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An Exploration Towards a Theatre Praxis. The Director as Facilitator, Looking Through the Lens of Constructivism and Multiple Intelligences

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1. Abstract

As South African theatre artists we are both challenged and enriched by a diversity of cultures, languages and traditions amongst both our practitioners and audiences. We are at the same time presented with a social environment that contains entrenched inequalities and divisions, profound trauma and unclear expectations. This affects us not only in the kind of theatre we create in response, but also in how we create theatre. Our rehearsal spaces and stages, like South African educational institutions, are concerned as much with integration and building communication bridges as with production.

What I hope to glimpse at least, through this exploration, is a basis for practice that enhances the ability of an ensemble, no matter the degree of diversity, to actively participate in the process of interrogating the essence of a text or theme. I maintain that this collective process will develop open and authentic communication within the group, and that it will vitalize and enhance the impact of the resulting production by allowing the individual participants to make the concept, and its expression, their own.

My intention is to explore a paradigm that allows for the focused participation of an ensemble up to a final creative production concept; one which will have proceeded from the director's original concept and may confirm or divert from it more or less. I maintain that a concept thus examined and finalised, rather than one that is summarily handed down to the actors and designers, is strengthened or enriched through a sharing of minds and feelings and develops fundamental knowledge and ownership of that knowledge with significance beyond the particular production. This is especially important in South Africa where constructing and sharing knowledge in diverse groups can dissolve some of our perceptual barriers and heal some of our social wounds.

My most ambitious aim for this investigation is to proffer a theoretical stance for the development of a praxis that will, through a collaborative emphasis, enhance ensemble work and support the trend towards a more dynamic dramatic production in our country, at this time.

2. Introduction.

I identified three compatible theoretical elements that, in my view, provide an environment that will encourage participation, enhance the quality and outcome of discussion, and minimize the risk of communication breakdown or intimidation. The first is the structured methodology of group communication called facilitation, with reference to the work pioneered by Paulo Freire. The second is a perspective generated by the constructivist philosophy contained in the pedagogical thinking of Jean Piaget and Lev Vygotski. And the last is the standpoint of the theory of Multiple Intelligences as proposed by Howard Gardner in his book: *'Multiple Perspectives, Multiple Intelligences'*.

I must stress that instinct and intuition, the undeniable insights and certainties that come from within, play a major role in the creative process. Arthur Koestler, speaking of creativity, reminds us that 'it depends on unconscious resources, presupposes a relaxing of the controls and a regression to modes ... that are indifferent to verbal logic, unperturbed by contradiction, untouched by dogmas and taboos of so-called common sense'. (Koestler 1977: 178).

Similarly, Anne Bogart suggests that a great part of directing is, 'about feeling, about being in a room with other people... It is about having a feel for time and space, about breathing, and responding fully to the situation at hand, being able to plunge and encourage a plunge into the unknown at the right moment'. (Bogart 2001: 116-119).

This investigation presupposes the truth of this essential aspect of creativity and does not dispute or discuss it directly. My concern was with the framework that prepares the creative environment, the work that happens before the actual creative stage-work where the director makes decisions and actors focus on their roles. The essential observation here is that rehearsals begin with a process of introduction and familiarization, an engagement with the visceral and textual elements. How this is achieved will have a significant bearing on the staged product.

My intention was to explore the possible scope of a praxis that stems from a constructivist inspired idea that theatre making is a collective process of exploring and revealing an instance of human consciousness informed by the specifics of time, place, era, and participants, rather than by prescribed ideals or dominating structures and

methods. What I hope to arrive at through the process is something beyond a more or less well formed theatrical product. It is rather the expressed distillation of a complex engagement with meaning, form and materials between the members of the ensemble in order to produce effective and affecting theatre.

This suggests creative intentionality that addresses the scope and structure of a communication that is possible through theatre. It goes to the very heart of theatre making, of praxis, of the meeting of ideas and practices in order to discover a reflection of humanness that is neither idea nor practice, but something that cannot be finally named.

More important than their specific thoughts and methods is the way the outstanding modern directors like Stanislavski, Meyerholdt, Brecht, Brook and Grotowski opened up the field of theatre to the influence of other fields of thought like psychology, philosophy and anthropology, and freed theatre methodology from stylistic traditions and restrictions. They prepared the way in other words for new interpretations based on emerging formulations and ideas. I will discuss this later in the paper.

3. Praxis

The final aim of my research is to use the practice and theory discussed above for the development of a relevant praxis.

As the word praxis has no precise definition, it is necessary for me to say something about what I mean by it here. Simply, I have taken it to be a link between theory and practice, where the relationship between the two is not given or fixed, but remains imprecise and dynamic and becomes evident only through performance. This is in line with what McCullough says in his discussion of praxis. 'It is my premise that for theatrical theory to be fully productive it should be organically linked with the physical practices of performance. There is a kind of theoretical understanding in theatre-making which can be explored and expanded only through using the body (including voice) in space.' (McCullough 1998: 38-39).

Also, theory in this relationship does not stand alone either to dictate practice or to be proven or negated by it. The relationship is part of an interdependent cyclical process, 'that encourages theory to lead to action, and further, action that is directed towards enabling people to change what they wish to change'. (McCullough 1998: 5-6)

In these terms I am defining praxis as something that exists in all theatrical work but becomes particularly powerful amongst those who have deliberately and forcefully engaged with theory.

Stanislavski, Meyerhold, Grotowski, Brook, Artaud, Barba, Bogart, Brecht, Mda, Simon, Fugard departed from traditions to find their own way, they may be said to have premised their theatre on new ideas, technical innovation and creative striving.

Stanislavski's system, Meyerhold's Bio-mechanics, Grotowski's Poor Theatre, Bogart's Viewpoint, Artaud's Theatre of Cruelty are examples. All have in common the conviction that the achievement of true dramatic expression can uplift, can educate, can transform, and can redeem humanity.

My theoretical bases of facilitation, constructivism and multiple intelligences are found in my own search, as a South African, for theories that counterbalance, at least, the biases inherent in traditional unitary and objectivist thinking, which is prone to favour one social level, one culture, one kind of intelligence, one style or type of theatre or dramatic movement over another. It is a search for a framework, a lens, a reference that insists on the socially and culturally inclusive and reflexive style that my own environment demands.

I need to stress that the idea is engagement with these tenets. I am not suggesting that there is an ideal situation that would allow the delivery of the perfect actualisation of the creative ensemble, the members of the ensemble and the creative product. Each instance will depend on and be affected by its own reality; what resources are available, how much time there is, who the participants are, how much experience the ensemble has and who the audience is likely to be. I am emphasizing the engagement, the process of trying to communicate, to reach deeper and further and draw closer. This is in itself is a life-giving and extending activity whose worth and extent cannot be measured, though it is felt and can be witnessed. It is in the fullness of the engagement

that the highest point of fulfillment may be reached for each situation. As the poet T.S.Eliot tells us: 'For us, there is only the trying. The rest is not our business'. (Eliot 1936: 203)

4. STATEMENT OF THE PROBLEM

'It is a strange role, that of the director: he does not ask to be God and yet his role implies it. He wants to be fallible, and yet an instinctive conspiracy of the actors is to make him arbiter, because an arbiter is so desperately wanted all the time. In a sense the director is always an impostor, a guide at night that does not know the territory, and yet has no choice – he must guide, learning the route as he goes'. (Brook: 1968: 43).

Directing for the theatre is not science. It does indeed have frameworks of practice that can be taught and applied successfully, guidelines for stagecraft, tried and tested aesthetic principles and stage techniques. They are not constant, though, and are frequently challenged and changed as new directors and theatre philosophers develop new approaches to suit new ideas and messages. By the same token we are not bound by them, either, and they do not constitute a set of objective orthodoxies. We can ignore them if they hinder our purpose, or style or deconstruct them if we wish to question or break their authority. (I recognise that in the positivist minded world of classical theatre, ballet or opera there are of course empirical and aesthetic rules and techniques that cannot be changed or broken without challenge, but I am excluding these from the scope of my investigation. They remain of interest in their monumental form, still perhaps relevant and meaningful, but largely as perfected and separated from the general movements and revolutions that characterise and provide the dynamics of modern theatre with which I engage.)

Working in a post-modern thinking environment I have found in my quest to learn the craft of directing that directors may apply helpful guidelines, but that they mainly discover what to do while they are doing it. In practice we bring to the creative concept and to the rehearsal room what we know or can learn, using what works, and discarding what does not. We adapt to each situation. What this implies to me is that the quality of a production depends heavily on the director's experience, knowledge, intuition, creative

instinct, aesthetic awareness and ability to tap into and utilise the dynamics and talents of the ensemble. In other words I perceive a correlation between the director's personal resources, and resourcefulness, and the quality of the work produced.

In my research into the works and reflections of the influential directors of the modern world, I was struck most of all by the urge, urgency even, of these directors to challenge accepted aims and approaches to theatre. Each of them emphasised the effectiveness of theatre as a medium of consciousness. Stanislavsky, Grotowski, Meyerhold, Artaud, Brook, Brecht, Simon, Fugard, Becket, Pinter, Kente adapted their methods and approaches to suit political or social premises. They emphasised meaning and adapted technique. They probed the tenets and principles of other disciplines, such as psychology, political science and bio-mechanics to develop their own resources and add these to the tools of theatre makers. There are few similarities in their approaches, and where these exist they do so through influence or through a kind of zeitgeist assimilation rather than because of any sense of acceptance of a new theatrical orthodoxy.

To be socially and politically conscious, is to me as important as being aware of alternative theatre viewpoints of style and movements. The latter may become an academic fixation without the former's humility and sensitivity towards social realities, needs and experiences.

This brings me to my own exploration.

I find myself living and working in a post-apartheid South Africa. What was called struggle theatre, with its clear objectives to reveal and undermine an undesirable system, is largely behind us. We strive now to make sense, to seek meaning, justice, healing, conciliation, and to take political stances in an open ideological arena characterised by huge disparities of culture, economic status, political and social positions, languages and language abilities, educational levels and living circumstances. I am profoundly aware as I work that my inadequacy to engage with these disparities affects both the material I work with and my ability to include all that the diverse

ensembles I work with might offer. I am aware in other words that I am in danger, through inadequacy, of imposing a view (my own liberal one) that is limited and limiting.

My journey towards the present study began with a desire to find resources: practical techniques, ideas or approaches that would equip me better to play a role as a director in our complex and transitional society. I did not find these to any satisfaction in my existing theatre knowledge, and in my reading, or engagement with other theatre makers. While all that every serious commentator has said is helpful in a general sense, nothing spoke to my particular concerns about my situation and context as a South African director.

To find relevant ideas I looked instead to another area of my experience.

In 1999 I found myself at the head of an informal theatre training programme for post secondary school students from township backgrounds. At the time such struggle period programmes and the institutions that contained them were being forced by new legislation to become formally accredited or to close down. This thrust me into a world of educational philosophy, principles, pedagogy and methodologies specifically designed to redress the oppressive regimens of a system based on colonial hegemonies. Through this I became aware of ideas that contrasted with the positivist, empirical thinking I was used to. I was introduced to constructivist and phenomenological paradigms and was made aware of the principles of facilitation (in contrast to top down instruction) and non-threatening forms of assessments. I became deeply interested in the concept of multiple intelligences and to the radical new approaches to knowledge acquisition implied by all of these.

Ending up eventually as Senior Education Specialist for the subject Dramatic Arts in the Western Cape Education Department, I have engaged with these principles extensively over many years. I have seen how, if sincerely applied, these approaches safeguard the voices, dignity, self concept, meaning and rights of individuals, how they acknowledge and give credit to many forms and sources of knowledge and how they allow for new

and essential knowledge to be acquired through open, non-threatening and non-authoritative, engagement.

Until two years ago, I had always held the two worlds of directing and education separate. I believe this is because I failed to question beyond the obvious differences of the two disciplines, i.e.: teaching is primarily about knowledge (concepts, context, skills, values, attitudes) transfer and acquisition, while directing is about product; teaching is centred on the growth of individuals, directing is about enrolling the individual into the cause of creating an excellent product; teaching is continuous and lasting, directing is a finite activity for a single, ephemeral outcome.

At the same time the temptation to explore the direct application of barrier breaking concepts to the theatre had, I see now in hindsight, been growing in me for some time and culminated in my decision to do so formally in the context of a master's degree.

To do so I have put aside the comparisons. The important thing is whether the tools in question may be applied effectively to the creative process of theatre production. I have also realised that, although widely applied in educational contexts, constructivist ideas are equally applicable in all areas of relationship and social activity.

I have treated the ensemble as a social unit with its own specific purpose.

To start my process I identified what I consider the important ingredients of a theatre ensemble. These are: common purpose and the degree of sincerity with which this is shared and owned by the members; the scope and limitations of individual expression; the types of talents and strengths available and the extent to which these can be revealed and used.

My exploration was limited practically by the fact that I would be working with students and that process time was restricted to their availability and the time allotted to each production.

I have taken a constructivist approach, and focused on the methods of facilitation and the development of multiple intelligences awareness.

In scope I focused on the interactions between two contributors of the creative theatre group. Whilst I acknowledge the work of other creators in the process, I centred on the director and actor, with the understanding that this is a dynamic relationship that cannot be defined by an absolute or pre-determined methodology.

A large part of my own struggle as a director has been defined by the search for the most effective way to approach this relationship. Early on in my career I felt the responsibility for the production was entirely mine and did not dare to trust the actors. I felt obliged to control the process to such an extent that I allowed virtually no space for the actors to contribute anything not prescribed by my own carefully prepared concept. The result was carefully produced performances that left audiences, the actors and me dissatisfied. Proceeding from a conviction that the director hands down decisions to actors, who must then carry out these decisions, I was tempted to blame actors for not having the skill or discipline to do what I had asked of them.

Such a relationship implies force and is characterised by tension and insecurity. It was after exposure to the work of Peter Brook (*The Empty Space*) that I began to realise that this was not a necessary or desirable condition of creating for the theatre. I have since sought to extend my understanding to approaches that allow a more inclusive and dynamic process in which actors will have the confidence, with the director's support, to contribute to a production from their own creative experiences and ideas.

I have learned that the challenge, in each production, to discover the balance between a director's dialogue with the cast and handing them a decision is an important one. It is essential, and should not be avoided by seeking a conclusive solution. All creative work implies a certain expanse of unknown territory. It requires bringing out the hidden knowledge, in the individuals and the collective, through various levels of interaction from simple conversation to courageous challenging of the group, the individuals and the self.

5. A social imperative

I proceeded in my research from the understanding that, as it is for education in our time, modern theatre's domain is an inclusive social reality; it is a response to, or an encounter with, this reality.

The ground shifting works of Stanislavski, Meyerhold, Grotowski, Artaud, Brook, Barba, Brecht, Mda, Ngema and Simon are infused with an urgent concern for the human condition and a philosophical, social or political purpose that transcend theatre itself.

Stanislavski, who in a sense rescued the theatre in Russia from decaying into stylistic exercises, made this point clear to an ensemble of actors preparing for rehearsals: 'What we are undertaking is not a simple private affair, but a social task. Never forget that we are striving to brighten the existence of the poor classes'. (Braun 1986: 23). Meyerhold, similarly, insisted: 'The theatre can play an enormous part in the transformation of the whole of existence'. (Braun 1986: 26). Barney Simon told his biographer, Mary Benson: 'I hope my work can celebrate the gift of life, without forgetting the abuse of life'. (Benson 1997: 5).

