

Univerzita Karlova  
Pedagogická fakulta

DISERTAČNÍ PRÁCE

# **Drama as an Art-based Tool of Teaching English**

**(Dramatická výchova jako umělecký nástroj k výuce anglického jazyka)**

**Klára Synková**

Vedoucí práce: Doc. PhDr. Petr Chalupský, Ph.D.  
Studijní program: Anglický jazyk a literatura  
Studijní obor: Pedagogika

2017

Prohlašuji, že jsem disertační práci na téma *Drama as an Art-based Tool of Teaching English* vypracovala pod vedením vedoucího práce samostatně za použití v práci uvedených pramenů a literatury. Dále prohlašuji, že tato práce nebyla využita k získání jiného nebo stejného titulu.

Praha, 26. 4. 2017

.....

# Acknowledgements

I would like to express my gratitude to the following people who made this project possible by believing in it, by enriching it with their enthusiasm and energy, and by teaching me in return.

My deepest appreciation goes to the ones who inspired the whole complex project and have been participating in it for years. The whole project would not be possible without the incredible, persistent and creative **The Phantom Crew**: Maki, Bibi, Ester, Sára, Alex, Jon, Seb, Matěj, Helen, Jeník and Liora, and our technical support Julie and Rose, our Alter Ego dancer Martin Vaigl.

My deep gratitude goes to Saša Živkovič, who got intoxicated by the project and traveled even 900 km to help with rehearsals, spending weekends and nights helping devise the entire complex scheme. Despite being first an assistant choreographer, dancing an Alter-Ego of Phantom, his contagious energy and resourcefulness helped us all and by a twist of fate, he accepted the role of the Phantom due to last minute changes, worked incredibly hard and gave the word Trust its true meaning.

The list continues with understanding and supportive parents, who even assisted at rehearsals and trusted me enough to allow their children spend weekends rehearsing, creating masks and props and taking the journey of self-discovery.

The beautiful location of the last month of rehearsals and gala performances, The Boat of Mystery, floating theatre on the Vltava river, as well as renting dance studios, would not be as smooth without generous financial support of the director of Lauder Schools in Prague, Petr Karas.

For patient corrections, support and initial incentive to write this work, I would like to thank my supervisor Petr Chalupský.

## Abstract

The thesis entitled *Drama as an Art-based Tool of Teaching English* presents an in-depth analysis of a case study done between the years 2014 -2016 based on rehearsals of an edited version of the musical *The Phantom of the Opera*. The core of the thesis lies in a quantitative and qualitative video analysis of rehearsals, dress rehearsal and performance records in order to confirm whether drama education aids to a self-confidence boost in verbal as well as nonverbal behaviour and consequently, and whether this project will foster unconscious language acquisition.

The thesis presents a large body of theoretical constituents determining the degree of success drama incorporation. Evincing cues of low and high confidence and transition from self-awareness to self-confidence maps students' advancement in verbal as well as non-verbal skills. Neurobiological role of language and music and unconscious learning techniques justify the choice of a musical over a play as well as teaching through a multi-disciplinary blend of dance, art, and drama as such. NLP technique sheds light on somatic engagement in aid of evincing cues of spacial confidence among student actors.

It has been concluded that linguistic development is a consequence of a changing social environment and demands on a person. The final level of language improved by one or two levels by CEFR{A2 to B1/ B2} proving features of natural fluency and instinctive understanding that are not explicitly taught at these levels. The present author though denies subliminal learning without conscious noticing.

As a consequence, theatre education transcends language teaching into a personal growth scheme, a holistic concept developing hard as well as soft skills in a very creatively dynamic way.

### Key words:

Student drama, informal drama, neurobiology, NLP, Self esteem, subconscious learning, subliminal learning, holistic teaching, limiting beliefs, motivation, video analysis

## Abstrakt v češtině:

Tato disertační práce s názvem *Dramatická výchova jako umělecký nástroj pro výuku anglického jazyka* představuje hloubkovou analýzu případové studie provedenou během let 2014-2016 v rámci nácviku editované verze muzikálu *Fantom opery*.

Těžiště práce leží na kvantitativní a kvalitativní analýze videí nácviků, generální zkoušky a premiéry představení za účelem potvrzení hypotézy, zda dramatická výchova přispívá k růstu sebevědomí ve verbálním i neverbálním projevu a následně, jestli tento projekt přispěje k podvědomému osvojení si jazyka.

Práce představuje teoretické komponenty ovlivňující míru začlenění dramatu. Potvrzení projevů nízkého a vysokého sebevědomí a postupu od sebeuvědomování k sebevědomí mapuje pokrok studentů ve verbálních i neverbálních dovednostech. Neurobiologická studie hudby a podvědomého učení, a dále potom výuka multidisciplinárním spojením hudby, tance, výtvarného umění a dramatického umění zdůvodňuje preferenci muzikálu oproti hře. Základy NLP psychologie osvětlují zahrnutí somatického zapojení studentů a následnému potvrzení rostoucí jistoty v prostoru a manipulaci s ním.

Bylo zjištěno, že jazykový vývoj je důsledkem změny sociálního prostředí a nároků na osobu. Konečná úroveň jazyka se zvýšila o jeden až dva stupně SEERR (A2 na B1-B2) prokazující jevy přirozené plynulosti, které nejsou na tomto stupni explicitně vyučovány. Autorka nicméně vyvrací osvojení si jazyka subliminálním učením bez vědomého uvědomění si.

Závěrem, dramatika výchova přesahuje jazykové vzdělávání do konceptu osobního růstu, holistického konceptu rozvoje tvrdých i měkkých dovedností, v kreativně dynamickém prostředí.

Klíčová slova:

Studentské drama, neformální drama, neurobiologie, NLP, sebeuvědomění, podvědomé učení, subliminální učení, holistické učení, omezující přesvědčení, motivace, video analýza

# Table of Contents

|  |     |
|--|-----|
| Introduction.....  | 1   |
| 1 Theoretical Part.....  | 8   |
| 1.1 The Role of Creativity and Giftedness in Education.....  | 8   |
| 1.2 In Search of a Method – Motivational and Neurobiological Conceptual Elements to Foster Creative Learning.....  | 14  |
| 1.2.1 Intrinsically Motivational Aspects.....  | 16  |
| 1.2.2 Neurobiological Aspects to Language and Music.....   | 17  |
| 1.3 Conscious, Subconscious and Unconscious Learning.....  | 20  |
| 1.3.1 Possible Negative Effects of Subconscious Learning.....  | 26  |
| 1.3.2 Deconstruction of Limiting Beliefs.....  | 26  |
| 1.3.2.1 NLP in Aid of Restoring Positive Motivation and Attitude.....  | 28  |
| 1.3.2.2 Concluding comment regarding Drama Project:.....   | 29  |
| 1.4 Drama & Drama in Education Concept & Methods.....  | 31  |
| 1.4.1 Role-plays in English Classes.....   | 33  |
| 1.4.2 Methodology of Rehearsing a Play.....  | 35  |
| 1.4.3 A Teacher Role Concept in Drama Rehearsal.....   | 46  |
| 1.4.3.1 Holistic Concept of Teaching.....  | 47  |
| 1.4.3.2 A Teacher’s Typology.....  | 48  |
| 1.4.4 A Student Role Concept in Drama Rehearsal.....   | 55  |
| 1.5 Psychological background to extra-linguistic input and output of drama rehearsal in L2.....  | 57  |
| 1.5.1 Qualitative Cues of High versus Low Self-Awareness.....  | 58  |
| 1.5.1.1 Physical and Behavioural Cues of Low and High Self-Confidence.....   | 58  |
| 1.5.1.2 Fear and its Demonstration {Emotional, Behavioural and Cognitive Symptoms of Low and High Self-esteem}.....                                      | 60  |
| 2 Practical Part.....  | 63  |
| 2.1 Procedure Description.....   | 64  |
| 2.1.1 The Phantom of the Opera by Acts.....  | 66  |
| 2.2 Preparatory phases.....  | 71  |
| 2.2.1 The First Year (2014-2015): Linguistic and Literary Aspects, Basic Staging. .  | 72  |
| 2.2.2 The Second Year (2015-2016) - Changes in Approach.....   | 82  |
| 2.2.3 Actors' Preparation – Conscious Physicalizing of Lines.....  | 84  |
| 2.2.3 Summary of the second year: resulting changes in methodology, inventing new techniques, incorporating extra elements for the desired outcome:..... | 94  |
| 2.3 Quantitative and Qualitative Tables: chronological/ thematic video analysis April 2015-May 2016.....   | 100 |
| Construction and Justification.....  | 100 |
| 2.3.1 Video Analysis, Academic Year 2014-2015.....   | 100 |
| 2.3.2 Academic year 2015-2016 {Second year of rehearsals}.....   | 106 |
| 3 Reflection.....  | 119 |
| Personal Analysis.....   | 119 |
| 4 Conclusion.....  | 124 |
| 5. Conclusion: Drama as a Teaching Method.....   | 127 |
| 5 Attachments.....   | 129 |
| Masks & Costumes& The Boat of Mystery Theatre.....   | 129 |
| Open Feedback and Reactions from Student Actors.....   | 130 |
| Abridged Libretto – Script (co-edited by Students).....  | 138 |
| 6 Sources:.....  | 152 |
| 7 You-tube links to the videos analyzed and discussed in the Practical Part.....   | 157 |



# Introduction

Language is a vehicle for our thoughts, a means through which we externalize our ideas and feelings and thus make them accessible for those around us. It is a complex process involving both the left and right hemispheres; the analytical, memory and creative forces. Like every tool, it can give us power if we know to use it effectively. Even more, it gives us pleasure in a way music does, if we use words artistically. It has the power to expand our horizons, giving shape to our ideas and perception, enabling us to think. Thus, we can also argue that the process is reversible: Our thoughts are powerful activators and life-transforming processes, we can shape who we are by the choice of words and language we use. Can the way we treat language, our ideas and thoughts, thus influence our self-perception and self-esteem?

As a language teacher primarily, but also a mathematician, a dancer, a musician, a designer and a traveler, I have been intrigued by the creative power of human mind and namely, by the potential of if when creativity is unleashed and human potentials are given new dictionary, liberated from the restricting beliefs of the impossible and the unrealistic and possibly wrong, learning speeds up. Observing children learning music without reading notes (me being one of them) or singing songs in English not knowing what they were singing about led me to research the subconscious learning possibilities in language teaching while at the same time fostering critical thinking abilities to lead the students to aspire for complexity in expression.

During my 14 year teaching experience both in language and in dance (taking acting workshops in The Globe Theatre in London; workshops on Material and Process in Courtauld Gallery, London; being part of a student orchestra in London, creating choreographies and assisting to dance workshops internationally) I have staged three complex student play/ musical performances, first as a creative outlet to repetitive dogmatic traditional classes, later as a component of the classes, as a method of bringing creativity and deeper engagement with the language into classes.

