you understand and make it clearer for an audience'* (Fantasia, 2003, p. 19). This technique made me discover important words to emphasise, meaning that when I said it at a normal pace, I knew what words were important. This also links in with my warm-up in class, to ensure that the monologue is fully heard, the articulation, sighs and gasps we practiced enabled my voice to be fully open and therefore heard.

Physicality - Jacques Lecoq

Animal study

'The analysis of animal movement brings us closer to the study of the human body and helps with character creation' (Lecoq, 2020, p. 92). My outward animal was a brown bear, and my inward was a slug. I felt she was presenting very bravely for a woman who just lost her husband but inside she must feel very slow and stuck.

Nature dynamics

'The four elements (water, fire, air and earth) are approached through their different manifestations' (Lecoq, 2020, p. 87). I chose earth to represent Anne because I feel it is heavy, full of tension. In class when exploring these elements, I found earth to be having something on my back, and I thought about the weight Anne must now have on her during rehearsal and performance.

Grief Research

Her character is grieving heavily. I was familiar with the different stages of grief from a previous module, so I applied them to my monologue. I focused specifically on **anger**:

‘When the first stage of denial cannot be maintained any longer, it is replaced by feelings of anger, rage, envy, and resentment’.

Combined with **bargaining**:

‘If we have been unable to face the sad facts in the first period and have been angry at people and God in the second phase, maybe we can succeed in entering into some sort of an agreement which may postpone the inevitable happening’ (Kübler-Ross, 1969, pp. 34, 44)

This anger was towards Richard III and her bargaining for her husband; Edward’s life was to curse Richard.

Michael Chekhov- Circles

‘To radiate on stage means to give, to send out. It’s counterpart it to receive.’ (Chekhov, 2020, p. 18). I imagined Chekhov’s **centres** to be in my heart at first but upon reflection it made sense to put the energy in my hands and try to radiate Anne’s energy to Edward through touch. ‘No matter where you choose to put the centre, it will produce and entirely different effect as soon as you change its quality’ (Chekhov, 2020, p. 49). I did enjoy the discovery of the centres and it’s interesting how the correct one ‘felt’ right through my instincts, I found it to be a pivotal point for trusting my instincts.

Rudolf Laban

I also applied Laban’s effort graph to my monologue. This allowed me to have different qualities to each section and a physical reaction I could internalise,(see appendix 14)

#	EFFORT	TIME	SPACE	FORCE
1	PRESS	Sustained	Direct	Strong
2	FLICK	Sudden	Indirect (flexible)	Light
3	WRING	Sustained	Indirect	Light
4	DAB	Sudden	Direct	Light
5	SLASH	Sudden	Indirect	Strong
6	GLIDE	Sudden – Sustained	Direct	Light
7	Thrust (punch)	Sudden	Direct	Strong – Light
8	Float	Sustained	Direct – Indirect	Light

Reflection on assessment

It was rewarding to feel proud of the work I have done to prepare for this assessment. I felt my duologues had a journey through them and I was able to connect with my scene partner, so my character was in a different place emotionally at the end of the scene. I found because I was listening well, I was having new emotional discoveries. Although, I would have liked to rehearse the push with Maarc, and we had only discussed it.

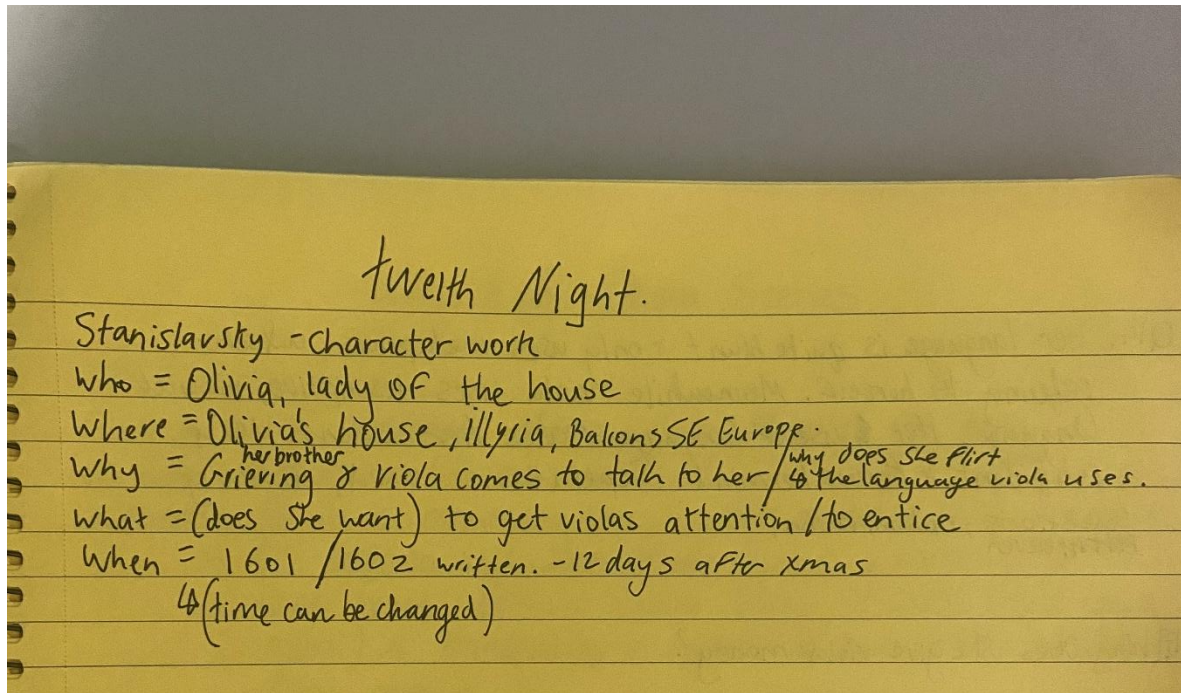
From this module, I am able to go through a Shakespeare scene now and translate, dissect and perform it.