Recent South African theatre history offers an example of how connected theatre is to socio-political developments. During the period roughly from 1950 to 1990, theatre and theatre forms in South Africa emerged where the social and revolutionary aims outweighed the demands of means and form, and were sometimes devoid of commercial purpose. These were powerful and effective because they gave a voice to oppressed peoples, revealed the scope of oppression and the nature of oppressors and demanded change. The directors of this era such as Barney Simon, Athol Fugard, Zakes Mda, Gibson Kente, Mbongeni Ngema, Pieter Dirk Uys, Malcolm Perky and many others encompassed a broad spectrum of theatre styles, performers and approaches. Whether they were scripted, work-shopped, or adapted from other traditions; whether they focused on the word, movement, dance, music or a combination of these; whether they were sophisticated and professional or roughly hewn in a garage or a township yard; politically or philosophically focused; tragic or

comic they could all be labeled under a name that reflected their common purpose. They were all part of what we called Struggle Theatre. In other words there was consensus that they could reveal human dynamics, educate, persuade, inspire audiences to understand the oppression of apartheid, change their minds and hearts, improve the laws, oppose it, or stand up in revolt. After 1994 the generation of new South African theatre works slowed down noticeably. There were no longer the ready socio/political conflicts and new moral or political ideas to make theatre about. That time of theatrical dearth is now coming to an end as new directors are emerging. The contemporaries of Lara Foot-Newton, Mark Fleishman, Jacqui Singer, Janice Honeyman, Geoffrey Hyland, Brett Bailey, Marthinus Basson, Liz Mills, Chris Weare, Lara Bye, Clare Stopford as well as many younger theatre makers are responding to the new social and political tensions, new human challenges and celebrations of today's South African society.

Another important legacy of the previous generation of directors is the freedom, not only to experiment with style and method, but also to incorporate ideas from disciplines other than the theatre. Stanislavski, for instance, developed his system based on the behavioral ideas of Pavlov, Meyerhold's Bio-mechanics stems from the application of emerging engineering principles to the human body, Grotowski broadened his theatre experimentation through anthropology, and Brecht's works reflected Marxist ideology.

A problem that may arise from this though for the many directors working today under the influence of these innovators is the inevitable gap between the needs and conditions of their times and those of our time. There is a need in every age to create a new and relevant focus.

Ann Bogart quotes Charles L. Mee, Jr.'s contention that as societies develop, artists articulate the: '...necessary myths that embody our experiences of life and provide perimeters for ethics and life'. (Bogart 2001: 3).

This is never a finished task because as Mee goes on to say: 'Inherited myths lose their value ... new myths are needed to encompass who we are becoming ... (that) include fresh influences and engender new formations'. (Bogart 2001: 3).

My own urge to seek fresh influences and new formations is born of the perceived limitations of my own current approach as a director, and the need to articulate what might be lacking. Working with instinct and common sense, backed by hours of analysis and planning, I have delivered productions, but I have never felt confident about the bearings or quality of what has been produced. I have never been certain that I have aided or allowed the ensemble, including myself as director, to achieve the fullest visceral and textual interpretations possible. I became increasingly convinced that while there is no alternative to instinct, hard work and sense in the creative process, these alone are not enough to create what I see as important: a conscious theatre, grappling with our present society's contradictions, ambiguities and uncertainties.

In the process of exploring this I have been reminded that theatre making is a meeting of ideas and practices. Its purpose in the end is to discover a reflection of humanness that it is neither idea nor practice, but, as Barba claims, 'an essence that cannot be finally named'. (Barba 2002: 12).

Before proceeding to a discussion of my practical application of them in rehearsals, I would like to introduce more fully the backgrounds and relevance of Facilitation, Constructivism and the theory of Multiple Intelligences.

6. Gathering knowledge: FACILITATION

Facilitation as a method of engaging a group in effective dialogue is rooted in the thinking of the Brazilian educationalist and thinker, Paulo Freire (1921-1997).

His pedagogical revolution involved the re-creation of knowledge and revolutionised educational methodology and classroom practice. It led to an emphasis on dialogue, requiring both teacher *and* students to engage as active subjects in the pursuit of

knowledge. This in turn led to the development and use of a methodology that uses activity and exercises to draw on the individual and collective memories and insights of a group to gather the knowledge needed to proceed towards a goal.

It is important for the purposes of this paper to understand the essential revolution of Freire's thinking, because I believe that modern thought on human and social relationships is still poised in the intersection between the tradition he critiqued and the revolution he typified. I find myself also as a director balanced between what I have learnt and a search for a new way of thinking about directing.

Freire began with a critique of an educational style that he described as, 'an act of depositing, in which the students are the depositories and the teacher is the depositor'. (Freire 2000).

He described this type of education as an oppressive system where the teacher's form of instruction is a one-sided "narrative", allowing the student no participation in the process of gaining knowledge.

Instead of communicating, the teacher issues communiqués and makes deposits which the students patiently receive, memorize, and repeat. 'This is the "banking" concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits'. (Freire 2000).

He posited a methodology instead that requires both teacher *and* students to engage as active subjects in the pursuit of knowledge. The emphasis on dialogue rather than narrative implies that both student and teacher will access and enlist relevant experiences and ideas from one another. A collective knowledge is thereby gained, rather than a depositing of knowledge from one source only. From this, a real outcome or vision that represents the knowledge shared and owned amongst all group members, can be assembled and activated within the group.

In his own discussion on Transformative Pedagogy the Mauritian educationalist Alain Sentini (2003) picks up on Freire's thinking to argue that: 'It is in dialogue, the

encounter of multiple human subjects with each other through language, that change is made possible and that knowledge is created in a non-oppressive fashion'. (Sentini 2003).

Freire's work has gone on to inform a great deal of modern methodology related to communication, planning and the search for knowledge and understanding in many fields other than pedagogy. Any group that is engaged in trying to find the best way to achieve a goal: business, social development, sports, medicine, creative, charitable groups, political arenas, etc., all have adopted methods influenced by Freire's ideas on Pedagogy. Facilitation has thus spread as a method, and one that has over the past three decades become highly developed.

Consider how close to Freire are these words of Edna Rooth, one of South Africa's best know advocates of facilitation. 'Facilitation... is not merely a technique... it entails a system of beliefs and attitudes. Knowledge is gained through participation.... Knowledge is not a product presented by an expert to the unknowing. The focus is not telling participants what to do. Facilitation is not teaching, not telling, not lecturing, not preaching and not directing. Facilitation is providing the resources and structures for participants to explore, learn and develop'. (Rooth 1995: 2).

In the South African context where transformation philosophy has emphasised democratic and democratizing practices such as the valuing of indigenous knowledge and self-empowerment. Freire's thinking has been especially influential. The focus on participation and non-oppressive forms of creating and recreating knowledge and awareness led to a pervasive use of facilitation methods. Developing awareness in oppressed communities, planning for transformation, implementing transformation and development in communities and institutions was largely achieved through the practice of trained facilitators.

In the business sector for instance, the *all-knowing* leader controlling workers who would be lost without him, is no longer considered viable. In all sectors, from government to business, workers are now encouraged to get involved in the processes that lead to important decisions. 'It is essential to involve all those people whose support is critical to achieving your goal'. (Wildblood 1995: 11).

In the same way many experienced modern directors recognise that the responsibilities of leadership do not ask for her to be all knowing and alone in finding her way to the best decisions. The actors, working under directors who do try to be all knowing, are not given the scope to explore their roles personally in order to make more or less truthful interpretations. They have instead been told what to do, to reflect the ideas and discoveries of the director.

Ann Bogart suggests for instance that an authoritarian approach is a sign of inexperience and immaturity. She refers to it as a mistake that many young directors make, 'of assuming that directing is about control, telling others what to do, having ideas and getting what you ask for'. (Bogart 2001: 116-119).

She says of this: 'I do not believe that these abilities are the qualities that make a good director or exciting theatre. Directing is about feeling, about being in a room with other people...It is about having a feel for time and space, about breathing, and responding fully to the situation at hand, being able to plunge and encourage a plunge into the unknown at the right moment'.(Bogart 2001: 116-119).

In this passage Bogart describes what, for me, should perhaps be the starting point of directing. Something that requires what Bogart describes as an attitude, based on the sense that the project is, 'an adventure larger than anything I might imagine, an entity that will challenge me to find an instinctual path through it'. (Bogart 2001: 116-117).

I have noted in my own experience a connection between a director's lack of confidence and the authoritarian style. To overcome the need to control too rigidly, I

believe, the director must feel secure enough with her own attitude and skills to trust the creative process. To trust what Koestler refers to as, 'the creative anarchy' out of which 'emerges a new synthesis'. (Koestler 1977: 230).

Facilitation however also includes something more than the creative outflow. It incorporates the underpinning format that allows the actor to participate in the anarchy or chaos of creativity and to experience the powerful energy and insight this state delivers. It is this that makes it valuable to the process of theatre direction. It allows the director to leave at times the paths of logic and certainties, and to steer the creative process through the unknown. It allows this because it provides a platform for free discussion, vulnerability and sharing as well as the structure necessary to absorb information from this open process, maintain the trust and safety of the group and to capture the discoveries, insights and impulses that playfulness, spontaneity and vulnerability will deliver.

Great adventurers and discoverers had superb instincts, but they were equally equipped with skills, knowledge, experience, resources and support systems. As David Alberts says, '(facilitation) is not simply a matter of getting people together, 'letting it happen', and hoping for the best'. (Alberts 1995: 22).

Structure must be concretised, so that, 'the artists will have their physical bearings confidently moored so that they can be open to the tides of human vulnerability that make for rich dramatic life'. (Alberts 1995: 105).

This foundation, as Alberts suggests (above), has two layers to it: the Management and the Artistic. The Management layer being all that is required to ensure the effective resources, environment and administration is in place, and the Artistic layer being the "mooring" of the "physical bearings" upon which the artists will be able to work confidently and openly. The skills and techniques for securing these will be discussed in more detail when we come to rehearsal procedures later in this section.

The director as facilitator then sets the structure and puts in place the means and resources for a facilitated dialogue between the members of the creative group of

actors and director. The goal of this dialogue is to explore together the story, characters, style and meaning of the play, and to do this in atmosphere of trust and freedom.

Facilitation is the ability to work instinctively and courageously as well as to manage and structure a process. In the theatre context its implementation asks for equality between the actors and the directors. It is however important to note that equality does not mean that everybody has the same roles or responsibilities. It means rather that although everybody is given the scope to fully participate and explore within their individual roles, they should however still observe and respect the limitations and boundaries of these roles. Although facilitation may be useful in every aspect of the rehearsal process, there comes a time when actors' and directors' roles become more sharply defined. The actor, once steeped in his performance becomes more dependent on the director's decisions.

The challenge for the director is to control the impulse to contribute; to hold back creative judgements until the situation is ripe for these to occur. This moment occurs only when the artists' processes of improvising and exploring insights, images, meanings and personal emotional and physical resources are exhausted. At this point the director begins to change the approach from facilitation to that of judgement.

In other words, she begins to make decisions that will now oblige the actors to perform within the perimeters she sets for them. Bogart describes her experience of this, 'The decisive act of settling an object at a precise angle on the stage, or an actor's hand gesture, seemed to me an act of violation. And I found this upsetting. And yet, deep down, I knew that this violent act is a necessary condition for all artists'. (Bogart 2001: 44-46).

In my practical research I found that when the relationship between the director and the actor changes, it happens without too much discomfort. If the facilitation has been successful, most are usually ready for it, if not urgently waiting for it. As Bogart

suggests, 'Only when something has been decided can the work begin. The actor must now find a new, deeper spontaneity within this set form'. (Bogart 2001: 44-46).

It is at this point that the real creativity must begin; the work that will infuse moments destined to be repeated night after night with imaginative life. For the director a collection of perspectives and experiences has to be marshalled and shaped into the final cohesive product.

What was gained through the process of facilitation is not measurable; it is not a matter of degree but of value. The value of trust, of inspiration, of personal and group break-through and insight, of deeper understanding, greater openness to the material, enhanced confidence, commitment, concentration, focus and other benefits yet to be named. These gains support both director and actors as they continue to work towards the final quality of the production. They are not measurable, but their value is visible in the performance of the work.

The balance between the amount of facilitation and decision required cannot be fixed. It exists rather on a continuum with the extreme of only facilitation at the one end and only decision-making at the other. Either extreme is undesirable; a director should neither abdicate her decision-making responsibility, nor should she be a dictator. This balance is often just an instinctive sensing of the group readiness for the next phase of discovery.

I would like to point out that facilitation is a method of communicating and of exploration; it is not an acting methodology. The director's facilitation may use exercises or techniques derived from the work of Stanislavski, Grotowski, Simon, Brook, Brecht, Bogart or Meyerhold, to name but a few influential practitioners. That is the director's choice, based on her own influences.

Some important practical aspects and considerations of the director's roles and responsibilities are explored below in the light of the facilitative approach.

6.1 PREPARATION/ INITIAL PHASE

Intrinsic to the approach of facilitation is the value of treating each other with dignity and with respect no matter how challenging an issue may become. It does not mean that threatening or difficult points should be avoided for the sake of keeping things pleasant. It means, on the contrary, that director and actors will, because of the respect they feel and give, feel safe to be at times open and vulnerable.

6.2 RESEARCH

No director will go unprepared into a rehearsal process. 'Research is the director's first act of preparation'. (Benedetti 1985: 34). Without it she will have little idea about many aspects of the play that the text alone will not reveal. She will be like someone entering a jungle without at least knowing something about survival, what kinds of dangers and aids to expect or what kind of equipment will be useful.

Whatever approach they may use, directors must research the play. They must have information about period, theme, characters, socio-economic situation, political situation and style. This research will give the director the powerful foundation of information.

For the facilitator-director the research should also include some information about the group and individual actor's social and personal contexts. She should know enough to be able to include their reality in her approach. This will make it possible to build a relationship of trust. It is also always more fruitful and less frightening for people to approach a project starting from their own reality.

All of the information will be used to create a reference framework, and be part of what informs her preparation and approach to her actors and her director's concept (discussed later). It is not for the purpose of imposing knowledge onto the actors and their creative processes. A rehearsal Ann Bogart writes, 'is not about proving that what you have worked out before is the right solution for the play. If you don't

get beyond homework, the outcome will become academic. Academic art simply validates the research. It does not challenge it... It is important to prepare and it is important to know when to stop preparing'. (Bogart 2001: 133-134).

6.3 CONCEPT

The director is solely responsible for the artistic unity of the production. This unity is based to a great extent on the director's overall concept or vision, for the production. 'The concept must be clear, bold, challenging, and comprehensive'. (Alberts 1995: 22).

This artistic unity of the play depends on the integration of the many elements of a production. What this unity will eventually communicate is largely the reason a director stages a play; she wants to convey a message, create awareness or entertain. For it to be successful, a unity of production or an overall director's concept needs to be researched, investigated, selected and consolidated dramatically.

There is no doubt that the director's concept is an essential part of the work and motivation of the director. So how will the facilitator-director manage to both have a concept and to allow input from actors through a process of facilitation?

The answer starts with the fact that at best the director's original concept is never more than a first draft, to be tested and altered throughout the rehearsal period. If it is not so, then the director's style is authoritarian. Further, and most important for the director, the facilitation is part of the research. If the director is open to it she will include what is uncovered in facilitation in the construction of her concept.

The influence could be radical: the actors discover such modern relevance in an Elizabethan comedy, for instance, that the director decides to change her entire concept and set it in the present instead of the original period. It could be subtle: an actor gives a strong, forceful character a slight limp and the director sees, through this hint of vulnerability, a delicate new dimension in the play.

So the facilitator director will research and construct, as far as she can, her preparatory concept without drawing a line under it. Not, that is, until she is sure that nothing further can be gained through facilitation.

6.4 CASTING

Casting is the process of selecting the right actors for the roles and for the process.

Individuals whose look, age, training and talent, for instance, suit a part, or could be made to suit it will be asked to audition. That is the most basic criteria. Apart from that the facilitator-director will seek actors whose points of view and talents may differ from each other's and from her own. In this way a wide frame of reference is created. This makes for a dynamic and revealing dialogue and exploration of the play.

A facilitator-director also needs to choose, as far as possible, actors who are willing, and have the independence, to contribute in a facilitated process.

The facilitator-director will need creative participation, new insights and fresh approaches. She will avoid dependent actors and yes-men as far as possible.

6.5 IN REHEARSAL/ THE PROCESS

'On the simplest level the director is the organizer of space, time and bodies. The complex level of directing is dealing with sensitive individuals and their psychic lives'. (Giannachi 1999: 43).

During the rehearsal period, the facilitator-director will strive to create a culture of commitment, dedication, respect, open communication, trust, risk-taking and sharing in an atmosphere allowing open experimentation, spontaneity, playfulness and vulnerability.