The thesis entitled *Drama as an Art-based Tool of Teaching English* presents an in-depth analysis of a case study done between the years 2014 -2016 (as part of a longitudinal project spanning the years 2010-2016). The sample group were students of Lauder School in Prague, taught through the method of Drama incorporation since their 3rd



grade (8-9 years old, beginner level) till “tercie“ grade (13-14 years old, A2+ level). The present author maps their progress in linguistic as well as extra-linguistic skills, paying particular attention to the last 2 years of rehearsing an edited version of *The Phantom of the Opera* while simultaneously devising a system of English Art Laboratory aimed at a holistic development of students, using English as L2 in all forms of communication with them.

To facilitate given research, large body of theoretical and methodological findings will be provided to further acquaint readers with the demands on both students' and teachers' sides as well as to highlight the degree of transferability of general drama methodology into a L2 drama classes, on top accompanied by Art Classes in L2 and dance classes. Basic elements of NLP conditioning will be given to demonstrate the power of somatic association to language and consequently, to self-esteem enhancement. Elements from dance pedagogy will be explained as well as the whole methodology, changes, procedure and outcome. For the needs of the practical part, psychological cues of low and high self-esteem will be analyzed as a base for further analytical work. Moreover, given drama methodology will be supported by findings from neurobiology of music and language, and subconscious learning techniques.

The core part of the paper will be the practical analytical part, a thorough scrutiny of a massive body of recordings during the two-year rehearsal period, dress rehearsal and the gala performance in May, 2016. For the purposes of the thesis, a method of a video-analysis of psycholinguistic cues has been developed to prove the following hypotheses:

#### **The hypotheses of the thesis in detail:**

Hypothesis 1: Theatre education aids to a self-confidence boost both in verbal as well as nonverbal behaviour.

This hypothesis assumes that most of the student-actors have no or very limited experience with performing arts. Those who do participate in musical performances are basically trained the whole school year for a final concert. It is further assumed thus that spacial confidence and confidence of the performer him/herself has not been developed irrespective of a student's natural introversion or extroversion. Once an individual is taken from the comfort of a group, {or sitting behind a school desk, relatively protected and not exposed}, the mind acts in a mode of panic. Tracing the movement of student-actors, their growing feeling for the language, spacial awareness and ability to connect to

others will be the pivotal research aim of the paper, supported by tracing improvements in linguistic skills, diction, prosodic features and improvisation. Secondary to those psycholinguistic features will be an observation of movement confidence in parallel to dance workshops and in choreographies, two of which were choreographed by the girls themselves after just several months of basic dance training.

Method: chronological video analysis transported into qualitative and quantitative tables, which will serve as a means for later assessment of the cues based on Dr. Sorensen's method and psychosomatic cues of self-esteem.

Goal1: to evince cues of low and high confidence, to evince transition from self awareness to self-confidence .

Goal 2: to evince cues of spacial confidence and movement confidence

Goal 3: to trace features of confidence in utterance, verbal performance

Hypothesis 2: Linguistic development is necessarily accompanied by underlying soft skills development, aiding thus significantly to self esteem perception of the student theatre group.

It is supposed that L2 thus will become a subconscious means of communication, not the consciously monitored left sphere activity typical for language classes. In the microcosms of the theatre group, increasing needs to communicate more challenging topics and tasks will naturally motivate the group to adopt a more complex language or at least to seek for a more complex expression. As the work will require a different degree of responsibility for executing the tasks and a degree of individuality to embody the characters, the student-actors will be challenged on more than a linguistic level.

Method: scrutiny and analysis of the processes, videos, emails, personal professional diary

Hypothesis 3: Drama will establish a mimic of native speakers ambiance and thus lead into subconscious language acquisition.

This hypothesis had been constructed on the first idea of engaging Art into English classes, or, in other words, teach English through Art for the simple reason that young

learners are generally more focused when drawing or painting and easily impressionable with stories, music, rhythm and play. It also provides the needed break from conscious processes. Similarly, it is supposed that drama workshops will thus become a living laboratory of engaging students holistically, and thus by taking attention away from mindful English learning, it will foster subconscious and thus more effective learning. It is assumed that learning can thus become a subconscious process, building strong associations with words, sentences, whole passages through multi-sensory perception and brain activation.

Goal 1. Prove that teaching non-native speakers English through drama will prove more efficient than just following a school syllabus

Goal 2: trace vocabulary development {scrutiny of rehearsals, emails and open feedback forms}

The expectations are that rehearsing *The Phantom of the Opera* will be much more demanding due to its emotional depth and character complexity. Understanding the main character, the Phantom, is an uphill climb; grasping the extent of self-inflicted isolation of a marred genius turning to a murderous path motivated by frustration is a truly heart-wrenching topic. Given the age of the group, full emotional engagement and rendition of characters will need to be modified to their capacities. The assumption is that the final outcome will need to be drastically reduced to meet the students' capabilities and time/ energy investment. Conversely, the diversity and richness of characters, the timeless beauty of the music and lyrics are expected to keep motivation high.

## History of the Project of Theatre in English

The present thesis presents a concept of an alternative language teaching, which started within the framework of national curriculum for lower secondary and secondary schools and developed into an intense multi-field ambitious project. From what started as a part of regular lessons in the 3<sup>rd</sup> grade of grammar school {complete beginners} as a mere tool for unconscious language acquisition and multi-sensory experience of a second language (further on abbreviated to L2) developed in a year into an intense extra-curriculum activity, with lessons spanning up to 6 hours a week and weekends in a theatre for rehearsals.

From the very beginning in 2006, the concept has been more linguistic, as an alternative tool to mimic native speakers' ambiance and thus speed up language acquisition in a form that was based on a group experience as well as individual work and growth: on acquiring a language level surpassing current working level of students while effortlessly leading students into literary analysis and character analysis. The students were extremely intelligent but neglected high schoolers, some of whom showing problematic behavior and altogether a fairly challenging group to manage for a recent university graduate. However, given an incentive, they worked marvels and adopted the theatre play as their responsibility. In short, what had been intended as a tool for survival of a fresh teacher was converted into a highly personal, trust-based work while rehearsing *Pygmalion* in 2006.

In 2010, I was given a group of elementary children with zero knowledge of English and me with zero experience in teaching little children. They demonstrated great intellect and inborn curiosity. Trying to devise a scheme which would prove the children's capacity much greater than what usually the outcome of elementary school curriculum is, I progressively incorporated acting and drama as a natural component into classes, engaging young learners on multiple level: encouraging them to use their natural desire for action, for movement, for drawing and painting. From in-class role plays based largely in simple stories and their textbook, extra curriculum Art classes lead in English and co-working with professional painters, pottery makers, etc. the idea of working on a full scale theater production was born. Having started as an Art Group in English, I preserved the artistic part, only converting it into workshop for masks, props and costumes. Given the short attention span of young learners, I used this as an outlet after working on the text and a script, which, given the low level, was strenuous, slow and repetitive. To cut the long story short, we staged *The Lion King* after a two-year work as a part of Student Theatre Festival [Pedagogical Faculty of UK] in 2013. (youtube)

As the young actors grew and advanced in language aptitude, so did the desire to attempt for a more challenging, "mature" piece of art, and there were voiced suggestions of attempting to write our own piece. The former was swiftly demurred upon the practical aspects of not having artistically active members of the Drama Group. Having known their malleability, desire to learn, but also emotional dispositions, I crystallized the idea of selecting a piece providing language, artistic, emotional and literary challenge. The ultimate criterion was the in-depth knowledge of the piece from textual, musical to

choreographic perspectives that I was confident in possessing and thus providing the necessary incentive and infectious panache to kindle their interest. I relied heavily on my experience from a stay in London, being part of a student orchestra, taking workshops at The Globe Theatre and extensive dance background and knowledge of the musical stage there.

The original concept was the work with text, textual/ audio-visual based analysis, art classes to make masks and extra-lessons rehearsals with the vision of working on an abridged version or an alternative (semi-improvised) version to complement regular classes and provide an extra talking and improvisational time. In this case though, the material provided much more a fertile ground for imagination and creativity than we had envisioned. It literally demanded be exploited beyond textual/ memory work.

For the purpose of this thesis, I have opted for an analysis of the most recent production of *The Phantom of the Opera*, it being the most complex, demanding, challenging and artistic production of all, merging professionals from various walks of life; assistant choreographers, dress makers, opera singer for enunciation and breathing control and last but not least, the most powerful and emotionally exacerbating story. Needless to say, three of the core students-actors were the same as in the Lion King three years prior but other than that, I was working with children with no previous dance, acting or artistic training. {procedure described in the practical part}

#### Brief history of the concept:

2006: Pygmalion: Student Drama Group, Minerva. Edited text, students of sexta, level: B1 getting to B2

2012 – 2013: The Lion King, 4<sup>th</sup> grade of elementary school, level: A1

2014 – 2016: The Phantom of the Opera, prima – sexta of Lauder School, starting level: A1-B1, finishing level B1- B2+

Teaching has become a profession striving for recognition and yet little is known of the inner nature of it. Barely does a person outside this realm realize what emotional and spiritual effort teaching takes, what sacrifice in terms of time and energy it requires should it be carried out with dignity and effort to answer to the needs of students and

society. These two are, moreover, often at par. A third party, which enters this triangle, is the motivation of students themselves, their readiness to take a more challenging part, their inner disposition and self-perception. The teens are hugely perceived as overly self-confident or, going for the other extreme: being extremely reclusive, secretive, fighting with the divorce of their parents, with self-doubts, doubtfulness about their future.

We, teachers, are supposed to prepare and educate the for the future, while being possibly beset by the same uncertainty. In the context of the western world, where tertiary and quaternary spheres have taken an upper hand and manufacturing seems to have moved into the realm of the elite, of the hipster young rich alternative culture who boisterously follow the handmade, the organic, while holding an Apple, what will be the needs of society?

Admittedly this has little to do with teaching English language. At the first sight. Yet on second thought, language is first and foremost a tool for shaping and communicating ideas. If the concepts of our as well as future generation are to be nourishing, we need undaunted people with rich minds, with full reservoirs of ideas and courage to realize their potential. Thus, perceived from the holistic perspective, I started asking myself why I perceived my own former education largely theoretical and severely neglecting practical aspects of life and similarly, why I have felt a similar detachment in my students particularly from roughly 14 years of age up to university age. And as a result, started searching for ways of teaching that would bridge this discrepancy. For ways that would enthuse and thus entice inherent panache for expanding, for growing. And it was precisely this idea of desiring to attract their whole beings, immerse the students into language, mocking a native speaker's ambiance and avoiding the futility of repetitive exercises in textbooks that serve for mechanical purpose only: In other words, to internalize L2 at even early stages of learning so that it becomes a natural means of communication. To involve subconscious learning, simulating thus a stay abroad, where the brain is exposed mercilessly to a funfair of puzzling impulses.

