

**Bringing dance into the realm of theatre: Making sense
differently for actors and audiences.**

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Abstract

This study investigates what happens when dance is introduced into the realm of theatre. Firstly, it looks at how the audience relates to the combination of dance and text. Secondly, it questions whether dance contributes to the actors' experience of creating a play. To explore these questions, two productions were created. The first was an adaptation of an existing play text that had already been performed in a realistic style; and the second was based on a novel, a text that was not originally written for performance, but which was adapted. The study argues that the presence of dance allows the audience to understand a play more viscerally, rather than only intellectually. Furthermore, it finds that adding the physicality of dance helps actors access emotions in a different way than working with only a script would allow them. The study draws on the theories and practices of a number of theatre practitioners such as Antonin Artaud, Vsevolod Meyerhold, Eugenio Barba, and dance choreographer Pina Bausch. It also focuses on Mathew Reason and Dee Reynolds's theorizing of 'kinesthetic empathy' as well as Josephine Machon's theory of 'visceral performance'.

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Part One

Introduction

This introduction will locate my study within the fields of theatre and dance and will provide a brief literature review. It will also present my background as a dancer/choreographer/actor as a rationale for my interest in the combination of dance and text in the theatre.

Background

I was introduced to the performing arts industry as a contemporary dancer with the Jazzart Dance Theatre. Much of the work we did at Jazzart involved improvising with the body or through physical action. At that time, my thinking about emotions was only through dance. In dance, most of the time, emotions are expressed through the body. Later, when I arrived at the University of Cape Town (UCT) to study acting, I was asked not to dance, but to talk. I was told to improvise not with the body but with speech, through talking. I found this difficult at first because I was being told to change the way of expressing myself that I had come to know best.

I finished my three-year training and went out into the 'big' world of acting. I was excited to both dance and act in various professional productions that combined these forms. However, I did not always find the experience entirely satisfying because I felt that dance and text were never really treated equally. There were plays that combined the two elements such as *As You Like It* (2009) directed by Geoff Hyland, *Karoo Moose* (2007) directed by Lara Foot, and *Altyd Jonker* (2006) directed by Jaco Bouwer. But all of these plays had one element dominating the other. I often felt that text was driving the story and dance was treated as a secondary element, as a performer in these productions, especially those productions where I was doing only the dancing, I felt that I was not carrying any of the *meaning* of the play, but I was creating an aesthetic for the play. I felt the need to look for something more than just creating an aesthetic.

My return to academia at postgraduate level was motivated by my wish to learn how to combine these elements on stage in a more satisfying way. I wanted to experiment with ways in which dance could itself become 'text'. I started by

adapting an existing dramatic text, Mike van Graan's *Brothers in Blood*, into a 20-minute performance as part of my Honours degree in 2012. It would later be extended into a full hour-long production, which became my M.A. minor project in 2013¹.

Before, during and after the process of adaptation and while watching the performance itself, I was confronted with a growing number of questions, some of a theoretical nature, some of a more practical nature. My own questions were mainly concerned with the actors, text and dance. Others added questions during discussions that followed the presentation of my minor project². I know that all dramatic texts have some kind of physicalisation that occurs during the staging of the text, however, in this explication I attempt to explore what happens when dance specifically is introduced into the space of spoken text in theatre. I do so by reflecting on the process and performance of my minor and medium projects completed as part of my M.A. study³ (see Part Three below), and on a number of the questions that arose as a result of these projects. In particular I will focus in the explication on the following two questions: How does dance help actors access and express emotions? How does the audience relate to theatre that has dance inserted in it? The explication also projects forward towards my final thesis production providing a contextualization and theoretical framing for what will be articulated in practice (see Part Four below).

My reflections on the past work are based on my own experience as an observer, drawing from my own notes of over 20 viewings of both minor and medium projects. I also draw on the experience that the audience had when

¹ This was also presented at the Setkani/Encounter International Festival of Theatre Schools at the Janacek Academy of Music and Performing Arts in Brno, Czech Republic in 2013.

² Some of these were: Is what I 'do', a form of physical theatre? What is gained by adding dance aspects to the piece? How does dance help actors access and express emotions? Does dance break the naturalistic nature of a theatre performance and add something more 'theatrical' or perhaps figurative? How does dance interrupt the intellectual experience of a play? Does dance serve as a subtext? What happens when dance is introduced: to the words, to the body and to the story? Do dance sequences perhaps not over-explain and even oversimplify the emotional aspects? What is the relationship of form/aesthetic to meaning? What happens in the theatrical space when dance and text are combined? How does the audience relate to theatre that has dance in it?

³ The two-year M.A. Theatre & Performance degree requires the completion of a number of practical projects of various scales (minor and medium being indicators of this) in preparation for the final thesis production.

watching this work, gleaned from the records of post-performance discussions and from a focus group exercise I engaged in after my medium project. The belief that dance and extended movement help actors to access and express emotions in a different way from when they only use text heavily influences my thinking. I therefore also explore my actors' experience of working with dance and text, drawing on rehearsal notes and written replies to questions that I handed to them after the minor project performance.

I am inspired by Michael Chekhov's argument that 'movement awakens "sensations" of feelings' (Rumohr, 2002:18). I think of dance as providing a different texture to the performance. The audience experiences emotions that are expressed through dance on stage differently from when they are expressed through text alone. Dance makes sense differently from how the words on their own make sense. Words make sense intellectually: the audience 'ignore(s)' the phonetic elements of words' in favor of a primary concern with 'meaning and usage' (Machon, 2009:17). Adding dance to the text, however, allows for a more 'corporeal' experience because it ensures that 'the meaning of words is (also) reflected in the ... 'visual, tactile and haptic resonance they embody' (Machon, 2009:17). To develop this thinking I draw on the theories of 'kinesthetic empathy' by Matthew Reason and Dee Reynolds and 'visceral performance' by Josephine Machon, and these are outlined in greater detail in Part Two below.