I struggled with my monologue, due to the emotional nature of it. If the module was longer, I would have had more time to develop it but for the time I had, the emotions felt real, and I was able to vocally express the anger and sadness to the best of my ability.

Through the module and previous ones, I have created and took techniques from practitioners, and I feel I have a solid base for creating characters from what I have applied to these texts and I'm excited to apply these and progress further in the future.

Appendix

Appendix 1- 5w's of Twelfth Night



Appendix 2 and 3 Units for scene and Titles

Twelfth Night - Leah Stenden
"Confession for Olivia"

"First Impression"

To Enquire

Unit 1.

Olivia. Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

Viola. It alone concerns your ear, I bring no overture of war, no taxation of homage: I hold the olive in my hand; my words are as fun of peace as matter.

Olivia. Yet you began rudely. What are you? what would you?

Viola. The rudeness that hath appeared in me have I learned from my entertainment. What I am, and what I would, are as secret as maidenhead; to your ears, divinity, to any other's, profanation.

Olivia. Give us the place alone: we will hear this divinity.

"the divinity"
[Exeunt MARIA and Attendants] Event

Unit 2.

Now, sir, what is your text?

Viola. Most sweet lady, — ^{religious select} — does she stop 'him' because of her blunt character.

Olivia. A comfortable doctrine, and much may be said of it. Where lies your text?

Viola. In Orsino's bosom. Chest

Olivia. In his bosom! In what chapter of his bosom?

Viola. To answer by the method, in the first of his heart. ^{deputy} react - mad - doesn't like the first chapter.

Olivia. O, I have read it: it is heresy. Have you no more to say?

Viola. Good madam, let me see your face. ^{event}

Olivia. Have you any commission from your lord to negotiate with my face? You are now out of your text: but ^{startling to} ^{offer} we will draw the curtain and show you the picture. ^{metaphor} Look you, sir, such a one I was this present: is't not well done?

[Unveiling] Event

Viola. Excellently done, if God did all. if it's natural

"Face Card reveal"

Unit 3.

To gloat

not speaking out of turn but while you relaxed - looking for a complement.

Note 24: Folio colon
"The colon often joins the word 'and' joined together stops or per
Note 25:

Olivia. ^{strict} 'Tis in grain, sir; 'twill endure wind and weather. ^{fun}

Viola. 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on:
Lady, you are the cruell'st she alive,
If you will lead these graces to the grave
And leave the world no copy.

Olivia. O, sir, I will not be so hard-hearted; I will give ^(not leave copy) ^{is this part playful & flirty}
out divers schedules of my beauty: it shall be ^{series & ego}
inventoried, and every particle and utensil
labelled to my will: as, item, two lips,
indifferent red; item, two grey eyes, with lids to ^{Playful}
them; item, one neck, one chin, and so forth. Were ^{was this speech Olivia's or your}
you sent hither to praise me? ^{dialogue}

Viola. I see you what you are, you are too proud;
But, if you were the devil, you are fair.
My lord and master loves you: O, such love
Could be but recompensed, though you were crown'd
The nonpareil of beauty!

Olivia. How does he love me?

Viola. With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

Olivia. Your lord does know my mind; I cannot love him: 11
Yet I suppose him virtuous, know him noble, ^{he's} 12
Of great estate, of fresh and stainless youth; ^{he's} 12
In voices well divulged, free, learn'd and valiant; ^{he's} 12
And in dimension and the shape of nature 11
A gracious person: but yet I cannot love him ^{repetition} 12
He might have took his answer long ago. ^{he knows I don't love him} 10

Viola. If I did love you in my master's flame, ^{event}
With such a suffering, such a deadly life,
In your denial I would find no sense;
I would not understand it.

Olivia. Why, what would you? ^{Switch?}

Viola. Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, You should not rest
Between the elements of ^{air} and earth,
But you should pity me!

Olivia.

What is your parentage?

Viola. Above my fortunes, yet my state is well:
I am a gentleman.

Olivia.

Get you to your lord;

^{repetition} I cannot love him: let him send no more; 10
Unless, perchance, you come to me again, 10
To tell me how he takes it. Fare you well: 10
I thank you for your pains: spend this for me. ^{money} 10

Viola. I am no fee'd post, lady; keep your purse:
My master, not myself, lacks ^{compensation} recompense.
Love make his heart of flint that you shall love;
And let your ^{emotion} fervor, like my master's, be ~~so~~
Placed in contempt! Farewell, fair cruelty.

[Exit]

^{Event}.

Appendix 4- Analysis of Olivia Scenes

twelfth Night - Olivia Scenes

Act 1 scene 5

Scene with ~~Valentina~~ Maria, Viola, Malvolio, Sir Toby.

Location: A room in Olivia's house.

Summary: Olivia is mourning her brother & Viola is insistent on talking with her. Viola brings a message of love from Orsino while Olivia thinks Viola (as a man) is handsome & starts to sew seeds to see him again.