# 1 Theoretical Part

## 1.1 The Role of Creativity and Giftedness in Education

Our only hope for the future is to adopt a new conception of human ecology, one in which we start to reconstruct the richness of human capacity. Our education system has mined our minds in a way we have strip-mined the earth, for a particular commodity. And for the future, it won't serve us. Our task is to educate their whole being so that they can face the future. We might not see the future, but they will (Robinson).

The question remains how to enhance creative abilities in the current societal atmosphere while

members of our organizations need learning experiences in high-level thinking and planning where they have to deal with a volatile future and work with complicated resources and states-of-continuity that appear unrelated. People in our organizations should engage in thinking experiences in which they have to deal with long-term effects. We need to find creative thinkers and innovators and involve them in developing holistic plans to shape the future. Creative people enjoy developing new ideas, seeking relationships, and searching for unorthodox solutions (Hall, 7).

Creativity is defined as “is a phenomenon whereby something new and somehow valuable is formed. The created item may be intangible (such as an idea, a scientific theory, a musical composition, or a joke) or a physical object (such as an invention, a literary work, or a painting)” [Wikipedia]. Creative thinking and planning is what can bridge this age of complexity (Hall, 1) and yet because it is such a multi-dimensional and complex phenomenon, it is difficult to measure (Toivanen, 1169). Traditionally, it is defined through results of the process. e.g. a product, making a creation the subject of a study (Craft, 2015, 15). Contrary to common concept of a product as a piece of art, a product of creativity can be a theory, a skill, an idea or a habit (Toivanen, 1169). By implication, creativity in children is not bound to artistic skills but in a more general ability to generate the unknown, unfamiliar, within their scope of existing knowledge and skills. According to Hall (8), a prerequisite for creativity is synthesis of elements, which

will occur at a different level of operational thinking: With the term “little c creativity”, LCC, Craft (2001, 45) separated the concept of children's creativity from 'big C creativity', BCC, which refers to actions and productions of creative people enriching a larger group of people, bringing societal advancement. Children's creativity will rarely meet this criteria; it is an extremely subjective quality determined by the prior knowledge of children, not by society.

The term education seems to be equally revered and deprecated for both the feeling of responsibility to educate a generation capable of addressing current, as well as future needs, and for the inhibiting sensation educational process evokes in all of us, reverberating the memories of being stigmatized by a bad grade, by what was perceived as a mistake. The only assessment teaching has at hand is to assess tests and exams, point based, knowledge based way of measuring a student's success or failure. With the exception of artistic school, drama academies, designer and dance schools, we are brought up in a system encouraging homogenized testing based on the ability to learn {and memorize} rather than the ability to create. And yet, with our future in mind, an ability to memorize without having cultivated our creative potential seems drastically limiting our human potential, we seem to be doing a very good job in squandering it, actually. Our “human ecology” (Robison) seems even more neglected than “earth ecology” despite efforts to bring innovative methods, technology, and interactive equipment into classrooms.

A broad study in US *The Creative Crisis. The Decrease in Creative Thinking Scores on the Torrance Test of Creative Thinking* (Kim, 2011) used a revised version of TTCT withing the period of 1966 to 2008, from kindergarten children to adults. The test was primarily used as assessment for identification of gifted children despite its original intention to be used as a basis for individual instruction for students with any ability level. It consists of two sections, TTCT Figural, and TTCT Verbal. The criteria assessed are: Fluency (ability to produce ideas), Originality, Elaboration, Abstraction of Titles, Resistance to Premature Closure and Creative Strength. Selected from the discussion of the study, there are several points of concern: 1. Both originality and open-mindedness decreased through high school and increased in adulthood. 2. the ability for abstract thinking and synthesis increased through a lifetime but overall decreased in the last 20 years. 3. children's ability to think in detailed and reflectional manner as well as motivation to be creative increased until high school, when it was static and decreased in



adulthood. (true for general adults, not eminent creative adults, where the trend was upwards). The implications from the study are briefly as follows: Decline in creative thinking among upper-elementary school children might arise from stifling emphasis on standardized testing, which has led to elimination of content areas. “When creative needs are not met, students often become underachievers. High school students who are creative are more likely to dropout than other students.” It also emphasizes the need for 'reflective abstraction', when knowledge is built through mental actions. This has very little scope in today's over-scheduled activity packed programs. More interestingly though, “reflective abstraction is insufficient for generating creativity. It is Problem Finding that provides a starting point for creative products. Adolescents provide more creative responses for their self-generated problems than to presented problems”. In conclusion, the outcome could be summarized into school children being less emotionally expressive, less energetic, less unconventional, less synthesizing, more narrow-minded and reaching more IQ points. (Kim, 2011)

In an answer to this issue, we have been witnessing decline from memory-based teaching and learning towards experiential and critical thinking-oriented one, or, in other words, from information age towards conceptual age (DiNapoli, 97). The way human mind works and absorbs new knowledge has not changed in essence. We have only deemed certain techniques and methods unprofessional or unworthy for a period of time, only to come back to the old concepts of teaching children how to grow crop in Montessori schools or integrate university students into businesses to bridge the gap between a purely detached academic form and real life demands.

The question thus remains how to educate students to be both expert professionals and creative to know to make a change for the better, to shape their as well as others' reality for the better.

In our context, within the contradictory tendencies to give individual attention to students, to allow individualized plans tailored to their needs taking into account an ever increasing social accentuation on individuality with all their potentials as well as limitations on the one hand, we observe the trend towards national standardized school leaving exams, university entrance exams and inclusion on the other hand. Conversely, there is a growing number of voices addressing discrimination of the talented and extraordinarily talented children, who suffer from not being given incentive enough to satiate their hunger for knowledge and feed their potential. Mensa in the Czech Republic gathers

extraordinarily talented children and adults of IQ above 130, highly talented children are though already those reaching IQ 120, which is about 10% of population. Those children are especially liable to boredom in classes causing underperformance, deformed self-value, feelings of aloofness and hypersensitivity (sance.detem). Grgich shows in her research the waste of gifted potential if they are left in heterogeneous classes contrasted to the results they achieve if they are placed in homogeneous classes where they can advance at their pace and interact with similarly-minded students. "In mathematics, the students in a homogeneous class had an adjusted mean 20 points higher than the mean of the gifted students in a heterogeneous class. For both language arts and mathematics, the difference amounted to a proficient average for gifted students in a homogeneous classes and an advanced average for those in heterogeneous classes. We must demand for each gifted student every opportunity to excel to his or her highest potential. They could be the future CEOs, scientists, inventors, or even the President of the US" (Grgich, 22).

The relationship between giftedness and intelligence has been intriguing researchers. There is no definition of giftedness that is commonly accepted. One-dimensional approaches define giftedness solely on the basis of high general intelligence. Multi-dimensional approaches classify intellectual abilities as one factor among many others including creativity. Creativity is either conceptualized as a moderating variable for the transition of intellectual potential into outstanding performance (Renzulli, 1986), or it is seen as a dispositional factor that can constitute a certain type of giftedness but is not a requirement for other types of giftedness (Preckel, 2006). Preckel also disproved the threshold of 120 IQ theory claiming that there is lesser correlation between high intelligence and creativity. Similarly, Schubert (1973) asserts that 'Intelligence was described as allowing the development of creativity, but not insuring such development. Personality and environmental factors may be important in creativity expression especially at upper intelligence ranges.'

Fostering creativity is not letting children draw stick figures for years and praise them for achievement; I believe the aptitude for creativity needs to be fostered and nourished by examples, leading, learning, practice and practice again. I would not come squarely down to Sir Robinson' s (Robinson) claim that school educate us out of creativity but they do not nourish creativity perhaps due tot he fact that teachers are not primarily educated to be creative, they are educated to reduce that they have learnt into digestible segments in a logical systematized sequence. Linn (2011) defines three parts of creative pedagogy:

*creative learning*, focused on children's action, embracing children's intrinsic curiosity. *Creative teaching*, as an imaginative, innovative approach to teaching, using improvisation and acting spontaneously, and *teaching for creativity*, which is, building a creativity-supporting environment, a social and external context which supports and inspires learning.

The common perception of creativity is that it is a gift given to only a few privileged ones but the main group of students needs to be assessed by average performance, that is again: by that they memorize and learn as a theory. The creative part is an extra part, like a bonus point in a Math test. That is to me exactly where schools come short because creativity is by evidence not purely innate and god-given: "it is nourished and elicited by endless hours of practice and fostered by conducive environment" (Kirby).

In conclusion, although creativity seems not in direct correlation to intelligence, it is a prerequisite to the ability to find solution to unprecedented issues bringing large scope advancement. Last but not least, as a synthesis for elements is a prerequisite for creativity, we may deduce that intellectual creativity is a skill that highly intelligent children will naturally feel inclined to develop, as creative engagement provides a futile ground for their intellectual abilities engaging them in problem-solving. Social clumsiness of gifted children is also not a negligible element, they prosper in a like-minded group unstigmatized by greater mental and learning speed.

It is my strong conviction that unless we manage to harness human potential and creative approach to learning and life, most of educational effort will go amiss and forgotten after an exam period or a test. It will, in essence, be a theoretical detached element with various degrees of reluctance among students to participate, unless they are already intrinsically motivated and self-motivated. By inference, we need to build a bridge between the academic and the real, between the self-engaging and even extrinsically motivating in order to make education meaningful. Presumably, one of the components is removal of a mechanical purely task-based education and delivering students responsibility for their own learning by presenting open solution tasks, empowering them thus to trust themselves in executing their potential and in creating their own space.

Drama in the concept of a student activity, it can be a gluing element, a rendition of the ability to synthesize and apply newly acquired knowledge (e.g. in Psychology, History...), or, a more ambitious art rendition of the fusion of elements omitted in traditional

secondary schools (ethical questions, self-awareness issues, coercion and compliance issues, EQ debates, etc. (Brent, 38)). Creative drama embraces individual as well as social needs and provides an opportunity to develop individual as well as group creativity. Active drama enriches imagination, interaction skills, independent thinking and social learning while providing understanding of students' potential and its further development (Toivanen, 1176).

Beyond the class setting, Brent (2005, 39) in his management training claims: "Managing a company means staging a drama daily. The future will belong to those leaders and organizations that have a compelling story to tell."

## 1.2 In Search of a Method – Motivational and Neurobiological Conceptual Elements to Foster Creative Learning

Within the constraints of an English class, facing this quest for purposefulness, efficiency and creative engagement proves a daunting challenge. If the students were engaged so that learning would be self-propelled, the progress as well as atmosphere and morale would blossom without strains and tensions.

My concerns were therefore as follows:

1 how to make language learning more effective, so that the children can make a simple communication after 1<sup>st</sup> year already {when the expected outcome is present simple, the verb to be and to have, colours, classroom objects and animals}

2 how to engage students into self motivated learning activity that would combine playfulness and purposefulness

3 how to involve subconscious learning so that I can mimic native speakers ambience within the limits of 3 lessons per week of regular English lessons and 3 lessons of drama combined with Art.