Art Historical Review: Influences from the world of practice

This study aims to understand how to use dance and text together on stage. In the course of my work, I have found the ideas of Antonin Artaud, Vsevolod Meyerhold, and Pina Bausch useful to both my practice and theorization of that practice. Julia F. Costich (1978) sets out Artaud's ideas on the importance of physicality on stage. Costich describes Artaud's thinking about the power of physical images to hold the spectator's attention and his opinion that text had been too dominant in theatre. Instead, Artaud argues that a new language should be developed that would somehow combine thought and gesture. Costich also elaborates on the relationship between the writer and the director in this kind of theatre (Costich, 1978: 55). This relates to my work because, as a director of

performances that combine text and dance, I do add another language, a physical language, on top of the written text. I communicate the writer's ideas both textually and physically. I focus on what is written and go beyond it. Artaud suggests that in order to do this, a director should not necessarily respect the text or its author but should aim for a higher level of consciousness, 'by freeing himself from everyday preoccupation' (Costich, 1978: 39). For me, the text and its author are important. If I decide to use a text, I want to make sure that I tell the story that the author had intended to tell. I try to stay true to the story. But I agree with Artaud when he says that as a director you have to look beyond what is written. Artaud says that: 'The director communicates with the author by a mystical magnetism that leads him to convey the spirit rather than the letter of the text' (Costich, 1978: 39). The moment I read the text for the first time, before working with the actors on the floor, I seek out opportunities of telling the same story differently from the way it is written. I look at other ways of telling the same story; I look at images that are not in the text to tell the story.

Both my minor and medium projects were South African stories. The story for my minor project came in the form of a text that was written for performance (van Graan's *Brothers in Blood*) but for my medium project, the text was a novel (*Thirteen Cents* by K. Sello Duiker) that was not meant for performance. Except for these two texts, everything else in the creation of these productions emerged during the rehearsal. Artaud suggests in Costich that: 'In order to unify form and content, signs and the things or ideas they represent, the forms must grow spontaneously out of life, as it is experienced in its truest and most familiar essence' (1978: 45). This resonates with the way in which I worked in my two projects. When we started rehearsals for *Thirteen Cents* I had almost all the props and costumes in place, so that the images that came from the improvisation were created from the truest reality of the characters and the world they live in. When the actors improvised dance, they were already in their characters' costume and they used the set as part of their improvisation; everything was growing together. The dance came from the situations that the cast was dealing with in the text and also where these characters lived and ate and what they did for a living. In *Brothers In Blood* all the gestures that were

used in the dance pieces (which were improvised) were created from real religious symbols and ritual practices.

Artaud rejected Western theatre, saying that words are used too much and repeated a lot, and that makes them 'lose their meta-physical dimensions' (Costitch, 1978: 49). According to Stanislavsky the 'action is done according to what the script tells the actor to do' (Carnicke, 2000: 27). Meyerhold, on the other hand, was interested in moving away from naturalistic performance in theatre. He believed that actors could access emotions through the body rather than through text, an idea that I was interested to explore. This also resonates with Michael Chekhov's idea that in order for the actor to find a real character s/he should be able to go beyond 'text and author' (Chamberlain, 2000: 64). Evgeny Vakhangov comments, however, that the combination of both approaches – the textual and the physical - creates a theatre that is 'both live and theatrical' (cited in Chamberlain, 2000: 65). I agree, and believe that the combination of dance and text to both *access* and *bring across* emotions is my strong point.

There have been several texts that have been important in my thinking about how to work on the floor with the actors when creating this kind of work. These include Murray and Keefe's *Physical Theatre: A Critical Introduction* (2007), Climenhaga's *Pina Bausch* (2009), and Turner's *Eugenio Barba* (2004). In 1964, Eugenio Barba founded the Odin Teatret. Barba introduced a different way of creating theatre work with his company. He did not tell his actors what to do or how to act or perform; rather his performers had the freedom to interpret pieces of script or certain situations in their own way. His performances were improvised through rehearsals (Turner, 2004: 8). Through this approach, a lot of different gestures and different languages emerged. Performances were therefore not only based on dialogue, allowing the audience to also experience the work on a more physical and visceral level. This is relevant to my study in that it focuses on how the audience experiences the combination of dance and text. I also create work by allowing my actors to improvise the dance sequences that relate to a realist script. I will argue that bringing dance and gesture into theatre allows the audience to experience my work on a more visceral rather than intellectual level.

For Murray and Keefe, 'it is impossible to overestimate the influence that Pina Bausch has had not only for dance/dance theatre practices, but also across the whole landscape of visual/physical theatre and contemporary performance' (2007: 77). Bausch was a choreographer who ran the Wuppertal Dance Theatre in Germany from 1972 up until her death in 2009. Bausch's work tells a story through physical language, her dance is not about just putting steps together. The performers do not use dialogue or draw on a script to help make sense of her pieces, but as an audience member you get some ideas of what she is trying to say. Bausch was once asked what the text in her piece, *A Piece by Pina Bausch*, meant and she explained that 'the performers describe their countries in three words' (Climenhaga, 2009: 47), that was the only text in the piece. Bausch creates work through improvisation like Barba, however Bausch goes further by asking the dancers questions about their personal experiences. From these answers, whether these are physical or verbal answers, the dancers improvise, going deep within themselves in search of emotions (Climenhaga, 2009: 52). This relates to my own way of working. When I create dance for a production, I allow a text to inspire my choreography. I start from the simplest of everyday gestures and amplify them to create dance. This way of working is not something new; Bausch worked like this for years, as she took 'quotidian physicality and gesture and put them on stage' (Murray & Keefe, 2007: 78).

Bausch was known for selecting her dancers not so much based on 'how they move as [on] what moves them' (Climenhaga, 2009: 2). I encourage my actors to be inspired by the text, to be moved by it, to find something in their characters that they create dance from. In my minor project, the play, *Brothers in Blood*, dealt with issues of intolerance between different religions. My choreography contained a lot of different gestures, related to the different religions that kept coming back over and over again. The repetition of choreography is also an element that exists in Bausch's choreography. My actors improvise according to what their characters' states of mind are and from there they move individually to create dance.

In *Meyerhold on Theatre* (1969), the Russian performer, teacher and director Vsevolod Meyerhold argues that physicality on stage allows the audience to imagine, to think for themselves rather than to listen to what they

are told. Meyerhold makes an example by comparing watching theatre and listening to music: 'Naturalistic theatre denies the spectator's capacity to fill in the details with his imaginations in a way one does when listening to music' (1969: 26). This relates to my work because when I create a play, I adapt a script by taking certain pieces of text out and replacing them with dance. By bringing dance to a work that was originally text-based, I allow the audience members to use their imagination too, to fill in the gaps without losing the story. The dance is abstract, the audience uses its imagination to fill in the gaps.

Artaud takes this point further, he believes that physicality 'create[s] a spectacle capable of action on the total being through the senses' (Costich, 1978: 49). This statement is important to my work because I believe that dance brings in a different kind of understanding, the understanding through the senses not only through the intellect.

