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TITLE:

THE THEATRICAL REHEARSAL PROCESS: EGO RELATIONS, THE INDIVIDUAL AND THE GROUP

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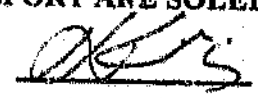
SCHOOL OF DRAMATIC ART
UNIVERSITY OF THE WITWATERSRAND

This Research Report is submitted in partial fulfillment of
My MA (by coursework) degree
in the School of Dramatic Art,
University of the Witwatersrand
December, 1997

I DO HEREBY STATE THAT THE CONTENTS OF THIS RESEARCH REPORT ARE SOLELY OF MY OWN ENDEAVOUR.

SIGNED:  15/12/97

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INTRODUCTION

"Psychoanalysis is a form of practical knowledge; its field of operation is broadly ethical, concerned with the kind of life lived by individuals within a community."[1]

I would argue that the cast of a theatrical production undeniably represents a microcosmic community, organised and socialised by its specific boundaries and dynamics. As the above quote reiterates, psychoanalysis is primarily concerned with the existence of the individual in relation to his[2] communal environment. I would thus contend that, given the social nature of the rehearsal process, the application of selected psychoanalytic concepts to such a domain will prove not only pertinent but highly illuminating .

In the interrogation of selected psychoanalytic concepts, my aim in chapter I is to outline my theoretical framework, and not to debate these concepts. In chapter II, I aim to apply them analytically to the rehearsal process and given case studies emerging from my field research.. Through this application, I will argue that a knowledge of these concepts can fundamentally contribute to the director's understanding of the relational working dynamic between himself and the actor/s. In addition, I will argue that such an

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[1] Kennedy, R. 1993. Freedom to Relate: Psychoanalytic explorations. London: Free Association Books. P3
[2] Please note that the reference to "his" or "him" is not gender specific and will be maintained throughout this research report.

understanding would enable the director to creatively overcome any tensions, resistances or obstacles which may fundamentally impede the rehearsal process.

My aim is to locate this argument within rigorously structured field research. This research is centred specifically around the production of Macbeth, rehearsed and performed at the University of the Witwatersrand in September/October 1997. Standard interviews conducted with eight of the sixteen actors constitute the practical case studies, transcripts of which included in the appendix. The aim is therefore to contextualise the selected theory within the domain of practical application and subsequent analysis thereof.

Further, I will argue that object-relations theory (developed largely by Klein, Winnicott and others) provides a unique insight into human interaction in that it interrogates the ways that individuals **relate**, and the way they develop and grow in the process. The rehearsal process necessarily demands extensive relational dynamics: between the actor and director, the actor and his character, the actor to his fellow actor/s, the actor to the space, and the actor to himself. Thus, I would argue that through an application and understanding of selected object-relations theory, the benefits for the rehearsal process are manifold.

Examining the significance of psychological considerations in relation to the directing process does not imply, in my opinion, an overestimation of the relations between these two disciplines. The basic unit of the social process is the individual: his desires and

fears, passion, reason and propensities for creative or destructive attitudes. Thus, in order to fully (holistically) understand the dynamics of that social process that is the rehearsal domain, we must comprehend the dynamics operating within the individual (actor or director) and between or amongst individuals in a group context.

I would further assert that the relation between the therapeutic space and the rehearsal process is not assumed as being identical, however certain key similarities may be observed. In the therapeutic space, the therapist is often seen as the leader, facilitator, one who guides and enlightens, and is often the recipient of parental-type transference. Similarly, from my own experience, discussion with professional directors and extensive reading, the director often finds himself in similar positions within the rehearsal space with regard to his interaction with the actor/s.

Additionally, in the therapeutic space, the patient often reveals experiences and profoundly varied emotions such as : guilt, aggression, envy, fear, anger, anxiety and affiliated defence mechanisms. These may be related to varied situations such as the family dynamic, the workplace or their respective childhoods The six week, eight hours a day rehearsal process similarly involves extremely in-depth emotional release from the actor's current and past experience. This concentrated timespan, leading towards the pressures of deadline and public performance, results in the unleashing of extremely heightened or intense group dynamics. Further, it must be acknowledged that actors and directors usually enter the rehearsal space as strangers, yet they are expected to risk themselves internally, and reveal themselves emotionally on an extremely open and

vulnerable level. Due to these profoundly intense circumstances actors often experience deep insecurity, fear, and/or anxiety which may manifest in related defences.

I have presented only a few similarities here to illustrate the connection between the psychoanalytic and rehearsal dynamics, but I would argue that these two domains possess many functional similarities. However, it is also critical to note the disparity which exists between their specific aims. In terms of object-relations theory, the therapeutic space aims at the integration of psychic splits or informed behaviour upon gained insights. The rehearsal process does not have this aim. Intrinsically, the director is not a therapist. The rehearsal domain aims to create a "safe" environment (as does the therapeutic space) in which the actor can feel supported in releasing or expressing painful emotions and experiences. These experiences may then be transferred to the creation and realisation of a living character within a fictitious situation. I will argue, that the similarity with the therapeutic process is the kind of supportive role that the director should adopt in order to enable the actor to reveal emotional 'truth'[3] and as a result, take profound emotional risks. In this way, constructive, positive creativity and play may ensue; the ultimate aim of every rehearsal process.

I acknowledge that a political and cultural dimension is extremely important in the psychoanalytic and rehearsal spheres. In my experience as a director, this dynamic has been of great significance. Ultimately it is extremely difficult to ignore the connection

[3] Here, 'truth' is not intended as a philosophical notion. Used in the theatrical sense, 'truth' denotes an holistic emotional, physical, and psychological inhabitation, an honest experience and portrayal of one's character. 'Truthful' inhabitation does not necessarily demand practical experience, but may be accessed through integrated understanding and imagination. This approach is largely derived from Stanislavsky's

between the cultural and psychoanalytic domains in any human interaction, not only in the rehearsal process. I am extremely sensitive to this fact but given the nature and scope of this Research Report, my primary focus is on applying selected psychoanalytic concepts. In order to do full justice to both the psychoanalytic and cultural domains would, I believe, be more appropriate for the purposes of PhD rese..ch.

The methodology of this Research Report may be expressed in three phases:

1. Specifically selected concepts from psychoanalytic theory. These concepts will be thoroughly examined and discussed in chapter I, in order to create a definite theoretical framework appropriate for informing the subsequent application of my field research.

2. The applicati n in chapter II, of the selected theoretical concepts to the field research in order to critically interrogate possible causes of tension experienced by the interviewees in the rehearsal dynamic, and consequently understanding methods to bring about their diffusion.

3. Through the above application, I will argue that the tensions often experienced in the director-actor relationship can be informed by and creatively overcome, through an understanding of selected psychoanalytic concepts, specifically through notions of object-relations theory, ie. to extrapolate key principles which can greatly inform the director in the rehearsal process.

Investigations into creating a character, and has come to dominate western rehearsal techniques over the last 50 years

CHAPTER I

"Only object-relational thinking can deal with the problem of meaning and motivation that determines the dealings of persons with another, and the way they change and grow in the process."[4]

The aim of the following chapter is to establish a theoretical framework in which to locate the application and analysis of practical fi[illegible] research in chapter II. I must reiterate that I do not intend to debate the following selected theoretical concepts, given my primary focus. In addition I would like to note that practical examples from the rehearsal process will not be linked to the theory discussed in this chapter, as that is the precise purpose of the second chapter.

Melanie Klein, the primary founder of object- relations theory, views human life as an intense set of unresolved conflicts, a psychodynamic and fearful struggle between internal (internalised) forces inherent in the individual's constitutional make-up. Her work is both an evolution from Freud and a new departure. Klein's structural theory developed in an entirely different way, resulting in the concept of an internal psychic world of ego-object relationships. Klein's theories were subsequently developed and

[4] Guntrip. H. 1971. Psychoanalytic Theory and the Self, London: Hogarth Press Ltd.p45

evolved by Winnicott who places even greater emphasis on the interactive dynamic between individuals.

Therefore, the methodology of the following chapter will include an examination and discussion of selected psychoanalytic concepts from Klein, Winnicott and Freud.

Certain core aspects of Klein's work may be summarised as follows:

(A) Central to her theory of an individual's internal life is the notion of ego-function: in relation to internal (part) objects, good and bad.

Selected key concepts:

- Ego
- Superego
- Object: internal and external
- Projection and projective identification
- Introjection and introjective identification
- Death instinct and life instinct
- Anxiety

(B) Her theory of stages of developmental positions as clearly object-relational.

Selected key concepts:

(I) The Paranoid-Schizoid position

- Persecutory anxiety
- Persecutory defences
- Envy

(II) The Depressive position

- Depressive anxiety
- Defences against depressive anxiety
- Reparation and play *
- Play and creativity *[5]
- Empathy

(C) Her increased stress on the use of transference in psychoanalytic therapy.

Key concepts:

- Transference
- Containing

[5] * These concepts are also central to the notions of Winnicott and will be related accordingly.

Selected key Winnicottian concepts:

- Holding
- [illegible] Handling
- The development of [illegible] and self-control
- Authenticity

Selected key Freudian concepts:

Group psychology

- The Herd Instinct
- Libido and suggestion
- Identification with an organised group

A. INTERNAL LIFE AS OBJECT-RELATIONAL

- **EGO:**

Classical analysis is concerned with the ego as an organ that seeks to discharge instinctual tensions in some form of satisfaction, and which can be described objectively in terms of its structure and function. Klein does not use the term 'ego' as specifically as Freud's structural model of the id, ego and superego; she defines the 'ego' as the "function it has of experiencing itself".[6] She describes this in terms of the phantasies[7] the ego has of struggling with fears, desires, hopes and insecurities experienced in the course of its relations with objects, which, although they're perceived through their instincts,

[6] Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought. London, Free Association Books. p158

[7] Klein's use of the term "phantasy" denoted a mechanism in the mind related to the ego.

create a world of experiences, anxieties, loves, hates and fears. I would argue that the actor in the rehearsal process creates precisely the same world, through interaction with the self, his character, fellow actors and the director. The concept of the ego thus becomes central to the interaction and understanding of such a domain.

Klein proposes that the ego exists at birth, has a boundary and identifies objects. She accords the ego with the following basic (primitive) functions:[8]

(i) Separating 'me' from not 'me'

(ii) Discriminating good (pleasant sensations) from ba..

(iii) Phantasies of incorporating and expelling (introjection and projection)

(iv) Phantasies of pre-conceptions and realisations

Klein often uses the term ego interchangeably with 'self', where 'self' denotes the subject in his own phantasies described from a subjective point of view (ie. the experience of the subject, his phantasies about himself).
Erikson defines the ego thus:

"Between the Id and the Superego then, the ego dwells. Consistently balancing and warding off extreme the extreme ways of the other two, the ego keeps tuned to the reality of the historical day...to safeguard itself the ego employs "defence mechanisms"...to arrive at compromise between id-impulses and the superego compulsions"[9]

[8] Hinshelwood, R D. 1991. A Dictionary of Kleinian Thought. London: Free Association Book. p158.

[9] Erikson cited by Guntrip, H. 1971. Psychoanalytic Theory and the Self. London: Hogarth Press Ltd.p51

To a large extent Klein concurs with Erikson as she suggests that the individual has an ego capable of experiencing anxiety, forming relationships and employing mechanisms of defence. She views the ego as capable of being fragmented by powerful splitting mechanisms, largely due to the introjection of objects which results in anxiety. Essentially, Klein envisages the ego's plight as a struggle to maintain its own integrity in the face of its painful experiences of objects that threaten annihilation.

Winnicott, whose theories developed primarily from a Kleinian foundation, is similarly focused on the relationship of the self to itself and to the object world. Consequently, a "Winnicottian self" is involved in experiencing and in the continuous process of its own evolution.[10]

According to Winnicott, the central core of the individual is the intermediate area where the inner and outer interact: an intermediate area of "experiencing" to which the inner reality and external world both contribute. Winnicott claims that this intermediate area is engaged in the perpetual task of keeping inner and outer reality separate and yet interrelated.[11]

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[10] Grolnick, S. (ed). 1990. The Work and Play of Winnicott. New Jersey: Jason Aronson Inc. p12
[11] Winnicott, D.W. 1993. Playing and Reality. New York: Routledge. P3

SUPEREGO:

The classical Freudian theory of the superego consists of the internalized parents (imagos) who represent social standards, the capacity for self-assessment, and the origin of certain states of mind such as guilt, worthlessness and self-esteem. Freud ascribes the superego functions of : self-observation, moral conscience, censorship and repression.[12]

Klein challenges Freud's theory and proposes that the superego is constituted by a number of internal figures, known as internal objects, which function in relation to each other as well as to the ego. She further suggests that through interaction with external objects, the superego undergoes a processes of modification, persecutory or depressive, and (ideally) may arrive at an integration of its contradictory parts.

OBJECTS: INTERNAL AND EXTERNAL:

In 1917 and 1921, Freud suggested that the ego internalises external objects. Klein expanded and developed this suggestion, and for her the inner world became a whole object-relational private world of intense emotional experience, constantly competing and interfering with our external experience.

Klein understands the external object in terms of the individual's own perception of it. She argues that this perception is distorted when the subject projects his own expectations onto it, which will be a blend of previous experiences and unconscious

expectations arising from the active phantasy of the moment. Depending on the strength of the phantasy, the individual (subject) will have a greater or lesser ability to:

- see the external object as it really is
- change the object by unconscious maneuvers in accord with his perceptions

Klein's concept of the internal object is one of her most important notions because she argued that the experience that the individual has of an object inside himself (or inside the ego) gives him a sense of existence and identity (positive or negative)[13]. Intrinsically, the experiencing of the internal object is deeply dependent on the experiencing of the external object, but the internal objects also contribute significantly, through projection, to the way the external objects are themselves perceived and experienced. A crucial note to extract from this concept is the notion that our relations with objects fundamentally inform how we think, perceive and experience the external world.

Central to Klein's argument is the fact that a psychically unintegrated individual will relate to part-objects. Due to splitting and projection, objects become highly idealised or very persecutory and can cause intense anxiety. Klein observed that an individual's object relationships extend far into the past, right back to a relationship with part-objects (in the infant stage).[14] She noticed that it is primarily against aggression and anxiety that defences are erected, such as: denial, splitting, projection, and introjection. Klein

[12] Gay, P. 1989. The Freud Reader. London: Cox and Wyman. P560
[13] Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought. London: Free Association Book , p158

[14]Klein observed this in her early work with infants, where the breast and penis became part-objects which were internally split eg. good-breast, bad-breast.

proposed that unintegrated personalities experiencing anxiety would constantly try to split their objects and their feelings and try to retain good feelings and introject good objects whilst expelling bad objects and projecting bad feelings. Therefore the individual builds a complex sense of good and bad reality inside himself.

PROJECTION AND PROJECTIVE IDENTIFICATION:

In Kleinian theory, projection is defined as the externalising of an internal conflict. This usually occurs when an object which is perceived as "deathly hostile" is externalised so that the aggression being experienced turned outward.[15] Therefore, projection helps the ego by ridding it of its danger and sense of badness.

In the case of projective identification, part of the self is attributed to an object. In this object relationship, part of the ego- an emotional state- for example: unwelcome anger, hatred or any other "bad"[16] feeling, is seen in another person and disowned or denied in the self. In other words, the self splits off and projects intolerable parts of itself into the object. These parts are phantasied (unconsciously) as having taken possession of the object's body and the "badness" is therefore identified with them. I would propose that this may described as negative projective identification (in contrast to Klein's positive projective identification, see below).

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[15] Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought. London: Free Association Book . p126
[16] the use of 'good' or 'bad' is related directly to Klein's theory of part-objects.

The notion of projective identification is imperative, because if a director can perceive this mechanism, he can be alerted to an internal sense of danger or fear within the actor, which can then be appropriately acknowledged and resolved. If it is not perceived, the director himself might introject the projected bad object and in turn project it back at the actor, resulting in a dangerous vicious circle.

However, Klein describes empathy as positive projective identification[17]. It involves inserting a part of oneself, some capacity for self-perception, into someone else's position. It is an experiencing of the part of oneself that is inserted in order to gain in phantasy, their experience. An important aspect of this intrusion into someone else is that there is no loss of reality and no confusion of identity. A proper, realistic awareness of who and where one is at the time of projecting remains intact. I would argue that the process of acting implicitly involves the phantasy of empathy, i.e. the actor inserts a part of himself into the position of the character in order to gain perspective from the character's point of view. There should never be a loss or confusion of identity as the actor should always be aware that he is acting, remember all his lines and moves on stage, yet at all times maintain a true belief and empathic sense of reality about the character. This would allow for an unimpeded, creative and constructive rehearsal process.

INTROJECTION AND INTROJECTIVE IDENTIFICATION:

Introjection is a mechanism adopted to preserve the ego or its good objects, or to defend against certain experiences. For example, if an anxiety exists internally which feels

terrifying, and is believed to stem from very bad or persecuting objects that seem to endanger the ego, then one may look for and internalise an external good object in order to neutralise the terror being experienced internally.

It is important to note that , in accordance with Klein, the ego contains a whole society of internal objects and any one of them is potentially capable of being identified with an external object. This can result in "alteration of the ego"[18] in the direction of becoming like the object. Consequently, introjective identification can occur which may result in the subject behaving and thinking like the introjected object. Although this form of identification would protect the ego to a certain degree, it may also be negative as the individual may lose touch with his own sense of self. This would be particularly detrimental to the rehearsal process as the individual may unconsciously place all responsibility in the object he has identified with (for example the director or a fellow actor). As a result, an emotional and internal detachment may occur which would critically impede the actor in a true inhabitation and realisation of his character's psyche.

THE DEATH INSTINCT AND LIFE INSTINCT:

In 1920, Freud introduced the dichotomy between inherently opposed instincts. He contends that the libido, which includes ego-instincts for survival and life, is opposed by a silent, hidden death instinct which demands dissolution and the opposite of life.[19]

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[17] Ibid. p127
[18] Ibid. p320
[19] Ibid.p266

Klein adopts this concept but proposes that the death instinct is not so silent and actually has profound visible clinical manifestations, essentially within the superego itself. She argues that the superego is a manifestation of the death instinct which elicits a destructiveness from the individual.

This relates particularly to the mechanism of projection. For example, destructiveness aimed at the self (the death instinct) may be fused with the life instinct and therefore attributed to an external object (rather than at the self). However the external object comes to contain the same desire to destroy the self. Thus the projection into the object of the wish to harm or kill the subject may result in paranoia. (See discussion of the paranoid-schizoid position.)

Fundamentally, Klein argues that if the death instinct overshadows the life instinct within an individual, objects can never really be experienced in any truly neutral way, and the way he does perceive them will depend more on his own psychology than on the object's real attitude or behaviour towards him. Thus, what he sees in his environment (or, in terms of the actor, what he perceives in the rehearsal process) is what he reads into it, mainly from the internal terror of his own threatening death instinct. When the individual projects the death instinct into an object, (the director, fellow actors or the play itself) whether the object is bad or not, it is bound to appear bad to the individual who sees the object as carrying his own innate badness.

However, introjection of a good object consistently provides basic satisfaction of the libidinal impulses (or life instinct). This becomes the stabilising core of the ego, which integrates itself by taking the good object into its heart and fending off the death instinct (or persecutor).