Olivia's emotions: grief, Questioning, offended, impressed, love/hate, excited

reaction before conversation with Viola:

"tell him he shall not speak with me"

Reaction after conversation:

"unless perchance, you come to me again to tell me how he takes it"

"Me thinks I feel this youth's perfections with an invisible and subtle stealth to creep in at mine eyes"

"thy tongue, thy face, thy limbs, actions & spirit do give thee fivefold blazon"

my conclusion to the before & after:

It is clear that Viola has made a good impression on Olivia. This is done through Viola's daring & cheeky language to Olivia, which causes Olivia to want to know Viola more.

Olivia, giving a ring to Malvolio at the end of the scene to make sure she sees Viola again & to give her a hint of her affection, cements the strong feelings that have already started to develop for Olivia.

At the end of the scene, I can see how Olivia would be excited to see Viola again due to this act with the ring

Act 3 Scene 4

Scene with Olivia, Maria, Malvolio, Serrent, toby, Fabian, andrew, viola, Antonio, First & Second officer

Location: Olivia's Garden

Summary: In this scene Malvolio comes to Olivia, with yellow socks and acting very different/strange. Olivia is very confused. Viola then comes back to visit her & she leaves Malvolio. The other characters chase Malvolio out, and Olivia & Viola re-enter. She asks Viola to see her again.

Olivia's emotions: Confused, angry, excited, kind, empathetic, unrequited feelings.

important Quotes to Viola:

"I'll come to him" - him being Viola.

"Wear this Jewel for me. 'Tis my picture. Refuse it not"

"And I beseech you come again tomorrow"

"Well, come again tomorrow."

Act 4 Scene 1

Scene with: Sebastian, clown, andrew, toby, Fabian, Olivia

Location: Illyria, a street adjoining Olivia's house.

Summary: Fight between Sebastian & Andrew & Olivia stops it and thinks Sebastian is Viola.

Olivia's emotions: Stressed, loved up

Olivia important Quotes:

"go with me to my house... do not deny"

"would thou'dst be rul'd by me".

Who = Isabella

What = (does st)

Why = (does st)

Where = Prison

When = The d

24hr Circumst

What do

> What's

> Relati

> Isabella

before

Act 4 Scene 3

Scene with Olivia, Sebastian & priest

Location: Olivia's garden

Summary: Olivia enters with a priest & asks Sebastian to marry her. They leave to get married.

Olivia's emotions: happy, Question, excited, Love

Olivia Quotes:

"If you mean well, Now go with me & with this holy man ~~to~~ into the chantry by; there, before him, & underneath that consecrated roof, plight me the full assurance of your Faith."

Act 5 Scene 1.

Scene with everyone

Location: A Street before Olivia's house.

Summary: people get confused over what Sebastian & Viola have done. Olivia reveals Sebastian & he got married. Viola & Sebastian meet. Seb & Olivia stay together. Orsino & Viola are together. Malvolio is freed.

Olivia's emotions: Confused, relieved, Sorrow

Olivia Quotes:

"Whither, my lord? Cesario, husband stay"

Appendix 5- Uta Hagen eight Questions

Uta Hagen Questions twelfth Night.

Who am I? Character, Olivia, 25.

High status, refinement, confident, intelligent, goes from hiding herself & grieving to actively seek out Viola, knows what she wants, witty

What time is it?

1601-1602, Christmas season, all her scenes are based in the day time

Scene: mid-day, 1-2 pm

Where am I? What surrounds me?

Her house, Marya, garden, street by house - doesn't leave her area

Scene: In her house surrounded by people she knows & feels relaxed.

● She is in her office with big windows behind her overlooking a garden, there is a white table by her with her cups & a fresh cup of tea.

She is sitting on an old style wooden chair with a white embroidered cushion with lace on the surroundings.

What are the given circumstances?

She is grieving her brother & has vowed to not meet any man or leave her house for seven years, for respect for her brother. Olivia has been informed that there is a young man outside who is handsome & refusing to leave. Olivia immediately forgets her vow & says he may come in.

● When they first meet, Olivia is taken back by Viola's forwardness & finds her that charming, but my scene starts where Olivia believes Viola to have no manners.

What is my relationship?

Maria = works for me & has done for years

Malvolio = also works for me, he thinks she likes him but someone has written a letter pretending to be Olivia. She is used to him being grumpy & looking out for her

Viola = Originally, just a handsome messenger from Orsino but grows to love her, accidentally gets married to her brother. Olivia constantly gives her things & is interested in her romantically from the first time they meet.

Orsino = wants to marry Olivia. Is from a good estate & has told Olivia this before but she has no interest in marrying him.

What do I want?

Viola is her main want. She gives her gifts, invites her back to entice her.

main objective: to marry Olivia

immediate objective: get her to come back to tell her what Orsino says.

What is in my way?