In order to achieve this, it will be necessary to ensure that the distractions of management and administration issues are taken care of. The venue, timetables for rehearsals, performance, and any other relevant, dates will be clearly communicated and visibly displayed. Matters concerning payments should also be made clear. This is no more than any director should do as part of preparation for rehearsals, as already mentioned above. I repeat it to emphasise that it must not be neglected.

As part of my preparation for practical research I set down for myself some thoughts about the application of the facilitation model to the main rehearsal stages.

6.5.1.a Rehearsal atmosphere

The focus from the outset is the communication between the members of the team. This includes ensuring that the best possible conditions for communication are created; both the physical and psychological atmospheres must be such that there is no barrier to the vulnerability of sharing or the rigour of debate.

The environment in which the group works can have a critical influence on how the group functions. When a room is untidy and ill-arranged, and no limits are imposed on participant observers, breaks, or start and stop times, groups may find it difficult to attend to the task at hand. 'When the environment and the arrangements for using it are focused, the group focuses more readily'. (Phillips 1993: 541).

Through facilitation the facilitator-director together with the cast will develop structures such as a code of conduct that clarifies acceptable behaviour and interactions, and prevents negative behaviour such as intimidation, bullying, rejection, or destructive forms or styles of criticism. It may include clauses like: criticism is not leveled at the person but at behaviour; one person speaks at a time; no name-calling.

Starting and finishing times, tea times and lunch breaks should be discussed and set. A clear and visible rehearsal schedule gives clarity on where the process is, and what is expected of each actor at a given time in the process.

The facilitator-director thus, together with her cast, sets an atmosphere in which creativity can be explored and spontaneity and vulnerability encouraged, while ensuring that the rehearsals are free of interruption, inhibition and censoring.

6.5.1. b. First meeting

This meeting is loaded with a mixture of positive expectancy and anxiety; the group is facing the unknown territory of a new production.

The facilitator-director recognises this and concentrates on activities and exercises that will break the ice, build trust and create an atmosphere of belonging, collaboration and safety. Most directors have a host of exercises to choose from to achieve an atmosphere of relaxed concentration. Also remember, the facilitator-director will already know something about the actors. This knowledge can also be used to find points of meeting that will initiate the building of trustful relationships.

Bringing the actors together in related activities is also a useful way of furthering the relationships and unity of the group. Some directors may take this quite far. Barney Simon for instance used to get actors to explore the street life of the play or something equivalent to it. Another director I know took his whole cast on a three-day journey up the West Coast so that they could bond in preparation for a play set on a desert coast.

I include these 'bonding' activities in the facilitation because they are very much a part of facilitation methodology. More important though, is that they are often seen as an optional extra. To some they are considered a waste of time. Within the facilitative model such activities are essential. They create trust, loyalty and depth of

understanding. This serves the process both off and on stage. Offstage, it allows for more vulnerable revelation and fiercer debate, whilst onstage actors who deeply trust their fellow actors can dare a great deal more than others.

6.5.1.c. The reading

The first reading as a cast is an exciting event. Here insights may emerge and some fresh thinking may be generated accidentally. The facilitator director will however spend some time challenging the actors and questioning, in a structured way, their perceptions of the play. Thus insights, debates and agreements are deliberately and collectively sought.

Once the play has been read, I have found it of benefit to spend some time on establishing the value or importance of the work; why it is worth doing. To do a simple group circle discussion about the positives of the play is enough to engender commitment and enthusiasm for it. If there are possibly negative feelings or thoughts about the play, they will emerge through this activity. This is important, as it is extremely difficult to work against an underlying lack of confidence in the material.

6.5.1. d. Communicating the concept

Once the play has been read, the director's prepared concept has to be communicated effectively to the actors. Here facilitation would be used to give opportunities to the actor to understand, interrogate, investigate and eventually take some ownership of the final form of it.

The director should communicate the background that has informed her prepared concept in such a manner that the actors can understand what led her to it. To achieve this, the director uses more than just narrative description. Images, anecdotes, pictures, photos and descriptions will make it more accessible and on more levels than just the cognitive.

She must then give the actors a facilitated opportunity to respond to it creatively, imaginatively, emotionally as well as cognitively. The facilitation method used for this would aim at collecting ideas and insights, clustering those that are similar and prioritising those that the group feels are most important. This will give the director new and possibly very exciting material to work with. The process will have revealed the actors' understanding of the presented concept and their suggestions about what should stay and what should be changed or discarded.

Once there is some consensus about the general concept, I find it useful to interrogate the role each character plays in realising the concept. A simple way of doing this is to get the actors to pair off and to discuss first their partner's role and then their own, in turns. Once the whole cast is back in plenary this usually leads to some dynamic interactions, resulting in an array of opinions, insights and convictions.

During this phase initial ideas will have shifted and new insights emerged from the collective creative input of the actors. I find it essential at this point to read the play again and to revisit the concept in order to consolidate the changed view of things.

If the director has remained open to this process throughout, her concept will have been powerfully revised and perhaps refocused altogether. This is something that she would never have achieved on her own.

6.5.1. e. Stimulating the actors.

Once the actor steps onto the rehearsal floor, she is most likely to feel her dependence on the director. Instead of taking his hand however the facilitator-director will challenge the actor to make her own discoveries, and find ways to help her to meet the challenge. This is an area familiar to all directors and most will have no shortage of techniques and exercises to help the actor explore each moment as well as his broader 'through lines'.

What must be emphasised here is that the facilitator-director is not yet making decisions. She may be tempted to do so, but the longer she holds out, the readier both she and the actor will be for the moment of the precise setting of the 'hand gesture' or the timing of a speech.

6.5.1. f. Experimenting with creative options

Another aspect of working with actors is the exploration of options. An actor may be comfortable with one approach, but if the facilitator-director senses there may be other options worth trying, she will facilitate some experimentation with these, challenging the actor.

6.5.1. g. Making decisions towards the final concept

We have now reached the point at which the director in collaboration with the cast will start setting things. She now becomes the director as decision-maker – the leader role (Phillips 1995: 534). She is now, as it were, the outside eye. Clearly if an atmosphere of trust in her abilities has been built, the cast will merely accept these decisions. Some decisions may need explanation whilst really difficult ones may need debate with the individual/s concerned.

The concept by this stage will have been tested and interrogated through all of the above phases, and if it were dough, it would be ready to go into the oven. The director will have a pretty clear idea of how it should turn out, and this is what will guide her in her decisions.

Through the facilitation phases the director will have gathered a large body of information, ideas and images that will inform her final concept. It is in this that the value of the facilitative approach lies.

7. Knowing and revealing: CONSTRUCTIVISM

'If one seriously adopts the constructivist approach, one discovers that many more of one's habitual ways for thinking have to be changed'. (Murphy 2001).

Constructivism is a complex philosophy that cannot be reduced to a method, category, system, empirical scientific formula or even pedagogy. It is a fluid and yet very conscious approach encouraging dynamic and authentic individual contribution, empowering individual experiences and perspectives and nurturing individual creativity and growth through engagement with other individuals in a collective context. The aim is to create or construct something of value. Unlike the previous positivistic education and political regimes it defies homogeneity and encourages the development of individual identity and creativity.

Constructivists maintain that traditional, objectivist paradigms of knowledge limit the dynamic manifestation and effectiveness of knowledge. Knowledge, to the constructivist thinker, is no longer merely a static entity that resides in the cognitive, logical reasoning domain. Constructivism maintains, in keeping with the spirit at least of the theory of Multiple Intelligences which I will discuss later, that there are modes / frames of knowledge that are positioned also in the domain of creativity, intuition and imagination. These frames or modes of knowledge have the ability to affect individuals psychologically, emotionally, spiritually, and physically as well as cognitively.

Seeking the power contained in intuition and imagination is not a new idea to theatre artists; it is intrinsic to their work. Affecting people psychologically, emotionally, even spiritually as Antonin Artaud strove to do, is often the stated aim of a performer. This is the first point, for me, of correspondence between constructivist thought and creative activity.

The most important though is Piaget's (1983) and Vigotsky's (1978) findings that the role and function of a learner according to a constructivist paradigm is not so much

to absorb knowledge as to construct it. With this the point of meeting between the learner and the creative theatre ensemble member is made most clear. Their functions intersect around key areas that play a part in creative work as they do in learning. These include: critical thinking, imagination, systems thinking, constructing, communicating, creating and presenting.

Constructivism however does not tell us how to achieve results. It offers us no linear path solution, no formulas or methods, and although, as an approach to the creation of knowledge and meaning it has epistemological value (it opposes other epistemologies positing models of communication as simple transmission of meanings from one person to another), only some analysts are willing to call it a philosophy. It has several paradigms or faces (Dougiamas 1998) all claiming some autonomy. As a theory of learning it is widely criticized due to these often ethnocentric variations inherent in the variety of approaches.

I made some effort to understand the variety of perspectives that have sprung up around the constructivist idea that knowledge is built, and not passively received from the environment. I found however as Ernest claims, that there is a, 'risk of wasting time by worrying over the minutiae of differences'. (Murphy 1997: 459). In the end the emphasis of all strands of constructivist theory is, 'to accommodate the complementarities between individual construction and social interaction'. (Murphy *ibid*: 483) It is sufficient for our purposes to note that an, 'awareness of the social construction of knowledge suggests ... emphasis on discussion, collaboration, negotiation, and shared meanings'. (Murphy *ibid*: 485).

Following this observation I have identified as useful for theatre purposes some of the tenets of so-called Social and Cultural Constructivism. They are of interest to me here because they look closely at the extent to which the human environment affects learning and creating. They have very special implications in the culturally and socially diverse South African context, where responses, values and thought emerging from any one cultural source cannot be allowed to become dominant.

Collaborating in diversity requires an approach to knowledge that embraces multiple perspectives.

The tenets of Social Constructivism derived from the thinking of the psychologist Vygotsky (1978), focused on the influence society as a whole and community in particular has on the development of the individual. Dougiamas highlights a number of implications in Vygotsky's work. The most interesting for my purposes being the observations that, 'Individuals can participate in the learning of a collective, sometimes with what is learned distributed throughout the collective more than in the mind of any one individual. And individuals and social aspects of learning in both of these senses can interact over time to strengthen one another in a 'reciprocal spiral relationship'. (Dougiamas 1998).

This for me has special implications for a South African theatre ensemble, where the dispersed and diverse knowledge and experiences of individuals could, if valued and given expression, become a body of knowledge and insights tapped to benefit the production process. And as the second observation implies this is not a static condition of knowing something fixed, but a dynamic foundation of meanings that is strengthened and built upon through continuing interaction.

Cultural Constructivism largely builds on this by widening the context of interaction and knowing to include cultural influences such as customs, religion, tools and language (and other symbolic systems). According to Cole and Wertsch (1996) higher mental functions, including creativity and learning, are culturally mediated, 'They involve not a direct action on the world but an indirect one, one that takes a bit of material matter used previously and incorporates it as an aspect of action. Insofar as that matter itself has been shaped by prior human practice (E.g. it is an artifact), current action incorporates the mental work that produced the particular form of that matter'. (Cole and Wertsch 1996: 252).

This is very close to the language and aim of theatre; the symbol, representation or metaphor that is used to create a theatrical product or experience. Every word,

object or sound on stage implies the knowledge that went into bringing about its existence. Although we cannot expect it to be the same for every member of the audience, there will be some meaning for each individual. That is why we can use these words, articles and sounds to affect our audience.

But I posit that the same observation can apply to the process of theatre creation. Each ensemble member will arrive at a rehearsal with subjective responses, experiences, sets of prejudices, opinions and interpretations of the material they will be working on, including a script, if there is one, and the director's concept. Engagement with the material in a properly focused, enabling and managed environment should according to a constructivist paradigm deliver a foundation of group and individual knowledge and insight that will give substance to the rehearsal process and the development of the production.

This is further confirmed by the closely linked theory of *Constructionism*, which asserts, according to Dougiamas that 'constructionism occurs especially well when the learner is engaged in constructing something for others to see'. (Dougiamas 1998). He quotes Papert's claim that, 'Constructionism's notion of building as learning happens especially felicitously in a context where the learner is consciously engaged in constructing a public entity, whether it's a sandcastle on the beach or a theory of the universe...'. (Dougiamas 1998).

By this the formation of a stage production may be as much a learning process for the participating ensemble as its product is a revelation to the audience.

7.1. Collaborating and controlling

'Constructive collaboration helps to bring more ideas into the process and encourages each member of the ensemble to see his or her contribution as significant, to "own the production'. (Knopf 2006: 2).

Robert Knopf claims that, 'most directors combine aspects of collaboration with more "controlling" working methods'. (Knopf 2006: 1). If this is so, and I assume here that it is, it is important to include methods and approaches to collaboration amongst the tools of a director.

Like facilitation, constructivist application would be a collaborative element of a rehearsal process, and should be seen as part of what Brook describes when he says, 'the work of rehearsals is looking for meaning and then making it meaningful'. (Williams 1998: 8). This statement emphasises the constructive aspect of rehearsals, and implies the constructivist approach of looking on site for resources (meaning) through which to build (make meaningful). There is the suggestion of probing through experiment, rather than resorting to known and fixed practices and principles. 'Experiment and risk are essential elements of creativity and collaboration; ...more important than learning the established wisdom'. (Knopf 2006: 2).

I believe that a constructivist view should be maintained throughout the rehearsal. Even as she works toward definite decisions, I believe, the more alert the director is to the contribution of others in the ensemble the more meaningful the result will be. With Brook I am convinced that, 'The crucial insights into any play ... will be found by the actors themselves'. (Williams 1998: 9). Although I would stress that the approach and contributions of the director should enable and expect this.

A collaborative element I believe does not as some may fear take the process beyond the director's control. It rather feeds the director and it establishes confidence through the shared knowledge and insights of the ensemble. The director remains responsible for the production as whole and as such is, as Knopf says, 'The Director is responsible for bringing together each individual's contribution so that it works with the rest of the ensemble and the big picture'. (Knopf 2006: 15).

I am sure that constructivist thinking will not seem strange to a modern director; the notion of building knowledge collaboratively rather than receiving it from the

environment, is very close to how a director and her ensemble create a meaningful picture in a rehearsal room. I believe however that by naming, framing and emphasizing this approach in a theatre context it will be more fully understood and more effectively used.

Finally, I see constructivism as a lens through which I can frame a creative process, an inclusive theory, allowing the free use of other theories and systems, as well as the freedom to discard, revise or deconstruct them.

8. A view through the prism: MULTIPLE INTELLIGENCES

'A fuller appreciation of human beings occurs if we take into account (apart from linguistic and logical intelligence) spatial, bodily-kinesthetic, musical, interpersonal and intrapersonal intelligences'. (Gardner 1983).

Facilitation is a communication method that allows for collective contribution to discussions and exploration, while Constructivism is a philosophy that supports openness toward multiple perspectives in the building of knowledge and meaning. To these I have added an exploration of another key theory that supports the embrace of multiple *forms* of individual expression. This is the theory of Multiple Intelligences, derived mainly from the work of Howard Gardner (Gardner 1993). This theory, like Constructivism does with knowledge in general, departs sharply from objectivist, unitary notions of intelligence and makes a strong claim for several relatively autonomous intelligences.

Since I have already set aside the notion of dominance, it is consistent for me to look into Gardner's theory. He defines intelligence as the ability to solve problems or fashion products that are of consequence in a particular cultural setting. (Gardner 1996: 15). His unique view is that it takes, 'a variety of intelligences, working in combination ... to explain how human beings take on such diverse roles as physicist, farmer, shaman, and dancer'. (Gardner 1996: 203).

He makes a case for seven modes of intelligence: Linguistic; Musical; Logical; Spatial; Kinesthetic; Intrapersonal and Interpersonal. My purpose here is not to look into the general merits of the theory, but rather to investigate it as part of a practical framework for creating a production.

While this theory has far reaching implications for education, I see its main use in a creative theatre process as being that of a valuable awareness. A director who is aware of the different ways in which people learn and express their knowledge will have greater access to the insights and experiences of the ensemble. It is evident in any group process that not everyone has to the same degree the ability to contribute to or to understand everything that is conveyed.