- **ANXIETY:**

With reference to anxiety, Freud describes the conflict between the individual self and the demand for "civilised" behaviour. He then modifies this description to a conflict between the libido and self-preserving instincts or 'ego-instincts', i.e. dammed up libido converts into manifestly felt anxiety.[20]

Klein argues that internal conflict results in anxiety which may be located in two positions:[21]

- THE DEPRESSIVE POSITION .... DEPRESSIVE ANXIETY
- THE PARANOID – SCHIZOID POSITION... PERSECUTORY ANXIETY

Awareness of this distinction is intended as a means of perceiving and resolving inner conflict and its manifested defence mechanisms in everyday life. However in addition, I will argue that insight into these positions becomes critical within the rehearsal process as

[20] Gay, P. 1989. The Freud Reader. London: Cox and Wyman. P410

[21] Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought. London: Free Association Book . p159

a mechanism of diminishing tension and assessing the methodology and approach of each specific actor.

B. OBJECT-RELATIONAL STAGES OF DEVELOPMENT

THE PARANOID-SCHIZOID POSITION:

This represents Klein's first primitive and unintegrated stage of development. In this position, the prevalent anxiety is of a persecutory nature and the primary mechanism is that of splitting (i.e., objects are seen as good or bad part-objects). Here, the death instinct overshadows the life instinct, and is the true and ultimate source of persecutory and all other forms of anxiety. Persecutory anxiety is caused by processes which threaten to (and do) fragment the psyche because the ego maintains separation of the good and bad object through persistently using projection for dealing with bad experiences. The severity of persecutory anxiety affects the move onwards to the depressive position (the second stage of Kleinian development) because the integrity of the self is severely disrupted.

The splitting processes of this position characteristically lead to projection of parts of the self/ego (projective identification) into objects, with a depleting effect on the self. The depleted self then has problems with the introjection of good objects and with introjective identificatio-

- **THE ANXIETY OF THE PARANOID-SCHIZOID POSITION:**

Klein: "...a fear of annihilation (death) takes the form of a fear of persecution...experienced as a fear of an uncontrollable overpowering object...the anxiety of being destroyed from within."[22]

The primary anxiety of being annihilated by a destructive force within results in the ego's response of splitting itself. The splitting of the ego is caused by the expulsion of disowned bad parts of the self, which are projected onto the external object. As the object is perceived as containing parts of the self, it is not merely seen as a separate individual, but as *the* bad self. This form of identification leads to an aggressive and persecutory relation.

"The expulsions are aimed at an object, and the composite projectile of an internal object plus a part of the self is inserted violently right into the external object,"[23]

Klein regards aggression as the critical factor in the development or inhibition of an individual. She proposes that in seeking to express aggressive phantasies of one kind or another, in play or any other symbolic activity, there is a process of externalisation. Externalisation constitutes the mechanism of expulsion/projection, as a defence against intolerable internal conflicts. But this defence can result in a vicious circle, because "in relation to the subject's own sadism, the defence implies expulsion, but in relation to the

[22] Klein, 1946 cited in Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought, London: Free Association Book . p159
[23] Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought, London: Free Association Book . p159

object it implies destruction."[24] Klein argues that attacking the persecutor renders h[illegible] more harmful rather than less, because when the object (the persecutor) is re-introjected, the attack which has been launched on him actually rouses the subject's fear of an analogous attack upon himself. Essentially, this kind of vicious [illegible] 'projection and introjection) results in a paranoid state of hostility with intense suspicion of any 'good' figures.

- **PERSECUTORY DEFENCE MECHANISMS:**

Klein characterises this position with the following defences:

- annihilation of persecutors
- expulsion (projection, including projective identification)
- denial
- flight to the good object
- splitting[25]

- **ENVY:**

Klein argued that envy is an important aspect of the paranoid-schizoid position. It represents a destructive attack on the sources of life, on the 'good' object, not the 'bad' object, and requires the mechanism of splitting as the initial defence operating at the outset. Essentially, it is the phantasy of entering the good object and spoiling it and its contents. (This is a primary expression of the death instinct.) The awareness by the subject of being separate from the good object is intolerable and arouses envy on the part

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[24] Ibid., p50
[25] Ibid., p50

of the subject. This intolerance leads to a confusion with the good object, and it is attacked for its goodness, a process of projective identification which elicits features of the paranoid-schizoid position.

In the envious state, the death instinct is fused with the life instinct. Destructiveness is directed at an object that excites a need and therefore love. The subject experiences hatred towards the object for its capacity to excite. Therefore, envy involves both the life instinct (the recognition of needs and the urge towards the object) and the death instinct (attack upon the object).

However, it is necessary to note that this fusion is dominated by the death instinct, whereas a more healthy form of integration would be dominated by the life instinct. In such a case, envious impulses would be modified towards jealousy, and eventually, healthier forms of competitiveness, ambition and aspiration. Obviously, these are mechanisms far more conducive to an organic, creative rehearsal process as they imply a desire to achieve the highest goal for the individual, and therefore for the production. Conversely, persecutory envy results once again in a negative vicious circle of hostility which poses an obstruction to the creative impulse and resists constructive play. Fundamentally it impedes the individual from introjecting the production as a good object because any 'goodness' is recognised as lacking in the self and therefore attacked.

Envy leads to various paranoid anxieties. An important consequence of envy is forced introjection. Forcing the self into an object to occupy and spoil it may cause the

individual to fear a retaliatory "entry" into him by the attacked object (the vicious circle). It may also lead to confusion: through persecution of the object and simultaneous guilt about spoiling and attacking it.[26]

Klein opposed envy with the state of gratitude. She defined it as a specific feeling for an object that is a source of gratification.[27] It occurs when the sense of an object, being available and freely given arouses care, consideration and gratitude for the object itself as part of the life instinct. It signals far greater awareness and integration on the part of the subject (actor or director).

- **THE DEPRESSIVE POSITION:**

This position represents Klein's second developmental stage in terms of object-relations. Fundamentally, it signifies the transition from a relation to part-objects to one with the whole object. In this position, an affinity to bad object-relationships and persecutory anxiety becomes replaced by the importance of the good object and loving impulses. In a healthy, integrated state, the death instinct is normally in a state of fusion with the libido and life instinct, and life instincts are in the ascendant.[28] According to Klein, the good object is essential in living an integrated life because a good, helpful, loved figure inside the personality constitutes primary identification around which the whole of an identity is formed. In addition, the good internal object provides the continual dialogue of encouragement and self esteem upon which confidence and psychological security are

[26] Ibid. p172
[27] Ibid. p172
[28] Ibid. p266

based. The depressive position thus represents a development from projection in preceding paranoid states to introjection now.

In this developmental state, projection (or expulsion) is resisted because it gives rise to fears that the good object will be lost through projecting it outwards. Therefore, more emphasis is placed on introjecting the good things into the internal world and relaxing the impulse to project bad things out.

With a decline in projection, a greater awareness of the state of the internal world is engendered, and in turn of the external world. In other words, the ability to acknowledge unwelcome aspects of oneself and recognise the better qualities of the external world is heightened. I would propose that in relation to the actor, this state of internal awareness would elicit a mature integrated perspective in terms of his interpretation of the character, general working ethic, relations with fellow actors and director, and his holistic developmental journey within the rehearsal process.

- **DEPRESSIVE ANXIETY:**

Depressive anxiety represents a fear for the survival of the loved object (whereas persecutory anxiety is a fear for the ego).

When 'good' and 'bad' versions of an object (part-objects) are brought together (integrated) as a whole, the confluence of hatred and love towards the object gives rise to

a particularly "poignant sadness" which Klein calls "depressive anxiety".[29] Essentially, Klein describes this anxiety as a form of guilt due to ambivalent feelings one experiences towards an object.

The 'good ' object is now changed in the subject's mind to something both more realistic (in an objective sense) and more suspect. It no longer represents the perfection the subject desires as it is perceived with its 'bad' parts as well. The object may be regarded as:

- depleted drastically of its goodness
- contaminated with badness
- harmed, damaged or mutilated

- partly as a result of the subject's own persecutory phantasies.[30]

This may lead to an intense feeling of responsibility towards the object, as well as a severe sorrow and guilt. Like Freud, Klein believes that guilt and depression are associated with losing and mourning an ambivalently loved object. However, with this step comes a new capacity to love. Concern, sorrow and love for the whole object are for the object itself, not merely for the gratification it gives. Therefore, the object is loved despite its bad parts (whereas in the paranoid-schizoid position awareness of the bad parts changes the good object abruptly into the persecutor). This is a vital stage of development because love can be sustained, giving the beginnings of stability. With regard to the actor, "love" in this sense is symbolic for consistent commitment to the production, support and care for fellow actors, belief in and support for the director, care and lack of judgment for

[29] Ibid. p138
[30] Ibid. p138

one's character. Klein argues that depressive anxiety is the crucial element of mature relationships and the source of generous and altruistic feelings that are devoted to the well-being of the object.[31]

- **DEFENCES AGAINST DEPRESSIVE ANXIETY:**

Klein argues that these defences fall into two distinct categories:

(i) Paranoid

(ii) Manic[32]

(i) PARANOID DEFENCE

In the depressive position, persecutory anxiety does not disappear, it remains in the background and can reappear in the interplay between projection and introjection. Ambivalent emotions towards an object may be extremely disturbing and this step forward from the paranoid-schizoid state may be resisted. Therefore, reversions may occur to paranoid relations: a paranoid defence against depressive anxiety. This will result in an arbitrary splitting of the object to avoid the confluence of hatred and love, ensuring that objects are seen as part-objects once again: wholly good or wholly bad. This gives protection against depressive anxiety (guilt). The abovementioned persecutory defences apply to this dynamic.

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[31] Ibid, p131
[32] Ibid, p140

(ii) THE MANIC DEFENCE

The manic defence functions from the premise of omnipotence: that the object-relations are not of great importance. The ego tells itself it can manage perfectly well without being dependent on anyone (especially the loved object which is felt to be damaged.) A denigrating attitude thus develops towards the loved objects, so that their loss will not be experienced as important; i.e. a triumphant and omnipotent defence minimises loss and guilt. Fundamentally, omnipotence is based on denial – a denial of psychic reality- and objects revert once again to persecutors.

- **REPARATION AND PLAY:**

In the depressive position, efforts to maximise the loving aspect of the 'damaged' whole object are mobilised. If the subject does not revert to the above defences, reparation should occur. [33] Klein argued that reparation is the third stage in the development of the self, arising directly out of the depressive position. Primarily, it is the repair of the internal world, through repairing the external, and is one of the main methods in overcoming depressive anxiety. "It comes out of real concern for the object, a pining for it. It may involve great self-sacrifice in the external world into which damaged objects have been projected."[34]

Kleinian thought emphasises that reparation is the strongest and most creative urge. It is therefore a vital theoretical component with regard to the actor and director within the rehearsal process, and an optimum psychological state to inhabit. In her 1940 paper,

[33] Ibid, p413
[34] Ibid, p415

Klein shows there to be various forms of reparation, however only the form of reparation grounded in love and respect for the object results in truly creative achievements.[35]

Klein noticed reparation occurring in play:

"One moment after we have seen the most sadistic impulses, we meet with performances showing the greatest capacity for love and the wish to make all possible sacrifices to be loved...how the phantasies can be liberated for most artistic and constructive work"[36]

Reparation is a vital force for constructive experience in the external world. It is usually expressed in action towards an external object which can then be introjected in phantasy to support the internal world. It therefore approaches more realism than the simple (love) relationship with an idealised uncontaminated loved object (as in the paranoid –schizoid position).

Klein explained that in the mode of reparation, subjects feel for their objects and their play tells exactly what feelings and why. I would suggest that reparation is a vital notion for a constructive and creative rehearsal process, because within this psychological framework, impulses of cruelty are turned to pity and remorse, and play results in the restoring of the damaged object. If an actor located in the depressive position reverts to paranoid or manic defences, integrated self-awareness may induce reparative desires to restore his creative input. Therefore concern is re-established for his external objects (the

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[35] The other two main forms were: (I) manic reparation based on triumph and humiliation and (ii) obsessional reparation consisting of compulsive repetition designed to placate.

[36] Klein, M. 1927. Cited in Hinshelwood. R.D. 1991. A Dictionary of Kleinian Thought. London: Free Association Book . p41.

play, his fellow actors or director) and reparative activity may mobilise extraordinary creative drives. Implicitly, reparation is the significant root in all creative activity!

- **PLAY AND CREATIVITY:**

Klein dwells a great deal on the nature of play as an " Externalisation of phantasy activity"[37]. She refers particularly to unconscious phantasy, as the basic building block of the mind itself, representing not only the unfolding of instinctual impulses within the psychological field, but also the attempt to overcome the conflicts and pain to which the instinctual drives give rise. She defined the activity of play as a form of externalisation of internal preoccupations, in particular a preoccupation with relationships to objects believed to exist internally. Thus free associations with adults came to be seen by Klein as play with objects: external and internal.

Klein implicitly believes that the process of externalisation is part of the activity to create a more congenial psychic world (and as externalisation is characteristic of the depressive position, its importance further endorsed). She argues that in the act of play, the playful adult is rehearsing, in a public and symbolic way, much of the basic pain of the human situation and exploring new solutions for it, and that consequently, the act of play is itself a creative process. Part of this process is the search for new objects towards which some of the impulses can be turned, thereby diminishing internal tensions and conflicts.

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[37] Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought, London: Free Association Book , p263

Fundamentally, Klein contends that the urge to play is the relief gained from externalising painful internal situations.

To a large extent, Winnicott concurs: " Playing is an experience, always a creative experience, and it is an experience in the space-time continuum... a basic form of living...perhaps only in playing is the individual free to be creative and to discover the self."[38]

Therefore if we accept that play involves the externalisation of internal conflict, and externalisation is intrinsic to the depressive position, it is reasonable to suggest that the director should strive to create an environment conducive to healthy externalisation on the part of the actor, ie. enable and assist the actor to escape and overcome persecutory mechanisms which will inhibit externalisation and therefore play. This notion will be further elaborated upon in chapter II.

Winnicott argues that in order to control what is outside, one has to *do* things, not just think and wish, and therefore: "playing is doing"[39], an action concept which provides a testing ground for proceeding onwards. Winnicott advocates the notion that playing facilitates growth and psychic health, can serve as a form of communication, and in addition, can lead to the formation of group relationships (all of which are vital

[38] Winnicott, D.W. 1993. Playing and Reality. New York: Routledge. P40

[39] Winnicott, D.W. 1993. Playing and Reality. New York: Routledge. P40

components of the rehearsal process). However, he proposes that playing has to be spontaneous in order for growth to occur, and not merely compliant or acquiescent.

Winnicott describes the pre-occupation that characterises the playing of a young child as a near-withdrawal state where the playing child inhabits an area that cannot be easily abandoned, nor easily admit intrusions. I would argue that this is the very state the actor should aspire to occupy in order to fully *believe* every moment he is on stage and truly *inhabit* the character being portrayed. Accordingly, Winnicott prescribes the notion of "being before doing", in order for action to be and feel authentic , and not merely 'acting' (i.e. to merge emotion, thought and action).

Winnicott proposes that the area of play is not inner psychic reality, nor is it external reality, but rather an intermediate area he called an "illusory world". Interestingly, the word 'illusion' is derived from the latin word 'ludere' which means 'to play'. Therefore, according to Winnicott, successful living occurs between reality and fantasy, in the 'illusory' world.

C. THE USE OF TRANSFERENCE IN PSYCHOANALYTIC THEORY

- **TRANSFERENCE:**

In psychoanalysis, transference is the phenomena of a patient/subject involving the therapist (who is part of his outer world) in the conflicts that constitute his inner world, and its analysis reveals the kind of interaction that is going on between his inner and

outer worlds, mainly through projection and introjection. Further, through analysis of this transference, the subject has a chance to become aware of how his two worlds of experience, inner and outer, are unrealistically confused, and can slowly grow out of the resulting irrationalities and behaviour.[40]

"...how our patients act on us for many varied reasons, how they draw us into their defensive systems, how they unconsciously act out with us in the transference, trying to get us to act out with them; how they convey aspects of their inner world built up from infancy, elaborated in childhood and adulthood, experiences often beyond the use of words, which we can only capture through the feelings aroused in us, through our counter-transference."[41]

In the transference, something is constantly going on. The therapist is constantly being used: the playing out, in the relationship with the therapist, of subtle and often extremely obscure object-relations. I would suggest that the same dynamic may be applied to the actor-director relationship. (As stated in the introduction, the therapeutic and rehearsal domains function on many similar relational levels, however the rehearsal process aims towards performance rather than therapeutic understanding on the part of the individual.)

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[40]Guntrip, H. 1971. Psychoanalytic Theory and the Self, London: Hogarth Press Ltd.p66

[41] Joseph, 1985, cited in Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought, London: Free Association Book . p263

Klein asserts that the therapist is subjected to unconscious maneuvering in order that the subject can organise parts of himself and his internal objects, to "help him with his anxiety". I would argue that the director is subject to the same type of mechanisms, and should thus take cognisance of them. Applied to the rehearsal dynamic, the subject's (actor's) words have therefore to " be listened to, not firstly for their content, but more for what they are aimed at doing to the therapist (director) and his mind".[42]

- **CONTAINING:**

I would argue that this is a vital concept because it impacts directly on how the director may cope with an actor's anxiety.

According to Klein, when a patient (subject) has an intolerable anxiety, he deals with it by projecting it into the therapist. The therapist's response should be to acknowledge the anxiety and do whatever is necessary to relieve the subject's distress, i.e. contain the anxiety. The subject's perception is then that he has projected something intolerable into his object, but the object was capable of containing and dealing with it. The subject can then re-introject not only his original anxiety but an anxiety modified by having been contained. At the same time he also introjects an object capable of containing and dealing with anxiety! This is the beginning of mental stability. However, if the object is unable to bear the subject's anxiety, the subject may re-introject an experience of even greater terror than one he had projected.

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[42] Ibid. p214

When related to the director-actor relationship, the above notion becomes ... al in guiding a director when dealing with an actor's anxiety. If a director is not able to contain an actor's anxiety, and possibly even internalises it himself, he may project an even greater anxiety back to actor which would only serve to heighten the actor's terror and resist the rehearsal process even further.

Winnicott agrees with the importance of aggressive behaviour. He contends that if the aggressed against object (for example the director) is not destroyed (by becoming enraged or out of control) and rather "holds", the developing individual begins to see itself existing in its own right.

- **HOLDING:**

In light of Klein's containment theory, Winnicott's concept of holding is imperative. He argues that a "holding environment"[43] is fundamental for the individual to realise his full potential. He believes that when a therapist (or similarly, a director) is where the individual needs him to be, there is a sense of continuity: a 'going-on-being' feeling.[44] He proposes that when one is 'held' there is a feeling that a safety-net is present rather than a hard concrete floor, and implicitly, one will not be dropped, physically or metaphorically. Consequently, one can experience one's self, and be one's self. However, any impingements or failure to adapt causes a reaction in the individual which breaks up the 'going-on-being'. This may pose a serious threat to the integration of the individual (and applicably, to a 'safe' dynamic in the rehearsal process).

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[43] Grolnick, S. (ed). 1990. The Work and Play of Winnicott. New Jersey: Jason Aronson Inc. Chapter 3
[44] Grolnick, S. (ed). 1990. The Work and Play of Winnicott. New Jersey: Jason Aronson Inc, p72

- **GOOD ENOUGH CARETAKING:**

Essential to the concept of 'holding' is the notion of a 'good enough'[45] individual. Winnicott emphasises that an individual must feel able to try and err and feel that errors will be appreciated as much as the successes. For example, the director should ultimately feel pleased that the actor feels free enough to make mistakes and is willing to aggress against the director. In further application to the rehearsal dynamic, the Winnicottian model would advocate not only a 'good enough actor', but also a 'good enough' director. The director should feel free to be wrong, to try out different interpretations, allow for an individual's capacity to play, and not impose interpretations upon an actor, but rather work organically in order that the actor makes the interpretations himself. This is an important note for a director to allow the actor to discover choices for his character, and thus to be fully engaged with his own creativity in a safe, contained environment.