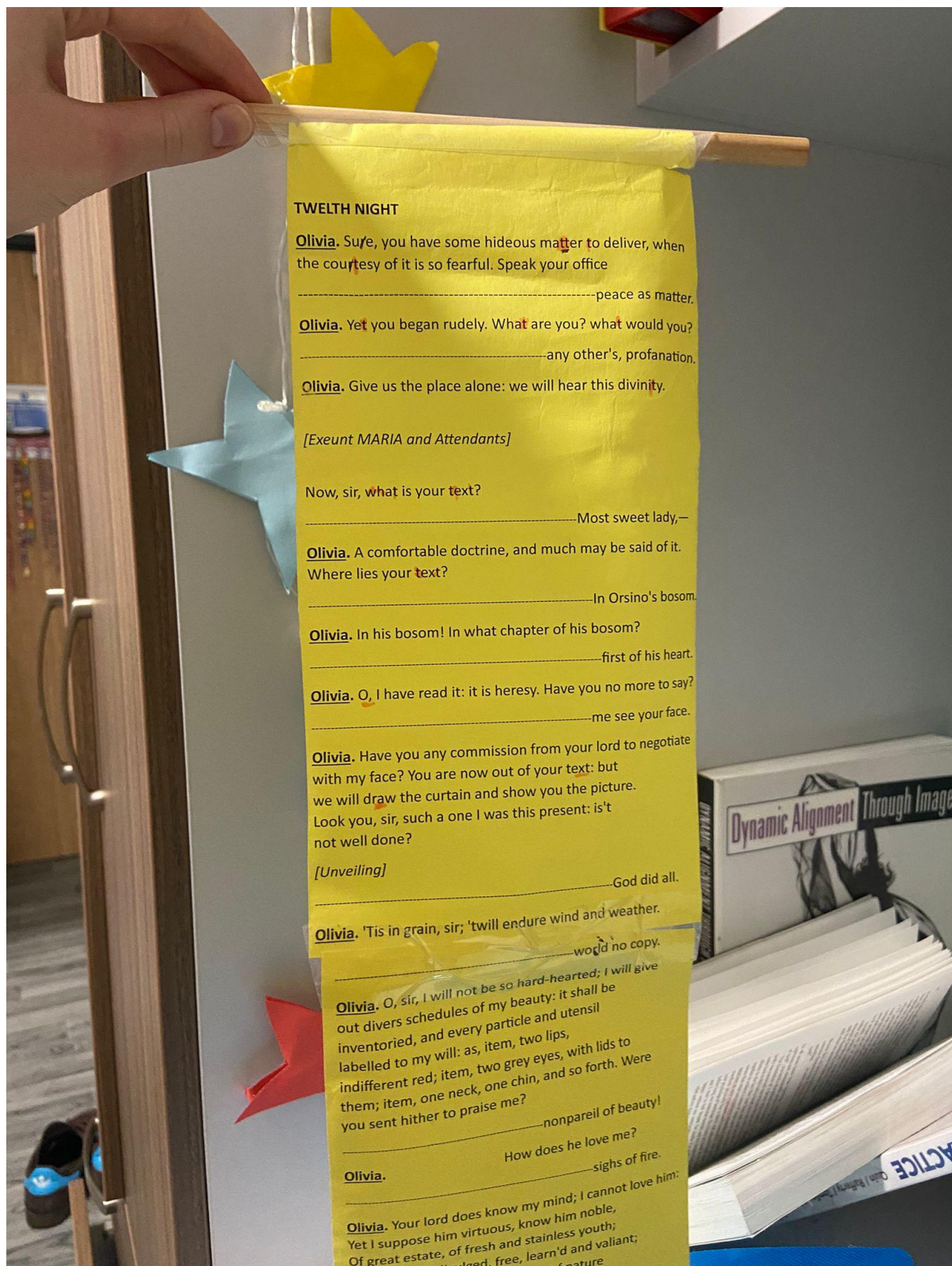
Viola believes she should just be delivering a message from Orsino.

Olivia's obstacle is to get Viola to realise she is more than a messenger

What do I do to get what I want. verbal & physical action.

Very bluntly asks, "unless, perchance, you come to me again" & gets Malvolio to follow Viola with a ring she "forgot" to ensure Viola knows she is thinking about her.

Appendix 6- Cue Script



Look you, sir, such a one I was this present: is't
not well done?

[Unveiling]

-----God did all.

Olivia. 'Tis in grain, sir; 'twill endure wind and weather.

-----world no copy.

Olivia. O, sir, I will not be so hard-hearted; I will give
out divers schedules of my beauty: it shall be
inventoried, and every particle and utensil
labelled to my will: as, item, two lips,
indifferent red; item, two grey eyes, with lids to
them; item, one neck, one chin, and so forth. Were
you sent hither to praise me?

-----nonpareil of beauty!

Olivia.

How does he love me?

-----sighs of fire.

Olivia. Your lord does know my mind; I cannot love him:
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulged, free, learn'd and valiant;
And in dimension and the shape of nature
A gracious person: but yet I cannot love him;
He might have took his answer long ago.

-----not understand it.

Olivia.

Why, what would you?

-----you should pity me!

Olivia.

You might do much.

What is your parentage?

-----I am a gentleman.

Olivia.

Get you to your lord;

I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.

-----Farewell, fair cruelty.

[Exit]

Appendix 7- Alexander Technique

from the book- **Alexander Technique : An Introductory Guide to Natural Poise for Health and Well-Being** by Richard Brennan

Tasks to help with my posture:

‘A simple exercise can demonstrate this excess tension in the neck muscles: sit in a chair and place either hand on the back of the neck so that the two middle fingers just meet in the middle of the neck at the base of the skull. Stand up, then sit down again, focusing your attention on your hands to detect any pulling back of the head. If you repeat this a few times, you may well notice more tension on the second or third occasion.