I believe further that an awareness of the individuals and the ensemble of their own dominant and possible intelligences will build self-assurance, enable and expedite creativity and help to create an unthreatening process of understanding and exploration.

Unequal contribution and comprehension is a recognizable part of all goal oriented collective activity. Knopf observes that, 'some theatre artists need space to experiment; others need step by step guidance'. (Knopf 2006: 3).

Gardner's theory however suggests that those who may be weak in logical spoken contributions or comprehension may become stronger if allowed and encouraged to express themselves or receive explanations in a manner nearer to their own strongest intelligence type. We are mostly inclined, for instance, to discuss things verbally and require a high degree of logical understanding. A musically or kinesthetically focused individual is at a disadvantage under such circumstances, but by offering opportunities for musical or movement expression they are likely to become outstanding contributors.

9. PRACTICAL APPLICATION AND RESULTS

My practical research centred on four productions:

The Road to Mecca: by Athol Fugard

My Sister in This House: by Wendy Kesselman

A Lovely Sunday for Creve Coeur: by Tennessee Williams and

Burnt: by Ian Bruce

I will concentrate the description of my practical findings on the last of these. Not only because it is the freshest experience and incorporated all that I had consolidated from the first three, but also because it was the production that allowed me the most time to explore the theories.

9.1. The early findings

I will however discuss in broad terms the aims and findings of my work on the first three. This will give some background to the focus with which I approached *Burnt*.

I set out to test the effectiveness of the facilitation method to create a safe structure, to tap the multiple viewpoints of the ensemble through engagement with the elements of the play, my concept and their own characters - so that the view might become more layered, more insightful, more collectively owned. By encouraging the expression of diverse intelligences I expected that this view would be more informed by elements of music, movement, images, sympathies, paradoxes or practicalities that I had not thought of.

In the earlier productions I was not so much investigating a firm method as looking for a way to enter, an approach to the essence of the material. I understand with Ernest, as quoted by Murphy, 'the methodological approaches are required to be much more circumspect and reflexive because there is no "royal road" to truth or near truth'. (Murphy 1977).

I proceeded from a premise that: 'The theatre is an act of worship, a mass whose mysteries conceal perhaps redemption'. (Braun 1986: 32).

The most important similarity between Freire's pedagogy and the theatre process I was and am investigating is an objection to the idea that the director's is the only creative mind at work on the production and that the actors and designers should merely actualise the director's concept. Against this I proffered the use of a facilitated participatory process to precede the start of rehearsals. I hoped that this would lead to a common perception of the play, representing the shared knowledge and experiences of all participants, which could then be assembled and activated within the ensemble.

What I found was that beginning with facilitation around the plays' themes and the roles of each character did indeed provide us with some insights arising from discussions and probing exercises. The experiment, however, had very limited success. In the ensuing stages of rehearsals the insights were seldom referred to, were largely forgotten. We had not, in other words managed to establish the kind of foundation we had hoped for.

My reflections thereafter revealed important omissions and misconceptions in my initial approach. The most significant of these was that I believed that the facilitation would allow me to develop my whole concept alongside the group, including their understandings. Because of that I was under-prepared and wholly reliant on the process. The result was that we worked from the insecure position of: will we or will we not find what we need to make this a solid production? To counter this we began making predictable, safe observations. The essential insights eluded us, and we felt pressured by time. In the end we abandoned, rather than completed the process. I discovered the accuracy of Albert's observation that the director is, 'solely responsible for the artistic unity of the production', a unity 'based to a great extent on the director's overall concept or vision, for the production'. (Alberts 1995: 22).

The actors were relieved when I finally took over the decision making, and they could concentrate on being actors exploring their roles.

I did not however abandon my contention that a structured facilitation process can benefit theatre production. Instead, I adjusted my thinking. Although the approach I was exploring avoids arriving at the first rehearsal with an unchangeable concept, I now made the qualification that this does not mean that the director should have no concept. On the contrary, I realised that for a participatory approach to be effective the director would have to have thoroughly researched and conceptualized all the elements of the production before arriving at the first rehearsal. The ensemble will require this foundation for any discussion. If the director uses a collective process only to initiate the exploration of her own view of the play, the ensemble is likely to lose confidence in her decision making.

I also found that I had failed largely to properly identify why I was using facilitation or to differentiate it from the kind of facilitation used by directors in the general course of rehearsals. Improvisation, games, yoga positions, focus exercises, imaging are all well known ways that directors lead an ensemble to become creatively responsive within their roles. With these the director is not dictating, but presenting a context for the probing of insights and emotions. In other words she is facilitating. And in this sense facilitation is one of every director's creative tools, one that she may use to support her actors throughout rehearsals.

For each new production I broadened incrementally the application of the use of facilitation. The new element I was investigating became one that is structurally restricted to the preparative process of examining script and concept. This led to a period of dedicated and formalized facilitation, where I used relevant exercises and methods to encourage the ensemble to reflect on and apply their knowledge, experience, cultural views and insights to an understanding of the textual and visceral elements of the whole play and my own concept. This finally, with *Burnt*, as I will discuss later, provided a safe framework through which powerful emotional responses, different viewpoints as well as agreeable thoughts could be expressed. This would allow me as the director to deepen, or texture, my own developed

understanding with perceptions beyond the limits of my own insights and experiences.

I also came to understand that more general application would presuppose the skill of facilitation. Most directors would by the nature of their work, I imagine, have a good sense of what facilitation is about and how it works. Its full application is however a learned skill and it would require some effort to acquire it. Another alternative is to use an outside, trained, facilitator.

9.2. Burnt.

I found during the first three productions that the theoretical research elements were difficult to apply and I was frustrated in my attempts to explore the usefulness of my proposed approach. Part of this was the short time given for the process and the cast of very busy and junior student actors. The other part was the plays themselves. Not chosen by me and not connected to the student actors' personal realities, they did not engage me where I am passionately focused, nor did they give anything more than exercise value to the student actors. So, for me, there was an abstract sense of exploration only, and the process felt artificially set up. For the students there was too little to invite any high degree of commitment. We all did our best and I will not say that these processes were failures. They did however leave me asking what was still missing. I had satisfied myself that I was able to come to conclusions for or against my thesis.

For my final production I went a different route.

I proposed to Ian Bruce, a playwright who was in the process of developing a play based on a contemporary SA theme, that I should produce the work as far as it was. He agreed as this would give him the opportunity to explore further the structure and scope of the play.

The terms I set myself for the process focused on an outcome that would demonstrate the effectiveness of the approach through the quality of performances

and staging of the play. What I wished to explore mainly was if the inclusion of a facilitated process of understanding the play and the roles, and an awareness of the dominant intelligences in the individuals and the ensemble as a whole would benefit a) the rate of role and theme analysis ; b) the confidence of the actors; and c) the depth of characterisation.

As there is no immediately perceivable connection between research and performance, I elected to record my research evidence through daily journals of activities, photographs and visual recordings, and to include interviews with participants and my relevant reflections. My research methodology was based on the principles of auto-ethnographic research.

I proceeded from the conception of the ensemble as a social group engaged in an activity, the outcome of which would be agreed upon and committed to as fully as possible by all members. This, like all theatre processes, presented the challenge of unifying a non-homogeneous, disparate group of individuals at different levels of training and with different daily foci. The ensemble consisted of two second year acting students, two third years acting students and 1 honours year student. (Two additional ensemble members, a djembe drummer and a non-speaking part, only joined the process within the last week of rehearsals, and were not fully integrated into the research for lack of time.)

This time I was helped by my choice of play.

The theme of xenophobia in the township communities of the Cape was one that I could profoundly engage with, and it reflected a reality and a treatment that the student cast was able to commit to. As a result the whole ensemble not only gave their full devotion to the production, but also cooperated as fully as they could with the research. This provided the basis for a far more authentic process than I had been able to achieve before.

With this: I started my journey.

10. PREPARATION

The ensemble and I travelled the journey described below and for the purposes of this academic research paper I have opted to present the raw data and findings in the following format:

Each broad rehearsal stage used one, several or all the 7 Multiple Intelligences. I list the relevant Multiple Intelligences, and then place the different levels of meaning, making and creating on the basic levels according to Blooms Taxonomy with Knowledge Acquisition being the lowest level of competence and Synthesis the highest. As the director-facilitator I was aware that within any specific intelligence, actors might only be developed to a limited level. I was guided by the keywords of each competency as to which activity I needed to engage in with the group.

10.1. Welcome and Introduction

Multiple Intelligences. Graph 1. See addendum.

Aims and Goals: To create an environment of acceptance and relaxed interaction.

¹Activity: The ensemble sits in a circle, the facilitator asks them to introduce themselves. Linking to the person sitting on their left they create pairs and seek out a comfortable and quiet space in the room. During the exercise the facilitator plays soothing music at low volume (no lyrics). The paired individuals are labeled A and B. A starts the process, asking the following questions of B: What is the meaning of your name? How has the meaning of your name influenced your behavior towards a. _____

1. For the reader and for the purpose of understanding how I used the 7 Multiple intelligences, the levels of competencies and their meaning and how I applied facilitation and constructivism I went through the following short critical and creative decision making process for all the broad phases of the rehearsal process.

As the facilitator I would assess beforehand what the process requires and what I would like to achieve; I would determine which Intelligences would best serve this purpose, and deduce which broad activities would embrace the selected intelligences and levels of meaning. I would then tailor-make my own activity for the specific ensemble. I followed this process for of each of the broad rehearsal stages.

other people? In what way do you think has the meaning of your name determined your life choices? B has 5 minutes to answer these three questions, before the positions are reversed.

The exercises requires significant reflection and revealing. After this round of questions the facilitator calls the ensemble back into the circle and asks for person A to retell to the whole group what person B`s responses to the questions were, and vice versa.

Results: The ensemble readily followed the facilitation and the instructions. Their feedback in the final circle was informative and a clear sense of renewed respect and deepening interpersonal understanding was created. As each person retold their partner's sharing to the whole group it was clear that they were careful not to cause harm. In all cases the described partner felt empowered and recognized.

With this activity I advanced my goals to develop acceptance of one another and create an atmosphere of relaxed, low key, but honest sharing. The exercise left us with a palpable atmosphere of sensitivity towards one another.

10.2. Research Focus

Multiple Intelligences. Graph 2. See addendum.

Aims and Goals: If the actors were to be a part of my research process. Their responses, perceptions and feedback would be as vital to it as their dedication and focus were to the performance of the play.

I spent time introducing them to the concepts I was researching and to the methods I was using. It was important that they understood the part that they were playing, that they agreed to play it, and that they felt they would gain from their participation. I also intended the ensemble, in a group and interpersonal manner, to engage with the information through debate, critical thinking and discussion.

Activity: Again I used the method described in footnote 1 to design the following activity.

I showed a power point presentation of the three main areas of investigation: I divided the ensemble into 3 pairs. Each pair had to look at one of the main areas and prepare a report back to the whole group

- Presentations were short and between each one there would be an opportunity for the ensemble to discuss their main understanding in their pairs and then to reflect back to the whole ensemble.

Results: This is a standard facilitation activity. The ensemble participated eagerly. In the feedback I noted various levels of understanding of the research that I am engaged with. This was not a main concern, as I did not rely on the ensemble to fully understand my research to be able to engage with the rehearsal process. This was aimed at introducing an awareness of the research goals and opening up of avenues of discussion.

Individuals were concerned to know if these three research notions are meant to replace their previous acting skill understanding and training. This was an excellent opportunity, for me also, to explain that the research elements were intended as additional awareness and not as an alternative to the acting skills and techniques in which they were trained. They were reassured by this, because none of what they were already secure with as actors was undermined.

10.3. Revealing Multiple Intelligences

Multiple Intelligences. Graph 3. See addendum.

Having established facilitation and the activity basis associated with facilitation and by using these as a means of reaching agreements, revealing knowledge and gaining investment, I had the confidence to use it next to introduce the notion of Multiple Intelligences.

Aims and Goals: This activity was to create confidence in each individual of their own individual range of intelligences. Another aim was to demystify the concept of

'Intelligence', to empower the ensemble and to create a feeling of competence and pride.

Activities:

- With the aid of a specially prepared power point presentation and handouts on Multiple Intelligences, I explained the intelligences Gardner had identified and with each one included examples that illustrated these.
- I then asked the actors to use the UCT library computers to take a Multiple Intelligence test designed to identify individual dominant intelligences.
- I used a basic Multiple Intelligences Questionnaire and graph that asked questions concerning an individual's likes and dislikes. This proved a simple and fun method of testing preferred modes of thinking and the use of specific intelligences as well as the dominant intelligences in individuals. This questionnaire was not a scientific positivist tool. Very important: the results are not to be seen as an empirical investigation to determine the competency levels of an individual but merely serve as an informally useful guide as to how the individual relates to the world and how they prefer to make meaning.

Results: As I suspected it would be, the idea was very new to them. The concept was easily grasped and subsequent activities revealed not only this but also an almost immediate ability to apply the knowledge to themselves.

I observed a great deal of excitement as they explored and discovered where their dominant intelligences were located among the seven named by Gardner. This is something I have witnessed in other contexts as well. The idea that there are different kinds of intelligences, rather than one faculty called intelligence that is possessed more by some than by others, delivers a sort of light bulb moment. This is especially so for those who have in the past not scored high on traditional academic tests. Finding a group of additional intelligences within their scope of confidence broke many a barrier to learning and creating. And at this stage these results were used to create interest and confidence amongst the ensemble.

For further reference and application I made mental notes of the following aspects:

1. What were each individual actor's specific groupings of intelligences?
2. Note to myself to observe keenly if these individuals used these dominant groupings of intelligences to access the creative process and make meaning or
3. do some of the actors prefer to work in a mode that is not within their dominant intelligences.
4. Either way: I then had the responsibility to create alternative activities, modes of communication to challenge individual actors to experiment with other modes and intelligences.

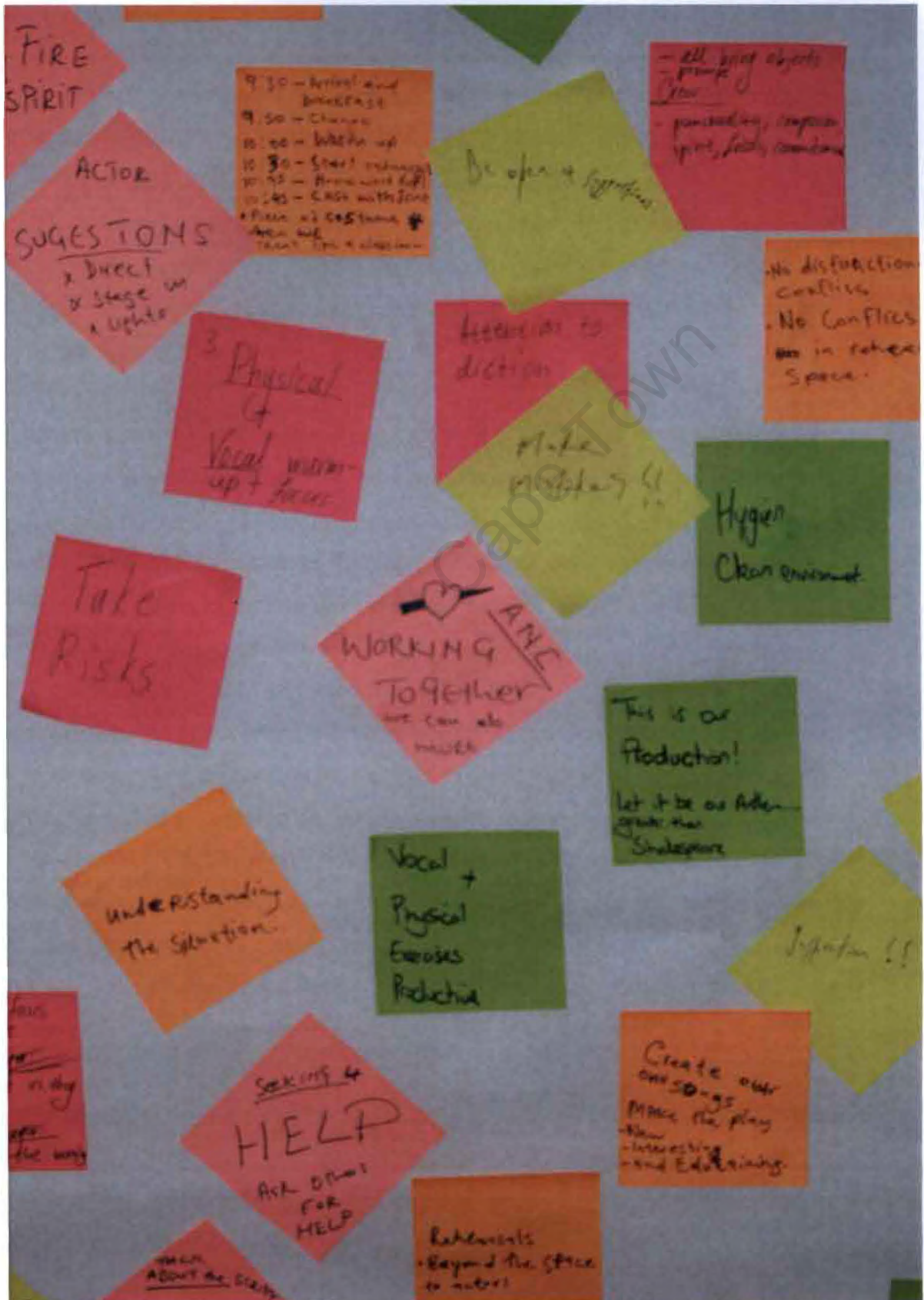
10.4. Rehearsal Contract

Multiple Intelligences. Graph 5. See addendum.