- **THE DEVELOPMENT OF A SENSE OF SECURITY AND SELF- CONTROL:**

The amount of freedom desired by an individual is variable. An individual must build up a belief in something good, reliable and durable - something that recovers after having been hurt or allowed to perish. However, Winnicott suggests that there are times when feeling controlled is very much related to feeling secure. He attributes this to insufficient internalisation of external control into self-control. He warns that part of the process of being able to feel secure is to test the security systems around one: when the individual meets frighteningly new and strong feelings in themselves, they wish to know that the

[45] Ibid. Chapter 3

external controls are still there. Yet, at the same time, they must prove that they can break through these controls and "establish themselves as themselves". [46]

In accordance with Klein's notion of "containment", Winnicott views aggression as a necessary part of the process to place the object outside the projective world and into the sphere of reality (or progression from Klein's part-objects into whole objects). If an object can be attacked and destroyed again and again and survive, the individual develops a sense that there is an outside that has the origins of stability. Winnicott sees this as a lifelong dialectic between the internal impulses and the need for security, and advocates a "living relational" dialogue between the individual and his potentially controlling figure/s. Crucially, once self-control exists, security need not be instilled:
"Good conditions in the early stages lead to a sense of security, and a sense of security leads on to self-control, and when self-control is a fact, then security is an insult."[47]

This is vital, as it allows the director to *expect* testing and resistance as a necessary part of the rehearsal process, while it recommends a holding of this aggression in order to allow for growth, security and creativity.

- **AUTHENTICITY:**

The notion of authenticity[48] further develops the concept of holding. Winnicott is dedicated to authenticity, naturalness, spontaneity and freedom within responsibilities. He argues that if an individual can feel supported but not dominated, there is a chance for an

[46] Ibid. p66
[47] Ibid. p67

authentic true self, a primal authenticity and innocence, which engenders an "inner sensorimotor" or "gut self".[49] Engendering such an internal connection is crucial for the rehearsal process as an actor should always have unimpeded access to inner impulse and uncensored motivation in order to fully inhabit and realise his character in terms of his own psyche.

However, this must be preceded by the caretaker/director having given the individual the validation of inner experience. If not, the individual may be forced into an acceptance of someone else's point of view which may begin the formation of a false self, and manifest in persecutory anxiety, resistance and hostility.

Winnicott noted that the false self frequently uses the defence mechanism of intellectualisation. This signals that the chance to authenticate the self has been lost and there is a reinforcement of a dissociated and/or isolated mode of experiencing. Therefore the individual cannot grow in a developmental sense. This is critical in the rehearsal process, for if an actor begins to over-intellectualise (as opposed to intellectually understand) it may directly impede the accessing of emotion, and true, authentic performance cannot be realised.

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[48] Ibid, p30
[49] Ibid, p30

GROUP PSYCHOLOGY:

" Group development:

a crucible, a relentless uncompromising,

inexorable pressure on the outer shell of defences

burning hot and cold

a ring of fire around the inner core of ash

transformation -- and the many splendoured phoenix"[50]

In his essay: Group Psychology and the Analysis of the Ego[51], Freud goes beyond his earlier studies of individual psychic life and examines the features which characterise the individual within the framework of the group. Freud proposes that in an individual's psychological life, someone else is invariably involved: as a model, an object, a helper or an opponent, and therefore, individual psychology at the same time involves group psychology In other words, Freud defines group psychology as the simultaneous influencing of an individual by a large number of people, people with whom he is commonly connected by a specific factor, although otherwise they may (in many respects) be total strangers.

Specifically, Freud deals with "organised groups"[52]: an individual who is a component part of a crowd of people who've been organised into a group at some particular time for a definite purpose. He further asserts that under these special conditions, natural

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[50] Agazarian, Y.M. in Schermer, V.L. and Pines, M(ed). 1994. Ring of Fire: Primitive Affects and Object Relations in Group Therapy. London: Routledge.
[51] Gay, P. 1989. The Freud Reader. London: Cox and Wyman. P626
[52] Freud, S. 1991. Civilisation, Society and Religeon. (Volume 12). New York: Penguin Books Ltd. P95

continuity is severed, and phenomena appear that can be regarded as expressions of a special instinct, the "group mind" or "herd instinct".[53]

- **THE HERD INSTINCT:**

According to Freud, this instinct shows a clear regression of mental activity to an earlier developmental stage. He describes it as an innate instinct within an individual who feels incomplete if he is alone. Therefore opposition to the group, which implies separation from it, is anxiously avoided. Freud attributes the following characteristics to the herd instinct:[54]

- ❖ lack of independence and initiative in their members.
- ❖ Similarity of reaction
- ❖ Lack of emotional restraint
- ❖ Incapacity for moderation and delay
- ❖ Tendency towards the lowest common denominator

- **LIBIDO AND SUGGESTION:**

Freud defines libido as the energy of those instincts which have to do with all that may be comprised under the word "love": "sexual love, self love, love for parents, children,

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[53] Freud, S. 1991. Civilisation, Society and Religeon. (Volume 12). New York: Penguin Books Ltd. P95

[54] Gay, P. 1989. The Freud Reader. London: Cox and Wyman. P626

friendship, love for humanity in general, and devotion to concrete objects and abstract ideas." [55]

Fundamentally, Freud argues that these libidinal / emotional ties constitute the essence of the group mind. Further, it is noted that in an organised group (such as a theatrical cast) individuals are bound by libidinal ties – to the group leader (director) and to other members of the group. Implicitly, the individual is therefore bound in two directions by an intense emotion which causes an alteration or limitation in personality.

Freud proposes that suggestibility is so strong between these ties, that if such an organised group becomes disintegrated, panic arises. Orders given by a superior (director) are no longer adhered to, and the individual may begin to act on his own account without consideration for others. In this state, if mutual emotional ties cease to exist, or a great sense of danger is perceived, a huge, senseless dread may be induced in the form of angst.

- **<u>IDENTIFICATION WITHIN AN ORGANISED GROUP:</u>**

Freud describes identification as "the earliest expression of an emotional tie with another person or object."[56] However, he emphasised that identification is not the choice of an object we would like to *have*, but rather with something we would like to *be*. It may arise when we perceive common qualities with another object. The more important this common quality is, the more successful the identification, and thus the establishing of a

[55] Ibid, p110
[56] Ibid, p112

new libidinal tie. (This is critical with regard to the nature of the tie with the director, or fellow cast members.)

Freud suggests that identification within an organised group limits an individual's aggressiveness towards those with whom he has identified himself, and encourages the offer of help. He noted that such identifications were at the root of a "clan feeling" or group bond.

LE BON'S DESCRIPTION OF THE GROUP MIND:

Freud cites LeBon, and the characteristics he attributes to a "group mind"[57]

These characteristics are critical in terms of how the individual within an organised group (the theatrical cast) is affected. LeBon proposes that:[58]

- a group is extraordinarily open to influence, extremely suggestible and fickle
- a group's agreement with reality is never checked by any reasonable function
- the feelings of a group are always very simple and very exaggerated, and therefore goes directly to extremes and is easily swayed and led.
- if a suspicion is expressed it is immediately changed into a certainty; judgment is hasty
- a group can only be excited by an excessive stimulus
- it demands strength from its heroes

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[57] Gay, P. 1989. The Freud Reader. London: Cox and Wyman. P627

[58] Ibid. p627

- individual inhibitions in a group fall away and all the cruel, brutal and destructive instincts (which lie dormant) are stirred to find free gratification
- under the influence of suggestion, groups are also capable of high achievements: abnegation, unselfishness and devotion to an ideal
- groups demand illusions rather than the truth

SUMMATION:

The above characteristics, as with all the theoretical concepts addressed in this chapter, are not intended to serve as a rigid grid within which to categorise the actors interviewed or the rehearsal dynamic. Rather, these concepts are intended to act as a guide from which to contextualise and locate my analysis from an organic and flexible perspective.

The history of psychoanalysis has been one of trying to understand the mechanisms involved in human experience. Amongst the gamut of our emotional range, this includes inner conflict, pain, love, desire, fear, anger and joy. It is my belief that precisely the same search lies at the epicentre of the theatrical process. In this domain the human condition is played out on multiple levels and each engenders further multiple understandings: the actor in relation to his character, to his fellow actor/s, to the director, to the play as a whole and finally to himself...whether consciously or unconsciously. It is my belief that the theory examined and discussed in this chapter bears directly upon these levels of understanding. Through application of these concepts to practical case studies in chapter II, I will aim to illustrate the crucial relevance of these notions and the

profoundly valuable insight they can offer to both actors and directors embarking on a rehearsal process.

CHAPTER II

AIM:

This chapter is intended as a critical evaluation of insights gained, by the application of selected theoretical concepts (discussed in chapter one) to eight case studies. The chosen case studies are specific to the production of Macbeth mounted at the Wits Theatre at the University of the Witwatersrand in October 1997.

The production comprised a cast of sixteen actors, all of whom may be classified as full-time students. The rehearsal process, which evolved over two months, was therefore necessarily structured around the students' free times. This situation is vastly different to that of a professional production where the actors work eight hours per day for five weeks and receive financial remuneration. Further, the production included actors from all years of study between first year and masters level.

Macbeth was co-directed by two staff members, myself and Mr.David Peimer, assisted by a fourth year student Monique Garden (who was also the production designer). The above precepts thus imbue this particular production with highly complex and unusual circumstances, the outcomes of which will be further evaluated.

FIELD RESEARCH

Eight cast members were randomly chosen and personally interviewed. Initial consent was granted by the actors and a contract of confidentiality entered into. The compilation of the questionnaire was directly informed by the selected theory and resulted in a standard format, both qualitatively and quantitatively. The interviews were recorded verbally onto tape (see appendix for transcripts), and what emerged was both enlightening and disturbing.

METHODOLOGY:

There are obviously many ways of interpreting field research. My focus is qualitative, not quantitative in the following manner:

(i) The evaluation will be structured under topic headings informed by the questionnaire, which in turn is informed by the selected theoretical notions. I believe these headings are crucial as they are located fundamentally in the experiential aspect of the rehearsal process.

(ii) I will illustrate each topic heading with specific examples extracted from the interviews.

(iii) I will critically evaluate these examples (ie. the actor in relation to the topic heading) in the light of object-relational dynamics outlined in chapter I. This is specifically located within the rehearsal process. The evaluation will take the form of a critique and provide outcome-based recommendations for a director.

(iv) I will provide a brief summation at the end of each topic heading. This will include key principles that may be deduced from the critical evaluation of the field research.

I believe that this approach will be the most beneficial for me as my primary focus is on critically interrogating the specific individuals within the rehearsal context, and thereafter proposing key directorial principles.

As stated in the introduction, the relational basis of the rehearsal process is highly interactive: emotionally, psychologically and physically. Precisely because of this, I have additionally found it extremely beneficial to locate the interrogation of my field research within this relational domain.

PRE-EXISTING PERSONAL BLOCKS

These include any blocks, resistances, insecurities or inhibitions an actor might have which are consequently brought into the rehearsal space from the outset. Due to the fact that these are usually deeply ingrained apriori, they may have a profound and devastating effect upon the rehearsal process. I will include three specific examples under this topic heading.

CASE I:

Actor L. pronounced her personal blocks as the following:

"the idea of being very physical with someone, and also having confidence... usually I feel I'm not worthy... what if I'm the worst one there."[59]

It is evident that even before the rehearsal process began, this actor experienced fears of interacting physically and not being 'good enough'. Awareness of these points at the outset of a rehearsal process should serve as an alert to the director. This actor notes a resistance to physical interaction and a severe lack of self-confidence. It is highly probable, when applying Winnicott's notion of 'good enough caretaking'[60] that an actor entering the rehearsal process with the above blocks will require a substantial amount of 'holding'. Large space should be given in order for her to try and err in a supportive, nurturing context, particularly when rehearsal involves physical performance and interaction. This would enable the actor to neutralise her inner fears by internalising the rehearsal space as a non-threatening, non-punitive environment, ie. the rehearsal space would be internalised as a good object.

In addition, the director should expect the actor to aggress as a process of externalising or projecting her inner fears and conflicts, and consequently contain and allow for that dynamic to occur. If not, there exists the danger of her internal 'badness' or unworthiness

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[59] Appendix. p8

[60] Grolnick, S. (ed). 1990. The Work and Play of Winnicott. New Jersey: Jason Aronson Inc. p75

becoming reintrojected in a persecutory or paranoid manner, which would ultimately prove destructive to the rehearsal dynamic, as all external objects would come to be perceived as hostile or threatening and as a result, spontaneous play and creativity would be impeded.

CASE II:

The above personal block was reaffirmed by actor B. :

"...confidence, a block against just going for it and not caring what anyone thinks, or to just try and play...it makes me angry at myself because I want to and can imagine how it could look, but when it comes to doing it I just don't...it makes me very angry at myself."[61]

Similarly, actor B. presented feelings of not being 'good enough' and the same conditions and dangers apply. However, it is important to note the feelings of anger which emerge. Aggression in this case is turned inward, and can signal phantasies located in the depressive position. This should consequently alert the director to strong feelings of guilt, responsibility and ambivalence on the part of the actor, with possible reversions to paranoid defence mechanisms, such as splitting and feelings of persecution. For example, the actor may withdraw into a reclusive hermetic state, reluctant to interact with others or to extend her relations into areas of uncertainty. This would directly impede truthful

[61] Appendix, p.15

inhabitation of character and adversely affect constructive relations with the rest of the group.

However, in accordance with the depressive position, this actor may present a deep desire to introject good objects in order to feed the life instinct, and therefore empathetic nurturing, containment of anxiety and 'holding' should once again be facilitated by the director.

CASE III:

Actor Z. presented differently:

"the block to abstract process work- I don't come from that training, I've always been comfortable with accessing roles without doing those kind of exercises and they're just very removed from my experience."[62]

"Process work" is a theatrical term used to describe exercises performed in the rehearsal process. They are usually not dependent on the text of the play and can help facilitate the actor's exploration of character psychology, character history and motivation. It is not a consistent component of the rehearsal process. Some directors choose to facilitate this kind of process work, while others deem it to be the actor's 'homework'.

[62] Appendix, p4

It is critical for the director to be aware of actor Z's feelings. Each actor responds differently to such an approach. While a specific actor may thrive on being guided through character exploration, another may not. If unaware, the director may find the actor becoming further removed and detached from the psychic world of the character rather than internalising and projectively identifying with the character in a positive way. As such process work usually launches the rehearsal process, it can detrimentally affect the overall rehearsal process and ultimately reduce the level of performance.

An actor who rejects this approach, or any other instilled by the director, may disengage totally from the rehearsal dynamic and fundamentally lose trust and respect in the director. As a result of experiencing detachment from the character, panic may set in. A splitting mechanism may be activated and the director, cast or character may be introjected as a bad object. In an effort to preserve the ego, negative projective identification may occur in order to rid the ego of impending danger. In addition, it is imperative that the director give the individual the validation of inner experience by not imposing an approach to the character. If not, the actor may be forced into accepting someone else's point of view which may elicit Winnicott's 'false self' [63] and terror, covered by hostility and aggression, may prevail.

SUMMATION:

A crucial note to extract from the above evaluation is that a director should always expect actors to present and experience personal blocks at the outset of any rehearsal process. As

unique individuals, each actor carries the conscious or unconscious script of previous object-relational dynamics and will therefore necessarily present unique and specific insecurities and inhibitions on entering the rehearsal process. The above examples illustrate physical inhibition, lack of confidence, impeded spontaneity, resistance to process work and a severe lack of self-belief and self-worth. It is vital to accept that such resistances may have a devastating effect upon the rehearsal process if not dealt with and diffused at an early stage.

It may be argued that resolution of such inhibitions may only be achieved if they are admitted and acknowledged by the actors. I would fundamentally agree with this premise, however it is the director's responsibility to engender the trust of the actor, to instill powerful internal belief and a safe nurturing environment, in order to allow the actor to risk exposing the 'badness' he feels internally.

An effective technique would involve the director 'building in' space for group communication and including it in the official rehearsal schedule. This would prove beneficial in numerous ways: the actors would see and hear fellow cast members revealing their own (often similar) insecurities and this would greatly reduce feelings of alienation, while imbuing the actors with a sense of shared experience. Libidinal ties within the group would then become strengthened both between the actor and director, and the actor and the group. However it is crucial that this exercise become formalised as

[63] Ibid. p66

a weekly routine, as trust and safety are precarious emotions and require maintenance and care.[64]

MECHANISMS OF DEFENCE

The following evaluation will focus on two specific examples.

CASE I:

Actor D.:

"during act IV and V, I was depressed with where it was going, until then I thought . could be really good but then I got really disillusioned, I gave up to an extent, I felt there wasn't much I could do and the problems I had spoken to David about weren't being heard... (who was resp nsible?)...me and the process, lack of cast dynamic and all that stuff..."[65]

One could clearly argue that at this point actor D. was located in the depressive position. Until this point in the process he admitted to having maintained a positive perspective. According to Klein, the depressive position is characteristic of loving impulses, where the life instinct outweighs the death instinct. The production had thus previously been internalised as a good object, however ambivalent feelings developed about the success

[64] The formalisation of weekly communication is similar to the routine of weekly therapy sessions which is sustained as such for similar reasons.

of the production. Such a confluence of emotion may be extremely disturbing, and in order not to deal with conflicting good and bad feelings, actor D. adopted manic defence mechanisms based on omnipotence and denial. The ego tells the actor it can cope without being dependent on the loved object he fears he may have damaged, and thus a denigrating attitude developed towards the loved object - the production- so that the loss being experienced would not seem so important. Psychic reality, or the experience of the rehearsal process at that point, was denied.

In addition, actor D. had confided certain difficulties he was experiencing in one of the directors, however he felt this had not been acknowledged. Thus perceived betrayal by an additional loved object posed even further damage to the ego and only served to heighten the defences.

Of fundamental importance is the notion of assumed responsibility. Actor D. acknowledges his role in feeling "disillusioned" and "giving up" and this suggests that the adopted defences were only temporary reversions to the persecutory state. This is vital for the director to acknowledge as the subject is essentially searching for reassurance in order to once again reinstate belief in the loved objects. This point was reaffirmed later in his interview when actor D. admitted:

"I generally don't feel safe in most situations and in order to feel safe there needs to be a hell of a lot of nurturing. I don't feel it's any fault of the production, with a cast

[65] Appendix. p21

that big and the problems we had what I would have needed to feel safe was not possible."[66]

Clearly, actor D. requires very strong containing and caretaking. Once again responsibility is acknowledged on his part, although at this point in a far more holistic way, perhaps because he is addressing the issue on a deeper, introspective level, in part removed from the rehearsal process, as it is something he "generally" experiences.

CASE II:

Actor J. expressed the following:

(Which emotions are easily accessible for you?) **" anger, I think I generally repress my emotions and a lot of the time you're doing something that seems angry and you are angry but it's so far removed from normal life that it's not you being angry, so I don't know if I can call it a real emotion, there's a technical level to it.**

(Which emotions are more difficult to access?) **" ...feeling in a vulnerable position, I've never been able to cry on stage, but people buy it somehow, but it doesn't feel true, it's like you're accessing the exact emotion you do in normal life but it's in a different situation so it makes it different."**[67]

It is significant that when asked both questions, the actor answered negatively. Further, he expressed a detached or disengaged feeling when performing. The notion of 'truth' is

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[66] Appendix, p20
[67] Appendix, p9

fundamental to the acting process, and if it cannot be achieved during rehearsal, it is highly unlikely to occur during performance. I would argue that actor J. employs intellectualisation as a mechanism of defence, a mechanism which, according to Winnicott, is frequently utilised by the 'false self'[68]. In this dynamic, the opportunity to authenticate the self is abandoned and a consequent dissociated or isolated mode of experiencing is reinforced. The actor's growth is therefore inhibited developmentally, and true, authentic performance cannot be attained.