While the above theorizations from other practitioners have influenced my work, I have engaged particularly with the theoretical idea of 'kinesthetic empathy' as outlined by Reason and Reynolds (2010) and Josephine Machon's theory of '(Syn)aesthetics' and visceral performance (2009) to inform the study. In the next section I will focus in greater detail on these concepts.

Part Two

Kinesthetic Empathy and Visceral Performance

My curiosity about using dance and text together was originally mainly about learning how to put these two elements on stage in a more satisfying way for me. As I experimented with the practice and was introduced to different theories, I realized that dance has a certain effect on the audience, which I had not consciously been aware of. It adds a more visceral experience to the work. Now, a challenge for me as director when I create a piece of theatre that consists of text and dance is 'to locate what actually *is* the "truth" of a scene that is brought about by language, but is not reliant on the signifying qualities of it, and how to structure this linguistic *event* in performance.' (Campbell, 2011: 2)

Reason and Reynolds explain kinesthetic empathy as follows:

Spectators of dance experience kinesthetic empathy when, even while sitting, they feel they are participating in the movement they observe, and experience related feelings and ideas [...]. If the dance is there for us, we have lived the experience. (2010: 2)

Reason and Reynolds suggest that the audience watching dance feel like they are dancing too. Observing the movement of dance on stage, allows the audience to access, or empathise with, the emotions that are captured in a performance, in an embodied rather than an intellectual way. They quote choreographer Adesola Akinleye as saying:

There is an action of witnessing that I hope to stimulate the audience to engage in, and they may not all witness the same thing. The person who watches dancing does none of the physical work themselves but in perceiving the performance they experience the rhythm of it as though it were in their own body. When attention is brought to the line and curves of the physical environment through the choreography, the audience starts to experience a building with the same sense of the movement that they observe in dance. (Reason and Reynolds, 2010: 3)

In relation to this kinesthetic empathy through observing dance on stage, Sheets Johnston (in Reason and Reynolds, 2010) talks about the difference between embodied understanding of lived experience and the conscious awareness of it (4). In my medium project, I played around with these ideas: in one scene I wanted to have these two elements (the bodily and the conscious aspect of experience) happening at the same time. This was to try to take the audience in and out of consciousness. For example, to see an old man taking a 12-year-old boy to his flat to have sex with him, all of this done through dance, and at the same time hearing them talking about sex, money, family and kids. The idea was that the audience could listen to the text and they could consciously judge the old man, yet at the same time the dance was there to strengthen the bodily experience of the situation. Through the flow of the dance, I wanted to evoke a feeling of empathy for the young man's situation - broke, having to sell himself for survival - other than the one people could intellectually engage with. Reynolds says that 'empathy is the ability to perceive and understand other people's emotions and to react appropriately' (Reynolds, 2012: 125). I hoped that the dance would allow the audience to tap into emotions that they maybe

did not even consciously remember at that point in time but that would be awakened by the dance. I tried to choreograph in such a way that the dance was close to the meaning of the text, but so that the audience wouldn't just understand the play but experience it physically. I aimed for a *bodily* understanding of the emotions. I later understood that this relates to 'kinesthetic empathy'. Guillemette Bolens talks about his experience of kinesthetic empathy while watching a performance. 'In an act of kinesthetic empathy, I may then internally simulate what these sensations may possibly feel like, via my own kinesthetic memory' (Bolens, 2012: 145). In other words, a person who is watching feels like s/he is doing the physical action that s/he perceives. The body remembers the emotions related to that experience and will continue to do so beyond the performance. This is exactly the experience I am trying to get to when I choreograph.

The combination of different art forms and the effect that such a combination has on our understanding of a piece, is what Josephine Machon (2009) refers to as '(Syn)aesthetics':

[it is] the consolidation of a variety of artistic principles, forms and techniques, manipulated in such a way so as to fuse the somatic and the semantic in order to produce a visceral response in the audience. (2009: 14)

Machon derives the term (syn)aesthetic,

from 'synesthesia' (the Greek *syn* meaning 'together' and aesthetic meaning 'sensation' or 'perception'). Synaesthesia is also a medical term to define a neurological condition where fusing of sensations occurs when one sense is stimulated which automatically and simultaneously causes a stimulation in another of the senses'. (Machon. 2009: 13)

'Machon suggests that there are three key strategies to synaesthetics in performance: the mixing of performance elements to produce a visceral quality to both production and reception [...], the polyphonic body in its compelling 'liveness,' and promotion of the word as an embodied aspect of performance experience.' (Bennett, 2010: 1)

The mixing of styles in order to get to the visceral experience is also in Barba's creation of his work (see Part One). I have come to realize that this is indeed how I try to create my work, a combination of text, dance, images, and music to help the audience get to a more visceral experience of my work. To add to this experience, it is one body that does the dancing, delivers text and also creates images. Bennett calls this the 'polyphonic body' (2010:1).

Machon talks about how the audience has no choice when it comes to the sensations that they experience while watching something that has dance in it. The body takes over from the semantic and forms its own reaction to what is happening. 'The body generates a wholly sensate form of expression, communicable in its own unique form' (Machon, 2009: 22). Machon supports this statement by saying that, 'first, the sensations experienced are involuntary, they cannot be suppressed but are elicited, and the intensity can be influenced by the situation they occur in, usually with some emotional resonance' (16). During the rehearsal of my medium project, for example, I had to cut out a scene that was depicted through dance. This scene showed a boy having sex with an old man in the back of a car. As an audience member and a director, I felt I had no choice but to watch it, but I realized that I simply could not watch it every day for two weeks before we opened. No matter how hard I tried to be fine with the scene, it brought sadness and tears to my eyes every time I watched it. It was my choreography, I had 'carefully structured' (Foster, 2011:2) it that way, but it felt too invasive. However, my experience of my work on its own is not sufficient to substantiate my thinking around the audience experience of the work. That is why I conducted audience research, using scenes from both my minor and medium projects.

Part Three

The Adaptation of *Brothers in Blood*: why, and how?

When I came back to study I knew that I wanted to experiment with combining text and dance but I did not yet know how. I also did not know what kind of text I wanted to use. While I was doing my Honours, I watched Mike van Graan's *Brothers In Blood* at the Artscape Theatre. I was attracted to the story as it

depicted issues of life in contemporary South Africa: the ways in which different religious groups interact, the ways in which different racial groups interact, aspects of crime, violence and fear in our society. I was especially intrigued by the emotions and tensions that came from placing different characters who represent different religious perspectives on the same stage and wondered whether bringing some kind of dance into the performance wouldn't change the way in which these tensions were experienced. I saw opportunities to explore different ways of working with text and dance. I started working with the script, cutting the text, and bringing in choreography.