Aims and Goals: To create an environment in which the actors felt safe and where their working needs were met. I then introduced facilitation practically as a method of engagement.

Activity:

- I explained to the ensemble how a brainstorm activity is executed:
- I ask a question and set a time limit of 60 seconds for answers.
- The participants respond by writing down short, concise key words or phrases that come to mind.
- No criticism or censoring allowed of one's ideas.
- Encourage wild ideas.
- Go for quantity.
- Concentrate, be disciplined and stay focused on the topic.
- The facilitator ends the activity.



Ensemble's collective contribution to the rehearsal contract

Results: All decisions were recorded on a flipchart. These included the setting of times and schedules for starting and ending daily rehearsals, tea breaks, lunch breaks and whether there was consensual openness to extra times and days, including weekends. The actors found this activity liberating. There were fears as to how they will express their needs, without being judged. This type of collective activity gives the opportunity for even the shy individuals to assert their wants and their boundaries. It is important for the facilitator to note all rules and to ensure that no rule is undermined. Before a rule is deemed as unnecessary, the whole group has to reach consensus.

The flipchart with the results were displayed on the rehearsal room wall and during the rehearsals actors would refer to the rules if they felt the need to assert a point. Through this process no individual's needs could be devalued. And to a large extent it prevented the conditions arising that may, and often do in rehearsals, lead to outburst of aggression by actors who feel they are not being heard.

10.5. Expectations and Individual/ensemble goals

Aims and Goals: To ensure that the notion of constructivism is fully explored and some of its tenets are implemented, I aimed to create an awareness of personal expectations and goals. These would provide the momentum, energy, resources and materials on which we all ultimately will rely to journey through the rehearsal process and, in line with social constructivism, to furnish a product. To enable the ensemble to self reflect and to reveal their goals and aims for this process I encouraged observation, expression, scrutinizing, organizing, imagining, creating and questioning.

Activity: A brainstorm was used for this activity. It focused on a set of expectations and goals for the processes that focused on the quality of production, but also included learning, performance milestones and new understandings. Decisions were recorded on a flipchart.

Goals & Visions

- * Display my skills at their best
- * Challenged and succeed
- * Strengthen acting abilities
- * Take a stand against xenophobia
- * Through Theatre, to achieve socio-political awareness of xenophobia
- * To test myself and learn from production process
- * Multiplication towards universality
- * Working with other people & learning from them
- * Develop my skills
- * To interrogate contemporary theatre
- * Exploring and understanding actor-audience relationships in a contemporary production
- * To develop and stretch acting & performance skills
- * I want the actors to experience achievement

Flipchart of the ensemble`s collective contribution to the goals and vision for the production

Results: The ensemble expressed that they felt valued and that their growth and development felt acknowledged. They felt that this was not just the Director`s or the Drama Department`s production, but was a group product in which all participants could invest their dreams, hopes, growth and ideals. This response was encouraging. To not create unreasonable expectations, I suggested a discussion of the concept of `equal and different`. We ascertained that we all will have different role divisions and respective responsibilities and outcomes. This will challenge the ensemble to demonstrate effective group and social skills. To recognize the limit or boundaries as well as the responsibilities of each of the different roles in a production of this nature. We ended up using the example of stage manager vs. actor to demonstrate the point.

10.6. Rehearsal Values and Culture

Multiple Intelligences. Graph 6. See addendum.

Aims and Goals: I placed this section of the orientation after the expectations and individual and ensemble goals to put in place an agreed upon set of values and rehearsal culture. In other words we had established some of the `what` and we now needed to develop the `how`.

Activity:

- Values like respect and understanding for individual processes and strengths and weaknesses, keeping time and being prepared; as well as welfare factors like the availability of coffee and tea, and duty rosters were discussed.
- As the facilitator I posed critical questions such as:
 - What will make it easier for you to work with your fellow actors?
 - What will sabotage this working relationship?
 - What should we put in place to provide a framework for behavior?
- Seated in a circle, individual responses, observations and suggestions were noted on the flipchart.

Results: By the end of this session we had some very clear agreements about the routines, values and group culture of our anticipated process. The actors felt that they had a framework they could access to solve difficult situations or problems as they might arise during the next month and a half's work. They responded that it structured their interactions and removed the possibility of personalising incidents. An encouraging response from one of the actors was that 'We are setting our standards high'. He felt that we will ensure that we can inspire ourselves to reach greater heights of excellence and indirectly also hold one another to the same high standards.

In the former productions I had not had the time to take even this initial set of activities so far. I was satisfied this time that I had achieved the conditions and benchmarks for how to work together and to treat each other, so that our environment was conducive to taking the creative and emotional risks demanded by the play in safety and with support. In this I had the agreement of the actors, and as a bonus, of the stage manager and the writer.

10.7. Directors concept

Multiple Intelligences. Graph 7. See addendum.

Aims and Goals: As discussed earlier I had learned through the previous phases of my investigations that the director's concept should be well defined, if not set in stone. Careful to not abdicate responsibility of the final decision making phases of the concept to the actors, I aimed to give access to the visions, ideas, images, feelings and intentions behind my concept. I hoped to elicit creative responses from the actors. This will occur, I believe, if they feel included and empowered enough to contribute to the dynamic development of the director's concept. I must state at this point that this is not for me to have the 'best' possible director's concept; this would be an abuse of the actors' trust and contributions, but rather to have a concept that has organically been investigated, consolidated and taken ownership of by the director as well as the actors.

Activity: To ensure that I prepared the ground for this aim, I enlisted 6 of the 7 Multiple Intelligences in my presentation.

Specific activities:

- Showing a drawing of the set-design, walking out the space for the actors in the rehearsal room, orientating us towards stage areas, psychological and social areas.
- Sharing news paper articles on the main themes of the play. Enlisting discussions, critical thinking and reflecting as commentary on the articles. Reading an article out loud.
- Showing photos and ensuring that the actors had an emotional, psychological, socio-political insight into what was happening.
- I then gave them an opportunity to question what I had brought. By this time, because of our contract and the process of safe interaction we had already established, the actors engaged in the discussion without hesitation. They questioned, affirmed and generally interrogated the concept.
- We shared stories of our own experiences.
- We shared costume, set dressing, props, music, lighting and sound ideas amongst the group. All the while I am in role as the director-facilitator. Acknowledging and steering ideas to find a connection with the concept.



Orientation of the ensemble; sharing information on the themes of the play.

Result: I could feel the difference it made to the current ensemble that I brought to them a set of pictures and meanings for us to aim for. I felt satisfied after this process that we had achieved a high degree of collective ownership of the concept and that the individual actors were inspired and excited about the creative journey we were embarking on.

10.8. Diagnostic Assessment of acting skills

Multiple Intelligences. Graph 8. See addendum.

Aims and goals: The students available to cast in the play were at various levels of training and experience. To nurture an understanding and consideration for this disparity in training, I had to ensure that the ensemble understood the context of levels of skills development and consequent contribution. This would be to prevent frustration, because of lack of skill in some actors, and hopefully ensure group and peer capacity building. Careful not to use fellow actors to do teaching, but to create

an awareness of the context in which we find ourselves. I aimed to use this awareness as a guide for myself as intermediary and when necessary teacher of acting skills where necessary for process and standard.

Activity:

- Self reflective and diagnostic activity of writing down what their training had so far taught them about preparing their role and performance.
- I asked them particularly to focus on their understanding of the process of preparation, phases they had to go through.

Result: From their responses I noted the following:

The language issue could make it difficult to find common references;

(The ensemble was made up of three Xhosa first language speakers, one Tswana first language speaker and myself as English speaker.)

The self reflective ability of the actors is underdeveloped. There was also a disparity of communication skills in the group, and the general ability in this regard is low. It took time and effort to reach agreements about the rehearsal steps.

There was a lot of confusion among the actors about what the stages of preparation should be. My assumption is that the students, even those at fairly advanced levels, have not previously been asked to engage meaningfully with these directing processes of production.

These challenges were to be expected. They were the challenges, I felt, for which I had chosen the conceptual and methodological tools of my research.

I did not try to force the solutions, but trusted that these were largely built into my research methods already. Through facilitation and by taking an approach that by design acknowledged differences of skills, knowledge and intelligences, common understandings could be reached, common terminologies would emerge, and the process should strengthen reflective abilities.

As disparities between actors' understanding or process occurred, we addressed them confidently and used our already established methodological and conceptual tools to find a way around them or to level them.

We used our Multiple Intelligences focus and facilitation activities to build the ensemble's view of the play through the preparation and character development stages of rehearsals for *Burnt*.

Cape Town

- * Accept the script
- * Read the script
- * Go through your own lines
- x Understand the written text
- * Look for unfamiliar words (check dictionary)
- x ERA of the script (when, where, who, what?)
- are character:
- x Investigate about your character (who, where you from)
- x Observe people in your community or elsewhere
- + Research your character
- x Give your character life (
- x Don't ACT ! Live the character
- x Give your character one of theatrical/life element (air, earth, water and fire)
- * Get into the stage and Practise!
- x Run line with group (group work)
- x Act with the script when possible

Research evidence of actor's understanding of the stages of preparing for a character

10.9. Rehearsal: Script Analysis

Multiple Intelligences. Graph 9. See addendum.

Aims and goals: The aim was to once again enlist the multiple perspectives of the ensemble to generate as many creative ideas as possible. I challenged the actors to use multiple levels of engagement with the script: they were asked to in their discussions to observe, illustrate, arrange, show, build, scrutinize, judge, value, discuss, locate, measure etc.

Activity: I designed an inclusive activity based on group work and discussion.

- Sitting in a relaxed circle we read the play and discussed the meaning, plot, theme, characters, and motivations evident in the script.
- Using insight we had gained through our activities into the dominant intelligences of each actor and their dominant mode of creation we broke down the script into units and beats. We deliberately drew on the variety of intelligences available in the circle to get as broad an insight into the characters and elements of the play as possible and to give iconic titles to each unit.

Result: I was very aware at the beginning of the exercise that the actors were still bound somewhat to the verbal, logical approach to the analysis of a script. It required a conscious effort on my part to facilitate the inclusion of other approaches.

The discussions were characterized by a strong sense of respect and individuals, especially those who are not particularly verbal, grew in confidence as their contributions were validated.

Something I noticed occur spontaneously was that the actors began to talk about the characters in terms of the characters' dominant intelligences. This gave surprisingly quick and deep insight into our understanding of the characters' behavior and motivations. Finding iconic titles was a dynamic and fruitful exercise. Actors responded with a range of different titles and as a group we mediated the most appropriate title for each unit. The titles were dramatic, elicited emotional

engagement and created mood and atmosphere. The sacrifice, the betrayal, the unexpected arrival etc.

10.10. Rehearsal. Plot Analysis

Multiple Intelligences. Graph 10. See addendum.

Aims and goals: Using the above analysis of the script as a guide we now, in our circle, looked for the significant plot moments, the actions and decisions that move or change the direction of the story line and move the action forward.

Activity: Basic visual spatial activity to engage this specific intelligence:

- A flipchart and colour pens were placed on the floor.
- The actors were given pastels and asked to draw a mind map, depicting symbols and images related to the main actions of the plot.
- The completed diagram was stuck up on the wall and individual actors took turns in taking the ensemble through various parts of the play's journey.
- The second phase was to extend the visual images.
- A row of flipcharts was laid out on the floor.
- Actors were given oil pastels (gives the option of broad, colourful strokes), and asked to select one image/symbol to depict a plot point.
- Facilitated by myself, the plot points were synchronized and identified in terms of when they occur in the overall plot. I was careful not to create a linear storyline because this would have eliminated unexpected dramatic events from being included in the plot.
- Background music was played and the actors in silence drew and sketched.
- They could at any time abandon their own image and collaborate on another image with someone else.

Results: After this exercise I could feel that we had broken the dominance of the verbal, logical mode, without losing its value, in favour of more imaginative interpretations and the use of visual and spatial intelligence.

I have to stress here that this approach has healing elements, but that even more importantly it taps viscerally into the strengths of the ensemble and deepens and enriches the perception of the work at hand.





**10.11. Rehearsal. Action, wants, needs and doing
Multiple Intelligences. Graph 11. See addendum.**

Aims and goals: The essential question to ask for both director and actor is, 'What are you trying to get him (the other character) to do? (This question) may be asked beat by beat, scene after scene. It will never wear out. It applies to lead characters and extras; to verse and prose; to old and young; to rich and poor'. (Ball 1998: 91).

Activity: The probing of the characters' actions and wants in the play is, for me, the essential preparation for performance. The previous exercise had given us some insight into the character's reality, which made it easier now to begin to look at what the characters' overall want in the play was, and to break it down to the 'wants' in every beat and what the characters` are prepared to do to get what they want.

- I began by introducing a list of transitive verbs, taken largely from Ball (Ball p.87-89). These are the verbs that concern an actor, and we spent some time discussing and understanding why 'glorifying' someone , for example, is more useful to an actor than simply 'flattering', or 'proving' or 'convincing' or 'bombarding' (Ball p. 88) is more useful than just 'telling'.
- We also practiced finding wants that were specific and playable and connected to a receiver and a desired response (Ball p. 91): For example, to 'manipulate' *her* to *hand me* her car keys, to 'convince' *him* to *stay* with me.
- Then, seated around a table, we examined every beat, specifying what, in each moment, each character wants from whom and what they are doing to get it. We did this with a minimum of discussion. Instead each actor was asked to give a verb and a desired response of their character in each beat. We considered all possibilities until we felt we had reached the most accurate possible statement. This was then recorded in the working scripts.

Result: The immediate effect of this exercise was a greater understanding and sense of the story, movement and action possibilities of the play. It also brought us closer to the plot points, the building blocks and visceral elements of the story and afforded

us a greater clarity about the character roles and the part they play in the telling of the story.

A further advantage at this stage was that the intense work with the details of the script was also organically increasing the actors' memorization of the script together with their understanding. This, to me, is an ideal way to learn lines as it removes that disjunction between word and meaning that occurs when actors memorise lines by rote before starting rehearsals.

What I also noted at this point was that the ensemble had by now built a common language and approach. The references to dominant intelligence types were now accurately and confidently applied to the characters themselves; discussions were quickly replaced by activities if needed.

This was also the point when the urge to be rehearsing on their feet became critical. The actors felt ready, and I was keen to start staging and blocking.

10.12. Rehearsal: Given Circumstances

Multiple Intelligences. Graph 12. See addendum.

' Novice play readers often think of given circumstances as the boring simple parts they can pass over .In actuality, given circumstances are as crucial to a play as plot and character. They put the audiences and characters into the here and now of the action'. (Thomas 1998: 1).

Aims and goals: To explore the world of the play.