If an actor experiences such a dynamic for a sustained period, there is a real and likely danger of employing negative projective identification in order to escape such fraudulent internal feelings. Aggression may then be turned outward in order to help the ego by ridding it of its badness. Extreme splitting may cause violent projection into surrounding objects: the director, fellow cast members, the production, or all three, thus seeing the badness in the object and then disowning or denying it. This became evident later in the interview with actor J.:

"...in relation to certain choices made in act I, scene 3...it got to the point where I actually couldn't take responsibility for what I was doing and the way the scene was going and had to say, 'look, that's that' and only take responsibility for as much as I was doing on stage in the context that I'd been given...you lose control so it was healthier for me to take a backseat and just do the work in rehearsal and go home and not think about it"[69]

[68] Ibid, p66
[69] Appendix, p10

I would argue that a clear abdication and denial of responsibility was voiced at this point. In accordance with Klein, I would suggest that envy constitutes a fundamental part of this actor's withdrawal. Due to an internal fear that he is deceiving or frauding the audience as well as his fellow cast members, envious feelings develop towards the director and the rest of the group. He perceives his own lack as present in the others and thus feels internal pain regarding his own inadequacies. The awareness of being separate from the good objects he perceives around him proves intolerable, and in order to assuage this pain, hostile expulsions are projected into the good objects (in reference to the above quote, this would entail virtually every facet of the production). However attacking the good objects becomes more harmful than less because when the objects are re-introjected the subject fears an analogous attack on himself. Thus the objects become hostile and persecutory and in this case, the actor withdrew responsibilty, refusing to acknowledge his role in the situation.

There is further evidence that the bad fraudulent object internalised within actor J. developed into extreme persecutory anxiety, resulting in a severely impaired lack of self awareness, or rather, a highly omnipotent and deluded awareness:

"I'm a bit of a control freak so I get myself wound up around things I shouldn't and respond emotionally instead of rationally, but as I say, I don't think it would be there if I was trusting because then there's no controlling factor...but there's always

a controlling factor... it doesn't anger me but I'm sure it annoys other people, but I like it because it works...sometimes."[70]

Further analysis of this interview substantiates the above evaluation. Fellow cast members interviewed also expressed difficulty in their relations with actor J. This type of actor can prove incredibly difficult within a rehearsal process, particularly if the director allows himself to introject the projected hostility as this would result in an object-relational vicious circle difficult to resolve. However, if the core of this hostility does lie within the actor's own fears of 'defrauding' the audience, the director could engage the actor on that level and possibly enter into a joint contract, whereby the director ensures to push the actor into true, believable, authontic performance, and the actor endeavours to admit when feeling 'unauthentic'. The actor may then feel the potential space to start experiencing the director as partially good, while at the same time relaxing the need to project or expel. Rather, the actor would begin to introject good internal objects himself. Thus a move towards experiencing whole objects would be achieved and constructive work could ensue.

SUMMATION:

The above evaluation cites examples of defence mechanisms stemming from both the depressive position and the paranoid-schizoid position. I would argue that the manifested effects of the defences illustrated above provide crucial substantiation as to the validity of object-relations within the rehearsal process. The two primary modes of defence

[70] Appendix, p11

expressed above include omnipotent withdrawal and intellectualisation. The direct manifestations of such mechanisms resulted in: a denigrating attitude towards the production, rejection of the production as a good object, disillusionment, apathy, a detached emotional experience, inhibition of growth, aggression and splitting.

I would suggest that the notion of honest communication proves to be crucial once again. It is vital to understand that defence mechanisms are usually employed on a largely unconscious level, and as such, the actor may be unaware that such a mechanism may be in operation. Therefore, in addition to the director developing an awareness of manifested defence mechanisms, it is vital that they are acknowledged and discussed with the actor in a neutral, non-threatening manner. Once internal validation is recognised and the actor feels understood, the internal insecurity which manifests as a defence can then be diffused along with the individual's sense of his perceived interior badness. Only then can responsibility be assumed by both parties and a joint contract of co-operation and growth entered into.

MECHANISMS BETWEEN ACTOR AND DIRECTOR

Four examples will be interrogated under this heading.

CASE I:

Actor U. expressed the following dynamic in relation to David:

"he's a kind of person I felt very close to, it developed during the rehearsal process...it helped me feel more comfortable during rehearsals, less afraid , because

I'm afraid of is making mistakes, making wrong choices, and that inhibits me a lot in terms of exploring the character and being creative...but if I have a director with whom I don't have any fears in terms of what I can do wrong than I loosen up a bit."[71]

I would suggest that the above statement illustrates a creatively constructive dynamic between the actor and director. Actor U. expresses the potential to becoming almost immobilised creatively due to his fear of making mistakes. If he had been unable to perceive this director as a good object, the internal fears would not be defended against and a reversion to the paranoid state or withdrawal and denial could have occurred. "Making mistakes" for such an actor would only reaffirm his unworthiness, which is a terrifying prospect for the ego. Thus introjecting the director as a good object protects against this terror and allows the actor to "loosen up a bit" and feel more at ease in realising his creative potential.

Actor U.'s fears were later confirmed:

"I always had this kind of vague feeling that I had betrayed the directors, you know when a director knows you and they cast you they have certain expectations of you and when these expectations don't work out they feel betrayed by whatever perception they had of you."[72]

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[71] Appendix, p12
[72] Appendix, p13

Clearly, Actor D experienced deep internalised fears about his own worth in the rehearsal process. However it is reassuring to note that a positive identification with one of the directors helped free him of those fears to an extent. The question arises though: how does a director detect such fears within an actor? Perhaps the best solution would be to try and engender an environment conducive to honest communication wherin an actor feels secure enough to engage with the director on that level of dialogue. This refers once again to Winnicott's 'holding environment'[73], where the actor is made to feel safe and 'good enough' in order to allow personal fears to be articulated. However a director should be aware that such safety is of an organic nature and should be nurtured and developed. An actor is usually unlikely to introject a safe environment on the first day of rehearsals. Therefore, lines of communication should be consistently nurtured and offered in order to encourage feelings of security.

CASE II:

Actor S. on her relationship with Nicole:

"...your people skills are very good, I enjoyed it because you'd get up and give us some of your energies, you wouldn't sit all the time, you'd get up and do something stupid and we'd all laugh...and you handled it very well if we went for dinner or lunch, your role as a director to friend, and as soon as we were in the working space

[73] Ibid, p72

you were director which was cool- you were strong and your status was where it should be."[74]

There are two points of identification expressed here. Firstly , actor S. is an extremely physical performer, completely confident with expressing herself through her body on stage. It is thus reasonable that she should identify with a director's physical interaction in the rehearsal space. In addition, watching a director do something "stupid" is internalised in a very positive manner, as it almost gives validation to the actor to play in a spontaneous, unbridled way. This once again deals with the manner in which a director assesses and approaches each actor. An actor who is not as physically secure may feel intimidated by extreme directorial physicality and introject it in a negative sense.

Further, the director's ability to adapt between the role of friend outside the rehearsal space and revert back to director status when working is critical. When applied to theatre the Winnicottian model would suggest that when a director is where the actor needs him to be, it creates a sense of continuity: a 'going-on-being' feeling.[75] This continuity is critical because if an actor perceives that a director is losing status or respect, a sense of leadership disintegrates which can lead to panic and severe persecutory feelings heightened by a sense of loss or abandonment. Anxiety and despair may prevail, rejecting the director as a whole object and introjecting only a bad intolerable and dangerous part-object.

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[74] Appendix. p5

In terms of object-relations theory, the director, as leader, embodies the role of mother/father. In this production, a male and female director may be symbolic of each. By maintaining the status of such a role, a punitive or nurturing attitude (at different times) may be accepted by the group as the action of a concerned and loving parent, or whole object. However, if status is confused within the working environment, this privilege may be relinquished by the actor and consequent splitting may recreate the director as a part-object, good or bad. Consequently, criticism may be not be accepted from a director who is perceived more as a 'good' friend, and the actor-director dynamic may be irreparably damaged.

CASE III:

Actor D. asserted the following:

"a lot of times you and David were going in exactly the same direction but I agreed with the way you were going and not the way he was going, you made things easier and more accessible. .. it was difficult ...but even if I was frustrated I could still see where it was going."[76]

The above statement illustrates a very interesting splitting dynamic which may often occur when working with more than one director. Actor D. displays an almost irrational ambivalence: although both directors were saying and doing the same things, this actor could only agree with one.

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[75] Ibid, p72

There are many possible reasons for this occurring. As quoted previously, Actor D. admits to generally feeling unsafe and requires a lot of nurturing. He also expresses an extremely close relationship with his mother, which may contribute to choosing the woman director as a good object to introject as she may provide similar nurturing.

A feeling of insecurity and lack of safety experienced to this extent may cause the death instinct to overshadow the life instinct in a specific way, and therefore objects are impaired from being perceived in a truly objective sense (depending more on his own fears than on the object's real behaviour or attitude). Thus the terror of his own threatening death instinct colours his perception, and once projected onto an object,(in this case David, the director), the object is bound to appear bad as it is carrying the actor's innate sense of badness. However, the force of the life instinct ensures that an object is also introjected positively (Nicole), in order to combat the death instinct which, as noted by Klein, provides basic satisfaction of the libidinal impulses and assists in stabilising the core of the ego.[77]

In a rehearsal process led by two directors with a cast of sixteen people, this may not be too detrimental to the work at hand, as it is incredibly difficult for both directors to remain 'good' and nurturing to sixteen people at all times. However, if the rehearsal process was facilitated by one director it would become critically important as actor D.

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[76] Appendix, p19
[77] Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought, London: Free Association Book , p266

would possibly struggle with splitting one director into good and bad in order to satisfy both the life and death instincts. This may greatly impede the rehearsal dynamic as a conflict between externalised aggression and hostility and an internal need for nurturing may ensue.

Perhaps the most constructive way to deal with such a conflict would be to acknowledge the actor's internal anxiety and contain it by 'holding' and allowing the aggression. The actor may then reintroject an anxiety modified by having been contained. In this way the actor finds that the aggressed against object is not destroyed and the actor may start seeing himself existing in his own right, thus validating his need to feel safe rather than being terrified by it.

CASE IV:

Actor J.:

"there was a lot of unspoken anxiety between all of us (the directors) and trying to pander to each other so we wouldn't come into conflict because working in a conflicting situation gets one nowhere...which I messed up in the beginning by doing that..."[78]

In the above quote, actor J. articulates a complex dynamic which existed between himself and all three directors. The above discussion of actor J. locates him as extremely

[78] Appendix, p10

persecutory, employing intellectualisation and control as mechanisms of defence. In the above statement, he admits to partial responsibility, having caused conflict at the beginning stages of the process. Thus his feeling of trying to avoid conflict may stem from an internalised sense of guilt. Further, in keeping with the mechanism of expulsion characteristic to the paranoid-schizoid position, his internalised guilt is projected onto the directors in order to assuage the guilt he does not want to experience as it is too painful and threatens to shatter the 'false self' he has created (see above discussion).

However, there is also the possibility that the directors internalised the aggression projected towards them which might have heightened the persecutory phantasy and perceived conflict. Articulating my own experience, I feel that this did occur. When trying to communicate with this actor about the evident hostility I was detecting, I was confronted with a barrage of criticism, where the actor proceeded to denigrate every aspect of the rehearsal process and production, including the direction, the rehearsal schedule, the acting of fellow cast members, the set and costumes and the entire vision for the play, without offering any constructive alternatives. I felt that my efforts to acknowledge the difficulties he was experiencing were blocked, and I felt betrayed by an actor I had previously respected. Although I listened to his criticism and acknowledged his difficulties, we failed to achieve any sense of resolution and I believe I did internalise his aggression which clouded our working relationship for the remainder of the process.

Responding emotionally is problematic in such an environment where the core of the work is centered around human interaction. However it is a danger posed to every

director who is passionately involved in a creative process. It is a danger that should be avoided at all costs because it threatens to position the director in a persecutory dynamic which may critically impede the work.

Actor J. also illustrated an attempt by David to acknowledge his feelings:

"David was constantly asking 'how are you feeling' or 'what are you thinking' so there was an insecurity seemingly coming from him"[79]

I would argue that a clear dynamic of negative projective identification is evident here. His own insecurities and internal conflicts are externalised and projected in order to attribute that insecurity to the director and deny it within himself. As a director, this would be difficult to address as it was not voiced to the director per se. However, it may be perceived indirectly in the form of passive aggression or intellectual resistance within rehearsals. It may occur, as cited above, that these tensions cannot be resolved, and perhaps this very lack of resolution should be acknowledged to the actor. This may not remove the tension, but mutual recognition may serve to diffuse a potentially explosive situation. Above all, I would argue that the director should endeavour to remain depersonalised and not recede from full creative engagement with the rest of the cast. The latter may occur if the director introjects the actor as a bad object and projects this onto other cast members.

[79] Appendix. p10

SUMMATION:

I would propose that the dynamic between the actor and director is crucially central, and its effects highly resonant in the rehearsal domain. The above evaluation discussed: the importance of positive projective identification in allowing for a safe 'holding' environment in which trial and error is enabled and encouraged; positive identification based on directorial approach; maintenance of directorial status and adaption thereof; the splitting of the director in satisfaction of the life and death instincts; the dangers of introjecting actor- aggression; and the benefits of acknowledgement and validation. It is therefore evident that the director embodies multiple roles: good/bad parent, nurturer, disciplinarian, friend, creator and visionary.

As previously discussed, a knowledge and internalised understanding of object-relational notions is crucial in empowering the director to assess each actor's unique mechanisms in order to maximise creative potential and minimise tensions within the rehearsal process. However, I would argue that it is equally important for the director to engage in a heightened awareness of his own roles within the working space in order to navigate this domain in a conscious state. Only when the director functions consciously, aware of the dynamics in operation, can individual agency be achieved by the actor and director in the most constructive and productive manner. I would argue that the director, through assessing each actor's specific mechanisms, and being fully aware of his own multiple roles, can discover creative ways of being a leader, facilitator and inspirational source in relation to the group.

▫ THE ACTOR-CHARACTER DYNAMIC

Four examples will constitute the following evaluation.

CASE I:

Actor B. expressed the following insecurities:

"...the characters I played before were mostly nerds, and to maintain a status of 10 when I myself am not confident...it was hectic...not just having to perform but to turn my own insecurities...lose them all...it was difficult"[80]

This actor displays an astute self-awareness which falls primarily into the depressive position. The character in this case was one of the three witches who featured prominently in this contemporised version of Macbeth. In the above statement, recognition is given of her own internal fears, her personal lack of confidence which hindered her portrayal of the character, thus responsibility is introjected and not expelled in a persecutory manner. This internal fear was described further:

"...the fact that I was cast ...and they had confidence in me after one audition, I kept thinking maybe that was just a good day and I'm not worthy...I'm not going to be able to do this or fulfill the visions they've got"[81]

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[80] Appendix. p14

It is vital that when dealing with an actor who internalises such deep insecurities, a director allows extra space for play and exploration. As Winnicott proposes[82], interpretations should not be imposed but rather worked organically. If this type of actor is pushed into achieving a certain reading of the character it may actually divorce her emotionally from the character instead of allowing for truthful, authentic, inhabited work.

Her own fears of fulfilling the directorial vision are already present, and in order to reduce the force of such a fear, the actor needs to feel reassured in her capability to contribute to the role. Thus, the sense of badness she had internalised would be countered by the director allowing for, and acknowledging the creative contribution she has made.

According to Klein guilt is "an anguished state of mind arising out of an internal conflict, particularly over the worth of the self."[83] Actor B. regrets the 'suffering' of her 'loved objects'-the directors- and feels guilt and remorse that she will not please them. It is critical to note that in this case, the violent tendency towards persecution is not forthcoming, as a concern for the good aspects of the whole object is dominant. The force of the life instinct in the depressive position induces a will to survive this experience and the guilt can then become modified in order to 'put the good object right'. At this point, strengthened by nurturing and 'holding' from the director, the guilt suffuses with reparative wishes which result in constructive and creative contribution.

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[81] Appendix. p15
[82] Grolnick, S. (ed). 1990. The Work and Play of Winnicott. New Jersey: Jason Aronson Inc. p75

[83] Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought. London: Free Association Book . p314

Actor B. confirmed that this approach was indeed beneficial:

"I was able to overcome it with the encouragement of the directors ...and (their) not stressing me out"[84]

It is interesting to note that ultimately, actor B. enjoyed portraying her character precisely because it was so different from herself:

"I loved the character because of her over the top mad things...and untraditional...fun...not angsty ...what I needed...I think everyone wants to be superconfident and debauched...going overboard"[85]

Ironically, the role permitted the actor to enjoy a freedom she wouldn't normally embody in the external world. Therefore the confidence and spontaneity of the character became internalised as a good internal object which could be identified with. This diminished her original lack of self-worth, yet could only occur through encouragement and caretaking by the director.

CASE II:

Identification is extremely important in terms of acting, particularly positive projective identification or empathy. An actor must find an entry point into the psychology of the

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[84] Appendix. p15
[85] Appendix. p14.15

character and identification is usually an excellent mechanism for accessing another reality. If an actor can insert some part of himself into the character's position, it can then be reintrojected in order to gain insight into the character's experience through phantasy.

Actor D. expressed the following points of identification with his character, Ross:

"it was nice to play someone who sees the world in as clear definitions and divisions as I don't see things in greys at all, everything is black/white, yes/no, this/that...and he operates the same way on a more drastic level...betray/stay loyal, kill/don't kill...it was nice to play that aspect of myself and someone who could act in ways I can't in real life."[86]

Enacting a character who unflinchingly betrays his King and savagely murders innocent people may have proved difficult or threatening to this actor had he not found the above points of identification. However, by projectively identifying Ross with his own binary or split perception of the world, Ross became internalised as a mere extension of actor D.'s own psyche. The character was therefore not judged, but rather empathised with on a safe and comfortable level, once again allowing the actor to express himself truthfully in ways the ego would not allow in the 'normal' or external world.

CASE III:

Actor C. struggled to enter and fuse with his character, Macbeth:

"because the text was so difficult it required a hell of a lot I felt for the first time in my life I was only starting to understand what it is I should be doing on stage...I felt I was just trying to communicate and if I achieved that I felt good...but at the end of the day I know things like full character development, full understanding of what this person does and how he operates in this world, researching that and really challenging myself to live another life wasn't achieved...a lot of time I felt it was (actor's name) playing and not always fusing with the character of Macbeth"[87]

There are many reasons for actor C.'s difficulty in the role. The character of Macbeth is an incredibly strenuous, technically and emotionally demanding role for the most professional of actors. It particularly demands an exhausting level of emotional stamina and focus, as the actor is on stage for approximately 98% of the production. In this interpretation, the play ran for a duration of two hours, fifteen minutes, a challenging goal for any actor, particularly a third year acting student. These circumstances alone demand that a director relate with sensitivity and care so as to prevent the internalisation of such fears. Statements such as "the production depends entirely upon you" or "you are inexperienced so you have to work extra hard" may prove incredibly dangerous to the actor's feelings of worth. Actor C. admitted t

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[86] Appendix, p19
[87] Appendix, p16

of the demanding role:

"it was very worrying...would I have the stamina and discipline to go out there and not give up".[88]

However, in addition, aside from the above circumstances surrounding the role, actor C. experienced the following realisation:

" I know that acting isn't my passion, and in order to be an actor it requires that passion...you can have the skill, dedication and technique but you need to want to do it every night...I realised I'd been shortsighted about what it took... if you don't want it don't put yourself under pressure, rather give it to someone who does."[89]

Actor C. is expressing a critical notion : passion. In Freudian terms, passion may be described as libidinal energy. And, as noted in chapter I, individuals are bound by libidinal ties to the director as well as to fellow cast members. Thus, a lack of "passion" may denote a reduction in libidinal ties and engender a sense of detachment or fear of not being "good enough", especially if the actor senses strong libidinal ties between those around him (or passionate feeling among his fellow cast which he feels he lacks). A sense of detachment from the character is clearly evident in the above quote. Such a feeling of displacement from the work at hand will have a direct psychic impact upon how that work is perceived and consequently what is achieved.