Owing to my musical and dance background, I am aware of the benefits of engaging creative mind before analytical mind: in other words, conscious learning and analytical processes are sometimes too slow and they can slow down or limit the whole process of learning because they are dependent on willpower, which is “a finite exhaustible resource” (Snyder). As a child, I was exposed to learning to play the piano without notes first, by ear and by expressing tasks, freely. Thus, I gained trust in the ability to transfer emotions without being stigmatized by fear of making a mistake. Looking back, I realized the immense value of such a step, not in the acquired skill but in the confidence of the child, in its connection, bond, attitude to the learnt skill. In dance, the analytical mind hampers true performance curbs the connection to the dancer with him/herself and/ or the partner: it's only a tool for a mindful acquisition through mistake correction but secondary to expression, to connection with the body, floor, music, own breathing and thus the conscious mind plays essentially a very small part in the whole, the whole

transcends the analytical and the conscious. Snyder (2014) in his lecture on “*How to Control your Subconscious Mind*” ascertains that it is full absorption that is a key to a change. “When we are somatically engaged, everything synergizes without neocortex blocking us by intellectual speculation.” By somatic engagement, we build subjective subliminal construct, which is connected to our feelings. On that interface, we gain the ability to change structure of our experience because our 'first language' is not the language of words but of physical and sensory perception and reaction.

Being subjected to many teaching methods, I crystallized the idea that we learn best when we feel free above/ beyond mindful, controlled way, leaving the conscious monitoring on a side track but being fully immersed in the activity. It is exactly when we synergize the power of the reptilian brain, our desires, passions, the primal drive with the emotional response and aligned rational response, taking us into action (Snyder, 2017). What brings us to this state of heightened sensitivity, apart from hypnosis, are chemical reactions in our brain allowing for this 'opening' to happen.

Freeman (1998) in his study of “*A neurological role of music in social bonding*” researches the biological explanation of how music and dance can bring humans together with a depth of bonding that cannot be achieved with words alone and he also explains why our brains are more malleable under certain conditions of induced hormonal change. He concludes that while “neither conventional neuroscience nor aesthetics can explain the deep emotional power of music to move humans to action, ...human brains are seen to have evolved primarily in response to environmental pressures to bridge the solipsistic gulf between individuals, and to form integrated societies”. He further argues that “repetitiveness of a rhythm, drum beat in particular can lead to altered states of consciousness, through which mutual trust among members of societies is engendered” (Freeman, 1-2) Developing the idea further, he likens the effect of a communal exposure to music to a transe, or a state induced by chemical manipulation of the brain, leading to a release of oxytocin into the basal forebrain and thus loosening the existing synaptic connections, opening an opportunity for learning new knowledge and clearing the path for acquisitions of new understanding. In its simplest, we can conclude that “music in its purest form is a human technology to crossing solipsistic gulf. It is wordless, illogical, deeply emotional and selfless in its actualization of transient and then lasting harmony between individuals” (Freeman, 9).

## 1.2.1 Intrinsically Motivational Aspects

In NLP language, oxytocin (besides being a hormone that creates pair bonding and feeling of love) amplifies neuroplasticity, the speed at which our nervous system dewires itself. The true motivation comes from paleocortex, the oldest, primeval part of our brains that generates feelings. If, the primal drive centre which wants to be satisfied and stimulated, paleocortex sends information to our limbic system, responsible for emotions, and neocortex, responsible for problem solving and rational processed. Paleocortex functions on two principles: pleasure seeking and moving from pain. In short, motivation comes from paleocortex, our reptile brain and effort to overwrite it are close to impossible (Snyder, 2017).

Similar concept is developed by Jonathan Haidt in his *“The Happiness Hypothesis”* and further enhanced by Chip & Dan Heath in their second book *“Switch: How to Change when Change is Hard”*, drawing an analogy of the three parts of our brain:

1. The Elephant, the emotional/irrational
- 2 The Rider, the analytical/ controlled/ rational
3. The Path, the directional/ situational component

“Perched atop the Elephant, the Rider holds the reins and seems to be the leader. But the Rider’s control is precarious because the Rider is so small relative to the Elephant. Anytime the six-ton Elephant and the Rider disagree about which direction to go, the Rider is going to lose. He’s completely overmatched. (Heath)”

We learn the most when our conscious defenses are down and our “elephant” part of us is fully identified with the process and activity. From the motivational perspective, it is the Elephant power which accomplishes results, in harmony with the Rider's direction. (Heath)

If we take a little child playing the piano or studying ballet, we will see/ hear clumsy heavy steps, notes. Effort, concentration, sweat. Same with little children learning new words: we try to ease the process with games and interactive boards to make it seem more like a game. Adult beginner learners often do not have this luxury and are condemned to a dry logically organized systems to memorize, often at the cost of developing life lasting stigma from a clumsy pronunciation or clumsiness at speaking.

For me, these are the symptoms of not having arrived to the 'free zone'. The zone where the learnt becomes subconscious and frees the mind to perceive the melody, the tone of the voice of or of a partner instead of mindful monitoring.

To conclude thus this background to the method development, it is based on the paradigm of mastering a skill: it moves from conscious noticing, effort to the subconscious and becomes a part of an already existing system. If it is not fully internalized, we are left in the zone of effort, of control and of fear of making a mistake. In the zone of playing an étude or a sonata but our music will never take flight (Zander, 2008). As our means grow, so does our need to execute them, to reach a state when the expression does justice to the internal world of emotions of all kinds. Fisher (2010) defines 4 stages of learning:

1. unconscious incompetence
2. conscious incompetence
3. conscious competence
4. unconscious competence

Starting from not being even aware of the phenomena, we thus progress to the stage when we are aware and want to learn but at a stage of novices, clumsy in an attempt to perform basic tasks, we are subdued to learning phase. With practice we gain skills and with frequent repetition and immersion, the mastery of it.

### **1.2.2 Neurobiological Aspects to Language and Music**

Similarly to music, there are different parts of our brain responsible for speech and language processes. In the majority, {97%}, the dominant hemisphere (left, in the majority of 92% people) is responsible for the production and articulation (Broca's Area), and comprehension (Wernicke's Area), while the right is responsible for visual, sensory and auditory information processing, for building associations, sensations and ideas. The extend to which the right hemisphere influences language as such is still a topic of scientific discussions: apart from the various centers, the language production is also dependent on the quality and connections between the two hemispheres ("Anatomy of the Brain").



From this simplistic explanation we may infer two things. First, language is not a left-sphere activity only. With the variables coming into consideration and interconnection with different parts of our brain, it should be obvious that language teaching cannot be purely focused on the left hemisphere (*“Language and Music”*).

Another important consideration is what we perhaps intuitively understood since early humans, but now have tools to research and prove it: language and music depend on the same brain system. More specifically, on the same two brain systems, as the Broca's Area is also responsible for unconscious learning, the use of rules both in syntax and harmony, and the Wernicke's Area is responsible for memorizing both vocabulary and melodies (*“Language and Music”*). Studies have shown the violations to rules of harmony create the same brainwaves as violations of words. “The processing of syntactic violations in music has also been shown to interfere with the processing of syntactic violations in language, suggesting overlap for these two functions” (Ettliger et al, 2011).

Ettliger also points at the fact that implicit memory, understood as implicitly acquired knowledge and associated neural structures in the acquisition of linguistic or musical grammar, stems from perceptual learning and implicit learning of sequences. “Syntactic structures and phonology of language have been shown to relate to non-linguistic implicit learning – we are able to distinguish a valid sequence without being able to explicitly demonstrate the rules.” Similarly, we can predict a musical sequence without being taught harmony rules. So, implicit memory seems to play an important role in syntactic processing in both language and music (Ettliger et al).

Accordingly, musical training is proven to increase blood flow in the left hemisphere of our brain. This suggests the areas responsible for music and language share common brain pathways. We can assume that musical training results in a rapid change in cognitive aptitudes. As a result, engaging in both language and music simultaneously results difficult as it overloads the brain capacity. Honing one though naturally enhances the other and using music as a supporting tool to language learning creates stronger associations . (*“Language and Music”*)

Miendlarzewska (2013) also points out that musical training in childhood “not only enhances many cognitive functions but it accompanies by neuroplastic changes in brain structure and function”. Musical training results in better achievements in domains other

than mere music performance, such as verbal abilities and second language learning, non-verbal reasoning and general intelligence. She also points out a neglected aspect of a musician's life: performance anxiety. Similarly to performing - acting on stage, this can be a source of childhood stress, which should be taken into account with highly sensitive individuals. The exposure to such stress enables the individual to learn to overcome the disempowering impact with time (Miendlarzewska) but in my personal experience it is largely dependent on the level of intrinsic and extrinsic pressure, individual self-esteem and self-worth and the degree to which it is derived from a performance.

From many similar studies we can claim with certainty that musical education enhances cognitive process and language skill development predominantly. It develops connections between brain hemispheres and hones processes dependent on both left and right hemispheres. While it is obvious why little children learn songs so easily whilst learning single words in L2 is a very slow process, we are dropping this method as soon as they enter elementary school.

For the purpose of this project, this piece of knowledge proved vital and helpful in teaching students difficult lines and long passages through and with music, heavily relying on the fact that our brain associates words and subjective experience, ('goes through the database' (Snyder, 2017)) before our conscious mind decodes the message. For the purposes of rehearsals, we did not need to induce a state of a trance, but we needed to cooperative actions leading to trust. It was essential to find an outlet to demanding text based rehearsals and also to bridge ego defenses springing from conflicts within the members of the team. Introducing music not only as a medium to underly the scene, but as an active element to which the actors suited their movements whether in dance or simple stage movement, brought a different element of concentration, engagement, and a more immediate response. As music penetrates the primeval, subconscious levels of our mind, it makes its audience more malleable, connected to emotions. Last but not least, it facilitates building associations bellow the threshold of consciousness.

### **1.3 Conscious, Subconscious and Unconscious Learning**

Where does the commonly known feeling of ease when we cease to focus and just play an improvisation, or, paint with no specific object in front of us, originate? This feeling of flow, ease, effortlessness that we sometimes envy, watching a top performer, dancer, or an athlete is often mistakenly taken for a gift instead of a product of toil and sweat. Apart from artistic domain though, this state of flow is reachable in any other activity: similarly to sport though, it has a prerequisite: being familiar with the activity of issue, having mastered a skill, having performed it so many times that it has become a routine and only then allowing ourselves to release control. Routine thus becomes a necessary part of performance optimization. The most banal examples would be our daily routines, which we perform while focusing our mind on different tasks because it has the capacity to do so.

By implication, in the interest of achieving fluency in a second language we need to deliver certain aspects into our subconscious mode and thus to enable us to produce utterances carrying a meaning and a message rather than being careful constructed grammatical patters. While this in a native speakers' surrounding happens naturally (particularly with pre-school children (Ettlinger et all.)), it is a partial goal to achieve through drama implementation.