Activity: I asked the actors to take and probe two aspects each from the list, and to record their findings on flipchart in the form of a collage or mind-map. They were given scissors and pastels, and worked for twenty minutes before each in turn presented their findings to the ensemble.

Result: This avoided discussion and thereby dominance of the more logical and verbal individuals' ideas, while at the same time the probing of the play's reality was thorough, and absorbing to all. The discussions that did follow the presentations were animated and highly focused

10.13. Rehearsal: Characterisation

Multiple Intelligences. Graph 13. See addendum.

Aims and goals: Characterisation is an actor's main task and he or she must approach the challenge of being the character through a profound as possible sense of the character's reality. The aim with the following activity was to achieve this goal and to encourage the actors to broaden their visual-spatial, bodily-kinesthetic, musical, logical, interpersonal, intrapersonal and verbal-linguistic insight into their character.

Activity: I wanted to make this also an experience rather than a discussion.

- I handed out a set of question guidelines referring to each characters beliefs, values, habits, relationships and circumstances. (E.g.: What makes your life meaningful? What would you die for? What is your favorite pastime? What was the political situation in the country when you grew up and how did that affect you? How would you choose a best friend?) Each actor in turn sat in a chair facing the rest of the ensemble. The ensemble then, with reference to the questions, discussed and gave the actor ideas about his or her character.
- The actor took notes, but did not join the discussion.
- When the discussion was over, the ensemble asked the actor questions.
- The actor answered in character, bringing the ideas to life and extending them with gestures and feelings.

Results: Both as members of the ensemble and as individual in the 'hot' seat, all of the actors enjoyed this imaginative activity. The ideas and suggestions opened up the characters in terms of the information given by the script and the opinions, responses and attitudes of other characters displayed towards the character in the

'hot' seat. The actors responding in character, through feelings and gestures, found depths in the character that may not otherwise have been noticed. This activity was useful because a bland analysis of the characterisation aspect of the rehearsal process was replaced by a lively, emotionally, psychologically and spiritually charged interaction. Personal response, individual study, peer editing, co-operative learning, sharing, group work, social awareness, conflict mediation, discussions, brainstorming, study groups, retelling, speaking, debating, presenting, dramatizing, listening were some of the creative modes in which the actors had to engage.

Ultimately I hoped that this critical exploration of the play, would translate into performance. Characters will not merely act, do, express their needs, feel emotions, but they will debate, fight, attack, plead with one another, inquire with urgency etc.

10.14. Rehearsal: Blocking, Composition and Picturisation

Multiple Intelligences. Graph 14. See addendum.

Aims and goals: Keen as I was to start blocking the play, I felt that there was one more step to undertake before I began imposing my direction.

The step was for them to try out on their feet the beat by beat, unit by unit, discoveries we had made through the previous activities with a view to also learning lines and experimenting with appropriate delivery, status and characterisation at the same time.

Activity:

- I asked them to experiment with their bodies in the space.
- To take one unit at a time and experiment with the wants and actions we had discerned previously.
- Added to this I asked them to become aware of the space they occupy and how to define relationships and status disparities through space, movement and gesture.

Result: This was a painstaking exercise. It took several days of work to get through the whole play, but it was more than worth it. I would go as far as to say that it is an essential step. We found that a number of the motivations and actions we had thought of previously worked well on stage, while many had to be changed or adapted.

By this time, through the facilitations, we had established a flexibility of approach that made these new discoveries easy to adapt to.

I also found that the notion of dominant intelligences for the characters gave an almost immediate access to their behavior on stage. The more logical and verbal Seezer, achieved a kind of stillness with occasional bursts of kinesthetic energy; Joko's kinesthetic intelligence kept him moving and expressing himself mainly through movement and large gestures; Parks, the one with intrapersonal dominance was sympathetic, stressed out by the violence of the situation, withdrawn and defensive until he learns to find his own voice.

Finally, I have often found in rehearsals where I have imposed my blocking from the start that this inevitable process of discovery leads to blocking changes that become stressful to the actors because they are expecting a degree of certainty from their director. What was particularly beneficial about this new approach was that the actors were exploring space, action, pace and meaning without feeling bound yet to anything.

We were able to block the play, in terms of stage areas, create composition in terms of balance and power relationships and complete the picturisation of the emotive and other dramatic messages.

10.15. Rehearsal: Costumes and Props

Multiple Intelligences. Graph 15. See addendum.

Aims and goals: The empowerment of the whole ensemble spilled into most aspects of the pre-production. The actors were confident to contribute to decisions around

costumes, props and set. My aim was to create a dynamic and fruitful engagement with the visual aspects of the production and their characters.

Activity: In order to arrive at the right costumes and props, the actors were given the task of observing and reporting on the kind of clothes worn by the kind of people depicted in the play. They were able to give guidance to us as, together with the costume department at UCT, we chose what each character would wear. Personal props were chosen to suit each character. The actors came up with most of the ideas themselves; the line between what I decided and what I agreed to was a thin one.

In the case of the grotesque characters – the policeman, journalist and councilor, we departed from the realistic and looked for symbolic elements both in the clothes and the props. Thus the policeman's uniform was too small for him and was adorned with bank notes. His gun was too large. The journalist carried an oversized microphone. The councilor wore a patriotic scarf that almost choked him and carried a huge coffee mug.

Result: While not every suggestion was useful, I found that the overall effect of having the actors' researched contributions brought not only accuracy but also some flair to the costumes by allowing the use of the obvious visual intelligences of one or two of the cast members.

10.16. Rehearsal: The moment of violence

'To be decisive is violent (but) Only when something has been decided can the work really begin. The decisiveness, the cruelty which has extinguished the spontaneity of the moment, demands the actor begin an extraordinary work: to resurrect the dead. The actor must now find a new, deeper spontaneity within this set form...bringing skill and imagination to the art of repetition'. (Bogart 2001: 44 & 45).

In a sense the point where the blocking really begins is the point when my research also ends. This is the point when discussion and experiment and improvisation reach

their fulfillment in decisions that have to be made and kept to. Without this I, as director cannot create the staged composition and pictures that complement the meaning performed, and the actors cannot finally and necessarily concentrate on their own roles.

Bogart describes how she found this upsetting, but at the same time knew that, 'this violent act is a necessary condition for all artists'. (Bogart 2001: 45).

What I felt when I reached this moment was some nervousness, because now in a sense I was on my own. The final decisions would be my responsibility and I would be judged by them for better or for worse. This pointed some way to the insecurity that had led me in the past to adopt a more or less authoritarian stance as a director. Now, however, I was looking at a different kind of security.

This time I was able to fall back on a preparation both of myself and the actors that had already established a trust and a high degree of understanding of the meaning of the play and the role of each character. Guided by this I felt I could be confident in the basis of my decisions and the actors would be able to understand the decisions readily. This included visible guides like the mapped plot points that were pinned up on the wall, the result of an early activity.

I also found that working with the whole ensemble being strongly aware of the play's broad meanings and the specific intentions of the scenes afforded me a freedom with blocking that I had never felt before. I found myself abandoning a number of my carefully thought out stage positions for more dynamic and/or more expansive, or more intensive choices. The actors seemed to relish this adventurousness as much as I did. The process for the whole ensemble was characterized by a confidence that allowed us to go a lot further and take more risks than any of us would have before.



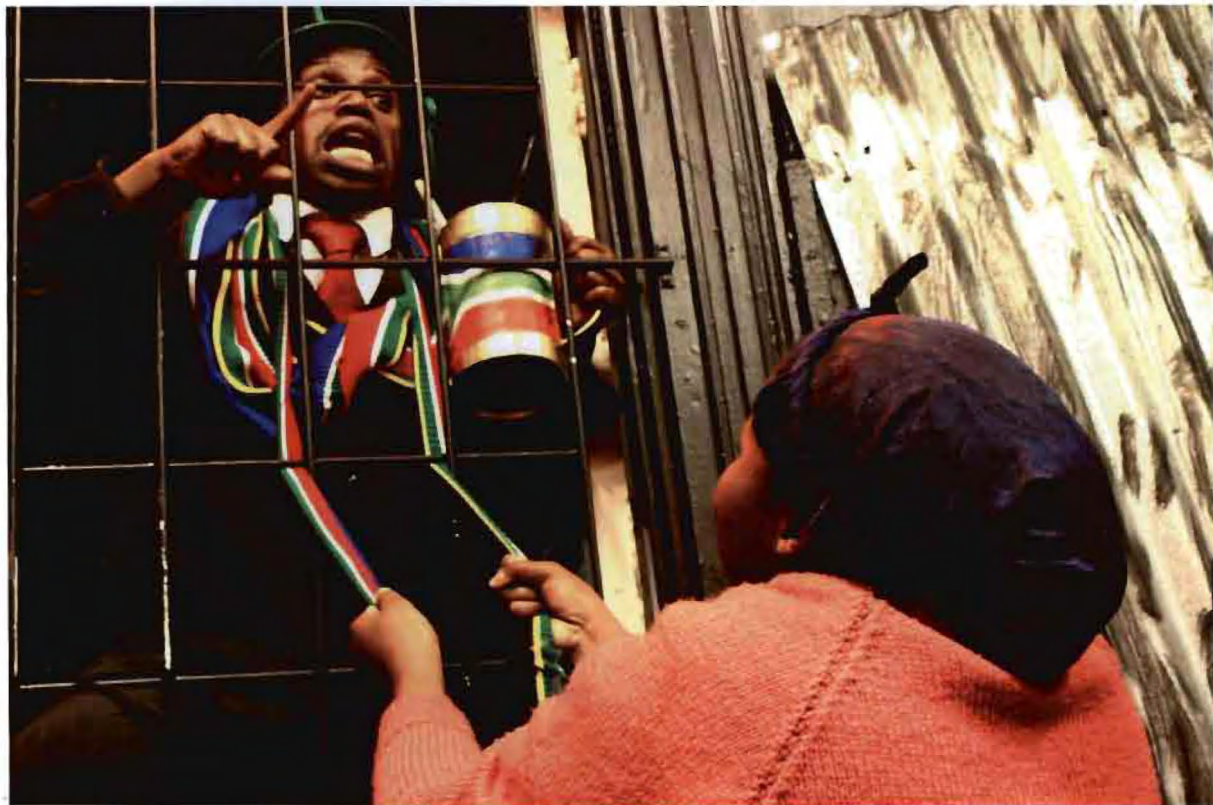
From left to right: Parks, Seeza, Joko



Joko



Sergeant



Councillor



Reporter



Burnt man and Ma



Joko

11. CONCLUSIONS

My research focus was on the application of Facilitation, Constructivism and Multiple Intelligences. My intention was to use these three notions as a lens through which I approached the conventional rehearsal process of creating and directing a professional theatre production. My aim still is to explore and develop a praxis for myself as a director in order to augment and enhance the relationships, confidences, communications, commitments and results within the group. I would like at this stage to take two important stances: Looking through the lens of these psychological, theoretical and methodological notions is not intended to replace skills, techniques or acting methods I am already familiar with. The second is that I am applying the principles, elements, methodologies, etc., of these notions in order to achieve competence and the most effective aesthetic theatrical experience possible. With both of my previous papers there was some confusion about my focus and a misconception that I was concerned with theatre for development, drama therapy, theatre for healing or community theatre. Having worked most of my career with

development in theatre and education, and being aware of the importance of the place of these drama and theatre strata I was quite thrown to be asked these questions, as if there was some positivistic standard that determines only certain types of theatre may be performed on the professional stage. There seems to be a notion that if a theatre practitioner includes psychological notions such as healing and pedagogical notions such as Facilitation that they are no longer aiming for theatrical objectives. I am positing rather that these aspects are essential to my view of theatre; in our South African context. Here I quote Chomsky:

'There is a tendency to define psychology in what strikes me as curious, and basically unscientific way, as having to do only with behavior or only processing of information only with certain low level types of information with the environment...and to exclude from psychology the study of what I call competence'. (Furnham 2008:180).

11.1. Facilitation

My investigation and use of facilitation has opened the directing process for me, and given me the confidence to rely on the collective creativity of the group rather than solely on my own resources and insights. I now can approach a directing project with the expectation of discovery and revelation rather than with all my options already decided. Bogart sums up the journey I have made in this comment, 'I can choose to approach a play either with the attitude that it is a small controllable canvas or a huge canvas, brimming with untapped potential'. (Bogart 2001:116-117).

The essence of the facilitative relationship model is that of dialogue; effectively structured meaningful, open, respectful, courageous dialogue for the purpose of achieving an agreed outcome – in our case, the staging of the play. The artists are seen as collectively responsible for the creative outcome of the play. The director as facilitator is responsible for the process, but does not hold the power of '*knowing*' and '*seeing*' the outcome and then achieving it by imposing it on the actors. Instead she aids the cast members to discover/uncover the shape and meaning of a performance, by creating security and trust, asking questions, stimulating discussion

and discovery through exercises and techniques that encourage spontaneity and playfulness and exploration, and by making procedural judgements.

This paper attempts to demonstrate to the reader that there is merit in using the attitude, approach and techniques of facilitation in the creative process of theatre production. It is a practical aim for a creative activity. I have tried to show how facilitation can be used to further the usual aims of a director and her cast.

What this paper is not suggesting is that facilitation is the only way. In the end all practitioners are faced with options for achieving their goals, and they will choose one that they are most comfortable with, that resonates with their way of seeing things, or that excites them.

What attracts me to the methods of facilitation is firstly its participatory emphasis. It humanises the process, and in so doing creates an atmosphere that is centred on creating and on achieving a creative goal. At the same time it provides a structure and a method for doing so.

Also, it is about recognising the contribution that can and should be made by all the individuals in the group. It removes, largely, the status divide that can so easily exist between actors and director, and creates a sense that the production is owned by all. Once the performances begin and the director is no longer active, this ownership ensures that the cast will strive for continued and growing excellence in a way that it might not do otherwise.

If there is any drawback to the use of facilitation methods and principles in theatre production, it may be the extra time it takes to ensure openness to numerous viewpoints. It takes much less time to simply tell people what to do.

Facilitation is about involving people in the pursuit of a goal, about doing things together as a group of human beings. It is about discovering and enjoying and meeting as much as it is about achieving. These are not things that happen if they

are hurried. The director as facilitator must make time for the process to be part of her preparation.

11.2. Constructivism

I approached the project, in keeping with the view of constructivism, not as the '*all knower*' ready to impart this knowledge to actors. Instead I accepted my role and my experience and insights as only a piece of what was to help us discover and create in the collective process of producing a play.

This is a prerequisite of course for a facilitative approach, because if there is no openness to new individual and collective input, there would be little point in asking for it.

It took the actors a while to get used to the approach. The tradition of the director having answers to all questions is still strongly established in most actors' minds. Once they became aware, through the facilitation process, that their input was not only respected but required, they warmed to the idea. Tentative at first, they took very little time to reach the degree of enthusiasm that eventually set the tone for the rehearsal process.

Clearly the one danger of such an openly democratic view is that in practice there will always be some who feel they have more to contribute than others or indeed more that is valuable to the process. Facilitation has built-in mechanisms to reduce this risk. And it is also why the concept of Multiple Intelligences is significant to this process. It allows us to seek different kinds of inputs and, as long as it is well understood, it does create a balance of the different modes of expression.

11.3. Multiple Intelligences

Without exploring the whole academic and scientific scope of Gardner's idea that there are at least seven intelligences, I am struck by its practical implications for education and now for creative processes. Gardner, a talented piano player, in fact began his research because as he says, 'I was struck by the virtual absence of any

mention of the arts'. (Gardner 1983: 1). He made it a goal of his, 'to find a place for the arts within academic psychology'. (Gardner 1983: 1).

The application of this view, in all of my Master's related projects, had a remarkable and very significant affect on the individuals in the ensembles. Most significantly, it denounced the belief in levels of intelligence in favour of a sense of differing but equal strengths and skills. The significance of this should not be underestimated. As they were understood so these strengths emerged as though they had been hidden lives now being brought out into the open for the first time. The excitement in the group was tangible. The less verbally and logically skilled (traditional intelligence standards) literally stood taller and their contributions became more self assured. For those used to being seen as intelligent in the traditional sense, the concept and the facilitation of it did not diminish this, but opened new areas for them to explore, and allowed them to see the others with new eyes.