The idea began as a curiosity about how I could use dance and text together in one space and make them have equal weight, but using a script that was originally designed to give more weight to text, one 'where the word is dominant over other theatrical languages, [such as] movement' (Bye, 2012: 6). I wanted to work with the 'spoken word', to examine 'relationships between words and bodies in order to harness and enrich the visual and physical qualities of both staging and acting' (Bye, 2012: 6).

When I watched the original version of the play, the emotions that the characters showed, felt real to me, but I somehow missed the theatrical. I felt that the play was focused mainly on the Stanislavsky method, with a lot of attachment 'to naturalism and [in my opinion sometimes] missed the theatricality' (Chamberlain, 2000: 85).

In the original *Brothers in Blood* production, I felt that the monologues were sometimes quite long and perhaps a bit preachy. In this situation, I wanted to play around with the monologues, using some of them as 'music' that stood alongside the dance. I understand the use of dance as interrupting the language without intellectually losing sense of what is being said, but bringing a more emotional way of understanding to the fore. Fleishman argues that 'dance performs an interruption, a cut across the language of theatre, it frees the line from the point and offers a different possible sense of sense' (Fleishman, 2012: 27). I agree with the latter that dance brings a sense of feeling across the sense of the intellect.

I started out by looking at the text, gathering ideas about what the stage should look like and a feel for a possible choreography. As a theatre director as

well as a dance choreographer, I planned my rehearsal in such a way that dance and text rehearsals had equal time. Having worked, and felt frustrated, in professional productions where the director 'scheduled [a] dance rehearsal late in the process, expecting the choreographer to teach the dance in the same amount of time it takes to block a scene' (Potter, 2002: 119), I realized I needed a different approach. I felt inspired by the way in which we had worked on *Karoo Moose*, where the choreography and the text were created and put together at the same time. Whenever we got to a part in the text that needed dance, it was worked on immediately. In instances like that, the director, Lara Foot, did not rush to continue with text work. I wanted my approach to be similar, and to allow text and dance to influence each other as I worked through the piece with the actors.

Furthermore, the body that does the dancing and acting at the same time should be fully available to do this. 'No actor needs the perfect body; they need their body to be fully available to them, working at maximum potential with minimum effort' (Murray and Keefe, 2007: 106). Because I wanted the physical and the vocal to be balanced, I gave the actors a dance class every day of our rehearsal time, to build their strength and physical vocabulary and technique. After my initial work with the script and thinking about integrating dance, the cast and I started looking at the script together. We analyzed it, looking at characters' age, looking critically at what they were saying to each other, so that we could find the subtext and the beats of the scenes. We looked at when the play was written and at the politics from the period. We spoke about religion as it was referred to in the play. We looked at what to keep and further cut in the script. We discussed the places where I thought dance should be brought into the text. We went to the floor and started working on dance moves per scene (including the emotion of the scene), relating to the script.

I feel that reading the script with the actors, and clarifying the emotions of the scenes, helped to put their minds and bodies into the same space, ensuring that nothing was disengaged. I believe that the understanding of the emotion that is captured in the text helps to bring 'the mind [and] body in[to] a heightened state of listening and receptivity' (Levin, 2006: 29), which is needed to create the performance. In my experience, this way of working avoids dance

that has no substance, it avoids doing 'just steps' that are entirely separated from the text and the emotions.

When working with the cast I did not impose a certain style of dance; we created choreography together. None of the actors struggled with this kind of improvisation. Mary Lynn Smith of the University of North Texas department of Dance and Theatre found that when she asked her actors to improvise dance, their 'moving appeared tight and strained. They were much more comfortable with modeling movement patterns rather than creating their own' (Smith, 2002:129). I wonder whether this difference between her and my experience may have something to do with the fact that my actors and I indeed worked together in creating choreography, but also that the choreography was worked on while working on the text.

The adaptation of *Thirteen Cents*: why, and how?

My medium project was inspired by the novel, *Thirteen Cents*, by K. Sello Duiker (2000). The novel tells the story of survival of a twelve-year old boy living on the streets of Cape Town. The way that I approached this process was the opposite of the process used in the minor project. I started without a script, but I asked the actors to improvise dance around a number of scenes that I had selected from the book. I selected scenes that I felt depicted the core issues of life on the streets, issues such as violence, exploitation, sodomy and friendship. I aimed to create a full story that depicted the raw emotions of those scenes, and in a way that the audience could somehow understand and feel the intended emotions without needing too much text. When I felt that the dance alone was not enough to make the story and emotions of a particular scene clear, I workshopped the script together with the performers, using some of the dialogue straight from the book, while other dialogues were created. In this project, I understood dance to be the leading element, whereas in my minor project I had understood text to be the leading element because I had a full dialogue which inspired the dance.

I first came across *Thirteen Cents* through our studios. Studios are classes that the first year M.A. students have to attend with different lecturers in the first semester. In one of these studios I was asked to go and beg on the streets like a

homeless person for a day. After having gone through that experience and having read the novel, I decided to attempt to adapt this story into a play. I wanted to explore to what extent dance can communicate the central themes of a text, and what does dance contribute to the audience experience of the play.

I started my adaptation process assuming that when a director wants to tell a story without the audience having to guess what the content and the context are, there has to be a script, because the script makes the sense. So the first thing I thought I should do was to write a script, in order to tell this amazing story of a 12-year-old's survival on the streets. My supervisor advised me against writing a script first, because starting with the text first would mean I would create the same process as the one I followed for my minor project. He suggested that I should explore the story with my body first before I start working with actors. So instead of writing the script first, I decided to try to use dance as the physical script to tell the story and to add dialogue later. I hoped that that would help me to answer my question: *How to make dance and text work together more effectively?*

I started my personal rehearsal (working alone before I met the actors) by collecting some of the props that I thought I would use in the play. I had a long park bench, three car tires and two orange triangular traffic cones, props that represented the scenes I wanted to talk about: the street where the boy lived and where his best friend worked as a car guard, and the bench in the park where he sat when he was trying to sell himself (but I also saw the bench as representing the bed in the old man's flat).

I looked at the situations of the different scenes and then tried to dance around the props, with them, standing on them, trying to create the mood of the scene, trying to access the emotions of the scene, but I found myself coming up with images instead of choreography. While imagery is part of theatre, I felt frustrated, as I wanted to come up with more complete dance choreography because I aimed at telling the story through dance. I also found it difficult to step out of my director role. The entire time while I was doing dance improvisation, I was thinking and wondering what my actors would do. I constantly fought with myself to stop thinking like a director but rather as a performer. Every time I did something I wanted to see what I was doing, what it looked like, which meant I

had to separate my thoughts from my body. I think that is why I did not come up with a lot of creative choreography; the body and mind were constantly in conflict. At the end of a long process, I felt that I had come up with nothing I could use. Despite all the things that I brought in, somehow the room continued to look empty. I had no dance material. As a performer, I felt inadequate because I felt that I could not do what I wanted my actors to do.