For the purpose of this thesis, the terms conscious, unconscious and subconscious learning need to be clarified first despite the general interchangeability even within academic circles:

#### **The Unconscious**

Random House Webster's Unabridged Dictionary (1999) defines the word 'unconscious' as follows: "A psychoanalytic term; the part of the mind containing psychic material that is only rarely accessible to awareness but that has a pronounced influence on behavior". Too, according to Macmillan English dictionary (2008), the term 'unconscious' is defined as, "In a condition similar to sleep in which you do not see, feel, or think, usually because you are injured". Looking at the issue of 'unconscious' from general perspective, unconscious implies a total lack of awareness. For example, when you are anesthetized, or hit in an accident, you are unconscious. Freudian concept of the unconscious

unconscious mind as “the repository for repressed memories (Razaee)”, “The unconscious contains all sorts of significant and disturbing material which we need to keep out of awareness because they are too threatening to acknowledge fully (McLeod)”. Freud (1915) opened his essay by claiming: “essence of the process of repression lies in preventing it from becoming conscious.”

Generally, linguists do not mean “learning while you are asleep”, but imply to implicit learning, the type of learning little children adopt naturally while learning their mother tongue without explicit knowledge of rules. We seem to lose this capacity while learning our second language though, unless its, of course, spoken in the family on a daily basis, and thus being absorbed parallel to the L1 (“*Unconscious Language*”). In any case, although we know its effectiveness we seem not to be using its full potential particularly in adult language teaching.

Schmidt (1990, 129-152) in *The Role of Consciousness in Second Language Learning* offers a more diversified segmentation posing three questions concerning the role of consciousness in language input processing:

1. Is conscious awareness at the level of 'noticing' necessary (or do we learn subliminally)?
2. Is it necessary to 'pay attention' to the learning material or can learning be incidental?
3. Is the input based on conscious insight or unconscious process of abstraction (Implicit learning)?

Chomsky (1986) coined his theory of implicit grammar that is reflected on learner intuitions about sentences, relying on our innate ability to automatically 'fill in the gaps', the drawers in our mind, not having to be explicitly taught every rule. Does it apply to second language acquisition? Schmidt (133) denies this notion on the basis of claiming that Chomsky's distinction is very different in L2 field: Chomsky works with introspection whereas in L2, grammar means knowing the rules.

## Conscious Learning

Schmidt claims 'noticing' is the necessary and sufficient condition for converting input into intake. “Paying attention is facilitative mainly in adult learners but no theory posits the conscious study of grammar on either necessary or sufficient condition for language learning. (129)” Also, “cognitive psychology does not support the position that subjective

awareness is epiphenomenal (131)". To shed light on conscious learning requires to enlighten the concept of consciousness, which might be interpreted in three ways: Consciousness as A: awareness, B: as intention and C: as knowledge.

A Consciousness as awareness occurs in three stages:

Level 1: Perception, defined as an ability to create internal representations of external events (132).

Level 2: Noticing, which is, being aware of.

Level 3: Understanding, that is, conscious effort, volitional nature of action.

The trick is that perception can also be subliminal so what we perceive may be momentarily not accessible to our conscious mind. Schmidt himself claims later that "complex decoding process precedes awareness" (131). Snyder (2014) similarly ascertains that our mind 'bellow the threshold of consciousness' paints a picture before our conscious mind decodes the words, as our brain associates words based on our subjective experience and unfiltered, presents a picture from our mental database before 'noticing' phase. Also, we notice, that is, become aware, a tiny fraction of bits of information (estimated 134,000 out of 2, 000, 000 bits per second, out of which we can hold around 7 items in working memory) filtering the information flow through the criterion of relevance to our experience and thus we may not notice certain elements because "we are all on agenda" ("What's NLP"). By inference, to widen our mindmap, we need to change the affective filter. According to Broadbent's Filter Model, only one stimulus entering a sensory buffer is selected on the basis of its physical characteristics (for speech, it would be the quality of the voice) for further processing and the unselected inputs remain briefly in a sensory buffer and decay rapidly. This model was revised into Treisman's Attenuation Theory, claiming that "to be analyzed, items need a certain threshold of intensity" and that the filter attenuates, rather than eliminates, the unattended material (McLeod, 2008).

B. Consciousness as intention (discussed in the chapter on Motivation)

C. Consciousness as knowledge: notion based on the assumption that to know means to be conscious of it (Schmidt 137). However, from music pedagogy and neurolinguistic studies we know that there is the element of implicit learning and thus implicit memory stemming from perceptual learning (Ettlinger et al.).

## The Subconscious

Subconscious can be seen that Random House Webster's Unabridged Dictionary defines it by saying that, "existing or operating in the mind beneath or beyond consciousness; the subconscious self". In the meantime, Longman Dictionary of Contemporary English, defines the word 'subconscious' as "feelings, desires, and thoughts that are hidden in one's mind and affect his behavior, but the person does not know that he has them".

"The term 'Subconscious' is a metaphor for the (without training) uncontrollable functions of the brain, such as heart beat, signals to increase chemical output; it effectively runs the body for you, as well as coordinating learned movements such as riding a bike or driving a car, the 'subconscious' mind is thought to be 'based' in the brain-stem. The 'subconscious mind' is the single most powerful part of the human mind. Whatever put into mind through subconscious process will have a better retention" (Razaee).

Regarding subconscious learning, Fregger (2002) believes that inspiration, insight, and realization all spring from the 'subconscious'. He further explains that the relationship between the 'subconscious' and the conscious, are extremely codependent, and the 'subconscious' is responsible for all we perceive, and the basic mechanism by which the subconscious provides insight, realization, and inspiration to the conscious mind. In the meantime, 'subconscious mind' retrieves all of the data supplied by our five senses (and quite possibly data received from other sources presently unknown to science) it then decides what action must take place, or what information must be passed on to the conscious mind. "In order to create the potential for inspiration, insight, or realization to take place, we must find a way to bypass the conscious and speak directly to the subconscious" (Fregger).

Based on the chapter on neurobiology of music and language, we can infer that the process of a physical response to music is based on linking to our subconscious, intuitive, feeling part. Core part. We can argue that human body is pre-wired to respond to sound, that its a natural programming to move to a sound unless we were inhibited during our upbringing, shamed into not moving awkwardly and thus imprisoned not to move at all. Looking at little children though may show the irony of this social norm. In any case, while the preceding lines have shown that dance and music needs to spring forth from our core, from our innate part as in in-built reaction , language was not evolutionarily the first communication tool (Freeman, 10). The process of responding to a language input is

not immediate and instinctive. It is a complex sequence of decoding the message, analyzing, interpreting, involving perhaps an emotional response to a tone or situational variants.

While structuralists argue we are predisposed for language acquisition as well, the questions here remain with obvious difficulty to objectively prove:

- To what degree can language learning be subconscious?
- To what degree must certain part of L2 be subconscious?

Richard W. Schmidt claims that “consciousness is useful because it ties together such related concepts as attention, short term memory, control vs. automatic processing, and serial vs. parallel processing...”, and furthers the idea into saying that intake is what learners consciously notice. His notion that intake is essentially input that the learner notices makes a significant difference to the terms: input [by different linguists also termed preliminary intake] needs to be filtered by our selective hearing and noticing to become a part of organized stored data of our linguistic system.

Noticing though does not have to be conscious: we also notice sounds unconsciously, for example a car passing by, but we normally do not pay attention to these sounds, they are not within our selective filter unless our attention is focused by applying a selective filter. R. W. Schmidt thus defines the term 'subconscious noticing' as parallel to 'incidental learning'. While he does not deny subliminal perception, he doubts subliminal learning claiming that “familiar stimuli can be processed subliminally, because habitual encodings are automatic and do not depend on limited capacity, but unfamiliar stimuli cannot.” He concludes that subliminal learning is impossible but incidental learning is possible when task demands focus attention on relevant features of the input (Schmidt).

In a similar line, Mathias Pessiglione (2008) and his team proves in his study “Subliminal Instrumental Conditioning” that we develop a significant propensity to choose cues associated with rewards relative to punishment. “Even without conscious processing of contextual cues, our brains can learn their reward and use them to provide a bias on decision making.” By masking cues so that they remained unperceived consciously by the subtleties of the study (and thus guaranteeing the absence of a-priori representational knowledge), he used magnetic resonance imaging to conclude that instrumental conditioning can occur without awareness. Does this though help

understand language acquisition?

Krashen though argues that subconscious learning is an essential part in language acquisition. Can children be taught by subconscious learning? It may sound like a paradox because unconscious and subconscious learning should not connote being taught but merely absorbing it. Here though, we are talking about a purposeful exposure, purposefully set up surrounding to foster subconscious learning. If we allow for the term subconscious learning to represent implicit absorption of the new, based on indirectly linking it to already existing patterns and absorbing without having to be explicitly drilled, we need to consider an important aspect:

The subconscious is the emotional, the driving part of us and thus, if we more in accordance to our wishes and desire, it empowers us. As Krashen remarks, we apply affective filter that delimits the input before it can be processed by cognitive organizer. In consequence, if the filter is up and a student is not motivated, no language acquisition takes place. “Motivational and attitudinal considerations are prior to linguistic considerations” (Krashen).

### Application to Drama Incorporation:

The notion of consciousness as a limited capacity memory is explicit in a number of models. Our subconscious mind is the most powerful driving force in our actions and motivation and thus, engaging it, we will not exhaust the conscious, mindful, volitional capacity for learning. We might conclude that unconscious language learning can be thus interpreted as accidental absorption of impulses while subconscious learning is an answer to our wishes, desires, emotions. By inference, if second language learning is propelled by desire, wish, it gains the whole “elephant body power” to master the complexities of the language without it being a burden. Moreover, building an environment that fosters subliminal noticing while at the same time reinforcing neuronal bonds and associations through different media like music, dance, yoga and panting is due to enhance second language acquisition. As Schmidt confirms, incidental learning is propelled by expectations, which are determinants of perceptibility (149), frequency, perceptual salience, skills level and task demands. Thus, students' noticeability of the new impulses increases naturally propelled by such a task delivery that forces the material to be



processed. “Motivation first” criterion is echoed in The Globe Educational Guide, suggesting a drama workshop is not initiated with a text but with to “engage with why a character speaks before they speak” (Banks, 7).

### **1.3.1 Possible Negative Effects of Subconscious Learning**

Subconscious learning of language does not constitute of merely linguistic and neurolinguistic aspects: it is a “powerful in-built capacity which, if aligned to our goals, is extremely supportive, but on the contrary can prove destructive if a toxic stream is created by being exposed to influences in disharmony to our goals, wishes, core”. These extra-linguistic factors can block any further advance if what is created in a person's mind is a set of limiting beliefs (Staik). The risk here is that what we consciously believe in becomes a part of our subconscious. If we believe we will be ridiculous while speaking L2, we will negatively program our mind, influence our emotions and thus, electrochemical composition of our body. In practical steps, if the purposeful effort to include subconscious methods into language teaching went amiss and contra students' goals, the associations built thus and the damage done would be far more devastating.