With BURNT, this became far more ingrained into the process than with the others, and the difference it made was remarkable. The value of working with confident actors, respectful of self and fellow actors, with all their senses and skills opened up to the process made this a unique experience for me, and by their own accounts for them too.

It also helped to make quick and yet deep inroads into the characters, once their dominant intelligence was identified. This formed a basis for behavior, stance, speech, pace, even costumes and all that is basic to characterization.

I find myself at this stage with nothing to say in terms of reservations about the use of Multiple Intelligences in an ensemble.

11.4. Praxis

I found that with the research elements added our rehearsal space provided a sound platform for transformative work. Performers and director learnt from and influenced

each other as a matter of course, and developed ideas through their engagement with the play. Understanding and creativity was enhanced by active and practical engagement with the material.

In reality the rehearsal environment is always one of high risk driven by the need to complete a product, uncover an essence, something ultimately to be presented to an audience. Actors, as Brook in *The Empty Space* (1986) points out, tend to give the responsibility of knowing where everything is headed to the director. This is based, not on the desire to be led or servility or willful abdication of their own sense, but rather on the reality that an actor must focus deeply on his part in the creation, and must trust that the whole is being taken care of. If he suspects that the director is uncertain, he will, generally speaking, not have the confidence to focus on his work.

This observed dynamic was the real challenge. It was overcome to a large extent by creating a profound safety within the environment that allowed the actors to contribute to the conceptual foundation. It definitely did demand of all of us that many of our, 'habitual ways of thinking have to be changed'. (Gulati 2004: 1). The actors, like myself as director, had to learn to take a position they were not used to. They were asked to give more than their acting technique and skill; they were required to actively engage in discovering, analyzing, investigating, interpreting, building and sharing based on their own knowledge, sense, meaning and experiences. They became vulnerable in the process, and, indeed to the process and to each other. The framework in which this happened was, however, one that they and I could trust deeply.

I believe that I have come a long way through the research and practical projects to finding the underlying theoretical basis for the kind of practice that would suit the goals I have for examining and producing theatre in South Africa at this time. In other words I feel close, if not completely ready, to believing that I have discovered my suitable praxis.

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Multiple Intelligences and Learning Styles

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Multiple Intelligences Main Points

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Multiple Intelligences Test

© V Chislett MSc and A Chapman 2005, based on Gardner's Multiple Intelligences Model.

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ADDENDUM

10.1. Graph. 1 Welcome and Introduction

MUSICAL	MATHEMATICAL – LOGICAL	INTERPERSONAL	INTRAPERSONAL	VERBAL- LINGUISTIC
<ul style="list-style-type: none"> • Knowledge: memorize, repeat, copy, recall, name • Comprehension: express, d • Application: practice, demonstrate, dramatize, show, teach, perform • Analysis: interpret, analyze, group, arrange, organize, differentiate • Synthesis: compose, arrange, construct, create, order, produce • Evaluation: appraise, judge, value, recommend, assess, order <p>Activities Playing background music</p>	<ul style="list-style-type: none"> • Knowledge: recall, collect, label, specify, recount • Comprehension: describe, name, identify, locate, review, • Application: solve • Analysis: analyze, interpret, investigate, discover, inquire, examine • Synthesis: invent, formulate, hypothesize, set up • Evaluation: rate, value, evaluate, revise, select, measure <p>Activities Critical thinking, predicting, collecting data, solving puzzles</p>	<ul style="list-style-type: none"> • Knowledge: repeat, define, recall, name, tell, collect • Comprehension: describe, explain, discuss, express, report, retell • Application: simulate, interview, employ, dramatize, practice • Analysis: organize, survey, investigate, inquire, question, sort • Synthesis: set up, formulate, arrange, plan, propose • Evaluation: decide, judge, appraise, conclude, infer, criticize <p>Activities Personal response, individual study, personal choice activated,</p>	<ul style="list-style-type: none"> • Knowledge: name, repeat, memorize, study • Comprehension: explain, translate, restate, express, review • Application: dramatize alone, visualize, solve, plan • Analysis: probe, compare, contrast, investigate, question, dissect • Synthesis: plan, design, compose, assemble, imagine, create, arrange • Evaluation: infer, assess, value, judge, endorse <p>Activities Cooperative learning, sharing, group work, social awareness, , discussions</p>	<ul style="list-style-type: none"> • Knowledge: define, memorize, • Comprehension: clarify, discuss, describe, explain, review • Application: interview, express, show • Analysis: interpret, compare, inquire, investigate, organize, survey • Synthesis: create, imagine, predict, invent • Evaluation: evaluate, revise, deduce, infer, predict, correct, <p>Activities Telling, speaking, researching, listening, journal keeping</p>

10.2. Graph. 2. Research Focus

VISUAL-SPATIAL	MATHEMATICAL – LOGICAL	INTERPERSONAL	INTRAPERSONAL	VERBAL- LINGUISTIC
<ul style="list-style-type: none"> • Knowledge: observe, label, • Comprehension: illustrate, • Application: demonstrate, illustrate, show, build • Analysis: scrutinize, arrange, diagram, compare and contrast, graph • Synthesis: design, imagine • Evaluation: value, select, choose, judge, appraise, order <p>Activities Graphing, , illustrating, using charts,</p>	<ul style="list-style-type: none"> • Knowledge: recall, collect, label, specify, record • Comprehension: describe, name, identify, locate, review, group • Application: • Analysis: analyze, interpret, discover • Synthesis: • Evaluation: value, <p>Activities critical thinking, predicting,</p>	<ul style="list-style-type: none"> • Knowledge: repeat, define, recall, name, tell, collect • Comprehension: describe, explain, discuss, express, report, retell • Application: • Analysis: organize, • Synthesis: • Evaluation: <p>Activities Personal response, individual study,</p>	<ul style="list-style-type: none"> • Knowledge: name, repeat, memorize, study • Comprehension: explain, translate, restate, express, review • Application: • Analysis: probe, compare, contrast, investigate, question, dissect • Synthesis: • Evaluation: value, judge, endorse <p>Activities cooperative learning, sharing, group work, social awareness, , discussions</p>	<ul style="list-style-type: none"> • Knowledge: define, memorize, record, list • Comprehension: clarify, discuss, restate, describe, explain, review • Application: interview, dramatize, express, show, publish • Analysis: interpret, compare, inquire, investigate, organize, survey • Synthesis: compose, create, imagine, predict, invent • Evaluation: evaluate, revise, deduce, infer, predict, correct, edit <p>Activities retelling, speaking, debating, presenting, listening</p>

10.3. Graph. 3. Revealing Multiple Intelligences

VISUAL-SPATIAL	BODILY – KINESTHETIC	MUSICAL	MATHEMATICAL – LOGICAL	INTERPERSONAL	INTRAPERSONAL	VERBAL- LINGUISTIC
<ul style="list-style-type: none"> Knowledge: observe, label, redraw, rewrite, copy, draw Comprehension: illustrate, express, explain with pictures, demonstrate Application: dramatize, demonstrate, illustrate, show, prove, build Analysis: scrutinize, arrange, diagram, compare and contrast, graph Synthesis: compose, construct, produce, design, plan, assemble, imagine Evaluation: value, select, choose, judge, appraise, recommend, order 	<ul style="list-style-type: none"> Knowledge: repeat all actions, tell in actions, copy, follow along Comprehension: discuss, express, locate, play Application: exhibit, use, simulate, operate, shoe, experiment Analysis: sort, inspect, arrange, discover, group, organize, classify Synthesis: produce, arrange, set up, invent, build Evaluation: measure, decide, estimate, choose, recommend 	<ul style="list-style-type: none"> Knowledge: memorize, repeat, copy, recall, name Comprehension: recognize, express, describe, translate into music Application: practice, demonstrate, dramatize, show, teach, perform Analysis: interpret, analyze, group, arrange, organize, differentiate Synthesis: compose, arrange, construct, create, order, produce Evaluation: appraise, judge, value, recommend, assess, order 	<ul style="list-style-type: none"> Knowledge: recall, collect, label, specify, record, enumerate, recount Comprehension: describe, name, identify, locate, review, group Application: test, solve, calculate, demonstrate, show, experiment Analysis: analyze, interpret, investigate, discover, inquire, examine Synthesis: invent, formulate, hypothesize, set up, systematize Evaluation: rate, value, evaluate, revise, select, measure, assess, score 	<ul style="list-style-type: none"> Knowledge: repeat, define, recall, name, tell, collect Comprehension: describe, explain, discuss, express, report, retell Application: simulate, interview, employ, dramatize, practice Analysis: organize, survey, investigate, inquire, question, sort Synthesis: set up, formulate, arrange, plan, propose Evaluation: decide, judge, appraise, conclude, infer, criticize 	<ul style="list-style-type: none"> Knowledge: name, repeat, memorize, study Comprehension: explain, translate, restate, express, review Application: dramatize alone, visualize, solve, plan Analysis: probe, compare, contrast, investigate, question, dissect Synthesis: plan, design, compose, assemble, imagine, create, arrange Evaluation: infer, assess, value, judge, endorse 	<ul style="list-style-type: none"> Knowledge: define, memorize, record, list Comprehension: clarify, discuss, restate, describe, explain, review Application: interview, dramatize, express, show, publish Analysis: interpret, compare, inquire, investigate, organize, survey Synthesis: compose, create, imagine, predict, invent Evaluation: evaluate, revise, deduce, infer, predict, correct, edit

10.4. Graph. 4. Rehearsal Contract

<p>INTERPERSONAL</p> <ul style="list-style-type: none"> Knowledge: repeat, define, recall, name, tell, collect Comprehension: describe, explain, discuss, express, report, retell Application: simulate, interview, employ, dramatize, practice Analysis: organize, survey, investigate, inquire, question, sort Synthesis: set up, formulate, arrange, plan, propose Evaluation: decide, judge, appraise, conclude, infer, criticize <p>Activities Personal response, individual study, personal goal setting, , personal choice activated</p>	<p>INTRAPERSONAL</p> <ul style="list-style-type: none"> Knowledge: name, repeat, memorize, study Comprehension: explain, translate, restate, express, review Application: dramatize alone, visualize, solve, plan Analysis: probe, compare, contrast, investigate, question, dissect Synthesis: plan, design, compose, assemble, imagine, create, arrange Evaluation: infer, assess, value, judge, endorse <p>Activities peer editing, cooperative learning, sharing, group work, social awareness, conflict mediation, discussions, brainstorming,</p>
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10.5. Graph. 5. Expectations and individual/ensemble goals

<p>INTERPERSONAL</p> <ul style="list-style-type: none"> Knowledge: repeat, define, tell, collect Comprehension: describe, explain, discuss, express, Application: Analysis: organize Synthesis: set up Evaluation: conclude <p>Activities Personal response, individual study, personal goal setting, individual projects, journal keeping, personal choice activated</p>	<p>INTRAPERSONAL</p> <ul style="list-style-type: none"> Knowledge: name Comprehension: explain, Application: plan Analysis: question, dissect Synthesis: plan, design, compose, assemble, imagine, create, arrange Evaluation: value, endorse <p>Activities sharing, group work, social awareness, conflict mediation, discussions, brainstorming, study groups</p>	<p>VERBAL- LINGUISTIC</p> <ul style="list-style-type: none"> Knowledge: define Comprehension: clarify, discuss, describe, explain Application: express Analysis: organize Synthesis: create, imagine, predict, invent Evaluation: evaluate, revise, <p>Activities Debating, presenting, listening, process-writing, journal keeping</p>
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10.6. Graph.6. Rehearsal: Values and Culture

VISUAL-SPATIAL	BODILY – KINESTHETIC	MUSICAL	MATHEMATICAL – LOGICAL	INTERPERSONAL	INTRAPERSONAL	VERBAL- LINGUISTIC
<ul style="list-style-type: none"> Knowledge: observe, label, redraw, rewrite, copy, draw Comprehension: illustrate, express, explain with pictures, demonstrate Application: dramatize, demonstrate, illustrate, show, prove, build Analysis: scrutinize, arrange, diagram, compare and contrast, graph Synthesis: compose, construct, produce, design, plan, assemble, imagine Evaluation: value, select, choose, judge, appraise, recommend, order 	<ul style="list-style-type: none"> Knowledge: repeat all action, tell in actions, copy, follow along Comprehension: discuss, express, locate, play Application: exhibit, use, simulate, operate, shoe, experiment Analysis: sort, inspect, arrange, discover, group, organize, classify Synthesis: produce, arrange, set up, invent, build Evaluation: measure, decide, estimate, choose, recommend 	<ul style="list-style-type: none"> Knowledge: memorize, repeat, copy, recall, name Comprehension: recognize, express, describe, translate into music Application: practice, demonstrate, dramatize, show, teach, perform Analysis: interpret, analyze, group, arrange, organize, differentiate Synthesis: compose, arrange, construct, create, order, produce Evaluation: appraise, judge, value, recommend, assess, order 	<ul style="list-style-type: none"> Knowledge: recall, collect, label, specify, record, enumerate, recount Comprehension: describe, name, identify, locate, review, group Application: test, solve, calculate, demonstrate, show, experiment Analysis: analyze, interpret, investigate, discover, inquire, examine Synthesis: invent, formulate, hypothesize, set up, systematize Evaluation: rate, value, evaluate, revise, select, measure, assess, score 	<ul style="list-style-type: none"> Knowledge: repeat, define, recall, name, tell, collect Comprehension: describe, explain, discuss, express, report, retell Application: simulate, interview, employ, dramatize, practice Analysis: organize, survey, investigate, inquire, question, sort Synthesis: set up, formulate, arrange, plan, propose Evaluation: decide, judge, appraise, conclude, infer, criticize 	<ul style="list-style-type: none"> Knowledge: name, repeat, memorize, study Comprehension: explain, translate, restate, express, review Application: dramatize alone, visualize, solve, plan Analysis: probe, compare, contrast, investigate, question, dissect Synthesis: plan, design, compose, assemble, imagine, create, arrange Evaluation: infer, assess, value, judge, endorse 	<ul style="list-style-type: none"> Knowledge: define, memorize, record, list Comprehension: clarify, discuss, restate, describe, explain, review Application: interview, dramatize, express, show, publish Analysis: interpret, compare, inquire, investigate, organize, survey Synthesis: compose, create, imagine, predict, invent Evaluation: evaluate, revise, deduce, infer, predict, correct, edit
<p>Activities</p> <p>Graphing, photographing, making visual metaphors, mapping stories, making 3D projects, painting, illustrating, using charts, visualising, sketching, visual puzzles</p>	<p>Activities</p> <p>Hands on experiments, activities, changing room arrangement, creative movement, dramatizing, cooperative group</p>	<p>Activities</p> <p>Humming, rapping, playing background music, patterns, form, playing instruments, tapping out poetic rhythms, singing</p>	<p>Activities</p> <p>Problem-solving, measuring, coding, sequencing, critical thinking, predicting, collecting data, experimenting, solving puzzles</p>	<p>Activities</p> <p>Personal response, individual study, personal goal setting, individual projects, journal keeping, personal choice activated, independent reading</p>	<p>Activities</p> <p>Parties, peer editing, cooperative learning, sharing, group work, social awareness, conflict mediation, discussions, brainstorming, study groups</p>	<p>Activities</p> <p>Choral speaking, declaiming, storytelling, retelling, speaking, debating, presenting, reading aloud, dramatizing, researching, listening, process-writing, journal keeping</p>