‘THE ‘WHISPERED AH’ TECHNIQUE

First notice where your tongue is and let it rest with the tip lightly touching the lower front teeth. 1. Make sure your lips and facial muscles are not in tension. To assist this it may be helpful to think of something amusing. 2. After you finish your next in-breath, open your mouth by letting your jaw drop (make sure your head does not tilt backwards in the process). 3. Whisper an ‘ah’ sound until you come to the natural end of the breath. 4. Gently close your lips and allow the air to come in through your nose and fill up your lungs. 5. Repeat several times. Regular practice of this technique will help you to notice detrimental breathing habits and will lead to a more efficient respiratory system.’

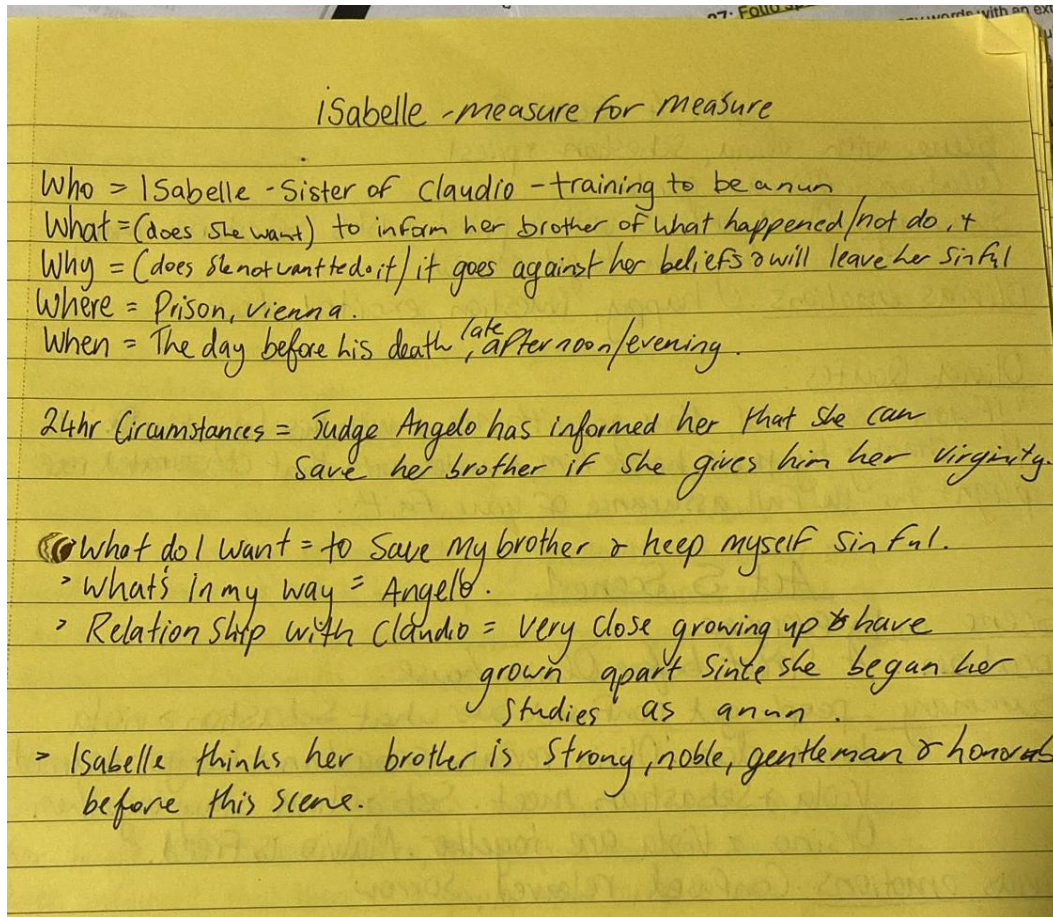
Lie down, knees up on yoga mat

‘You are lying there try to become aware of any tensions in your body. You could ask yourself the following questions:

- Is my back arched so that it is not fully in contact with the ground? • Are my shoulders hunched so that they are close to my ears?
- Are my shoulder blades not fully in contact with the ground because my shoulders tend to be rounded?
- Do the books feel very hard because I have a tendency to pull my head back onto them with excessive tension in the muscles of the neck?
- Can I feel one side of my body more in contact with the floor than the other side?
- Can I feel tension in either of my legs? Do they want to fall in or out to the sides?
- Can I feel more pressure on the outside or the inside of my feet?

If the answer to any of these questions is 'Yes', the immediate reaction will be to do something to put matters right. The trouble is that anything you do, no matter what, will nearly always increase the muscular tension and make things worse.

Appendix 8- Isabelle 5 w's



Appendix 9- Units

Leah Sheridan Sibling Sacrifice.

MEASURE FOR MEASURE

Unit 1
cluding
To be
Secretive

CLAUDIO
Now, sister, what's the ^{verdict} comfort?

ISABELLA
Why,
As all comforts are, most good, most good indeed.
Lord Angelo, having affairs to heaven,
Intends you for his swift ambassador,
Where you shall be an everlasting ^{dead} feiger ^{serpent} +
Therefore your best appointment make with speed.
Tomorrow you set on. } reality.

CLAUDIO
Is there no remedy?

ISABELLA
None but such ^{cannot be saved} remedy as, to save a head,
^{meat cleaver} To cleave a heart in twain. ^{separate} - Break my heart to do it

CLAUDIO
But is there any?

ISABELLA
Yes, brother, you may live.
There is a devilish mercy in the judge,
If you'll implore it, that will free your life
But fetter you till death. ^{annoy}

CLAUDIO ^{overlapping thoughts/consequences}
Perpetual durance?