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[88] Appendix. p18
[89] Appendix. p1 17

Freud further proposes that due to a reduction in libidinal ties, panic may arise. A great sense of danger is perceived and the individual may start to act on his own account. Actor C. revealed the following:

"a sense of emotional blocking was always at the back of my mind ...when I put up a defensive block I can become apathetic...in my attitude to what I can achieve, which can be very destructive...and that happened...that was the doubt and everything...I was afraid of not getting there...knowing what I wanted to achieve but knowing I wasn't doing it".[90]

Here, actor C. expresses a state of "apathetic" withdrawal. The detachment described above is expressed in this statement as "emotional blocking". I would argue that his fear of not being passionate enough was internalised as being bad and thus resulted in denial as a mechanism of defence. However, this ultimately did not benefit the actor and resulted in a painful conflict, as he could not escape his desire to achieve, yet still felt the need to withdraw from the rehearsal dynamic. This inner conflict manifested as anger: **"I felt angry towards the directors, towards the production, towards myself at times, but I don't feel it was a bad thing, it was a necessary process."**[91]

I believe that ultimately what enabled actor C. to recover from this conflict was his location within the depressive position and resultant self-awareness. Although a slight reversion to persecutory feelings was experienced, this actor was able to perceive his own

[90] Appendix, p18,19
[91] Appendix, p19

responsibility for these feelings and was thus able to overcome them in a reparative manner. Fundamentally, a director should be able to detect this dynamic and provide space for honest communication. Actors should always feel the ability to communicate such fears and resistances to the director, but it is the sole responsibility of the director to create and nurture that space.

However, an actor may not be willing to honestly admit internal conflict, as it may be too painful for the already threatened ego. The director can then only respond to the manifestation of that fear, in this example, anger. Actor C's observation that his anger was necessary concurs with Winnicott who suggests that aggression is a necessary mechanism in order to "[illegible]e the object outside the projective world into the sphere of reality.[92] Thus, a director should observe such aggression for the underlying message it conveys regarding internal fears. It should therefore be given a constructive space, as the creative outcome will far outweigh the uncomfortable aggression.

CASE IV:

Actor Z. expressed withdrawal of a different nature:

"I think I was giving very little of myself to the character...partly because I wanted to approach the character in a different way this time...so I blocked off because I wanted it to be a challenge, I wanted to put myself to a test to see if I could be completely something else and you can't be something else without having a part of

[92] Grolnick. S. (ed). 1990. The Work and Play of Winnicott, New Jersey: Jason Aronson Inc. p66

yourself in it because you are yourself and even though you're playing another character you're still yourself, and I tried to remove myself completely... it was out of my control ...it made me feel very insecure...my performance was outside of myself, I was acting like a robot and it was very frightening."[93]

Actor Z. presents a very interesting dynamic. It is a common misconception among (particularly inexperienced) actors, that acting signifies the portrayal of another character entirely separate from oneself. Anton Chekov[94] proposed that a character should not be created, but rather "born". The very concept of birth denotes a form of hybridisation, and in terms of object-relations theory, I believe this suggests that an actor allows the character to be internalised as a good object in order to fuse with facets of the character's psyche through positive projective identification (as discussed above).

However, actor Z. made a conscious decision to completely externalise the character. Therefore, the psychology of Lady Macbeth was viewed as someone existing totally external to the actor's own ego. As Klein suggests, one of the ego's primary functions is to separate 'me' from 'not me'. Thus, if the actor resists internalising the character, identification is blocked. However, the following question must be answered: what underlying fear caused this externalising action of the ego?

I would argue that once again the core anxiety is one of not being 'good enough'. This actor admitted to an extremely volatile relationship with her parents, one in which she

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[93] Appendix, p1

perpetually strives to appear worthy. In terms of psychological transference, the actor involves the director (who is part of her outer world) in the conflicts that constitute her inner world. Joseph describes transference as the following: "...how they convey aspects of their inner world built up from infancy, elaborated in childhood and adulthood, experiences often beyond the use of words..."[95]

It is therefore reasonable to assume that a lack of self-worth experienced by actor Z. in relation to her parents was internalised as a bad object of terrifying proportions. Through the mechanism of transference, this was transferred and projected onto the directors who, in her eyes, embodied the role of demanding and judgmental parents demanding an exceptionally high standard. However, because this actor internally believed that her authentic self was not worthy, she refused to fuse internally with the character, in order to protect the character from her own internal badness, and thus perhaps preserving the opportunity to achieve in the eyes of the directors. Her lack of self-worth was articulated as follows:

"I was afraid of failing...I never questioned... I was so scared of failing that I never questioned anything which is very unlike my nature."[96]

It is interesting to note actor Z.'s observation that this behaviour was, in her opinion, not consistent with her normal 'self'. She is in fact an extremely outspoken, intelligent and confident individual when interacting outside of the rehearsal environment. This indicates

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[94] Chekov, A. 1953. To the Actor, New York. Harper and Row Publishers. P35
[95] Joseph, 1985, cited in Hinshelwood, R.D. 1991. A Dictionary of Kleinian Thought, London: Free Association Book . p263
[96] Appendix, p3

further the powerful effect object-relations may have upon an individual, and for the purposes of this essay, should alert a director to such hidden resistances and fears. The circumstances which bind an actor into such an 'organised group' are usually of an intense and forceful nature, and fears or anxiety usually repressed or controlled may be unleashed and made conscious by the ego.

However, once again there is evidence of acknowledged responsibility characterised by the depressive position. I would argue that actor Z's ability to acknowledge her fears and her desire to 'repair' her contribution to the rehearsal process, ultimately allowed her to overcome this resistance:

"...in the end it affected me positively...it made me try and try...I believed that I could crack the character and that gave me hope to get back into it."[97]

Fundamentally, a director should be able to perceive an actor detaching from the character in the manner presented by actor Z. It is then crucial that the director should aid the actor in rediscovering a sense of self-belief. When applied to theatre, Winnicott's notions propose that an actor must believe that she *knows* the character in order to *be* the character.[98] Therefore a state of *being* must precipitate the act of *doing*. Further, as a means of reinstating self-belief, the actor must be encouraged to primarily please herself, before pleasing the directors. This will engender an empathetic dynamic between the actor and character, as the actor will be forced to projectively identify with the character

[97] Appendix, p2
[98] Winnicott, D.W. 1993. Playing and Reality. New York: Routledge. P40

in order to know how to please her. Thus authentic true inhabitation of the character may ensue.

SUMMATION:

The interactive dynamic which exists between the actor and his character is a relationship precarious by nature and one constantly in flux. From the first moment that an actor is cast into a specific role (perhaps a few weeks before rehearsals begin) the relational dynamic is set in motion. Thereafter, an emotional, physical and psychological journey constitutes the living objective of "giving birth" to the character, transcending the written page and transforming the fictitious into non-fiction.[99]

As discussed above, characterisation involves empathy: inserting (projecting) a part of oneself into the character in order to gain insight into how internally and externally the psyche of the character functions. However, empathy cannot be achieved unless certain obstacles are essentially removed. Fundamentally, the actor must be able to internalise the character as a good object[100], or the risk of projecting good parts of the self into the character will be avoided. The director must aid the actor in finding common facets within himself and the character; this will enable positive identification and clear the way for positive internalisation to occur. It was also recommended that the actor find counter-points of identification, ie. traits the character possesses which the actor would love to

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[99] 'Non-fiction' here is intended from the actor's perspective in trying to become the living embodiment of a fictional character imagined by the playwright. In order to do this, paradoxically the actor aims to be as truthful as possible to himself and his own experiences such that the audience of his time and culture suspend their disbelief and the fictional experience is temporarily believable.

[100] Please note this does not mean a "good" character.

have. As suggested, this functions as liberatory for the actor and also promotes positive internalisation.

The above evaluation discussed a few examples of insecurities which critically impeded the internalisation of the cha. ıcter as a good object: lack of confidence when required to maintain high status, fear of stamina required to enact the character, and a fear of tainting the character through internalisation because the actor's internal reality was perceived as intolerably bad. Interestingly, the factor uniting these cases involved a severe lack of self belief and self-worth.

As proposed in this evaluation, the director should: allow extra space for play ınd exploration; avoid imposing character interpretations but rather to work organically in conjunction with the actor (in order to promote and acknowledge creative contribution); to encourage and enable reparative motions on the part of the actor; allow space for aggressive projection and to strive to positively modify and contain the anxiety of the actor; consistently promote self-belief and security within the rehearsal domain; and encourage the actor to fundamentally *please himself* before pleasing the director.

ACTOR-ACTOR DYNAMICS WITHIN AN ORGANISED GROUP

Six examples will be evaluated under this hea

CASE I:

Actor S:

"I went in thinking this was going to be good, but I'm sure a lot of people didn't, there was too much negativity...(actor J.) was fairly instrumental in it, and the lethargy and people talking outside rehearsals in a negative way...and then it started rubbing off on me and I'd also say that was a crappy rehearsal or whatever, and instead of making it positive I was adding to the negativity...I tried to take a bit of a back seat, more neutral and not saying anything, which was terrible...it was an alienating experience." [101]

Actor S. appears to be a highly confident, charismatic and optimistic individual, often noted in many of the interviews as a leader of the group. Yet, as with actor Z, circumstances surrounding the group dynamic led to internal feelings incongruous with her normal disposition. I would argue that actor S. presents a dynamic which is characteristic to Freud's 'Herd instinct', whereby opposition to the group implies separation from it, and is therefore (subconsciously) anxiously avoided.[102] Therefore, if

[101] Appendix, p5
[102] Freud, S. 1991. Civilisation, Society and Religeon, (Volume 12). New York: Penguin Books Ltd. P95

an attitude of negativity begins to pervade the ethos of the group, the strength of libidinal ties may allow that negativity to be internalised. In further accordance with the 'herd instinct' this may lead to a lack of psychological independence, similarity of reaction and a spontaneous emotional response (all of which are expressed above).

In any cast, particularly a cast of sixteen actors, periodic negativity is likely to occur. However, I would argue that the prevalence of actors located in the persecutory position will influence the degree to which such negativity develops. Thus once again, directors should be informed regarding the manifestations of this position in order to avoid potentially destructive cast dynamics.

However, instead of submitting completely to this negativity, (which woul imply a strengthening of libidinal ties with the cast), actor S. attempted to sever these ties in order to preserve her own internalised optimism and positivity. In a further example of ego preservation, this actor withdrew from a group that was threatening her life instinct. She thus felt "alienated" and alone.

It is reassuring to note that the desire to maintain the status of internalised good objects deterred actor S. from completely introjecting the negativity and anxiety experienced by fellow cast members. However this is incredibly difficult, and possibly an actor with less self esteem would not have found the inner strength to effectively alienate himself from the libidinal energy displayed by the group.

CASE II:

The above negativity was also detected by actor C:

"I think the pessimism of actors became destructive, sometimes we would talk behind the scenes about a scene that wasn't working and work out ways to do it better, but when pessimism is destructive and undercutting, which, if you feel confident as an actor might not affect you, but if you go through anxiety or doubt all those things rush back and can really pull the carpet out of your feet."[103]

It has been previously argued that actor C. experienced deep internal anxiety regarding his passion and ability in the production, and further, that he is prone to mechanisms of introjection rather than expulsion. Therefore, it is reasonable to suggest that perceived negativity from fellow cast members would exacerbate such inner turmoil and engender further introjected anxiety.

There is further evidence that actor C. experienced strong feelings of identification within the group:

"I was in the fortunate position of having the support of all...for my side there was always a group bond...I don't think I ever had a personal problem with anybody which was great."[104]

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[103] Appendix, p17,18
[104] Appendix, p19

Freud suggests that identification constitutes the root of a 'clan feeling' or 'group bond'[105], and arises when we perceive common qualities with another object. However, Freud further argues that identification within an organised group may limit an individual's aggressiveness towards those with whom he has identified, and rather encourages an offer of help.[106] This may substantiate actor C's internalisation of libidinal negativity and subsequent need to offer constructive solutions to "scenes that weren't working".

This mechanism contrasts with actor S. who withdrew from the pessimism rather than engaging an introjection of it. This may be attributed to the fact that actor S. had not identified with the cast to the same degree. In her interview, she continually refers to the apathy and lack of commitment presented by fellow actors. This may suggest that certain cast members, although perceived as whole objects, could not permit identification as their 'bad' parts resisted such a dynamic.

Fundamentally, a director should have an understanding of the identification mechanism. As LeBon proposes, the individual within an organised group may be extraordinarily open to influence and extremely suggestible (as witnessed in both the above cases).[107] A director cannot predict the behaviour of a cast, it is however critical to be aware of potential dynamics and make every effort to elude them. I would suggest that the

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[105] Freud, S. 1991. Civilisation, Society and Religeon, (Volume 12). New York: Penguin Books Ltd. P95

[106] Ibid, p112

[107] Gay, P. 1989. The Freud Reader. London: Cox and Wyman. P627

encouragement of positive identification should constitute a vital component of the rehearsal process. According to LeBon, an experience of unity regarding the shared goals of the group is intrinsic to its ultimate success or failure. Consequently, through the influence of suggestion, the group may be capable of positive devotion to its ideal, and furthermore, desire achievement. However simultaneously, actors should be constantly encouraged to maintain their individual status within the group dynamic.

CASE III:

It is extremely interesting to note the varied responses regarding group dynamic. In fact, in certain instances, responses differ so widely it is difficult to imagine that certain actors experienced the same rehearsal process.

Actor L:

(Do you feel there was a group bond?) **"Yes, usually you find clicks and there wasn't anything like that...and the idea of energy every night...one evening we all felt great and the next bad...that heightened the group bond definitely."**[108]

Evidently, actor L. experienced a strong identification with the group nucleus. In addition, the perceived similarity of experience between herself and other cast members

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[108] Appendix, p8

further entrenched libidinal ties, and ultimately allowed the experience of the group as a whole to be internalised as a good object.

It is significant to note the importance of shared experience. I would argue that when an actor perceives his experience to be shared by fellow cast members he fundamentally feels understood, and in accordance with Winnicott, 'validation' of internal reality is provided. It thus becomes safer for the actor to risk emotionally and physically within an environment where experience is perceived as mutually recognised.

However, not withstanding the above experience, actor L also became susceptible to suggestability within the group:

"I knew there was a sense of apathy from some cast members who had the major roles, and more of a general enthusiasm from them would have given us a greater enthusiasm."[109]

I would suggest that shared experience may only validate the actor to a certain point. Thereafter, perceived emotion (in this case, negative withdrawal) may yet enhance the effect of internalised fears and anxieties within the actor. LeBon argues that under the influence of suggestion, a group's agreement with reality is never checked by any reasonable function.[110] Thus, due to libidinal identification, reaction may become emotional or irrational rather than reasonable or objective.

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[109] Appendix. p8
[110] Gay, P. 1989. The Freud Reader. London: Cox and Wyman. P627

However, it is crucial to note that enabling the individual to internalise the group as a good object may override the circumstantial truth of the group experience proposed by Le Bon.

Therefore, the role of the director is intrinsic to the stability of the group mind (or cast dynamic) and its component individuals. The preservation of the group as an internalised good object relies primarily on the director as group leader. It is significant that shared group experiences were noted by the actors interviewed:

CASE IV:

Actor S:

"I enjoyed it when we all got together and told each other about our characters, that was very good because it helped your attitude to other people on stage, because within this play there were so many dynamics and you had to know who was who, so that taught me a lot"[111]

The exercise described above involved all the actors in one group rehearsal, and entailed the actor sharing the exploration and discoveries of his character with each of the other actors on an individual level. As substantiated in the above quote, this exercise proved essential. Firstly it provided the basis for a shared experience amongst all sixteen

[111] Appendix. p6

members of the cast, and served to acknowledge the individual contribution of each actor within the rehearsal space, thus providing the inner validation previously discussed. Furthermore, it allowed the actors to gain valuable insight into the characters they were to interact with on stage. This is imperative as, in addition to information gleaned, it provided reassurance to the cast that other actors were indeed thinking and contributing to the production, thus alleviating fears of isolation or abandonment on stage.

Actor S. remarked on another group experience:

" I loved when we watched the eclipse and we came back and we went overtime but no-one was worried, and that was the first time the play came together"[112]

The above incident was also described by actor B:

" I made great connections with people, as a whole I think people got on well... maybe more things like going onto the roof to watch the eclipse would have created a greater group bond."[113]

Evidently this experience proved significant to the group in terms of positive morale and libidinal strengthening through shared experience. The event entailed the whole cast going onto the roof of the building (in which rehearsals occurred) in order to watch a lunar eclipse. The atmosphere was relaxed and jovial and ironically imbued the cast with a visceral supernatural sensibility intrinsic to the themes of Macbeth, a sensibility previously abstract and difficult to internalise. Consequently, as stated by actor S, the

[112] Appendix, p4
[113] Appendix, p15

production seemed to "come together" for the first time. Time became irrelevant to a cast fiercely united by a common internalised experience.

However, once again articulating my own experience, I would definitely concede that insufficient attention was paid to initiating such group experiences. As previously stated, all cast members were also active full-time students, and therefore rehearsals were scheduled around the free times available by the actors. On average, approximately 4-5 hours were available for rehearsal per day, in contrast to the normal 8 hours consistent with a professional production.

As directors, we felt enormous pressure, not only due to the limited time available, but also given the nature of the production. As stated previously, a Shakespearean production poses a demanding challenge to the most professional of actors, it is therefore a mammoth undertaking for actors at student level. On a purely circumstantial level, the actor is forced to grapple with difficult and foreign language in addition to the normal tasks of character inhabitation, stage direction, spacial orientation and character interaction.

As a result, we decided to focus largely on the text itself in order to provide the actors with an internalised and thorough understanding of the play itself. Fundamentally this involved enabling the actor in answering the following questions: What am I saying? Why am I saying this? What is my character's motivation? How does my character think? What is my character's inner conflict?

I would argue that the above questions are certainly intrinsic to the rehearsal process. However, through focussing predominantly on the text of the play, issues surrounding the group dynamic were neglected to a large degree. On reflection, I believe that the issue of limited time was perhaps internalised by the directors as a prevailing anxiety. It is interesting to note that this was detected and expressed by a number of actors when interviewed. In the following case, time is attributed as a factor which inhibited the ability to play:

CASE V:

Actor Z:

"it was hard...there wasn't enough time, it's purely a question of time...you couldn't play, you were just trying to get to the end of the road as opposed to enjoying the journey...one would be asked to experiment or play but there was no time, you could only do so much...I think it would be unfair to blame the directors, I think they were also under pressure to get things done."[114]

I would argue that actor Z internalised the time-related anxiety being experienced by the directors. Once again, libidinal ties become intrinsic to this dynamic. According to Freudian notions, these ties exist not only between fellow actors, but also between the actor and director[115]. It is thus reasonable to assume that the mechanism of suggestability

[114] Appendix, p3
[115] Freud, S. 1991. Civilisation, Society and Religeon, (Volume 12). New York: Penguin Books Ltd. P110

may be activated between the actor and director. In addition, libidinal ties also resulted in the mechanism of identification, as actor Z identified with the directors' anxiety, rather than 'blaming' or persecuting them for it.