What follows here is a breakdown of the process engaged in when the actors joined me in the rehearsal room.

First Week

During our first week of rehearsals we used the same props that I was using whilst working on my own, but I had already identified additional props that I wanted to use. We started by playing with scenes that I wanted to adapt from the novel. The brief that I gave my actors was that I would like to tell the story through dance first and then introduce the text later if need be. I told them which scenes I wanted to look at, as they had already read the novel too. We used the first week to get into the process of dance improvisation. By devising the process in such a way, it makes the actors own the work, they become 'part of a creative partnership in authoring the emergent theatre piece' (Murray and Keefe, 2012: 17).

Second week

In the second week I had all the props and costumes that I thought I would need for the play. We continued with the same process, dancing the scenes. The idea was to have dance leading and the text coming later, but I felt that the dance did not say much about the content, the meaning of what I was trying to say. It was a beautiful choreography, but it needed more. It was clear to me as director and the actors, what it was we were doing and trying to say but when I shifted into the role of audience member, I felt it did not tell me anything. We continued for two weeks to dance all the scenes, trying to make sense of what we were doing and saying. The actors were given the freedom to decide how to portray physically all the scenes that I had chosen without being pressured by the words.

Third Week

Together we looked at the novel and scenes that we had danced and we looked at the possible dialogue. This started as a very easy process choosing dialogue that we needed for the scenes to make sure that the story made sense. This was the start of my research where I was combining dance and text in this process. When I started I realized that in some places I did not need too much dialogue. Some scenes did not need dialogue at all, because the dance was enough. 'The necessity of theatre to engage with the senses and not simply the intellect' (Murray & Keefe, 2012: 17) was becoming very clear to me. Some of the danced scenes needed a little bit of help, which meant I had to add dialogue, because without that minimal dialogue that particular scene would not make sense. In my later interview with the audience group, someone said: 'I appreciated the fact you used fragments of text to carry on the story' (Personal interview, April 2014).

During this integration of dance and text, I worked each scene individually. I then ran through all the scenes in order. After that run I was depressed, nothing really worked. That is when it became very clear to me that what I was attempting was going to be a very difficult process. Things did not gel together, there was no through line, characters were under-developed, and the story was all over the place. The way I had designed the space did not work, the dance did not work, and the dialogue did not work. I felt that the dialogue was taking over from the dance. Also I felt that the dialogue was leading, and the scenes that had no dialogue did not make sense. This in my opinion was because I had no script writing experience. Initially I wanted to tell the story in non-linear format, but quickly I realized that was not possible because I had no proper script to play around with. So I changed my mind during the process, and decided to tell the story in a linear format (beginning, middle and end). I went back to the dialogue, removed some dialogue from some of the scenes that had too much, and added dialogue in the scenes that I had previously decided did not need dialogue.

Fourth Week

In the fourth week I continued with the integration of the text and dance. I was more cautious in my integration of these two theatrical elements, making sure that the story was still communicated and that both elements were effectively represented on stage.

After the first week of integrating the elements, where things did not go the way I had hoped, I had to find another function for the dialogue in the play rather than being just a carrier of information. I used dialogue as transition to the dance, I used it as a way of foreshadowing the dance, to amplify the dance, and I used it to motivate the next dance scene.

In this section, I have described my attempts to reach a balance between dance and text when adapting both *Brothers in Blood* and *Thirteen Cents*. The section has shown how I managed to find different ways of combining text and dance in *Brothers In Blood*. It has also illustrated my difficulties in finding a way to integrate text into dance, in a process where there was no script to start from. In the final week of rehearsals, I continued to look for ways that allowed the story of a twelve-year-old boy who lives on the streets of Cape Town to be told through the combination of dance and text. I aimed for the play to reveal the abuse of the young boy, his friendships as well as the violence in his daily life. I wanted the audience to be able to understand the boy's life not only in an 'intellectual' way, but also in a more embodied way.

Findings

Using dance to "texture" the space?

Some have wondered whether what I do is a form of physical theatre. It is, however, not easy to find a clear definition of physical theatre. Most productions that claim to be physical theatre seem to use more than just one style of movement.

When looking at different companies that define their work as physical theatre or companies whose works has been defined this way by critics or

theatergoers, one will often find that the products presented by these companies are diverse, making it hard to find common threads between them. To some it may seem that physical theatre is a genre where the inclusion of any theatrical form is acceptable and which – on the surface seem to be inclusive of all systems of theatrical communication. (Botha, 2006: 6)

Others have asked whether what I introduced to the performance was simply movement. That too is not an easy question to answer. It seems that any kind of physical action on stage can be regarded as movement, whether it is someone sitting and having a cup of coffee, or someone just standing still in the space. Whatever your body does on stage, can be considered movement. 'Marianne Kubik says that movement is the result of the work of the entire body' (Potter, 2002: 5). Under this broad umbrella of movement, there are different styles that come with their own theorists, theories and techniques. There is, for example, Meyerhold's Biomechanics, there is Alexander Technique, Mime, the Williamson physical technique, Laban Movement, Grotowski and so on. Dance, it seems, also falls under this: it is a form of movement, and depending on the concept of the piece, dance too can take different forms or styles.

I did not find these rather vague definitions particularly useful, but then I came across one student's description of what movement meant to her:

What movement means to me is moving all parts of my body through a space performing for an audience. It is created from my imagination then put to use by my body. It is a creative story moved by my body for an audience to enjoy. Movement is a variety of different ways a person's body can move to portray a character. Movement is energy, enthusiasm, free, and adventurous. Movement is emotional and compelling, it is about shapes and sizes and effort and action. Movement is from the soul felt by the soul. It is a description of a character and their personality. Movement is constantly flowing whether it is rapid and surprising or smooth and sustained. Movement is the human body working as one machine that does what it was made to do. Movement is the turns and twists, and bends. Its breathing, blinking, touching, standing and talking. Movement is silent and loud. What movement means to me is [...] LIFE. (acting student, quoted in Smith, 2010:129)

What this description conveys to me is the sense of *energy*, the emotion that movement adds to a performance. It is that energy that I am looking for when introducing dance into the performance. Text, I believe, makes sense: it brings

the meaning across, it carries the story forward. Dance on the other hand, is more abstract, it is not tangible, it has no particular structure so that one can say it has a specific meaning. Once the dance is introduced, the performance space changes. Levin (2006) describes space as 'providing structure [...], it brings with it boundaries, tension to be interacted with creatively' (23). When actors come into the space and start dancing, creating patterns, the dance gives the space a different energy. It 'textures' the space. It produces a particular quality of sensation, different from the words of the play. Dance makes sense differently than a spoken word would make sense. Its touches you from the inside, it evokes inner feelings.