ISABELLA

I ^{Per-pet-u-al}
Ay, just; perpetual durance, a restraint,
"Though" ^{honour} all the world's vastidity you had,
To a determined scope. ^{be seen as one thing}

CLAUDIO
But in what nature?

ISABELLA

In such a one as, you consenting to 't, ^(incest)
Would bark your ^{strip your honor} honor from that trunk you bear
And leave you naked.

CLAUDIO
Let me know the point.

ISABELLA

O, I do fear thee, Claudio, and I quake ^{shake}
^{unless} Lest thou a feverous life shouldst entertain,
And six or seven winters more respect ^{he's going to live with it for 6/7 years}
Than a ^{everlast} perpetual honor. Dar'st thou die?
The sense of death is most in apprehension, ^{be fearful}
And the poor beetle that we tread upon
In corporal sufferance finds a pang as great

death is scary
all life
matters

As when a giant dies.

CLAUDIO

Why give you me this shame?

Think you I can a resolution fetch

From flowery tenderness? If I must die,

I will encounter darkness as a bride,
And hug it in mine arms.

do
death
with
respect

ISABELLA

There spake my brother! There my father's grave
Did utter forth a voice. Yes, thou must die.

Thou art too noble to conserve a life

In base appliances. This outward-sainted deputy—

Whose settled visage and deliberate word

Nips youth i' th' head, and follies doth enew

As falcon doth the fowl—is yet a devil.

His filth within being cast, he would appear
A pond as deep as hell.

evil is
deep

CLAUDIO

The prenzie Angelo?

ISABELLA

O, 'tis the cunning livery of hell

The damnedst body to invest and cover

In prenzie guards. Dost thou think, Claudio,

If I would yield him my virginity

Thou mightst be freed?

2

CLAUDIO
O heavens, it cannot be! ^{happening}

ISABELLA
^(freedom)
Yes, he would give 't thee; from this rank offense,
So to offend him still. This night's the time ^{has to do it}
That I should do what I abhor to name,
Or else thou diest tomorrow.

CLAUDIO
Thou shalt not do 't.

ISABELLA
O, were it but my life, if it was anything else, I would do 't
I'd throw it down for your deliverance
As frankly as a pin.

CLAUDIO
Thanks, dear Isabel.

ISABELLA
^{turn away}
Be ready, Claudio, for your death tomorrow. ^{I can't say it for him}

Unit 3 The turn
CLAUDIO ^{likeness for isabella}
Yes. Has he affections in him
That thus can make him bite the law by th' nose,
When he would force it? Sure it is no ^{say} sin,
Or of the deadly seven it is the least. ^{least bad}

to Question ^{persuading me to do it}

ISABELLA
Which is the least?

CLAUDIO

If it were ^{sin able} damnable, he being so wise,
Why would he for the momentary trick?
Be ^{perishable} perdurably fined? O, Isabel—

ISABELLA

~~What~~ ^{what's your point?}
What says my brother?

CLAUDIO

Death is a fearful thing.

ISABELLA

And shamed life, a hateful.

CLAUDIO

^{unfit}
Ay, but to die, and go we know not where,
⁴
To lie in cold obstruction and to rot,
^{desperation}
This sensible warm motion to become
^{dead body}
A kneaded clod; and the delighted spirit
^{hell}
To bathe in fiery floods, or to reside
^{heaven}
In thrilling region of thick-ribbed ice,
^{not be seen}
To be imprisoned in the viewless winds
And blown with restless violence round about
The pendent world; or to be worse than worst

Of those that lawless and incertain thought^{Criminals}
Imagine howling—'tis too horrible.
The weariest and most loathed worldly life
That age, ache, ^{penury} ^{penury}, and imprisonment
Can lay on earth^{stay on earth} is a paradise
To what we fear of death.

ISABELLA

Alas, alas! ^{calm him down}

CLAUDIO

Sweet sister, let me live.
What sin you do to save a brother's life,
Nature dispenses with the deed so far
That it becomes a virtue.

ISABELLA sentence

O, you beast!

O faithless coward, O dishonest wretch,
Wilt thou be made a man out of my vice?^{act/body}

Is 't not a kind of incest to take life

From thine own sister's shame? What should I think?

Heaven shield my mother played my father fair,^{heaven protected my mother or father never said/acted like you}
For such a warped slip of wilderness

Ne'er issued from his blood. Take my defiance;^{protest/refuse}

Die, perish. Might but my bending down

Reprieve thee from thy fate, it should proceed.^{soul condemned}

I'll pray a thousand prayers for thy death,

No word to save thee.

CLAUDIO

Nay, hear me, Isabel—

ISABELLA

O, fie, fie, fie!

Thy sin's not accidental, but a trade. -this

Mercy to thee would prove itself a bawd. brothel

'Tis best, that thou diest quickly. break owner

CLAUDIO

O, hear me, Isabella—

isabella leaves.

67

Appendix 10- Uta Hagen Questions

Uta Hagen Q's measure A measure

Isabelle Act 3 Scene 1. scene for assessment.

Who am I? I am a devoted woman, pursuing my relationship to god, hard working & has a good relationship with my brother, until I become a nun. Right now, I am a nervous-wreck about to tell my brother about Angelo, I feel disrespected by both men & anxious about the future & my brother's reaction. Later I get angry & feel used. I have a strong personality because I know what I want with my life.