However, the manifestation of such identified internalisation resulted in a clear resistance to spontaneity and play. As previously discussed, actor Z expressed a profound fear of making mistakes, and a deep lack of self-belief. I would therefore suggest that these fears prevented her from expelling anger at the perceived time pressures, but rather served to compound the insecurities already present. She felt she understood the anxiety of the directors, she identified with them and thus, in an effort to repair their fears and appear more worthy, she attempted to alleviate them by just trying "to get things done"

The pressure of time is usually an unavoidable given circumstance within a rehearsal process. However, directors should be aware of the powerful influence they have over the actor's psyche. Limitation of time is an extenuating factor which should only concern the director, and consequently should be kept out of the actor's domain. Furthermore, it should not motivate the director to neglect the imperative group dynamic. Text work is essential to any production, however a balance should be obtained with relaxed, shared experience amongst the group.

CASE VI:

Actor D attributed a fractured group dynamic to his lack of safety:

"the main thing that didn't make me feel safe was a lack of cast dynamic...a cast to me is like a family, and in this production we didn't go through anything together, there wasn't a family feeling"[116]

It is significant to note the above comparison between a theatrical cast and a "family". I would argue that this further substantiates the location of director within the position of mother/father. In his interview, actor D expressed a "good" and "close" relationship to his parents. It is thus cogent that similar libidinal ties would be desired within the rehearsal space. Further, it is interesting to observe the disparity between the above statement and that quoted previously by actor C: **"for my side there was always a group bond"**, and the shared experience described by actor L which **"...heightened the group bond definitely"**. This disparity once again confirms the individual and unique response of actors to their own specific object-relations. It is therefore critical that a director become aware of individual object-relational dynamics and not assume a uniform response amongst a given cast. However, the above discussions do indicate the crucial significance of a group dynamic to the actor. The manner in which such a dynamic is perceived is nevertheless specific to the individual actor.

SUMMATION:

I have previously asserted that the role of the director is crucially central to the rehearsal process. I would argue that the above evaluation bears testimony and substantiation to this assertion. By virtue of their function as actors cast in a play in which they will be *directed*, the individual members involved in a theatrical production are placed within the unusual and foreign constraints that constitute an organised group. It is thus logical to propose that the tensions which evolve in such a group are, to a large extent, contingent on the director to prevent and diffuse.

It is therefore crucial that a director acknowledge and understand group dynamics such as the Herd Instinct, libidinal identification and suggestability (in addition to the basic premise of internalisation and projection within Klein's two primary positions). Awareness of such dynamics should alert a director to group manifestations such as: a lack of psychological independence; similarity of reaction; spontaneous emotional/irrational response; mass hostility; or mass denial. As discussed, a director cannot predict the behaviour of a group, but he should strive to be aware of potential negative dynamics in a constant effort to diffuse them.

As such, an important recommendation would be to promote shared experience amongst the group in order to encourage identification and provide internal recognition and validation between group members. Exercises described above such as watching the eclipse, or sharing character insight, would constitute such experience. However this

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[11b] Appendix, p21

must be maintained consistently throughout the rehearsal process in order to sustain a unification regarding the broader goals of the group. It is necessary to acknowledge that most rehearsal processes function within a stringent time limitation. It was recommended that the actors should never be allowed to internalise the pressure of time. I further believe that instilling shared group experience would prove intrinsic to maximising rehearsal time, as opposed to taking away precious hours as time wasted due to extraneous insecurities or anxiety would be avoided and a much more confident, creative and spontaneous rehearsal process would ensue.

▫ DYNAMICS SURROUNDING PLAY

When analysing the given answers, vastly differing responses may once again be noted. It is particularly interesting to observe the comments surrounding the directorial vision for the play. In theatrical terms, the vision denotes the manner in which the director foresees the production unfolding conceptually, both on an aesthetic and practical level. I would argue that the conceptualisation of a vision is incumbent on every director who attempts to direct a lucid, well structured, aesthetically and intellectually sound artistic creation. However, once again the notions of methodology and approach become intrinsic to the implementation of such a vision. Two examples will be evaluated within the locus of play.

CASE I:

Actor S:

(Was sufficient space allowed for play and creativity?)

"Yes, because you had your vision from the beginning...it's incredibly reassuring as an actor when you walk into a rehearsal space and that's there...we were working within a boundary and then we could play there, so we were able to play and be spontaneous with that, so within what we had there was plenty of space, that's why I played from beginning to end."[117]

I would suggest that actor S. did not feel required to be inordinately compliant or acquiescent to the vision of the production. It is thus reasonable to assume that the vision was internalised as a good object, one which would provide safety and "reassurance". As a result, the parameters of the outlined vision could be identified as clear "boundaries" within which play could occur. However, this response concurs with the previous analysis of actor S: an individual located essentially in the depressive position with strong reparative motivation, passionate commitment to the work, and no evidence of profound anxiety or internal fear.

In this production, the vision was articulated to the actors as a graphic conceptual depiction. The component five acts of the play were deconstructed scene by scene, and described according to their atmosphere, energy, staging ideas and special effects regarding set and costume. The aim of this exercise was to provide a safety-net for the

cast. Through deconstructing the play according to individual scenes it was hoped (especially due to its Shakespearean context) that the actors would not internalise the play as an overwhelmingly huge task, but rather engender Winnicott's 'going-on being' feeling and tackle the play as any other, day by day, scene by scene, in a relaxed creative environment. Further, it aimed at inspiring the actors with confidence in their directors by illustrating that the directors had a conscious 'plan' in their approach to the production, so as to avoid panic and mistrust. Although these aims were seemingly achieved with regard to actor S, actor J experienced a converse reaction:

CASE II:

Actor J:

(Was sufficient space allowed for play and creativity?)

"No, there was too solid a guideline about how the directors wanted the production to look, so already there was sense that you couldn't explore"[118]

Evidently, actor J. internalised the production vision as an imposition, and according to Winnicott, if an individual believes himself to be in a compliant position, playing and individual growth cannot occur[119]. I would argue that on the basis of the above statement, the internalisation of the vision as a bad or resented object occurred at the outset of the rehearsal process, and in light of previous analysis regarding actor J.(as fundamentally

[117] Appendix, p6
[118] Appendix, P11
[119] Winnicott, D.W. 1993. Playing and Reality. New York: Routledge. P40

located in the persecutory position) this obviously resonated throughout the rest of the rehearsal process as a negative, inhibiting force. Once again the notion of honest communication is crucial. If actor J's perception could have been articulated to the directors at an early stage, perhaps much of his subsequent negativity could have been avoided. Further evidence of individual response is presented in the following quote, which exhibits a vastly different perception:

Actor U:

(Was sufficient space allowed for play and creativity?)

"Yes, it doesn't mean we used it effectively but it was encouraged, even games and exercises we did encouraged it, I do think enough of it was done, there were times when we were allowed to loosen up and do whatever we wanted to do and sometimes it would look like we were just fooling around, but yes, creativity is about fooling around."[120]

From the analysis discussed throughout this chapter, one of the most crucial conclusions one may extract is the notion of varied response. Clearly, actor U. introjected the rehearsal dynamic in a manner unique to his own psyche, as did every member of the cast (given the answers in the questionnaire). In this case, the games implemented during rehearsals served to heighten actor U's ability to play in a relaxed, spontaneous fashion. The games were sometimes used as an alternative to technical warm-ups before a run-

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[120] Appendix, p13.14

through of the play. They were improvisational based, not related directly to the text but rather formulated to instill a sense of lateral thinking and impulse motivated spontaneity.

For example, the actors stand in a group (a semi-circle or line) while the director stands in front. Randomly an actor is pointed to and he/she must begin telling a nonsensical story. The game continues as the director arbitrarily points to any other actor and they must continue the telling of the same story. This game proves to be a crucial exercise in focussing the actors, engaging lateral thinking patterns and allowing the actors to relax and have fun while unified as a group.

A second example involves the actors standing in a very close circle. An actor is nominated by the director to say the first word that enters his mind, and the actor to his right must impulsively state the word that he associates with the previous word. The objective is not to make perfect sense, but rather to force oneself to respond impulsively without self-censorship. This game is very effective in freeing the actor to respond impulsively and truthfully on stage. It also functions to build trust between the actors as they are all placed in the same vulnerable position regardless of age or experience, and the benefit of shared experience is once again acknowledged.

Actor S also noted a positive response to these games:

"I loved the fun warm-ups...people were freeing themselves, quite radically...there was a unity then...and when I got onto stage it was still in me and it encourages playfulness within the play."[121]

Undoubtedly exercises of this nature are imperative in their role to encourage and nurture play. However as stated previously, due to the pressure of limited time which was internalised by the directors, these exercises were not implemented sufficiently. If they had, I do believe they may have assisted those actors struggling with their internal insecurities and the boundaries of the directorial vision may not have appeared as rigid. Further, it would have enabled the directorial vision to be internalised as a good object, thus furthering the group bond and general ethos of the production.

SUMMATION:

I would propose that the common reference to a theatrical production as a "play" is no coincidence. The notions of play and creativity are irrevocably entwined and interdependent and, I would argue, given the above evaluation, located inextricably within an object-relational sensibility.

As discussed above, aesthetic and practical boundaries instituted by a director may be perceived in numerous ways. It is interesting to note that when such boundaries are

[131] Appendix, p4

perceived as imposed, the actor feels compliant and acquiescent; play and spontaneity is resisted. However, if established boundaries are internalised positively as good objects, they are not perceived as an imposition but rather serve to promote a feeling of safety and 'going-on-being', ie. constructive play and individual growth can occur.

Further, I would suggest that it is incumbent upon the director to assess the manner in which such boundaries are internalised and perceived as such by the actor. The previously recommended technique of instilling weekly group sessions in which the actors can articulate grievances, anxieties or insecurities, would prove immensely beneficial in practicing such assessment. Resistance to play can then be acknowledged and resolved on a mutual and consensual basis. In addition, the maintenance of creatively orientated games and experiences would further serve to engender and sustain truthful, impulsive acting, the resistance to self-censorship and the creation of trust amongst the group. In addition, this would also aid in instilling the confidence to encourage and enable the actor to challenge his own acting boundaries and risk his own perceived limitations.

ACTOR INSIGHT

I believe this chapter would be incomplete without including the positive insight gained by the actors during the rehearsal process.

Actor Z:

"I learnt that there's no way you can go through a process and be untrue to yourself and if you do not feel safe or comfortable you must challenge and question"[122]

Actor C:

"I enjoyed learning how acting requires direct interaction with other people and when that happened and you felt that people were working for the better of the play or scene it was gratifying."[123]

Actor S:

"It was inspiring watching people do things that were different from what they did the day before, but still within the boundaries of the given criteria…and seeing people out there acting, it was so inspiring seeing your friends doing good work."[124]

Actor L:

"I enjoyed the interaction and learning from other actors, the group dynamic, learning to grow and see what I can do"[125]

Actor B:

"I loved being able to perform, to meet people and make new friends."[126]

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[122] Appendix. p1
[123] Appendix. p16
[124] Appendix. p6
[125] Appendix. p7

It is fascinating to note that the unifying factor linking all the above quotes is the notion of interaction, on an individual or group level. This undeniably suggests the imperative role that group dynamics must inevitably play in the rehearsal domain, and that intrinsically, the rehearsal process is such that object- relations may not be escaped. It is thus only reasonable to accept that there is much to be gained through an understanding of the object-relational dynamics underlying and driving the rehearsal domain.

SUMMATION:

Certain key observations have emerged as a result of analysis evaluated in this chapter. Firstly, it is evident from the random interviews conducted that many actors seem to internalise a lack of self-worth, or not being 'good-enough'. This internal fear (or 'badness') may be brought into the rehearsal process from its inception, or develop as a result of perceived insecurities in relation to the director, fellow cast members or to the group as a whole. As recommended, substantial 'holding' and nurturing is required in order to aid the actor in introjecting new good objects and repairing internal anxiety.

It was further observed that a severe lack of self-worth may induce a reversion to persecutory defence mechanisms such as guilt, splitting, denial, withdrawal, omnipotent derision or emotional blocking. It was then proposed that a director allow for manifestations of such defences, primarily those in the form of aggression. This follows the Winnicottian model of allowing an actor to test his security boundaries by projecting

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[12b] Appendix. p15

internal anxiety onto the director and reintrojecting the same anxiety which has been modified by the director (who has not been destroyed as a result of the projection).

The notion of directorial approach was also highlighted as a recurring theme. This is critically linked to the concept of individual response. Crucially, the rehearsal process should be viewed as a symbiotic relationship between varied individuals on an individual or group level (this includes the director and actors) and this notion should serve as an empirical guide in any rehearsal space. Fundamentally, I would argue that the realisation of the written text may not be achieved unless the group dynamic is afforded maximum attention, and consistently nurtured[127] in order to ultimately allow the group to internalise the production as a good object.

It is vital to acknowledge that within the rehearsal sphere, an individual cannot grow or create in solitary, but is reliant and necessarily dependent on interaction with others. However, the psyche of each actor is filled with uniquely internalised objects, identifications and particular mechanisms of coping with such internal realities. Therefore, due to this interactive dynamic, it is reasonable to accept that each individual will respond and interact in a manner distinct and specific to their personalities.

Essentially, a director should never assume a uniform response but rather assess specific needs and work with each actor on an individual basis. In this way actors will feel acknowledged on an internal level, and persecutory reversions may be diminished.

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[127] 'nurtured' is intended in the Winnicottian sense of creating a 'holding environment' and not in the colloquial sense of being kind, supportive or helpful.

Possibly the most essential recommendation to be proposed in this chapter is the notion of open, honest[128] communication. Object-relations is interactively dependent, and interaction cannot be achieved or encouraged without positive communication. It may then be deduced that a lack of communication will result in negative or imper bject-relations. As this chapter has attempted to prove, the rehearsal space is an object-relationally fraught domain, and it is therefore incumbent on the director to instill and nurture open and safe communication. Ultimately this will serve in the internalisation of trust and respect for the director and fellow actors, while creating a supportive base in which the actor will feel secure and 'held'.

Klein believes that the urge to play is the relief gained from externalising painful internal situations. I would concur with this notion and further suggest that it is the sole responsibility of the director to ensure that the actor feels secure enough to engage in such "relief", ie. to have internalised each facet of the production positively, to have successfully diffused internal conflict and manifested anxiety, and to have grown and developed through a journey which has ultimately fed and nourished the psyche and soul. This, I would argue, is the ultimate aim of any rehearsal process in so far as it allows for the performed production to be internalised as a good object; in this way the production may achieve its most creative and envisaged potential.

[128] For the purpose of this Research Report, 'honest' denotes being truthful, without needing to be affirmed or fearing hurting the other. It is not intended as 'nice', kind or gentle.

CONCLUSION

"When I began to see ...that this use of me might not only be a defensive regression, but an essential recurrent phase of a creative relation to the world..."[129]

This Research Report has attempted to prove the manifold benefits of incorporating object-relational theoretical concepts into the interactive locus that is the rehearsal domain. Throughout my analysis of the given case studies many practical and psychological notions have been addressed and examined with consequent recommendations being offered. The following conclusion is therefore not intended as a repetition of previously explored ideas, but will rather serve as a forum to extract and debate further questions which have arisen as a direct result of the research and evaluation conducted.

In articulation of my own experience, the insights gained throughout this Report have proven invaluable in my ability to reflect upon the Macbeth process and assess areas of strength and weakness which emerged. As a director myself, one is often in the dark regarding the unconscious dynamics which prevail and often dominate a rehearsal process. However due to insights gained from a thorough knowledge and internalised understanding of the theoretical notions examined here, I feel an inspired and illuminated

[129] Milner, cited in Winnicott, D.W. 1993. Playing and Reality. New York: Routledge. P60

awareness which I truly believe will inform the methodology and creativity of future artistic endeavours.

The recommendations given throughout my evaluation have focused largely on the responsibility and role of the director in assessing and applying the selected theoretical notions, however it is interesting to extend this application to the realm of the actor. As discussed, an intrinsic outcome of internalising such theoretical concepts is a transcendance from the unconscious into the conscious.

It is thus reasonable to suggest the possible institution of an educational forum to serve as an addendum to this research, whereby actors and directors are exposed to the abovementioned notions and encouraged to enter the rehearsal space already located in a state of self-awareness with an internalised desire to create through a constructive mode of experiencing, making conscious the external and internal dynamics (ie. to ideally encourage the actors into the depressive position in order that they function on a reparative level and incline more towards introjection of good objects rather than expulsion of bad objects.).

This recommendation should not be conflated with professional psychological therapy, it rather advocates an educational domain in which exercises such as role-playing potential rehearsal tensions would occur, and encouraging the actors to constructively search for ways in which to overcome them. These "workshops" would thus function as a method of

diffusing potential resistance while simultaneously illuminating existing personal internal conflict to the individual actor.

This approach may not negate impediments from occuring within the rehearsal process, however it may serve to minimise pre-existing personal blocks while providing the actor with the emotional and p. .ctical tools necessary in dealing with problems as they arise.

I do concede that a practical workshop as described above may only prove feesible within an already established educational facility (such as an acting or directing school), however this idea may be adapted to perhaps a few sessions with the cast of a production prior to the beginning of the rehearsal process (time limitations not withstanding).

As discussed in the previous chapter, communication is central to the practical application of object-relational awareness. However I believe it is necessary at this juncture to elucidate on the nature of such communication. I would again advocate the inclusion of a weekly session into the official rehearsal schedule and the maintenance of that time as specific to open dialogue between the director and the group. I believe this would prove an intrinsic facet of the rehearsal process, allowing for the airing of insecurities, anxieties, inhibitions and fears, enabling the director to gain direct insight into potential obstacles while simultaneously providing the actors with internal validation as they witness others in the group experiencing their own individual anxieties.

Essentially, the director functions here as a facilitator in order to honestly explore both underlying tensions and positive experience in order to jointly negotiate decisions and potential action with the group. In addition, I must propose that the dialogue elicited should also contain a positive and inspiring perspective, in order to promote the unification of the group goal and its ultimate internalisation of the production as a good object.[130]

I would propose that the questions included in my questionnaire (see appendix) can further serve the director as a guideline when approaching open communication with a cast. It is crucial to understand that although the focus of the questioning is individual specific, the exercise is ultimately group orientated, as the dynamics inspired by the situation are libidinal in nature and ultimately function to strengthen the group bond (as explained above).

The act of creation is a powerful force, uncontained and humiliating in its very potential. I believe that the application of object-relations theory converges at the heart of this force and allows us the everlasting search for unique, inspired, group and individual agency.

"If I am not for myself, who will be for me?

If I am for myself only, what am I?

If Not now – when?

(Talmudic saying: Mishnah, Abot)

[130] In a short space of time (eg. 6 weeks) the ultimate aim is to internalise the rehearsal process as a good object and thereby the production, rather than the long term therapeutic aim.