I did not bring the dance into the piece to compete with the words; it is also not there to replace the words, or to repeat what the words are saying. Dance is there to fill the space with different energy. It is there to add a layer to the environment. Dance is not there as a text; the text is already there, it exists. Dance is not there to make sense (to convey a comprehensible message), it is poetry, and to this extent it does make sense (by texturing the space with a sensory quality). But this makes dance far less tangible than text; much more about mood and feeling.

In the following sections, I will first explore how, as an audience member, I experienced this 'mood and feeling' through the dance on stage. I will then move on to how the actors experienced accessing the emotions through the dance.

Dance evoking emotion: my own observations

Vaughan argues that 'in a play, the director looks at the combined movement of the cast and treats movement as an extension of line, mass and form. The arrangements of these create a mood or arouse an emotional response in the audience' (1997: 549). He continues and states:

[T]he sheer mass of the characters on stage can create an emotional situation [...]. When a crowd on stage moves together in the same direction it can show power and determination; when a crowd is wandering apart, no longer associated together, they are weak and disoriented. The form created by paths of movement can be symmetrical, showing formality,

artificiality, coldness or it can be irregular, expressing naturalness or informality. The director must work with all of the factors to convey a desired emotion. (1997: 549)

As a director and a choreographer it is very important that I understand this power of the movement to convey emotion. In other words, when I, together with the actors, put together the choreography it must be a choreography that speaks to the characters' emotions in the scene, otherwise if, we 'do not understand the communicative value of movement we could be sending mixed messages' (Vaughan, 1997: 548). When a writer writes the script s/he hopes that script will provoke some kind of emotion in the audience. It is the same thing with the dance. When I choreograph I hope to evoke emotions in the audience. The audience might feel different emotions because dance is abstract and audience members will have diverse responses, nonetheless, the dance should still evoke some kind of emotion.

In my adaptations, I used dance in such a way that it depicted the situation that the characters were in. For example at the beginning of the production, *Brothers in Blood*, Leila dances on her own. As an observer in the audience, the dance evokes in me a strong sense of loneliness and longing for her mother. As a director, I could have used all three actors to do the same thing but that might have misled the audience emotionally. If all three actors would have joined in this choreography, I think it might have had less impact on the audience because Leila would have had someone to sympathize with her. When she dances alone, the audience focuses on her only, sensing her loneliness.

In other instances too, the dance sequences evoke different emotions for the audience. In the scene where Abubaker is driving around, looking at his map, turning and looking again, he is obviously lost, looking for a house. He encounters Brian who is doing guard duty for the neighborhood. Brian approaches him and immediately starts searching him. This process is depicted through a dance sequence in which Brian ends up slapping Abubaker on the chest. The sequence is repeated three times. Abubaker is very confused about what is happening and the repetition and actions of the dance sequence lead me, as an audience member, to sympathize with him. I feel sad for him, I sense his humiliation, I feel the blow to the chest, emotions that are directly evoked by the

dance, not the text. I feel the tension between the two men, even before text is brought in to explain why that tension is there.

Finally, the dance was also used as a subtext. When Leila goes around and around the priest on the table, whilst participating in a dialogue, this dance sequence at first might look as if it is not related to the text. However, in fact, it helps the actor to evoke the feelings of sadness and the priest's feelings of being trapped in his secrets. The dance also helps to evoke feelings of sympathy from the audience. After the dance sequence, the priest confesses to Leila that Catherine is his daughter who is married to a Muslim man, and that he was hoping Leila was going to replace her in his life.

Actors accessing emotions through dance

Movement evokes emotions in the audience, but it also serves as a facilitator for the actors to access emotions. At UCT, as an acting student, I was taught to access emotions through different means, such as visualizing my past experience, or to think about what the character needs. I was taught to break a text into beats so that I could access different emotions. By breaking the text into beats you find shifts in arguments within the script; those shifts are usually related to emotions. During the early stages of his work, Konstantin Stanislavsky noted that, 'actors work individually by visualising distinct moments from their characters' lives, thus imaginatively empathizing with them (visualisations trigger emotional, hence "affective" response)' (Carnicke, 2000: 23).

After my adaptation of *Brothers in Blood*, I asked my actors if it was easy to access the emotions through dance. In a written reply, one of them said:

Dance definitely helped clarify the emotional territory of the scenes and often the dance assisted in accessing those emotions on stage quite effectively. For example, Leila's first dance sequence is about the loss of her mother and her niece, and I felt the dance sequence where my elbows were hitting against my side was like experiencing physically all the pain and blows life has given her because of this loss. I'd imagine with one blow, the pool of blood they found her mother in, and the other blow, I'd see them telling me how a bullet flew through her mother into her niece, and the other blow I'd see Leila having to cook alone now instead of helping her mother in the kitchen, and with the other blow I'd see how Leila has no one to talk to about womanly things and so on. Therefore the dance really

assisted me in attaining those images ,which placed me immediately in the mindset of the character. (Wyngaard, 2013, about her role as Leila)

Also, I relate to what one of Meyerhold's actors said: 'If the physical form is correct, the basis of the part, the speech intonations and the emotions, will be as well, because they are determined by the position of the body' (Hodge, 2000: 40). In the play, *Brothers in Blood*, Rev. Fredericks has suppressed and uncomfortable emotions that he does not want to talk about. In order to evoke these emotions through dance, the actor does a slow choreography that end up in a frozen position that is so uncomfortable for the body of the actor to maintain. This gives him no alternative but to engage with the emotions of the scene.

Reactions from the interviews

Earlier I wrote about how I experienced my process and my productions as a director and 'first audience member'. However, that on its own does not qualify me to declare that my work promotes kinesthetic empathy or that my work is visceral. In order to deal with this challenge I showcased four scenes from my two works for an invited audience group who had agreed to participate in my research: three scenes from my minor and one from my medium project. I chose scenes that used dance and text differently. All the scenes that I chose had dance in them, but the dance had different functions in each scene. The first scene was a monologue that was used as music for the dance. I made my actors do the second scene twice, first in a realistic style with the actors sitting across the table from each other talking without any dance and then the same scene with dance. The third scene was only dance. The fourth scene was dance and dialogue happening at the same time.