What time is it? - It is evening time, 5pm 1604, October.

Where am I? - In my brother's prison cell in Vienna.

What surrounds me? - Similar to Kilmainham Jail in Dublin, The rooms are a white brick, wooden floors, one window on the metal door to speak through & see light through. There is a cross above the door. There is not much room & it is just my brother, wearing his prison outfit & me in my nun & his clothes.

What are the given circumstances? past = Judge Angelo has said he will free my brother if I sleep with Angelo
present = I have to tell my brother what the Judge has said
future = My brother, Claudio's reaction.

What is my relationship? - Brother, Claudio
- Close in childhood & have grown apart, she knows of Juliet, so they tell each other things, He is older. As the play progresses, the

relationship becomes complex & they struggle to reason with each other until the end of the play when they are reunited.

Angelo - ~~knows~~ She knows him to be a noble judge & is disgusted/horrified when she realises what he is asking her to do. He is Honourable to her & smart until this.

Duke Vincento - Helps Isabelle come up with a plan & she is able to confide in him.

What do I want? - to help my brother live. ~~main~~ object
- to become a nun.
- to reveal who Angelo is.

What's in my way? - Angelo's only way of freeing Claudio.
- Claudio is in the way of her becoming a nun.

What do I do to get what I want? - She comes up with a plan to pretend she sleeps with Angelo - so save herself from sin & free her brother.

Appendix 11- Katie Mitchell scene analysis

Measure for Measure - Isabelle Scenes.

Act 1. Scene 4.

Scene with Isabelle, Francisca & Lucio

Location: Vienna, A Nunnery

Summary: Lucio comes to Isabelle to inform her ^{that} her brother ~~is~~ in prison, for getting a woman who isn't his wife pregnant & he will be sentenced to death by a new judge, Angelo. She leaves to convince Angelo to spare her brother.

Isabelle's emotions: peaceful, questioning, stressed, worried, anxious

Quotes that show character:

"Peace & prosperity! who is that calls?"

● "I humbly thank you" "Commend me to my brother."

Act 2. Scene 2.

Scene with: provost, servant, Angelo, Lucio, Isabelle

Location: A room in Angelo's house

Summary: Isabelle goes to Angelo to try stop her brother dying. She begs & he tells her to come again tomorrow. He starts to like her. "She would die forever".

emotions: desperation, plead, excitement, honest.

Act 2. Scene 4.

● Scene with: Angelo, servant Isabelle

Location: Room in Angelo's house

Summary: Next day, Angelo says her brother cannot live ^{unless} ~~until~~ Isabel sleeps with him. She refuses.

Quotes:

"I'll take it as a peril to my soul, it is no sin at all but charity"

"If it be sin, heaven let me bear it"

"Better it were a brother died at once, than that a sister by redeeming him, should die forever".

emotions: begging, shock, horror, disgust.

Act 3, Scene 1.

Scene with Duke, Claudio, Provost, Isabelle.

Location: A room in the prison.

Summary: Isabelle has to tell her brother, what Angelo has asked her to do. The duke comes up with a plan involving Mariana & Angelo.

Emotions: Stressed, ~~Relief~~^{Relief}, Confusion, anger, confused, worried

Quotes:

"Tomorrow you set on"

"There is a devilish mery in the judge."

"Thou art too noble to converse a life in base appliances".

"And shamed life a hateful."

"I had rather my brother die by the law than my son should be unlawfully born".

- > I think Isabelle tells her brother about what has happened with Angelo because she is honest & will not lie, a quality of a nun.
- > She also tells him because she thinks, he will say to not do it, then it makes sense during when she seems released.
- > It is a stressful situation for them both & they both have been checkmated & the way her brother reacts, causes her emotions to explode.
- > I'm sure she has thought of all the consequences if she does sleep with Angelo, sinful, not a nun anymore, has to live with it for the rest of her life, ashamed, pregnancy, but if she doesn't do it everyone will keep their honour but her only brother will die.
- He goes to her brother to get reassurance but ends with lack of respect, which fuels her emotions even more.

Appendix 12- 'Speaking Shakespeare' book,

SECOND CIRCLE

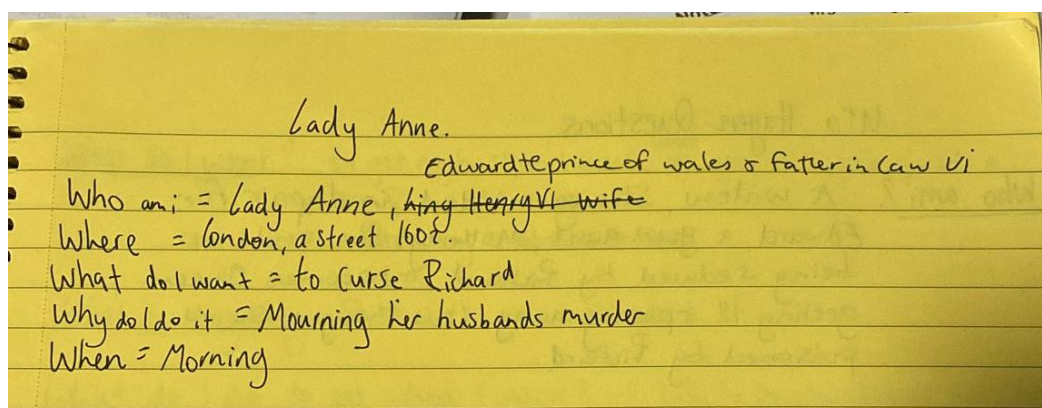
First circle *'speech mumbled with a causal connection to the text'*