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APPENDIX

INTERVIEW WITH ACTOR Z:

What did you enjoy?
The fact that I was guided and directed...and the challenge of being directed and taking direction
Were your expectations of the production met?
I basically understood the directors' vision and wanted to be part of the process...my only expectation was of myself, to try and do my best and be supportive. I don't think the vision I had was achieved...I was partly responsible...I was very open but to the point where I never challenged, never questioned...so it was partly my fault and other actors who constantly blocked the process.
Were your expectations for your character achieved?
No. I think I was giving very little of myself to the character...partly because I wanted to approach the character in a different way this time...so I blocked off because I wanted it to be a challenge, I wanted to put myself to a test to see if I could be completely something else and you can't be something else without having a part of yourself in it ...because you are yourself and even though you're playing another character you're still yourself, and I tried to remove myself completely...
Were your expectations of the directing met?
I had no other expectations of the directing other than-here I am, direct me. If I was disappointed its partly because of myself as well, I think as a director you can only try and get the most out of a person, the rest should be their responsibility.
What did you learn?
To be very tolerant, I learnt that there's no way you can go through a process and be untrue to yourself, if you do not feel safe or comfortable you must challenge and question.
Describe your relationship with your parents.
We have a love-hate relationship, you could say I'm closer to my mother on certain levels, but she has certain tactics with which she operates...my father as well, I don't hold any punches but it's very volatile, our relationship is very shaky.
Did you enjoy your character?
At times, I loved Lady Macbeth but I don't think I gave her enough of myself, I just unquestionably put my faith in the directors which is important but you can't do that completely...it got to a point where it was out of my control and that was a problem, it made me feel very insecure...my performance was outside of myself, I felt like a robot and it was very frightening... but in the end it

affected me positively…it made me try and try…I believed that I could crack the character and that gave me hope to get back into it.

Describe you relationship with David.

I wasn't connecting with David on many levels, there were serious communication problems, he couldn't access things within me, I didn't help him but I didn't feel the space. He pushed a lot and it was hard to fight him on it because it felt imposed, things I didn't necessarily feel comfortable with but he seemed so convinced that's how he wanted it, that's what you did.

Describe your relationship with Nicole.

You tried as far as you could because you understand me and know how I think and you know how to get me to access things, but it was hard, it made me feel happier but than back in the rehearsal space I'm not just facing you, I'm facing all three of you.

Do you find it easy to access emotion?

It depends…**which emotion are easier?**...cheekiness…**which emotions are more difficult?**...anger…it's easier to be cheeky because its more of a defense mechanism, when you're angry it's more real, it's a definite pushing someone away so there's a bigger risk of actually losing someone or isolating or alienating them.

Did you experience aggression towards fellow cast members?

Towards (actor V.) , he told me I was the centre of the play and I was messing it up, it completely threw me, I had realised my responsibility to the production but not that I could be responsible for messing up the whole production…it made me very insecure, you think other people are also feeling this and he told me that…ie seemed like everyone's eyes were on me and I didn't have support…I felt very confused and restricted…also from (actor J.), he made me feel very insecure, I could pick it up from his body language, I became very introverted, like I was asking for forgiveness, trying to make up…I also felt resentment towards (actor C.), he approached his work very intellectually, he kept it all to himself, we had no communication, he never saw us operating as a partnership and when I asked him questions he would talk about himself…I felt there was no emotional connection, that I couldn't challenge him and he wasn't challenging me…I felt like I was performing for myself.

Did you experience any aggression towards the directors?

When David said "other people are stealing the show and you look like an idiot on stage"…I felt very angry and mistrustful.

What are you thankful for?

For being so tolerant, it opened up a lot of vulnerabilities within myself and showed where my weaknesses and strengths are, and it made me believe that I have to trust how I feel as a performer and be true to that.

Did you experience any insecurities regarding your character?

Yes. I wandered if my comprehension of the character was correct, and (actor C) and I seemed to be on two different wavelengths, it made me very insecure, I

would have also liked the character to be more free but I was scared of replicating (actor C).

Did you experience insecurities regarding fellow cast members?

Yes of course, I don't feel (actor S), (actor V), or (actor J) had any faith in me, or even (actor C)...I felt helpless, but I had to find the strength to be true to myself and try and do my best.

Did you experience any guilt?

Yes because people weren't trusting me, I thought I wasn't investing enough.

What inspired you?

To see things come to life, when things worked, when you suddenly crack something...it gave me courage to persevere.

Did you feel able to be spontaneous?

No, there were too many imposed things in terms of the character, and there was too much miscommunication.

Was sufficient space allowed for play and creativity?

I don't think so, it was hard because there wasn't enough time...it's purely a question of time...you couldn't play, you were just trying to get to the end of the road as opposed to enjoying the journey...one would be asked to experiment or play but there was no time, you could only do so much...I think it would be unfair to blame the directors, I think they were also under pressure to get things done.

Was sufficient space allowed for trial and error?

No, there was no time so you could only do so much...it didn't freak me out, it would have been nice, but I also had a sense of urgency so it was fine...I was afraid of making mistakes, terrified, it restricted me, it made some of the stuff come out contrived at times.

Did you feel safe?

Sometimes, because you (Nicole) were there, but it was also hard because you were the director and I didn't want to compromise you, But I felt safe because I knew you were understanding me, also the fact that there was no trust with the other actors made it unsafe, I felt quite alone.

Did you feel there was a group bond?

No, we spent a lot of time rehearsing separately, and when we were together we weren't together in spirit, everyone felt so insecure and didn't feel able to talk about the production.

What could have created a greater bond?

If people had trust in each other and in the production, if people had worked closer with each other rather that against each other.

How much freedom do you generally require and did you experience it here?

A lot, but I felt that I didn't want that much freedom because it prevents the director from taking responsibility and I wanted to be directed, I think you tried to give me that freedom but it was restricting because it was told where to go, I felt angry but just went with it.

What were you afraid of?
I was afraid of failing, but it affected me positively, it made me carry on and try, but I never questioned, I was so scared of failing that I never questioned anything which is very unlike my nature.
Did you bring any personal blocks into the process?
The block to abstract process work, I don't come from that training, I've always been comfortable accessing roles without doing those kind of exercises, they're just very removed from my experience.
Which parts of your character could you identify with in yourself?
The splits in Lady Macbeth, I think she was a split of myself, she says things that I would think, it was nice to say the things I wanted to say to a man…her pain, her ability to love so badly that it gets to the point of self-destruction.
Did you experience depression at any point?
No, I was just nervous and anxious.
Were you able to be yourself?
No, there was too much imposed on me by the directors and cast, I felt confined, not true.

INTERVIEW WITH ACTOR S:

What did you enjoy?
The pre-work by the directors, that we were completely free as the witches and allowed to come up with our own ideas, I played from beginning to end, I loved when we watched the eclipse and we came back and we went overtime and no-one was worried and that was the first time the play came together, I loved the fun warm-ups, instead of being a technical warm-up it was like an improv, people were freeing themselves, quite radically, speaking in gibberish, there was a unity then in that rehearsal, and when I got onto stage it was still in me, it encourages a playfulness within the play.
Were your expectations of the production met?
It was visually an exciting play, I felt sometimes the actors weren't going out there with each other, we were missing that connection, I don't think the actual story or truth came across or matched the visuals (**Responsibility?**) The actors, being a director you can do so much as your actors are going to give you.
Were your expectations of the directing achieved?
You had a vision and you stuck by it which I admire, it's incredibly reassuring as an actor when you walk into a rehearsal space and it's there.
What did you learn?
How to be on stage without a lot of lines, to keep focused and concentrated throughout, how to listen and respond and watch.

Describe your relationship with your parents?
We get on very well, I'm much closer to my mom, we had a major upheaval with my dad but I went to therapy and that's sorted out.
Did you enjoy your character?
I loved it, there was an exceptional feeling of power at all times, and physically I loved having the freedom to move on that stage, we were able to use our bodies.
Describe your relationship with the David.
I get on with David, people get upset because I got on with the directors, they never said anything but you could feel it, like if I was asked to do warm-up, they think I'm trying to suck up but I just love to act…sometimes there was too much talking and it was a bit tedious at times because we needed to get up and do.
Describe your relationship with Nicole.
Your people skills are very good, I enjoyed it because you'd get up and give us some of your energy, you wouldn't sit all the time, you'd get up and do something stupid and we'd all laugh, and you handled it very well if we went for dinner or lunch, your role as a director to friend, and as soon as we were in the working space you were director which was cool- you were strong and your status was where it should be.
Do you find it easy to access emotion?
Depends (**emotions easier to access?**) comedy and playfulness…naturalism is harder because its riskier, you're trying to create someone who's as real as you are,…it's closer.
Did you experience aggression towards fellow cast members?
There was too much negativity that I wasn't aware of until David asked me about it, (actor J) was fairly instrumental in it and the lethargy, and people talking negatively outside rehearsals, it started rubbing off on me and I'd also say "that was a crappy rehearsal" and instead of making it positive I was adding to the negativity…I tried to take more of a back seat, becoming more neutral and not saying anything which was terrible…it was an alienating experience.
Did you experience aggression towards the directors?
No.
What are you thankful for?
For being able to do it, I'd never done Shakespeare before or knew what it entailed.
Did you experience any insecurities regarding your character?
I felt insecure when I realised I was trivialising what was happening on stage, I decided to come back fully evil and serious and that's when I discovered my character properly.
Did you experience any insecurities regarding fellow cast members?
I felt like I had a lot of power in the threesome and it made me feel like I wanted them to give me more, I was insecure that if something went wrong they wouldn't be able to cope with it.

Did you ever experience guilt?
Yes, when I hadn't learnt my lines, I was relaxing into things, but I realised and then got back into it.
What inspired you?
It was inspiring watching people do things that were different from what they did the day before, but still within the boundaries of the given criteria. and seeing people out there acting, it was so inspiring seeing your friends doing good work.
Were you able to be spontaneous?
Not always, you're still discovering things and you're unsure of choices and until you've made a choice its hard to be spontaneous(**responsibility?**) The actors.
Was sufficient space allowed for play and creativity?
Yes, because you had your vision from the beginning...it's incredibly reassuring as an actor when you walk into a rehearsal space and that's there...we were working in a boundary and then we could play there, so we were able to play and be spontaneous with that, so within what we had there ..as plenty of space, that's why I played from beginning to end.
Was sufficient space allowed for trial and error?
Trial yes- error sometimes no. When we had a bad run and the directors got upset it was a bit disconcerting because everyone was trying and rehearsal is for messing up.
Did you feel safe?
Yes, you were guiding us all the time, and when you're in a safe space you can play and make a fool of yourself.
Did you experience a group bond?
Yes because ultimately we knew we were all going to get on stage together and it was going to be our play...but there could've been more encouraging of cast members to each other, I enjoyed when we all got together and told each other about our characters, that was very good because it helped your attitude to other people on stage, because within this play there were so many dynamics and you had to know who was who, so that taught me a lot.
How much freedom do you generally require and did you experience it here?
A lot and I got it here...we had room to explore and play especially as the witches.
What were you afraid of?
In the beginning I was afraid of (actor Z) but then I wasn't afraid, each rehearsal was better and .. got more excited.
What parts of your character could you identify with in yourself?
The physical part, the way she manipulated people, I think I'm powerful and I can manipulate people so it was interesting.
Did you experience depression at any point?
Not depression but I went through difficult times of leaving a rehearsal and thinking 'I didn't get that', I'd go home, work on it and it made me feel better.

Were you able to be yourself?
Yes, it was a free place.

INTERVIEW WITH ACTOR L:

What did you enjoy?
I enjoyed the interaction and learning from other actors, the group dynamic, learning to grow and see what I can do, gaining confidence.
Were your expectations of the production met?
No, I got disheartened in the middle of the production, it wasn't what I expected it to be, I didn't think so much sex was going to be involved in the idea of the witches.
Were your expectations regarding the character achieved?
To a certain extent, I feel I could've gone a lot further, we opted for the easier option of playing on the sexuality and didn't push it onto another level.
What did you learn?
A deepened respect for Shakespeare, that I've got to be a lot tougher to stay in this industry, I'm too soft, you have to be a team player but then you're also out there for yourself.
Describe your relationship with your parents.
Pretty good, sometimes I don't understand my mother, she's literally a slave to my father, my father's very domineering and demanding, but we get on.
Did you enjoy your character?
Yes it was great, you could do what you wanted with it, we were more ideals of evil and power so you could go overboard.
Describe your relationship with David.
I felt he had this whole design in his mind and there was no room to play.
Describe your relationship with Nicole.
You're understanding to a point, you're intuitive about how a person's feeling, I felt I could be open and just play around.
Do you find it easy to access emotion?
If I'm in the right kind of situation and the right people.
(which emotions are easier to access?) Anger, frustration, being sneaky
(which emotions are difficult to access?) Being soft...because we experience anger and frustration more often so they're easier to get to than compassion, love, etc.
Did you experience aggression towards fellow cast members?
I wouldn't say aggression, maybe jealousy towards (actor S), I felt David was focusing more on her performance and I felt like a bit of an idiot.

Did you experience aggression towards the directors?
Yes, to all 3 at some point, but it also had to do with stress and being tired, I'd go away upset sometimes, I felt like what am I doing here, but in the end I figured I must just put on my best performance.
What are you thankful for?
For the opportunity, I've learnt so much about people and relationships with people in a working situation.
Did you experience any insecurities regarding your character?
Yes, I didn't know who she was in the beginning, I felt like a see-saw...but it was up to me to figure it out, and I did.
Did you experience any insecurities regarding the directors?
I had worked with David before but I didn't really know you so I was a bit insecure, you're very spontaneous and honest and it can be a bit daunting.
Did you experience guilt at any stage?
Yes when I missed 2 rehearsals, when I came back I just wanted to work harder.
What inspired you?
Working with (actor S) and (actor B), they're both very giving and work very hard.
Were you able to be spontaneous?
In the beginning yes, but as we went along I became a little despondent, so I decided to sit back and let everyone else.
Was sufficient space allowed for play and creativity?
No, the whole play had been mapped out long before we came into the rehearsal space, there was room to play within that plan but not to cut through the plan and try something new.
Was sufficient space allowed for trial and error?
Yes, within the set plan there was room for trial and error to change things.
Did you feel safe?
To a certain extent, we were very safe in our blocking more than in the language, but in the end the language became more of an issue so it was fine.
Did you experience a group bond?
Yes, and usually you find clicks, there wasn't anything like that, and the idea of energy every night...one evening we all felt great and the next bad...that heightened the group bond definitely...I knew there was a sense of apathy from some cast members who had the major roles, more of a general enthusiasm from them would have given us a greater enthusiasm.
How much freedom do you generally require and did you get it here?
I like about 70% freedom to begin and then size it down, I experienced about 50% freedom and the rest was –this is what you're going to do.
What were you afraid of?
That I couldn't live up to your and David's expectations and that my performance wasn't up to standard.

What personal blocks did you bring into the rehearsal space?
The idea of being very physical with someone and having confidence...usually I feel I'm not worthy...what if I'm the worst one there?
Which parts of your character could you identify with in yourself?
I'm moody, when I get power I enjoy it to the fullest and sometimes I am unforgiving and I can be a real bitch and not feel a thing.
Did you ever experience depression?
Yes at one point I thought the play wasn't working a week before we went on, I felt everything I was doing was stupid and didn't make sense, I suppose I wasn't rooted or believing.
Were you able to be yourself?
Yes, I'm generally a quiet person and stick to myself and that doesn't change in the rehearsal space, so it was fine.

INTERVIEW WITH ACTOR J:

What did you enjoy?
I surprised myself how I dealt with the language, I think its because of previous work, and being afforded the status of senior actor.
Were your expectations of the production met?
It wasn't structured like an acting course which was a problem, I thought we would be doing a hell of a lot of text work and that wasn't met, I had a vague picture of what it would look like but it was very unfocused.
Were the expectations regarding your character achieved?
I didn't really have a visual idea of the character which was weird, I usually like to get a physical look and enjoy playing characters rather than personalities and this was more personalities, what helped was understanding Banquo in relation to Macbeth.
Were your expectations of the directing met?
No in the sense that I was expecting text work and focus on the language, the visual qualities and style should have been superfluous.
What did you learn?
A sense of relaxation in performance...playing moment for moment and detailed text work.
Describe your relationship with your parents.
Not very good, I had patches with them in the last two years, I lost all respect for them and thought they were the cause of all my failings.
Did you enjoy your character?
Its difficult to say because I played it like it was a job...when we started running I only realised how small the part was, its not a character that holds great memories for me, I didn't feel I was doing anything special.

Describe your relationship with David?
As a person I like him, he's a nice guy, but he couldn't communicate his ideas, a lot of the problem was that the rehearsal process wasn't structured, a lot of abstract metaphoric terms were used.
Describe your relationship with Nicole?
I got the sense that you weren't enjoying it either, there was an unspoken sense of trying not to step on the other person's toes, you start to feel sidelined because you don't know how to give input or where to place it, trying to avoid confrontation.
Do you find it easy to access emotion?
I'm not sure **(which emotions are easily accessible for you?)** ...anger, I think I generally repress my emotions, a lot of times you're doing something that seems angry and you are angry but its so far removed from normal life that it's not you being angry...**(which emotions are more difficult to access?)**...feeling in a vulnerable position, I've never been able to cry on stage, but people buy it somehow but it doesn't feel true, you're accessing the exact emotion you do in normal life but its in a different situation so it makes it different.
Did you experience aggression towards fellow cast members?
At certain points, the first two weeks there were a lot of disagreements, then you and David spoke to me and I understood the negative aspect of criticism, it doesn't help, I saw a lot of bitching going on and making comments in the rehearsal room when a scene's going on, its disrespectful, I usually try to restrain myself and not come over self-righteous.
Did you ever experience aggression towards the directors?
There was a lot of unspoken anxiety between all of us and trying to pander to each other so we wouldn't come into conflict because working in a conflicting situation gets one nowhere...which I messed up in the beginning by doing that... I disagreed with the process, I didn't feel it was facilitating a learning environment, the abstract metaphorical language instead of using technical terms, you lost respect...it can be as complicated as it needs to be as long as people understand.
What are you thankful for?
Ironically for doing the production, I don't think it was very good and it failed to teach people much, but my personal responses have been good and it was a real boost.
Did you experience any insecurities regarding your character?
Moments in the beginning when we had chosen things that didn't feel right. **(who was responsible?)** I think the choice of the witches, there were inconsistencies I couldn't put my finger on, If I was directing I wouldn't know how to do it better, but I think it was the way the witches were being played.
Did you experience any insecurities regarding fellow cast members?
A lot of times I got insecure about people thinking of me as Mr-know-it-all, I thought (actor C) thought I was being self-righteous, I didn't want to appear

superior or god-given, but I wasn't intimidated by anyone so it was easier to sort it out. It was also difficult seeing work I didn't think was very good, trying to be supportive but also letting them know it wasn't good.

Did you experience insecurities regarding the directors?

Yes in relation to certain choices made in Act 1, scene 3...we were talking different things, it got to a point where I actually couldn't take responsibility for the way the scene was going, and had to say, 'look, that's that' and only take responsibility for as much as I was doing on stage in the context I'd been given...you lose control, it was healthier for me to take a backseat and just do the work in rehearsal and go home and not think about it...and David was constantly asking "how are you feeling?", "what are you thinking?" so there was an insecurity seemingly coming from him.

Did you experience guilt at any stage?

I felt responsible because of my negative attitude that I was bringing other people down with me, but I know I was very constructive in my criticism of what others were doing, it was never dishonest...I alienated myself from the cast because I didn't want the responsibility of having to give criticism.

What inspired you?

Inspired is a big word, but what excited me was when (actor O) came in, how she used the language, otherwise it was a difficult process to be inspired by.

Were you able to be spontaneous?

Yes in the beginning, the more you try and make a scene work the stickier it becomes, the less you can be spontaneous, and difficult to be spontaneous with certain actors who were overly concerned with what they were doing and a lot of it was very unnatural.

Was sufficient space allowed for play and creativity?

No, there was too solid a guideline about how the directors wanted the production to look so you couldn't explore.

Was sufficient space allowed for trial and error?

It felt all trial and error because it wasn't structured as an acting course, it wasn't collaborative as much as it should have been, till the last night it was trial and mostly error.

Did you feel safe?

No, it was quite exposing, to the point where one had to take a backseat and relinquish responsibility as to what you were doing, I didn't feel safe with some of the directorial choices, I didn't trust that the production could be pulled off.