Thus, limits beliefs do not concern English level only but much larger issues. For a change to take place, it is necessary to understand that growing means changing and changing means growing from within (Staik). True growth must be incited both by conscious part and by the subconscious so that the conviction about the purposefulness and advancement is stronger than self-doubts.

### **1.3.2 Deconstruction of Limiting Beliefs**

If the subconscious learning goes against our goals we may get stuck going the same direction unless we rewire our mind, our perception of ourselves as either the 'cause' or 'the effect' of our lives. Limiting beliefs are essentially toxic ideas, creating a toxic stream in our subconscious and preventing from realization of our potential. Most of these limiting beliefs were acquired during our formative years, meant to protect us from harm or risk. Later in life though, the same ideas that were meant to protect a child may result handicapping for a person (Staik).

According to the already mentioned The Elephant and the Rider behavioral model, “the

rider is analogous to the conscious/logical/rational mind while the elephant represents the subconscious/feeling/emotional mind. The rider is the part of the mind that plans, makes preparations, solves new problems, and sets goals. The elephant is the part of the mind that is responsible for motivation, habitual beliefs, running routines, and emotional fears” (Teta). Changing a habit or a habitual thinking means changing the elephant power in us, not merely the rider's part because its the subconscious mind that is really in control, long-term, of our lives.

One of the greatest traps is paradoxically a teacher's own misconception of his/ her own personality. We teachers frequently hide beyond the position of respect, physically separated behind our teacher's desks where we keep the relatively safe zone within the sphere of acquired knowledge we are to disseminate. If we tap into our own self-esteem, if we ask ourselves honestly if we can act, if we can perform a professional presentation with a proper body language in control, if we have tools to master our own minds and so the minds of the students we are in charge of, I guess it is not a far-fetched understatement that claim that we would enter this stage of truth with similar lines of limiting beliefs, preventing us from singing in public, dancing on stage, causing anxiety fits before our a conference speech, etc. Upbringing based on being praised on performance frequently causes us to derive our self-esteem from achievements and performance throughout our lives. The catalytic experience of leading a Drama Group lies heavily on honesty and conviction. If I as a teacher am aware that I derive my self-worth from achievements and from what I do, I need to change in order to be able to connect on a human level first. If I include elements of drama, play, mock conference only because I rationally assessed the tools as useful, I will never be as convincing and effective. We transfer our inner freedom subconsciously onto the people we lead. As Spolin wrote, “rigid actors are often a product as a rigid director”. I might take the liberty into extending the quote into 'rigid students are often a product of a rigid teacher'.

Perhaps even more dangerous is the realization that perfectionism and hyper-criticism may be low self-esteem cues. The realization is this simple formula might lead to a change in the language used at classrooms: instead of heavy fault finding, programming ourselves into the negative belief of “they will never make it, they will never speak properly” and similar, showing students their potential by engaging them on their level of interests and passion (paleocortex level) first before demanding a task bypasses the awareness of limiting beliefs.

Due to the brain's programming to seek the familiar, which in consequence will pose a person into similar emotional conditions if that is what s/he has been brought up in, we will instinctively trigger similar reactions of “I will never do it well, I will never be able to move” despite verbal praise if that is the deep set programming of a person to constantly find faults.

In other words, it is the teacher's conviction, deep set belief in creativity and ability to inspire by example, having taken a similar journey him/herself, that is truly engaging and contagious and it is equally his/ her capacity to physically and emotionally take the students out of limiting beliefs by bypassing conscious realization of them and placing the individual physically and emotionally into self-worth zone.

### ***1.3.2.1 NLP in Aid of Restoring Positive Motivation and Attitude***

NLP {Neurolinguistic Programming} is a method of influencing brain behaviour (the "neuro" part of the phrase) through the use of language (the "linguistic" part) and other types of communication to enable a person to "recode" the way the brain responds to stimuli (that's the "programming") and manifest new and better behaviors. Neuro-Linguistic Programming often incorporates hypnosis and self-hypnosis to help achieve the change (or "programming") that is wanted. It was developed in 1976 by a mathematician and a linguist, (Richard Bandler, John Grinder) to model behavioural patterns of selected geniuses (“What's NLP”).

Further developed, it was proven to be transferable to others and although criticised, it is still widely used among business coaches. Essentially, we could simplify its effect into rewiring our behavioural patterns based on impulses we deliver to our own mind, a programming of our neurosystem through the use of language. A technique to master our mind and emotional processes with that, based on sending “correct” impulses into our subconscious mind.

The basic unit of understanding NLP is the concept our own individual mindmap, which is unique and different to each of us, a result of filtering the reality outside our minds by what is relevant and what we can link to our experience. We delete, distort and generalize the 134,000 bits of information we are able to absorb each second into just a very few {estimated 7} impulses, into limited data input that our mind can link to and create an

internal representation of reality via attaching a meaning and feelings. Only then can it propel an action, a response (“What's NLP and How Does It Work”).

NLP is also called 'modeling excellence attitude', a study of human excellence in order to learn how to get out of subjective experience. It is understanding what process we go through to perform a task to achieve our objective. Our nervous system is a vehicle through which we perceive reality and language is a system through which we process reality. Our brain stores and records unfiltered data, some of which can be the unwanted, the ones constructing building blocks. Moreover, it codes experience but because of the subjectively distorted picture, our subconscious may be protecting us in an unwanted manner (see Limiting Beliefs), linking a stored experience with all psycho-emotional data to a seemingly unassociated experience we are living at the moment. NLP proves tools to recode negative experience, to understand our power of subjective distortion over them and thus, to prevent from reappearing as blocks to actions. Heavily relying on language, it uses specially tailored key words to rewire the associations our subconscious brain has made (Snyder, 2017).

### ***1.3.2.2 Concluding comment regarding Drama Project:***

In Drama Project, the most likely students to join (speaking from experience) are high achievers, ambitious gifted students supported and led by a strong parental influence and example, some having a natural panache for performing and arts, but in a majority being more academically excellent, used to being praised for achievements – or, the other end of a spectrum, students are lack parental support and despite their talent and predispositions are insecure, often loners, searching for recognition, lacking motivation for study. Both of these groups have common denominators: giftedness and insecurity. In the majority of cases, they are hypersensitive with some defense mechanism ranging from extreme shyness to an apparent boast, which in either case will result in a drama course serving as a catalytic experience.

Due to experiential nature of the project, the chances are some tasks or character traits will go against not only students' dispositions, but values and the sense of Self. We naturally resist what goes against this because it may provoke a self-deprecating attitude, derision from the rest, embarrassment. In short, it might provoke pain, and pain provokes a subconscious mechanism of defense, running from it. Also, we tend to feel conflict with the unfamiliar, meaning: with what we know to be true (Snyder, 2014). Students of

this age will carry heavy influence from their families even though they might consciously rebel against their control, they will be thrown off balance by tasks unseen, unprecedented and perhaps seemed ridiculous, improper, childish. Similarly, they will feel hurt by an insensitive comment particularly because they will be exposed to out-of-comfort zone, challenging their concept of Self.

Emotionally challenging scenes, dance and stage movement parts usually go through the trajectory of being suspicious, clumsy, static and utterly impossible at first, mainly due to negative beliefs of “I am unfit to dance, I can never dance, I cannot even hear the beat, I cannot trust anyone to lead me, touch me, I cannot shout at her...” to relaxing intrusions, to (in some cases) the most beloved parts or at least, creatively immersing parts. Due to the depth of somatic engagement with words, care and caution is needed as well as a filter of how much and to what degree to bring the limiting beliefs into consciousness. Incidental learning might prove more effective in simply letting them experience a new feeling, gradually rewriting their preconceptions, without any explicit notion of it. They will be more malleable in a state of thrill, enjoyment, overall engagement, learning implicitly through their own kindled need to solve a task, master a scene, bring their partner to hate, love, tears while being presented a language level surpassing their current one, underlying all processes.

NLP tools come into use when the self-undermining statements are repetitive and obviously hardwired. Negative experiences are coded by individual language and the key to decode them is to use the same language (Snyder, 2014), which in effect means that utterances of the “do not worry, you are doing great” type will be fruitless, unless we change the structure of experience. Creating a somatic bridge to subjective experience is one way to talk to our subconscious, letting first “the first” language (feelings) to “talk”.

In practical terms, one example would be gradually bringing a shy girl to standing in the middle of a stage, letting her absorb the space, the “audience”, the “applause”, all in mock version, making her voice her feelings, how great it feels to “sing for the audience and be applauded, spotted by Raoul sitting in a box, how thrilled she feels, excited, proud of herself” (practical example based on our play). By connecting the physical sensation of embracing the space, opening the chest, raising her hands in an open powerful gesture, envisioning her in a real opera/ play, hearing the applause and even accepting nervousness, by providing key words like “proud, feels great, thrilled, happy”, the subliminal perception of a student actor is bound to change.

## 1.4 Drama & Drama in Education Concept & Methods

“Drama in education uses the same tools employed by actors in theatre but it is contrived for the benefit of the learners, not audience” (Bolton).

First and foremost, we need to bear in mind it is an art-based learning tool (Boggs, 97), not a drill towards an impeccable performance. The performance at the end psychologically provides goal-orientation and purposefulness to hours and hours and rehearsals but would be, in itself, a poor motivator to engage students in such a complex way. Whether drama is perceived as a distillation of reality, a condensed succinct form of shrinking lives into a few hours, or whether it provides respite from the daily rut, it is a mirror to us, mirror to archetypal characters providing thus a mirror to ourselves and it is through this mirror that we can explore ourselves in a perceived safety of a play.

Using dramatic techniques as a teaching method is not the same thing as teaching theater. Theater is an art form which focuses on a product, a play production for an audience. Drama in classroom, often referred to as creative dramatics to distinguish it from theater arts, is informal and focuses on the process of dramatic enactment for the sake of the learner, not an audience. Classroom drama is not learning about drama, but learning through drama (Dervishaj, 2009, 53).

Combs (1998) echoes the same idea even more clearly:

While drama is informed by many of the ideas and practices of theater art, it is principally valued as a learning medium rather than as an art form, and is governed and validated through criteria other than aesthetics. Informal drama's goals are based in pedagogical, developmental and learning theory as much or more than they are arts based; its objectives are manifold, but they are all directed toward the growth and development of the participant rather than the entertainment or stimulation of the observer.