For the purpose of this experiment I invited a mixed audience. I had people who understand drama and dance really well. I also had people who came from the art department, who are not familiar with the performance arts such as theatre and dance. Lastly there were people that had no connection with any kind of arts at all. This method of research is not new.

Willmar Sauter, for example, describes his audience research in terms of holding a series of 'theatre talks' where the aim was that the 'interview

situation' should not be too different from what theatregoers normally would do. [...] It's a conversation amongst friends and acquaintances over tea and coffee. (Reason and Reynolds, 2010: 4).

The audience participation in my research was more direct and formal compared to Sauter's approach. In my research I asked the audience to give their thoughts after every scene. I did this so that they could talk about something that was still fresh in their minds.

Before the showcase started I briefly told the audience about my research. This was done so that I would not have to ask leading questions for every scene. I wanted them to talk amongst themselves as if I was not there. I mainly asked the very broad question: 'What do you think about what you just watched?'. When I encountered a silence, for example after the third scene that consisted of dance only, I prompted with 'what are your thoughts about the dance?'.

The first scene was one in which a Christian Priest is preaching and two Muslim characters dancing. The dance is contemporary mixed with gestures from the Muslim religion. After I showed the first scene and opened up the conversation, there was no problem with response. Everyone wanted to say something. I had directorial feedback, people disagreeing about how I should have staged the scene. Some of the responses were:

We're seeing two worlds here, there was clear separation of the two worlds, the two religions. (Personal interview, April 2014)

The dance and text existed in one place telling the same story at the same time. The priest is preaching at the altar whilst the Muslim prayer is happening next to him. Theatrically these could have collided but according to the audience members' responses, they did not and instead they worked side by side.

The combination of dance and text did show the tension that exists between the two religions, as one audience member said:

There is that tension, between the two religions, from the text that really comes out. There was that real subtlety and beauty between the father and the daughter [that came through the dance]. (Personal interview, April 2014)

The dance here was choreographed in such a way that it depicted the love between father and daughter, the memories they share together, the respect for each other. The dance was there to portray all these issues. I wanted the text to frame the dance and the dance to use the text as music. The dance and text were therefore at some places intentionally synchronized and in some places not. The responses of the audience make it clear that the dance 'elevates' the feelings expressed in the text. It 'heightens' the tension between the religions and their juxtaposition, as some of the audience members said:

I thought what was happening in the movement underlined the tension of what was said in the monologue like an implied tension, because Daniel and Tarryn [actors in the play who were dancing] felt like it was meant to be synchronized what they were doing. The synchronized movements – weren't synchronized. It underlined what Matthew [the actor who played the priest] was saying, that there was a tension there – it elevated that feeling. (Personal interview, April 2014)

I agree, I do not have a problem with the staging at all because Matthew's voice is powerful, it feels like he's giving a sermon in the distance, the way that he speaks heightens the dance for me, it heightens the meaning and conflict of what he sees as Christians against the world, conflict between Christians and Muslim and Muslim community against the world. What the dance did for the text was to highlight the juxtaposition of these two religions on stage. It has a certain aesthetic that I like, it was visually pleasing. (Personal interview, April 2014)

The second scene is a scene between a Christian priest and his Muslim worker. I showed this scene twice. First it was done in a realistic style, which means I directed this scene as intended by the author so that the two characters were portraying real life. In the second version, in line with my research, the text was mixed with dance. In the latter version one of the actors holds himself in an upside down position for a long time while delivering a speech. These scenes were performed one after the other. Some of the responses here were:

The obscurity of the movement was endearing. (Personal interview, April 2014)

When I saw this for the first time I was very moved. I couldn't help but swallow a few tears, and I think that is because I could see the physical struggle of Matthew's character ... the physical struggle of not being able to do anything about the problem that took his son away from him, the

emotional struggle of trying to deal with that loss. The upside down holding of his arms, really heightened that for me, the emotional struggle, the physical pain. I like that the dance makes the audience aware that the two men are going through the same kind of feelings though they are in different sides of the city. The first scene did nothing for me. (Personal interview, April 2014)

The first one was a little didactic. When you play it realism it becomes a little bit tiring to watch. I agree with the previous speaker, that there is obscurity which makes the emotions more interesting and raw. With the dance the emotions feel a little bit more illusive but also present. (Personal interview, April 2014)

For me the first one was like a high school play, the second made me think deeper. The dance brings it up for me. (Personal interview, April 2014)

All of these responses refer to the way in which the dance heightens or intensifies the experiences of the characters for the audience. It draws out the audience's experience of the performance as visceral, rather than merely intellectual or cerebral. The dance allows the audience to almost experience the 'physical pain' and 'emotional struggle' themselves. This relates to what Machon writes: 'the individual holds on to the moment they have experienced and remembers this feeling corporeally in any subsequent interpretation of the work' (Machon, 2009: 21). By watching dance they feel emotions physically in their own bodies and that feeling stays in their bodies in a kind of corporeal memory.

The images that were on stage, dance combined with the text, for me as an audience member helped me to refer back to the instances where I might have seen those kind of images that triggered the response as an audience member. (Personal interview, April 2014)

This latter response seems to be in line with Machon's own findings:

From this research it possible to infer that there is the potential for each of us to retain a synaesthetic memory and an ability to relocate this fused perceptual awareness with a given trigger, such as that offered by a certain type of artwork. (2009: 16)

The third scene I showed was a contemporary dance piece that combined gestures from different religions: Islam, Judaism and Christianity. After this scene was shown, there was silence in the room, no one knew what to say. I

eventually asked: 'What did the dance make you feel? According to Reason, 'there is a particular difficulty in communicating non-linguistic experiences, such the experience of watching dance through the medium of language' (Reason and Reynolds, 2010: 4). Some of the responses I did eventually receive were:

When they were together, and using breath I felt like moving along with them, I am not sure whether that was because of the breath. When they were not together it was a different kind of feeling but still interesting. (Personal interview, April 2014)

I felt less tethered from this scene because it was without text not because I can't watch dance, maybe because scenes that had text preceded it. I found myself less able to zone it. (Personal interview, April 2014)

This statement relates to audience research conducted by both Meekums and Barker. For Barker, 'Being an audience for anything is never a simple or singular process. It is a process that begins in advance of the actual encounter, as people build expectations. In other words, audiences bring their social and personal histories with them' (Barker quoted in Reason and Reynolds, 2010: 2). Meekums comments that, 'the fact that audience actively seek out and engage with dance suggests that there is some communication power inherent in it that must link with the prior experience' (Meekums, 2012: 54).