10.7. Rehearsal: Directors Concept

VISUAL-SPATIAL	MUSICAL	MATHEMATICAL – LOGICAL	INTERPERSONAL	INTRAPERSONAL	VERBAL- LINGUISTIC
<ul style="list-style-type: none"> Knowledge: observe, label, redraw, rewrite, copy, draw Comprehension: illustrate, express, explain with pictures, demonstrate Application: dramatize, demonstrate, illustrate, show, prove, build Analysis: scrutinize, arrange, diagram, compare and contrast, graph Synthesis: compose, construct, produce, design, plan, assemble, imagine Evaluation: value, select, choose, judge, appraise, recommend, order 	<ul style="list-style-type: none"> Knowledge: memorize, repeat, copy, recall, name Comprehension: recognize, express, describe, translate into music Application: practice, demonstrate, show, dramatize Analysis: interpret, analyze, group, arrange, organize, differentiate Synthesis: compose, arrange, construct, create, order, produce Evaluation: appraise, judge, value, recommend, assess, order 	<ul style="list-style-type: none"> Knowledge: recall, collect, label, specify, record, enumerate, recount Comprehension: describe, name, identify, locate, review, group Application: test, solve, calculate, demonstrate, show, experiment Analysis: analyze, interpret, investigate, discover, inquire, examine Synthesis: invent, formulate, hypothesize, set up, systematize Evaluation: rate, value, evaluate, revise, select, measure, assess, score 	<ul style="list-style-type: none"> Knowledge: repeat, define, recall, name, tell, collect Comprehension: describe, explain, discuss, express, report, retell Application: simulate, interview Analysis: organize, plan, propose, survey, investigate, inquire, question, sort Synthesis: set up, formulate, arrange, plan, propose Evaluation: decide, judge, appraise, conclude, infer, criticize 	<ul style="list-style-type: none"> Knowledge: name, repeat, memorize, study Comprehension: explain, translate, restate, express, review Application: dramatize alone, visualize, solve, plan Analysis: probe, compare, contrast, investigate, question, dissect Synthesis: plan, design, compose, assemble, imagine, create, arrange Evaluation: infer, assess, value, judge, endorse 	<ul style="list-style-type: none"> Knowledge: define, memorize, record, list Comprehension: clarify, discuss, restate, describe, explain, review Application: interview, dramatize, express, show, publish Analysis: interpret, compare, inquire, investigate, organize, survey Synthesis: compose, create, imagine, predict, invent Evaluation: evaluate, revise, deduce, infer, predict, correct, edit
<p>Activities</p> <p>Graphing, photographing, making visual metaphors, mapping stories, making 3D projects, painting, illustrating, using charts, visualising, sketching</p>	<p>Activities</p> <p>Playing background music</p>	<p>Activities</p> <p>Problem-solving, measuring, sequencing, critical thinking, predicting, collecting data, experimenting, solving puzzles</p>	<p>Activities</p> <p>Personal response, individual study, personal goal setting, individual projects, journal keeping, personal choice activated, independent reading</p>	<p>Activities</p> <p>Cooperative learning, sharing, group work, social awareness, conflict mediation, discussions, brainstorming, study groups</p>	<p>Activities</p> <p>storytelling, retelling, speaking, debating, presenting, reading aloud, researching, listening, process-writing, journal keeping</p>

10.8. Graph. 8. Rehearsal: Diagnostic assessment for acting skills

INTERPERSONAL	INTRAPERSONAL	VERBAL- LINGUISTIC
<ul style="list-style-type: none"> Knowledge: repeat, define, recall, name, tell, collect Comprehension: describe, explain, discuss, express, report, retell Application: Analysis: organize, survey, investigate, inquire, question, sort Synthesis: set up, formulate, arrange, plan, propose Evaluation: decide, judge, appraise, conclude, infer, criticize 	<ul style="list-style-type: none"> Knowledge: name, repeat, memorize, study Comprehension: explain, translate, restate, express, review Application: solve, plan Analysis: probe, compare, contrast, investigate, question, dissect Synthesis: plan, design, compose, assemble, imagine, create, arrange Evaluation: infer, assess, value, judge, endorse 	<ul style="list-style-type: none"> Knowledge: define, memorize, record, list Comprehension: clarify, discuss, restate, describe, explain, review Application: interview, dramatize, express, show, publish Analysis: interpret, compare, inquire, investigate, organize, survey Synthesis: compose, create, imagine, predict, invent Evaluation: evaluate, revise, deduce, infer, predict, correct, edit
<p>Activities</p> <p>Personal response, individual study, personal goal setting, individual projects, journal keeping, personal choice activated, independent reading</p>	<p>Activities</p> <p>Cooperative learning, sharing, group work, social awareness, conflict mediation, discussions, brainstorming, study groups</p>	<p>Activities</p> <p>Speaking, debating, presenting, reading aloud, researching, listening, process-writing, journal keeping</p>

10.9. Graph. 9. Rehearsal: Script Analysis

VISUAL-SPATIAL	BODILY – KINESTHETIC	MUSICAL	MATHEMATICAL – LOGICAL	INTERPERSONAL	INTRAPERSONAL	VERBAL- LINGUISTIC
<ul style="list-style-type: none"> • Knowledge: observe, label, • Comprehension: • Application: build • Analysis: scrutinize, arrange, • Synthesis: imagine • Evaluation: value, select, choose, judge, appraise, <p>Activities Graphing, photographing, making visual metaphors, mapping stories, making 3D projects, painting, illustrating, visualising,</p>	<ul style="list-style-type: none"> • Knowledge: • Comprehension: discuss, express, locate • Application: • Analysis: inspect, discover, • Synthesis: invent • Evaluation: decide <p>Activities changing room arrangement</p>	<ul style="list-style-type: none"> • Knowledge: recall, name • Comprehension: recognize, express, describe, translate into music • Application: • Analysis: • Synthesis: • Evaluation: value 	<ul style="list-style-type: none"> • Knowledge: recall, collect, label, specify, record, , recount • Comprehension: describe, name, identify, locate, review, group • Application: test, solve • Analysis: analyze, interpret, investigate, discover, inquire, examine • Synthesis: invent, formulate, hypothesize, set up, systematize • Evaluation: rate, value, evaluate, revise, select, measure, assess, score <p>Activities Problem-solving, measuring, sequencing, critical thinking, predicting, collecting data, experimenting, solving puzzles</p>	<ul style="list-style-type: none"> • Knowledge: repeat, define, recall, name, tell, collect • Comprehension: describe, explain, discuss, express, report, retell • Application: • Analysis: organize, investigate, inquire, question, sort • Synthesis: set up, formulate, arrange, plan, propose • Evaluation: decide, judge, appraise, conclude, infer, criticize <p>Activities Personal response, individual study, personal goal setting, individual projects, journal keeping, personal choice activated, independent reading</p>	<ul style="list-style-type: none"> • Knowledge: name, repeat, study • Comprehension: explain, Application: visualize • Analysis: probe, question • Synthesis: plan, design, compose, assemble, imagine, create, arrange • Evaluation: infer, assess, value, judge, endorse <p>Activities Cooperative learning, sharing, group work, social awareness, conflict mediation, discussions, brainstorming, study groups</p>	<ul style="list-style-type: none"> • Knowledge: define, memorize, record, list • Comprehension: clarify, discuss, restate, describe, explain, review • Application: interview, dramatize, express, show, publish • Analysis: interpret, compare, inquire, investigate, organize, survey • Synthesis: compose, create, imagine, predict, invent • Evaluation: evaluate, revise, deduce, infer, predict, correct, edit <p>Activities Choral speaking, declarising, storytelling, retelling, speaking, debating, presenting, reading aloud, dramatizing, researching, listening, process-writing, journal keeping</p>

10.10. Graph. 10. Rehearsal: Plot Analysis

<p>VISUAL-SPATIAL</p> <ul style="list-style-type: none"> • Knowledge: observe, label, redraw, rewrite, copy, draw • Comprehension: illustrate, express, explain with pictures, demonstrate • Application: dramatize, demonstrate, illustrate, show, prove, build • Analysis: scrutinize, arrange, diagram, compare and contrast, graph • Synthesis: compose, construct, produce, design, plan, assemble, imagine • Evaluation: value, select, choose, judge, appraise, recommend, order <p>Activities Graphing, photographing, making visual metaphors, mapping stories, making 3D projects, painting, illustrating, using charts, visualising, sketching, visual puzzles</p>	<p>BODILY – KINESTHETIC</p> <ul style="list-style-type: none"> • Knowledge: repeat all actions, tell in actions, copy, follow along • Comprehension: discuss, express, locate, play • Application: exhibit, use, simulate, operate, shoe, experiment • Analysis: sort, inspect, arrange, discover, group, organize, classify • Synthesis: produce, arrange, set up, invent, build • Evaluation: measure, decide, estimate, choose, recommend <p>Activities Hands on experiments, activities, changing room arrangement, creative movement, dramatizing, cooperative group</p>	<p>MUSICAL</p> <ul style="list-style-type: none"> • Knowledge: memorize, repeat, copy, recall, name • Comprehension: recognize, express, describe, translate into music • Application: practice, demonstrate, dramatize, show, teach, perform • Analysis: interpret, analyze, group, arrange, organize, differentiate • Synthesis: compose, arrange, construct, create, order, produce • Evaluation: appraise, judge, value, recommend, assess, order <p>Activities Humming, rapping, playing background music, patterns, form, playing instruments, tapping out poetic rhythms, singing</p>	<p>MATHEMATICAL – LOGICAL</p> <ul style="list-style-type: none"> • Knowledge: recall, collect, label, specify, record, enumerate, recount • Comprehension: describe, name, identify, locate, review, group • Application: test, solve, calculate, demonstrate, show, experiment • Analysis: analyze, interpret, investigate, discover, inquire, examine • Synthesis: invent, formulate, hypothesize, set up, systematize • Evaluation: rate, value, evaluate, revise, select, measure, assess, score <p>Activities Problem-solving, measuring, coding, sequencing, critical thinking, predicting, collecting data, experimenting, solving puzzles</p>	<p>INTERPERSONAL</p> <ul style="list-style-type: none"> • Knowledge: repeat, define, recall, name, tell, collect • Comprehension: describe, explain, discuss, express, report, retell • Application: simulate, interview, employ, dramatize, practice • Analysis: organize, survey, investigate, inquire, question, sort • Synthesis: set up, formulate, arrange, plan, propose • Evaluation: decide, judge, appraise, conclude, infer, criticize <p>Activities Personal response, individual study, personal goal setting, individual projects, journal keeping, personal choice activated, independent reading</p>	<p>INTRAPERSONAL</p> <ul style="list-style-type: none"> • Knowledge: name, repeat, memorize, study • Comprehension: explain, translate, restate, express, review • Application: dramatize alone, visualize, solve, plan • Analysis: probe, compare, contrast, investigate, question, dissect • Synthesis: plan, design, compose, assemble, imagine, create, arrange • Evaluation: infer, assess, value, judge, endorse <p>Activities Parties, peer editing, cooperative learning, sharing, group work, social awareness, conflict mediation, discussions, brainstorming, study groups</p>	<p>VERBAL- LINGUISTIC</p> <ul style="list-style-type: none"> • Knowledge: define, memorize, record, list • Comprehension: clarify, discuss, restate, describe, explain, review • Application: interview, dramatize, express, show, publish • Analysis: interpret, compare, inquire, investigate, organize, survey • Synthesis: compose, create, imagine, predict, invent • Evaluation: evaluate, revise, deduce, infer, predict, correct, edit <p>Activities Choral speaking, declaring, storytelling, retelling, speaking, debating, presenting, reading aloud, dramatizing, researching, listening, process-writing, journal keeping</p>
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10.11. Graph. 11. Rehearsal: Action, wants, needs, doing

<p>INTERPERSONAL</p> <ul style="list-style-type: none"> • Knowledge: define, name • Comprehension: describe, explain • Application: • Analysis: inquire, question • Synthesis: propose • Evaluation: decide, judge <p>Activities Personal response, individual study personal choice activated</p>	<p>INTRAPERSONAL</p> <ul style="list-style-type: none"> • Knowledge: name • Comprehension: explain • Application: visualize • Analysis: question, dissect • Synthesis: imagine, create, arrange • Evaluation: infer, value <p>Activities Social awareness, study groups</p>	<p>VERBAL- LINGUISTIC</p> <ul style="list-style-type: none"> • Knowledge: define, record, list • Comprehension: clarify, discuss, describe, explain • Application: express • Analysis: interpret, inquire • Synthesis: create, imagine, invent • Evaluation: infer, predict, correct <p>Activities Speaking, debating, presenting, reading aloud, dramatizing, researching, listening, process-writing, journal keeping</p>
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10.12. Graph. 12. Rehearsal: Given Circumstances

<p>INTERPERSONAL</p> <ul style="list-style-type: none"> • Knowledge: define, tell, collect • Comprehension: describe, explain, discuss, express, report, retell • Application: • Analysis: organize, survey, investigate, inquire, question, sort • Synthesis: arrange, plan • Evaluation: decide, judge, appraise, conclude, infer, criticize <p>Activities Personal response, individual study, individual projects, personal choice activated, independent reading</p>	<p>VERBAL- LINGUISTIC</p> <ul style="list-style-type: none"> • Knowledge: define, record, list • Comprehension: clarify, discuss, restate, describe, explain, review • Application: express, show • Analysis: interpret, compare, inquire, investigate, organize, survey • Synthesis: compose, create, imagine, predict, invent • Evaluation: evaluate, revise, deduce, infer, predict, correct, edit <p>Activities Retelling, speaking, debating, presenting</p>
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10.13. Graph.13. Rehearsal: Characterisation

<p>INTERPERSONAL</p> <ul style="list-style-type: none"> • Knowledge: repeat, define, recall, name, tell, collect • Comprehension: describe, explain, discuss, express, report, retell • Application: simulate, interview, employ, dramatize, practice • Analysis: organize, survey, investigate, inquire, question, sort • Synthesis: set up, formulate, arrange, plan, propose • Evaluation: decide, judge, appraise, conclude, infer, criticize <p>Activities Personal response, individual study,</p>	<p>INTRAPERSONAL</p> <ul style="list-style-type: none"> • Knowledge: name, repeat, memorize, study • Comprehension: explain, translate, restate, express, review • Application: dramatize alone, visualize, solve, plan • Analysis: probe, compare, contrast, investigate, question, dissect • Synthesis: plan, design, compose, assemble, imagine, create, arrange • Evaluation: infer, assess, value, judge, endorse <p>Activities Peer editing, cooperative learning, sharing, group work, social awareness, conflict mediation, discussions, brainstorming, study groups</p>	<p>VERBAL- LINGUISTIC</p> <ul style="list-style-type: none"> • Knowledge: define, memorize, record, list • Comprehension: clarify, discuss, restate, describe, explain, review • Application: interview, dramatize, express, show, publish • Analysis: interpret, compare, inquire, investigate, organize, survey • Synthesis: compose, create, imagine, predict, invent • Evaluation: evaluate, revise, deduce, infer, predict, correct, edit <p>Activities Retelling, speaking, debating, presenting, dramatizing, listening</p>
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10.14. Graph. 14. Rehearsal: Blocking, Composition and Picturisation

<p>VISUAL- SPATIAL</p> <ul style="list-style-type: none"> • Knowledge: observe • Comprehension: illustrate, express, demonstrate • Application: dramatize, demonstrate, illustrate, show, build • Analysis: arrange, diagram, compare and contrast, graph • Synthesis: compose, construct, produce, design, plan, assemble, imagine • Evaluation: value, select, choose, judge, appraise, recommend, order <p>Activities making visual metaphors, mapping stories, making 3D projects, illustrating, using charts, visualising, sketching, visual puzzles</p>	<p>BODILY – KINESTHETIC</p> <ul style="list-style-type: none"> • Knowledge: repeat all action, tell in actions, copy, follow along • Comprehension: discuss, express, locate, play • Application: exhibit, use, simulate, operate, show, experiment • Analysis: sort, inspect, arrange, discover, group, organize, classify • Synthesis: produce, arrange, set up, invent, build • Evaluation: measure, decide, estimate, choose, recommend <p>Activities Hands on experiments, activities, changing room arrangement, creative movement, dramatizing, co-operative group</p>
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10.15. Graph 15. Rehearsal: Costumes and Props

<p>VISUAL- SPATIAL</p> <ul style="list-style-type: none"> • Knowledge: observe, label, redraw, rewrite, copy, draw • Comprehension: illustrate, express, explain with pictures, demonstrate • Application: dramatize, demonstrate, illustrate, show, prove, build • Analysis: scrutinize, arrange, diagram, compare and contrast, graph • Synthesis: compose, construct, produce, design, plan, assemble, imagine • Evaluation: value, select, choose, judge, appraise, recommend, order <p>Activities Photographing, making visual metaphors, painting, illustrating, visualising, sketching</p>