As a rich and diverse subjective experience, it provides ample realm for situations outside the young students' practical life experience but at the same time encourages them to identify with the characters, find the bond they need to enact the story despite its temporal or thematic aloofness to their lives. “In drama the complexity of living is removed temporarily into this protected bowler so that students not only can learn it and explore it, but also enjoy it.” (Heathcote, 1983, 701) As explained in the chapter on neurology and NLP, no two brains interpret and feel the same in the same way. No two

people interpret a character in the same light because we subconsciously project our past, our desires, values and standards onto the events, characters, plot and message. While exposing students to multi-sensory experience, the second language is remembered and internalized through their own projection and identification, fully faithful to the lines allegedly pronounced by Confucius: “I hear and I forget. I see and I remember. I do and I understand.” We learn most effectively in synergy. If drama presents both linguistic and experiential enrichment, it seems to be a perfect media to empower our mind to absorb the new by engraving it into our three levels of the brain processes. For this to occur, the fundamental condition is trust. Trust among the participants to find a way of working which “demonstrate reciprocal respect for each other's physical, emotional and intellectual well-being” (Dervishaj, 59). This level of trust transcends the common teacher-student level and requires the courage to open up from both sides, respecting and honouring the gift of trust from both sides, as the degree of interrelation and inter-reliance needs to be deserved and build on stable foundations. It concerned the trust to be led and to lead. To be wrong and to try again. To be vulnerable and to be understood in all nuances. Without this element of trust, the drama project will shrink into official detached rehearsal.

The nature of trust is reverberated in the words of two Cirque du Soleil athletes, performers who go beyond limits and needed to learn to trust each other emotionally and physically:

Trust is a confusing thing. It is elusive – we spend so much energy calculating, ready to change, preparing to be disappointed. Trust is the luxury of relaxing parts of our minds, stopping scanning for inconsistencies, worrying. It is our relation to the unknown. Learning about the capacity of the world. (Why Trust)

Student actors will enter the rehearsals with the only goal to have fun, to enjoy a free afternoon activity, and to improve their English. Their social behaviour will clearly go aligned to their preference of a particular group of individuals from their class or the school but rarely will they have had the experience of mindfully molding their social behaviour according to ethical rules of legitimacy of any idea or rendition. Creative thinking, to which they will have been introduced within the confinement of the class, will be debate-oriented but rarely will they have been faced with solving a clash influencing a whole-group perception and rendition of a given piece. The classroom debates are in the general mode still intellectually oriented towards cultivating rhetoric

powers and the debate skills in terms of taking turns and using the correct phrases. In drama though, common consensus will be a rare occurrence given highly subjective experience actors will associate with the script. Drama making in essence encourages debate, dissent, generosity and artistic experimentation. (Dervishaj, 59) and it provokes 'wild thoughts' and emotional outcomes otherwise suppressed within the formality of the classroom.

### 1.4.1 Role-plays in English Classes

Drama is used in a limited scope in language classes in a form of role-plays with varying degree of freedom: commonly used textbooks start with zero-degree of freedom, where students are merely expected to repeat phrases and use them exactly as they see or hear them, in a prefabricated simplified dialogue. With higher level of English {or any L2} they move on to one degree of freedom: inventing details for their interview or a role-play. A typical example would be: “Imagine that you are late for your English class. Apologize to your teacher and explain why you are late.”

Here, we suppose that the phrases like “I'm sorry I'm late because ...” are given and the students are asked to create their own reasons.

Augmenting a degree of freedom would mean providing the phrases but not giving any additional instruction as to who apologizes for what and what the reaction should be. Hence, we could say such a scenario would have 3 levels of freedom: reason for apology, identity of the people involved, and their reactions. This would be the closest to the concept of drama in terms of the degree of students' creativity, engagement and acting potential. As a simplified demonstration, the following table shows a typical classroom procedure:

| <b>Degree of freedom</b> | <b>Vocabulary-phrases</b> | <b>Content {what}</b>  | <b>Roles {who}</b>                          | <b>Instructions {how}</b>  | <b>Setting {where}</b> |
|--------------------------|---------------------------|--|---|--|------------------------|
| 0                        | Given, written            | COMPLAIN<br>T<br>Given, e.g. “You are in a restaurant and want to order” | Given, e.g. a husband and a wife. A waiter. | She is unhappy because the food is too spicy. He doesn't want any trouble. | restaurant             |
| 1                        |                           |  |   | Invent your own problem  |                        |



| Degree of freedom | Vocabulary-phrases | Content {what}   | Roles {who}       | Instructions {how}               | Setting {where}                                     |
|-------------------|--------------------|--|-------------------|----------------------------------|---|
|                   |                    |  |                   | and solution                     |   |
| 2                 |                    |  | Invent your roles | Invent your problem and solution |   |
| 3                 |                    | Complaint: invent your situation in which you are unhappy with a service | Invent your roles | Invent your problem and solution | Invent your setting corresponding to your situation |

Next step would be total freedom in terms of language, setting, roles, content and argument, suitable for more advanced learners of English, who are supposed to be confident enough not to be hampered by language deficiency and exploit changing the variants. Role plays are generally believed to be “an effective technique to animate the teaching and learning atmosphere, arouse the interests of learners, and make the language acquisition impressive” (Lui). They alleviate lessons by providing private talking time without being necessarily closely monitored by the teacher. In the present author’s view though, if the class is not led and encouraged to be openly communicative and playful, taking any topic as an opportunity to create a lively scene, role-plays can be reduced into a mere form of an exam practice, unlively barren sequence of phrases and rehearsed set of interchanges. Due to schematicity of most English textbooks, the dialogues and characters tend to perpetuate social stereotypes. Hence, for the absence of personal implication, students concentrate almost exclusively on the factual explicitness of text (DiNapoli, 99).

Teaching drama can follow a similar pattern of degrees of freedom: The tools readily available to create and enhance students’ aptitude can easily be misused as a tool towards shrinking the degrees of freedom, if the teacher oversees one simple fact: students are generally reluctant to show off and stand up from their desks. They are not led to improvise and it can create stress and panic, discomfort zone or an eek zone where the panic of having to perform freezes any creative endeavor. Inhibition and embarrassment can be stronger than seeing the potential for being creative. Another pitfall is an insufficient teacher’s role-modeling and his/her own lack of freedom to act and inspire.

Pitifully, both can lead to well-intended diversions from knowledge-dissemination based lessons but fail to foster true creative potential. A typical example is letting students role-play a part of a play, stripped of details, of character analysis, of psychology behind the scene: just a page from a book, at the best with an audio as a warm-up activity. What this can lead to is memorization of the lines, with zero or one degree of freedom: students are asked to merely copy, parrot-repeat the lines with the only outcome of perhaps remembering the scene a bit longer than if it was only read and discussed during a literature lesson. Literature though offers a fertile ground for drama and creative activity: only we need to grasp that the more degrees of freedom we allow, the more engaged and challenged the students are.

Drama for its complexity enhances our metacognitive abilities, the capacity to apply newly acquired skills and knowledge to real-life situations, and the ability to become self-directer learners (Kolb & Kolb, 2006). The problem with this method is that there is no clear cut answer. Art's capacity to create an experience and engage its audience emotionally, mentally, physically and perhaps even spiritually gives it enormous potential not only in artistic domain but also in management training, sales, public speakers' training, etc. If used carefully, we could conclude that it provides a mirror to real-life scenarios in a safe environment (Boggs). Furthermore, it provides “opportunities for contextualized exposure to language, in which they experience the signaling value of natural and more spontaneous communication” (DiNappoli) without the mindfulness of being graded on their performance.

#### **1.4.2 Methodology of Rehearsing a Play**

What distinguishes role-plays from drama in classroom is the creation of physical and emotional memory while studying a play, which empowers students and allows deeper and longer lasting understanding. They gain ownership of the play, or the scenes, adopt them as their creation instead of taking them as a detached set of lines to memorize. For this to occur, student actors must feel involved, at their level of capacity (Spolin).

If they are kept working simultaneously, they will not have the feeling of being watched or wasting time, particularly as in most of the plays the main characters take most of the talking time. Students should also be encouraged to discover acting principle for themselves through the excises, rather than through endless discussion and analyses after

each short exercise.

Leading teaching organizations in the field of teaching drama to students (Globe Theatre Education, London, Prague Shakespeare Company, Prague, to name just a few) have assembled guiding principles for working with students. The key realization is that no person, meaning no student, is a blank canvas. They enter with their preconceptions, assumptions, expectations, fears and thus the teacher needs to find a way to interpret and access the play for them, to create a journey into the world of the play. Since it is primarily not a drill to fit into the director's taste but a creative process, experiential in its approach, treating language as a source of inspiration for their particular interpretation. Rehearsals are thus more about asking questions and exploring possibilities than rehearsing a given script and guidelines.

Creative approaches are active, physically and/or intellectually. They require students to engage fully with the moment they are exploring, to analyze based on the evidence of their actual experience and to make informed critical responses to the play. They enable and deepen a student's insight and his/her analysis of any given moment of character. They challenge any notion that academic understanding and physical, vocal and emotional engagement with a text do not go hand in hand (Banks, 5).

Banks (Senior Advisor in Creative Programmed at Shakespeare's Globe), also suggest the following aspect be taken into consideration and insists they must coexist as core elements because it only “when the play leaves the rehearsal room it makes sense on a whole new level”(17):

**1. The Thee A's**

- Actor
- Audience
- Architecture

In her concept, 'physicality' refers to the peculiar energy of the space, location: The Globe Theatre certainly works in a unique energetically intimate fashion due to its construction and emphasis on the acting, not props. For Banks, space becomes an actor, an active element where the Audience is treated as an actor likewise: either in the position of a listener, or a crowd, or a collaborator, or a target, engaged in the process of

constructing the meaning the actors' lines. The Architecture is thus where soliloquy, the bubble of talking to himself, bursts. It becomes a private moment between an Actor and Audience (21).

Owing to the mantra that language is physical, the following methods will be echoed on the Practical Part as a part of actors preparation. In psycholinguistic terms, they condense and reshape the findings of the priority of our emotional brain engagement prior to logical, cognitive processes in order to establish subliminal understanding of characters' psychology. Instead of being explained the effect of words, the actors are led into a physical reality of experiencing it.

### **Physical preparation:**

#### 1. POSITIVE AND NEGATIVE WALLS (91)

Being given a segment of text, actors are asked to make a list of positive and negative words. Subsequently, one wall is labeled – and the opposite + ('love' and 'hate', 'passivity' and 'action'). One student reads selected lines, making his/her partner move towards a corresponding wall. The aim is to demonstrate how language is used to manipulate or persuade, but also to be aware of the tension between characters, their dilemmas and the pull of opposites.

#### 2. POSITIVE AND NEGATIVE WALLS IN SOLILOQUY (92)

Similar to above, this exercise works between the polarities of two walls, in this case though its an inner thought process of a character that is physically manifested in the movement towards one polarity. Actors stand in the middle of the room and 'read' as 'one man' the lines of the soliloquy, reacting to the pull or push drive of the key words. It maps a character's journey through the soliloquy and pinpoints the pivotal language in reaching a change or decision.

#### 3. WALK OF FAME, WALK OF SHAME (a conscience alley framework) (90)

This activity charts a character's journey through a play. The group makes two vertical lines down the room, facing each other. Each actor is given a line (with a clear polarity) from the play preferably to remember. Two students at the top of the line are asked to walk down the center of the line. As they pass, each of the other students says their line to them. At the end, the two are asked for a reflection on the effects the lines had on them.