Other responses I received were:

I think what the dance did for me. It shows the amount of ridiculousness of the separation of religion because every religion that I know they kneel when they pray. They use the same dance and gestures to pray. It reiterates that message in the play how unfounded discrimination actually is. I like the simplicity of the dance, the repetition; it spoke clearly about what it has to say. The message was very clear. (Personal interview, April 2014)

Sometimes we separate, there is text and there is dance. As much as the text is very clear. Sometimes we forget the power of the body. There was much text in that dance without verbal text. We felt the text being said in the dance. It plays a lot with my palette, with my tastes. (Personal interview, April 2014)

The body becomes the text and then the music the subtext. When you play with unison that also gives the audience a very specific message. (Personal interview, April 2014)

Bonnie Meekums talks about the complexity of metaphors that choreographers use by turning 'the cultural norms on their heads in order to challenge the audience' (2012: 54). When I choreographed the scene/dance that consisted of gestures from different religions, I wanted to take forward the themes of understanding each other, living together in this culturally diverse, post-apartheid, supposedly non-racial society, and working together. I also always hope that all these cultures are represented in the audience during the performances so that a dialogue can continue beyond the performance. The audience's reactions show that the dance indeed managed to bring this message across, without having to verbally and explicitly explain it. There was a bodily understanding of 'the ridiculousness of the separation', as one audience member put it.

The fourth scene was an encounter between a twelve-year old homeless boy and an old man. The boy sells himself for sex so he can survive, and the old man continues to buy sex from him knowing well how old the boy is. The encounter starts on the bench at the beach and it ends at the old man's flat. Some of the responses received here were:

I've watched some terrible plays in my life. Where they show rape or molestation that looks really real. Where directors try to be very explicit. Insinuation is often stronger to me than being explicit. It doesn't make it less terrible but you also have to use your mind a little bit. You can think about the repercussion. With the text I would have felt harassed and violated. Sometimes I feel like I have to take a shower when I get home. (Personal interview, April 2014)

It seems then, that the dance made the story more easily accessible to the audience; insinuating the rape through dance rather than depicting it explicitly allowed the audience to understand what was happening without feeling violated themselves. 'The (Syn)aesthetic performance style can make the intangible tangible' (Machon, 2009: 20). The dance also worked as a device to suggest time passing or time travelling, as one audience member said, 'I'm fascinated by travel, with time travel. And locating us, you see the street and the home as well' (Personal interview, April 2014).

Part Four

Conclusion

My study is interested in the combination of dance and text on stage. I mainly want to understand how dance may help actors to access certain emotions, but also especially what dance contributes to the audience's experience of a play.

In this explication I have analyzed the process of my adaptations of Mike van Graan's play, *Brothers in Blood*, and the novel *Thirteen Cents* by K. Sello Duiker. I have looked at what happens when dance is introduced into the space of the spoken word in theatre. I have argued that the dance helps actors to access the various emotions captured in the script in different ways from when they are only working with text. I have also argued that dance 'textures' the performance space, it brings a particular kind of energy. As an observer in the audience, I experienced the dance as evoking powerful feelings that brought me closer to the characters, allowed me to empathize with them. In the course of my research, I held audience interviews to learn how a wider audience experienced my productions. I presented scenes from both productions and found that most audience members shared my experience of the plays. I used kinesthetic and visceral performance theory to substantiate my argument around audience experience.

The material of my research, presented in this explication, indicates that the combination of dance and text indeed allows the audience to experience the story-line of the play itself, as well as the emotions and experiences of the characters in a more visceral, embodied way than when a play is staged using only text.

What I have discovered so far in this study will be used as a basis for my final thesis production. In the thesis production, I aim to draw on the experience that I have gained in creating both my minor and medium projects to continue to experiment with what Machon refers to as (syn)aesthetics: the combination of different art types and techniques, aimed at evoking a visceral response in the audience (Machon, 2009:13).

For my final thesis production, I propose to do a play; a text designed to be performed rather than read. This play was originally meant to be performed as theatre with no dance suggested by the author, as with the piece I used for my minor project. The play I will work with is called *The Dead Wait*, written by Paul Herzberg. The piece depicts the journey of Josh Gilmore, a young South African athlete turned soldier, from the Angolan War of 1982 to the present day and the creation of a new South Africa. Gilmore and his commander Papa Louw find an injured ANC freedom fighter in the bush. Gilmore is instructed by Louw to carry the man for kilometres on his back. An unlikely friendship is formed between the two men – Gilmore and the freedom fighter - and the script reflects a series of complex dynamics and emotions. Some of these, I believe, remain relevant to the inter-racial interactions in South African society today. I aim for a combination of dance, text, images and music that will allow the audience to not only intellectually engage with this, but to also physically sense the complexity of these dynamics and the depths of the emotions.

In the production, I hope to be able to divide the scenes in such a way that I can use text as a leading element in some scenes and dance as a leading element in others, to allow me to better understand what combination may evoke kinesthetic empathy. I further aim to use all the elements that I have used in my minor and medium projects to their full capacity. I aim to exploit the use of dance repetition to evoke sympathy from the audience. Ciane Fernandes explains how Pina Bausch uses repetition in order to generate feelings and experiences for both dancer and the audience:

When a gesture is done for the first time onstage, it can be a (mis)take as spontaneous expression. But when the same gesture is repeated several times, it is clearly exposed as an aesthetic element. In the first repetition, it becomes apparent that gesture is dissociated from a spontaneous emotional source. Eventually, the exhaustive movement repetition generates feelings and experiences for both dancer and the audience. (Fernandes, 2001: 8)

I used a lot of repetition in my minor project and I believe this achieved two objectives. Firstly, it helped the actors access emotions for that particular moment, as one of the actors said in her response above. Secondly, it evoked emotions from the audience other than the purely intellectual ones. I aim to

develop the ways this worked well in my previous projects, such as using monologues as music for the dance, which worked well in my minor project. The aim of my work is to make the experiences and emotions of the characters in plays as accessible as possible to all the people watching, which I believe has relevance in a multi-cultural society such as contemporary South Africa. I believe that bringing dance into the realm of theatre helps break the dominance of a particular language and allows audience members from diverse backgrounds to access the story and the emotions captured in a play. While my current research does not focus on this idea of accessibility in a multi-cultural context, I hope to develop my thinking around this in future research.

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