Did you experience a group bond?

No, I don't think people trusted the work being done or the choices being made, if you really trust and respect the actors you're working with then the dynamics click in but people were at different performance levels so it was difficult to trust anyone.

How much freedom do you generally require and did you get it here?
I think you have to work within a boundary, there must be rules, I personally like to play around and see what happens, but you don't become aware of the freedom if the work is collective and collaborative.
What were you afraid of?
That I was making a fool of myself, that the work wasn't meeting the standard of work I was hoping to keep up, you want to be known as a versatile actor, so that was the fear, what people were going to say about what I was doing.
What personal blocks did you bring into the process?
I'm a bit of a control freak, I get myself wound up around things I shouldn't and respond emotionally instead of rationally, but as I say, I don't think it would be there if I was trusting then there's no controlling factor, but there's always a controlling factor somewhere, I usually feel responsible for what the other actors are doing, it is a martyr kind of thing, it doesn't anger me I'm sure it annoys other people but I like it because it works...sometimes.
Which parts of your character could you identify in yourself?
A level of maturity, integrity, a controller, an awareness of what was going on, I don't generally feel stupid.
Did you experience depression at any point?
No, more anger and frustration, I respond very well under tension and anger, more than anger and depression.
Were you able to be yourself?
No, but then I'm not entirely sure what myself is.

INTERVIEW WITH ACTOR U:

(This interview was abbreviated due to unforseen circumstances)

Describe your relationship with David.
He's a kind of person who I felt very close to, it developed during the rehearsal process, it helped make me more comfortable during rehearsals, less afraid because I'm very afraid of making mistakes, making wrong choices and that inhibits me a lot in terms of exploring the character and being creative, but if I have a director with whom I don't have any fears in terms of what I can do wrong than I can loosen up a bit.
Describe your relationship with Nicole?
I battled a bit to get close to you, you came out very formal and I always saw you as a director, who really wants to be seen as the director and she's here for business, so you are not a person I could loosen up easily with. When I was on stage, the slightest move from you would disturb me.
Do you find it easy to access emotion?
Any emotion comes easy but if it has to be externalised than it's a problem...I feel the emotion rooted within myself but when I try to externalise it becomes overdone, the feeling goes altogether.

Did you experience aggression towards fellow cast members?
Not really, there was sense of uncomfort, as much as I wanted to be involved in the production, had I known it was going to be white-dominated I don't think I would have auditioned, I don't fee comfortable in mixed casts, I always saw a black person in a Macbeth cast, so I always felt misplaced. **(who do you feel was responsible?)**...in the beginning I felt it from other white actors in a patronising way, but later I settled down, in the end I didn't see white or black cast members anymore.
Did you experience aggression towards the directors?
Yes, but not in a serious way...I'm a soft person and I get hurt but I blame myself because directors take people seriously who push and people who don't push are just sort of ignored all together, disregarded.
What are you thankful for?
For being cast and for all the effort everyone tried to put in to make the production a success. Also in exploring my character I feel I was given the most attention in this production, usually attention is only given to the leads and everyone else has to fit themselves in...it's a horrible experience.
Did you experience any insecurities regarding your character?
Yes, I had this paranoia about my physique that it didn't fit my vision about how Duncan would look, I always felt my character was out of place but it was insecurity, I would listen to everyone else, unfortunately I couldn't listen to myself.
Did you feel any insecurities regarding fellow cast members?
Before we moved into the theatre people were quiet and by themselves, so I didn't really feel a sense of togetherness, but once we moved into the theatre and shared a dressing room I started feeling closer to everyone, so my insecurities improved.
Did you experience any insecurities regarding the directors?
At times when the directors would look panicky I would feel insecure, but I think we got to a point when the directors were panicky they would talk to us and there was a lot of feedback.
Did you experience guilt at any stage?
Yes, I always had this kind of vague feeling that I had betrayed the directors, you know when a director knows you and they cast you, they have certain expectations of you and when those expectations don't work out they feel betrayed by whatever perception they had of you.
What inspired you?
The kind of direction we had, I haven't experienced being in a production where we had supporting literature, normally literature and rehearsals are separate things but this time we had both, I really found it inspiring and stimulating.
Did you find it easy to be spontaneous?

No, by nature it's something difficult for me to do, that's why I hate improvisation. I feel very vulnerable and exposed, when I do something I want it to be done from a safe point.

Was sufficient space allowed for play and creativity?

Yes, it doesn't mean we used it effectively but it was encouraged, even games and exercises we did encouraged it, I do think enough of it was done, there were times we were allowed to loosen up and do whatever we wanted to do and sometimes it looked like we were just fooling around, but yes, creativity is about fooling around.

Was sufficient space allowed for trial and error?

A lot, generally, but myself, already I wasn't free for trial and error, I felt very comfortable being told what to do...so generally there was space for trial and error but it doesn't mean I used it.

Did you feel safe?

Yes in many respects, but we could have created more team spirit, team spirit is goal orientated with everyone knowing their role, its not something that comes naturally.

Did you experience a group bond?

Yes, in a general sense, but not enough.

INTERVIEW WITH ACTOR B:

Describe your relationship with your parents.

I've had a lot of difficulty with my mom over the years...she doesn't know where I'm coming from at all, my dad's great and very supportive.

Did you enjoy your character?

I loved the character because of her over the top mad things...and it was untraditional and fun, not angsty which is what I needed.

Describe your relationship with David.

I felt he was sometimes praising (actor S) over us and that was difficult. Sometimes I felt that he was pushing too much, but its probably a personal problem that I have because I do need a lot of encouraging.

Describe your relationship with Nicole.

It was nice to work with you and establish a relationship, you were very supportive and encouraging and you maintained a calmness.

Do you find it easy to access emotion?

No, I have quite a block against it because I've had the trauma (the car accident) and I've seriously blocked it off, subconsciously I've blocked off a lot of emotion in terms of the accident and boyfriends...no emotions really come easy, I liked the fact that you didn't have to deal with emotion in this character, I could act very confident or debauched, it was so over the top it wasn't real for me.

Did you experience any aggression towards fellow cast members?
With (actor S), sometimes she'd go over the top, and it wasn't easy to push myself, so where did it leave us? She's great but she knew she had more experience than us and that boosted her confidence even more.
Did you experience any aggression to the directors?
To David when (actor L) started crying and at Monique, she was the opposite of encouraging.
What are you thankful for?
The opportunity, I didn't think I'd be cast, it was cool to be given the chance at the end of my degree I loved being able to perform, to meet people and make new friends.
Did you experience any insecurities regarding your character?
A lot, the characters I played before were mostly nerds...and to maintain a status 10 when I myself am not confident...it was hectic...not just having to perform but turning my own insecurities...to lo them all...it was difficult.
Did you experience any insecurities regarding fellow cast members?
Yes, doing runs with everyone watching, I felt like such a toss I wanted to die, I felt like I was being judged but I might not have been, it affected me performance because I would underplay it, but I got used to it.
Did you experience any insecurities regarding the directors?
The fact that I was cast ...and they had confidence in me after one audition, I kept thinking maybe that was just a good day and I'm not worthy... initially I wished they had cast someone else, because I'm not going to be able to do this or fulfil the expectations they've got. I was able to overcome it with the encouragement of the directors and (their) not stressing me out.
Did you experience guilt at any stage?
At one stage a few weeks before performance and people were feeling very unsure about how it would turn out and I thought it was going to bad, after a while I felt guilty at having thought that, it pushed me on to make it better.
What inspired you?
The characters were so cool to play.
Were you able to be spontaneous?
Not at all...my lack of confidence...I thought I'd do something and look stupid, I was scared of just going for it, but at times I did and it was good, I think generally I'm not very good at being spontaneous.
Was sufficient space allowed for play and creativity?
Yes more than enough, it was nice not being told what to do, it was nice to be given trust and just go for it, even though it was hard for me to do.
Was sufficient space allowed for trial and error?
Yes...maybe not so much toward the end because we were running out of time, but generally we'd try something and if it didn't work it didn't work, it was great.

Did you feel safe?
By some, I felt like (actor S) was David's star and we were pulling it down a bit, I felt very safe with (actor L) we were very encouraging with each other.
Did you experience a group bond?
Yes, at the beginning there wasn't much at all, but I made great connections with people, as a whole I think people got on well...maybe more things like going onto the roof to watch the eclipse would have created a greater group bond.
How much freedom do you generally require and did you experience it here?
I need a balance, I think it worked, you gave us the choices, the basic blocking but within that we were allowed to play and I think that was perfect.
What were you afraid of?
Not meeting your expectations and my own expectations, not being able to do it at the end of the day, that I'd look like a toss.
What personal blocks did you bring into the rehearsal space?
Confidence, a block against just going for it and not caring what anyone thinks, or just try and play, it made me angry at myself...I wanted to, and can imagine how it could look but when it comes to doing it I just don't...it makes me very angry at myself.
Which parts of your character could you identify with in yourself?
I think everyone wants to be superconfident and debauched, drugs, going overboard.
Did you experience depression at any point?
No, it was an escape, I could just let loose, have fun, meet people.
Were you able to be yourself?
No, because my character was so opposite to myself.

INTERVIEW WITH ACTOR C:

What did you enjoy?
Being able to learn what it was like to communicate with other people and I also enjoyed learning how acting requires direct interaction with other people and when that happened you felt that people were working for the better of the play or scene, it was gratifying.
Were your expectations for the production met?
No, I think the ideal for the production, the way it was proposed to us was gvery difficult and challenging, there were a lot of constraints, it was just unable to be fully realised... realising that people needed a lot more work on things that anticipated, it was also a question of the circumstances surrounding it. My expectations continually fluctuated, not knowing if what I was doing was what I wanted to be doing so the panic and exhiliration of not achieving and achieving never worked towards an end.

Were your expectations regarding your character achieved?
Yes, to a certain degree because the text was so difficult it required a hell of a lot I felt for the first time in my life I was only starting to understand what it is I should be doing on stage...at the end of the day I felt I was just trying to communicate and if I achieved that I felt good...but I know things like full character development, full understanding of what this person does and how he operates in this world, researching that and really challenging myself to live another life wasn't achieved...a lot of time I felt it was (actor's name) playing and not always fusing with the character of Macbeth.
Were your expectations of the directing met?
No. It wasn't as if we had all the time in the world for the actors to come together and fully understand what they wanted to achieve and how. There just wasn't enough time or expertise or experience in myself and the other actors...people not feeling confident with what they were doing and not being able to effectively communicate that with the other actors or the director.
What did you learn?
That what I am doing out there is a job and requires technique and hard work...acting is about interaction between people and how you can feed other people and serve a scene rather than yourself...I know that acting isn't my passion, and in order to be an actor it requires that passion...you can have the skill, dedication and technique but you need to want to do it every night...I realised I'd been shortsighted about what it took...if you don't want it don't put yourself under pressure, rather give it to someone who does.
Describe your relationship with your parents
Very superficial, small swatches of common interest and otherwise we lead pretty separate lives which is fine,
Did you enjoy your character?
Yes and no. Moments that I felt I understood what I wanted to achieve with this character were wonderful, there were moments that was not happening and it was a struggle against what this character needed to achieve on stage for me.
Describe your relationship with David.
It was difficult, I found he became very anxious in the rehearsal space to make his point clear and it became difficult, often it clouded clear communication with us, I didn't know if he was trying to effectively communicate or trying to be polite, but there were other times when the encouragement was fantastic and was clear and succinct.
Describe your relationship with Nicole.
When we reached pockets of difficulty you would come in and the work was lot more physical, at times though there was a conflict of interpretation and ways of getting there.
Do you find it easy to access emotion?
No, privately it's fine but on stage it can be very difficult. Anger, extreme emotions are easier because they can be masqueraded as a bit of madness but

when it requires a more subtle real emotion it takes a long time to have the maturity of the emotion come through.

Did you experience any aggression towards any fellow cast members?

Not really, sometimes a bit of irritation and frustration when cast members were either blocking certain scenes or blocking the process by trying to hurt a fellow actor. I think the pessimism of actors became destructive , sometimes we would talk behind the scenes about a scene that wasn't working and work out ways to do it better, but when pessimism is destructive and undercutting, which, if you feel confident as an actor might not effect you but if you go through anxiety or doubt all those things rush back and can really pull the carpet out of your feet.

Did you experience aggression towards the directors?

Yes sometimes feeling that this is not necessarily my interpretation of the scene and sometimes complete miscommunication which came as an insensitivity to what I was trying to say and of course, if I wasn't being clear it just added fuel to the fire.

What are you thankful for?

I know some good work was done on stage, I did make an interpretation of this character and I did do it and I realised a lot about what acting requires.

Did you experience any insecurities regarding your character?

Yes, a lot, especially in the beginning, physicality and trying to have authority over everyone else ... Macbeth as a character had to be respected by everyone in the cast, it required a sense of arrogance which made me uncomfortable and feel stiff, in addition to coping with the language.

Did you experience any insecurities regarding fellow cast members?

Sometimes when I felt certain things were misplaced but generally the cast were very supportive.

Did you experience any insecurities regarding the directors?

At times, I think it was just a symptom of being diplomatic or having hidden agendas and it was dangerous, it gave a sense that the directors did not really respect the experience or intelligence that I have as an actor, even if it wasn't much experience.

Did you experience guilt at any stage

Sure when I doubted or attacked certain tactics or attacked the directors . I never felt aggression at the guilt so it was refreshing, part of the process.

What inspired you?

When something came right like the physicality exercise at the beginning, when we were doing real work... it gave me a greater respect about what it is to act.

Were you able to be spontaneous?

No , I think mainly because of the character I was playing, it was difficult to be spontaneous. There were times I was spontaneous once I got sense of physicality but I could not force it out, with more experience I think I'll learn how to be spontaneous.

Was sufficient space allowed for play and creativity?
It was difficult, the directors definitely wanted play and everyone wanted play, but it was a confused message. I don't think people really understood how they wanted to play or why.
Was sufficient space allowed for trial and error?
To a degree, trial and error takes time and time was a limiting factor. Felt frustrated at times that we couldn't stop and go back, we had to pull the baggage along with us or cut and leave it. It was difficult.
Did you feel safe?
Not always but that wasn't a bad thing. I didn't feel confident with what I was doing and wasn t confident that the directors were confident in me at times... it was very worrying, would I have the personal stamina and discipline to go out there and not give up?
Did you experience a group bond?
I was in the fortunate position of having the support of all...for my side there was always a group bond...just at times it was forgotten... I don't think I had a personal problem with anybody which was great.
How much freedom do you generally require and did you experience it here?
A lot, I think a lot of freedom worked for me but when we weren't listening to each other and in emotions were being instilled it restricted freedom.
What were you afraid of?
Afraid of not getting there...knowing what I wanted to achieve but knowing I wasn't doing it.
What personal blocks did you bring into the rehearsal process?
A sense of emotional blocking was always at the back of my mind...when I put up a defense block I can become apathetic in my attitude to what I can achieve, which can be very destructive. I felt angry towards the directors, towards the production, towards myself at times, but I don't feel it was a bad thing, it was a necessary process.
Which parts of your character could you identify with in yourself?
The interpretation between doubt and going for it, he is a very lonely person at times, very isolated which I identified with.
Did you experience depression at any stage?
No I was tired and worried but not depressed.
Were you able to be yourself?
Yes , more and more, and being myself was part of being doubtful and being a but stuck. At times it was difficult when people were being diplomatic, it was frustrating and I was not really being myself.

INTERVIEW WITH ACTOR D:

What did you enjoy?
Delving into Shakespeare, the language, finding the character.
Were your expectations regarding the production met?
No. I don't feel it was realised, it was very ambitious. I was a bit disappointed but when you are in a production you have to make the best of it.
Were you expectations regarding the directing met?
I did not know what to expect, a lot of people had problems, I don't know how it could have been handled but something should have been done right from the beginning. I never lost faith in the production.
What did you learn?
Even if things aren't going to plan it is important to give it your best.
Describe your relationship with your parents
A good relationship, I am closer to my mom but also to my dad.
Did you enjoy your character?
Yes it was nice to play someone who sees the world in as clear definitions and divisions as I do, as I don't see things in greys at all, everything is black/white, yes/no, this/that...and operates the same way on a more drastic level, betray/stay loyal, kill/don't kill... It was nice to play that aspect of myself and someone who could act in ways I can't in real life.
Describe your relationship with David
We just didn't get along, it impeded the rehearsal process for me because of this impasse between us.
Describe your relationship with Nicole
A lot of times you and David were going in exactly the same direction but I agreed with the way you were going and not the way he was going, you made things easier and more accessible...it was difficult...but even if I was frustrated I could still see where it was going.
Do you find it easy to access emotion?
Yes **(which emotions are easier?)** ... the sad ones, I have been sad more often than happy. **(Which emotions are more difficult?)**... Happiness and anger. Happiness because I have spent a lot of time not being happy and I focus more internally on times I have been depressed. Anger because I was bullied and teased as a kid so it is a nasty emotion for me.
Did you experience any aggression to fellow cast members?
Yes, (actor J) tried to make the process as difficult as possible, he didn't want to be there, disagreed with everything and was unwilling to compromise. People had so many problems but no constructive criticism. It was disheartening and irritating.

What are you thankful for?
For the process, for working with you and David and the cast ... it wasn't pleasurable but I learnt a lot.
Did you experience any insecurities regarding your character?
Yes, I am an insecure guy, throughout the play I felt I didn't know what I was doing there, that I was going to let down the show, but that's kind of normal for me. I got depressed, would work the character till it would solve itself but a lot of these feelings are irrational, not being good enough, which is nothing I can really do anything about, it's just there.
Did you experience any insecurities regarding fellow cast member?
Never towards the cast, it was personal stuff I always feel about myself,
Did you experience any insecurities regarding the director?
Because I didn't feel I was getting along with David I didn't feel I was giving him what he wanted and that fed the whole thing.
Did you experience guilt at any stage?
I felt bad because there were times I was slagging off the production and feeling very negative and not being very constructive and it never occurred to me how it was affecting you or David and when I realised I felt really bad. But when I was feeling guilty at the same time I did not feel I was wrong to express these things.
What inspired you?
My love of acting and certain cast members made things easier,
Were you able to be spontaneous?
It wasn't easy, mainly because of the role, Ross' decisions are all very clear, very cemented and clear cut.
Was sufficient space allowed for play and creativity?
No, a couple of fun runs, although we were told to keep playing it wasn't easy, it felt very forced. I don't know if anything else could have been done it was hard because it was Shakespeare as well.
Was sufficient space allowed for trial and error
Yes, I never felt under any pressure to do it right the first time.
Did you feel safe?
Yes and no. I generally don't feel safe in most situations and in order to feel safe there needs to be a hell of a lot of nurturing. I don't feel it's any fault of the production, with a cast that big and the problems we had what I would have needed to feel safe was not possible. The main thing that didn't make me feel safe was a lack of cast dynamic...a cast to me is like a family and in this production we didn't go through anything together, there wasn't a family feeling.
What personal blocks did you bring into the rehearsal space?
My insecurities, it holds me back, makes it difficult for me to talk about in a constructive way. If I was more self assured I probably could have dealt with it in a better way.

What were you afraid of?
That I wouldn't be any good.
Did you experience depression at any stage?
During Act 4 and 5, I was depressed with where it was going, until then I thought it could be really good but then I got really disillusioned. I gave up to an extent, I felt there wasn't much I could do and the problems I had spoken to David about weren't being heard.**(Who was responsible?)**...me and the process, lack of cast dynamic and all that stuff...
Were you able to be yourself?
Yes, I am loud and obnoxious and make as big an idiot of myself as I can, it was easy to do that in the environment.

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