Third circle *'the text is strongly released but with a hollowness that has no connection'* pg. 36

Ways to find the second circle:

- *'Walk around a room as through you have somewhere urgent to go. You must feel focus and direction as you walk. After even a minute of this walking, you will feel more engaged and alive. At that point stop and centre but feel all the energy of the walking in you.'* Pg.40
- *'Try pushing against a partner or wall. You will begin to touch the huge power you have in your breath and lower abdominal area.'* Pg. 41
- *'See how weak you become and how displaced the breath energy is if you tense your shoulders etc. you cannot efficiently push with these tensions. As you unlock them, you begin to touch your whole power and feel the strength of the lower breath support. As you come away from the push and re-centre, try to keep the memory of the power and presence in your body.'* Pg. 41
- Note where you want this tension when performing to strengthen emotion and body work
- Hold a chair above your head and re-centre when you place it down

Appendix 13- 5 W'S Lady Anne



Appendix 14- Units and Titles

Leah Sheridan

Speech = talking to people/soliloquy.
Why is she speaking = a final word to her husband

ANNE

talking to guards
to ask

repetition
Set down, set down your honorable load,
If honor may be shrouded in a hearse,
Whilst I awhile obsequiously lament cry
Th' untimely fall of virtuous Lancaster, wring

her husband, slash/push
ob-se-q-uil-ity

[They set down the bier.] glide Look at husband

addressing Edward
to remorse

Poor key-cold figure of a holy king,
Pale ashes of the house of Lancaster, Press
Thou bloodless remnant of that royal blood,
Be it lawful that I invoke thy ghost punch
To hear the lamentations of poor Anne, cry
Wife to thy Edward, to thy slaughtered son, punch
Stabbed by the selfsame hand that made these wounds. First time she has said he has been stabbed.

Shift to soliloquy
on to Edward.

to Richard
switch to anger?

Crusing Richard
to curse

Lo, in these windows that let forth thy life
I pour the helpless balm of my poor eyes. wring
O, cursed be the hand that made these holes; punch
Cursed the heart that had the heart to do it; punch
Cursed the blood that let this blood from hence. wound
More direful hap betide that hated wretch = Richard
That makes us wretched by the death of thee - grive because of him. Push
Than I can wish to wolves, to spiders, toads, wring
Or any creeping venomous thing that lives,
Pray if ever he have child, abortive be it, slash Flick
Prodigious and untimely brought to light,
Whose ugly and unnatural aspect
May fright the hopeful mother at the view slash
And that be heir to his unhappiness. push very extra part of curse, show the hate she has for him.
If ever he have wife, let her be made slash
More miserable by the death of him
Than I am made by my young lord and thee. — wring
Come, now towards Chertsey with your holy load, push Say goodbye to husband
Taken from Paul's to be interred there.
[They take up the bier.]

back to guards.
bury my husband

talking to guards
to direct

And still, as you are weary of this weight,
Rest you, while I lament King Henry's corse. wring cry.

Appendix 15- Uta Hagen Questions

Uta Hagen Questions.

Who am I? A widow, strong-minded, in despair for Edward, a good aunt, Motherly. She ends up being seduced by Richard & becomes Queen, getting ill & passing away, it is thought she is poisoned by Richard.

What time is it? I imagine it is morning time & the funeral is today. The weather is cloudy & cold. it is February time.

Where am I? On a cobble street in London, smoke from the streets. She is wearing black to mourn Edward.

What surrounds me? answered above.

What are the given circumstances? past = husband has been slain by the brutal Richard III.
present = on the way to bury Edward & those are her final words & curse
future: Richard will join her & tell her of his love.

What is my relationship?
most important:

Richard = hated & wants to curse him & ruin his husband
She has no respect for him & does not want to marry him.

Edward = True love, husband, heavily grieving his death, thinks of him highly

Note 24: Folio colons (:) and semi-colons (;)
The colon often stands for the word 'therefore' or 'and'.
The word 'and' and these bits of punctuation mean
joined together to make one thought. The important
stops or periods, so the thought rolls on to the last part.

Note 25: Folio mid-line endings
If the full stop comes in the middle of a line, you must
new thought immediately without pausing or breathing in.
This Note also applies to exclamation/question marks, if
letter. In other words, the new thought is already in your
character were about to draw breath to speak, and you have
drive to your character, and if you have seen
character has a sense of urgency in that

What do I want? - to get my husband back ^{and} get his life justice
for Richards acts.
- I want my husband to live.

What is in my way - Richard's war attacks.

What do I do to get what I want? - I talk to my husband for the
last time & curse Richard.

Appendix 16- Scene Analysis

Scene Synopsis: Act 1 Scene 2 - Monologue

Scene with: Lady Anne & Richard III, guards

Location: Street in London

● Summary: Lady Anne curses Richard, mourns her ^{husband} brother's death & accidentally curses herself.

Emotions: reflective, distraught, angry, beg, direct.

- > In this monologue, she begins with talking the guards then the body of her husband back to the guards
- > This is the last time she could talk to her husband or I think she realises it & starts to curse Richard.
- > Speaks in Verse
- >

● Lines

"pale ashes of the house of Lancaster"

- > After Richard convinces her & manipulates her to be his wife, at the start she detests but eventually he persuades her.

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