#### 4. SILENT MOVIE (82)

The learning objective of this activity is essentially to elicit key words, revealing the nature of a chosen segment of play. Suggested as a rehearsal for chorus or prologue parts, it can be used at any part where a change occurs: smaller groups are asked to silently perform their parts, letting the other groups guess what “genre” the act is: comedy, love scene, etc. In the second round, they include only key words into their pantomime.

#### 5. SOLILOQUY

The soliloquy can be one of the most intimidating elements for young people and thus there are intimidated to perform it. The exercises are aimed to facilitate in the analysis of any soliloquy, to promote connection to the lines, possibly exploring its structure and imagery.

5a: SMALL GROUP STORY: Dividing students into groups of 5, they are given a line from a soliloquy. Each group thus has 5 lines of it: they are asked to act them out, using only one word each from their lines. This exercise should show a character's emotional journey through this activity.

5b. In a similar process, now each character will add a gesture to accompany their lines, and the whole group reads the whole soliloquy. A discussion follows reflecting on the power of words on the mood of the play, where it gets lighter, gloomier, where the character gets fearful, etc.

This activity removes nervousness, as it is first a group's task not involving the whole text, which could be intimidating. The words can also be just whispered. In connection to 'conscience alley framework', it serves as a mind-mapping technique.

#### 6. WALK, FREEZE, SIT

This activity seeks to examine physically the degree of effect of a voice on the audience. A volunteer actor reads his lines and the rest are asked to keep on walking if they do not touch them, to freeze if they have a desired emotional effect, and to sit if they feel the actor is speaking to them directly. The aim of the actor is to get as many people freezing and then sitting as possible, modulating their voice in its diction, colour and intensity.

#### 7. ARCHETYPES (39)

Based on Jung's archetypes that exist within human psyche, actors are encouraged to

explore the movement of each archetype (Sovereign, Warrior, Carer, Trickster...) and identify different archetypes within their character. After a brief description of each, the teacher models the physicality of each archetype, asking students to silently keep the posture for as long as they are walking, observing their feeling the relaxing into the position: Sovereign will have hands above their head, resembling a crown, upright posture. Warrior is shielding his left part of the body and prepared to fight. Carer is an unselfish and open character, who open arms in a wide gesture when s/he meets another person, and a Trickster is a joker, spinning around a person they meet. Actors should observe the following:

- the pace of walking
- the posture: looking up or down
- sociable or solitary preferences
- attributes that this type of a person suggests to them

Students are then encouraged to think which archetype and which characteristics are the closest to them in the given moment. Subsequently, having experienced physicalizing their archetype, they can observe the changes in reactions from others upon incorporating the postures into acting.

### **Diction:**

#### 8. CARDIOGRAM (120)

Cardiogram is a visualization of a verse structure (originally conceived for rehearsing Shakespeare) in a manageable way for students. It starts with three lines, the top labeled +, neutral, and the bottom -. Students are encouraged to look at each line. If it is regular (10 syllables), they mark a dot on the middle line; if the verse has more than 10 syllables, they mark a dot on the top line and if less, on the bottom line. Connecting the dots, they will obtain a graph-like line, showing the regularity of the verse. The next step is to make them aware of why the verses are irregular and what purpose the playwright had.

#### 9. METRIC FEET: WALK THE LINE (121)

Connected to the exercise above, students are encouraged to mark “light” and “heavy beats” in each line. {‘o’ for light, ‘\_’ for strong.} and walk so that they step on the heavy beat, that is, they lift the foot on a light beat. Experientially, it should feel natural, good

and confident. On the contrary, as we can see on the example below, if the verse finishes with a **light beat**, the foot remains up – psychically there is a tension or uncertainty.

Ex: 'To **be** or **not** to **be**, that **is** the **question**.' [Hamlet, 3, I, 55]

o - o - o - o - o - o

## 10. HITTING THE PAPER

Students are asked to stand up, walk and read and hit the paper (script) spontaneously on the word they feel the strongest. Intuitively, they will choose the key words, the words carrying the strongest meaning. The exercise is designed to build strong emotional intensity.

We can conclude that the brief selection of techniques taken from educational guidelines for teaching Shakespeare, which will be further addressed in the Practical Part, echoes the intuitive as well as researched connection between the non-linear thinking and perception and physical response to it.

From a slightly different perspective of rehearsing an informal drama group, suggested methodology by Viola Spolin highlights the following principles:

### 1. DIRECTOR:

Spolin in her *Improvisation for the Theatre* (1999), which became a bible for many directors, teachers and similar professions, states that “The director is a catalytic agent, seeking to channel the energies of many people into a unified action.” She distinguishes between formal play and improvisational play. Student drama will necessarily combine both perspectives and add more: in its nature, it is an improvisational group of amateurs who aspire for a formal performance, using improvisation to find themselves and their take on the formally given roles. The teacher/ director is the one responsible for providing problems for the actors to help them in experiencing so that the play grows into a harmonious unified production.

As a director, the teacher must discard their “dream” their dream play and realize that since the production is nourished by the skills and energies of the many, no preconceived patterns would meet its goal. The director is there to sensitively remove possible blocking by games or seemingly unrelated activities to diagnose and remove the obstacle.

## 2. THEME

“The theme is the moving thread that weaves itself into every beat of the play or scene.”  
It is what holds scenes together and gives meaning to gestures, lines, costumes, set designs, technicians and actors together” (Spolin).

## 3. CHOOSING THE PLAY

Spolin suggests general leading questions:

1. Who will be my audience?
2. How skillful are my actors?
3. Do I have a technical staff?
4. Is it a play I can handle?
5. Will the play respond to my work on it?
6. Is the play worth doing?
7. Is the play theatrical?
8. Will it be a creative experience for all?
9. Can I and actors add touches?
10. Does it have life (reality) or is it psycho-drama?
11. Is it good in taste?
12. Will it give a fresh experience, provoke individual thought for the audience and thereby insight?
13. Are the parts (beats or scenes) constructed so that they can be brought back to life?

Scene deconstruction:

14. How can the playwright's intent be clarified?
15. Are individual mannerisms getting in the way?
16. Should the scene(s) be heightened visually with more meaningful blocking and business, usual props or effects?
17. Are the crowd or party scenes handed ineffectually?



#### 4. CASTING

Generally, there are two ways of casting:

- a. from general observations of workshop, the director will get a clear picture who is suitable
- b. try-outs - severely competitive and tensed, which is why many participants may not show themselves in the best light. The peril here is to discard actors who might do poorly at first reading. The director's job is to consider the amount of work each person will take to develop, to identify the indefinable "something" that is only sensed. Another trap is choosing a seemingly fitting character for their character but with such mannerism and set patterns that it will prove unfeasible to rehearse with them.
- c. a combination of a try-out and improvisation is likely to relax the actors in a tension-free atmosphere
- d. actors are only given only the sides to read, which allow the director see their responses

#### 5. THE ACTING SIDE

Assuming that the play is cast, there are two preferences in terms of the script distribution: either a complete version, or just the "sides" without playwright's notes on staging. The "sides" are preferable due to easy manipulation (the size is much smaller and does not prevent an actor's movement) and due to prevention of mouthing. Mouthing and subvocal reading are difficult habit to get rid of and they take away the attention from what other actors actually say. The "sides", on the other hand, force actors to remain attentive to spoken word, listen and watch fellow actors.

#### 6. ORGANIZING REHEARSALS

A rehearsal schedule should be broken down into three sections:

1. warming-up, setting the groundwork for attitudes and relationships
2. creative period when all energies are focused towards full artistic potentials
3. polishing and integrating all production facets into unity.

The director needs to be aware of the clock-time and energy-time so as to use the time most efficaciously. On that note, keeping all actors around might not be advisory and the

director could prevent group tiredness by a carefully designed schedule. Atmosphere at rehearsals is precarious namely if the actors come after work/ school and thus carry their outside problems into the rehearsal, adding to overall tensions, anxiety and competitiveness of a rehearsal. Inspiration, described by Spolin as “energy, the intensity of the director's attention to what the actors are doing, the use of every skill, which subsequently prods the actors into reaching beyond”. The director is thus the reservoir of energy, needing to pour it into actors if they lack it. “An actor without energy is worthless, without contact with what he or she is doing. Same holds true for the director. Never for one moment should the director show tiredness or boredom, for a director loses energy is doing more harm to the play than can be imagined” (Spolin, 309).

## 7. BLOCKING THE SHOW

Amateur actors will be naturally stiff and awkward in stage movement, clumsily avoiding the props and spreading discomfort through the audience. When directed in the mechanics of stage movement without having being time to understand that stage movement can only grown out of involvement and relationships, it will be at best a remembered convention. “The director who wraps actors up in imposed movement and inflections is the same director who places the burden of “stupidity” and “no talent” on them when they cannot function on their own. We bemoan their inability to loose the ties that bind them, but it is we, in reality, who have secured the knots. Rigid actors are often the products of rigid directors” (Spolin, 311).

In the course of the rehearsal, several techniques can be put into practice:

A     Improvisation can be used to align actors to the problem is the play but also to provoke actors beyond the exact lines, bring a greater reality to their relationships through seemingly unrelated general improvisations.

B     Non-Stop Run-Through is recommended after the actors are familiar with the cast, blocking, relationships, character, motivation, etc. and should be schedules as often as possible without any intervention from the director.

C     The Relaxed Rehearsal consists of actors lying on the floor with their eyes closed, pronouncing their lines without physically moving in the stage. Actors are asked to be in a state of muscular release and imagine the stage with all props and colours. This technique leads to anxiety and fear alleviation.

D Spot Rehearsal is used to polish a specific point of the play without involving anyone but the actor and the director. It is an intense private work, which intensifies a previously weak scene.

8. MEMORIZATION is considered the major stumbling block to the actor and yet the recommendation is not to allow actors take their sides home after rehearsal as “premature memorization creates rigid patterns of speech and manner which are often too difficult to change”. Another argument against actors memorizing the lines too early at home is a possible acquisition of unwanted manners and fear of forgetting them. Actors should be allowed to take their lines home only after the basic relationships in the play have been understood and actors are thus freed from the words they are seeking to memorize. (Spolin, 317)

9. READING LINES NATURALLY is paradoxically not a result of a drill but avoiding a direct reference to the cause of anxiety. “The first step in helping student-actors to lose their preoccupation with the lines is to preoccupy them elsewhere. Give them an acting problem that will remove the focus from words and solve the matter for them” (Spolin, 318).

10. STALENESS OF PERFORMANCE can be attributed to several factors.

- a weakness in the basic structure of production
- b a temporary setback
- c actors losing spontaneity and creativity to mechanical repeating the lines
- d director neglecting to plan rehearsals
- e director setting the play too definitely from the outside
- f actors isolated for too long and in need of a “lift” to heighten theatrical atmosphere
- g actors needing more fun and playfulness
- h actors feeling they have reached their potentials

Factors of staleness occurring during performance:

- a imitation of a previous performance

- b seduced by audience reaction
- c never varied performance
- d giving “solo” performances
- e actors getting lazy and sloppy
- f actors needing guardianship
- e play needing pickup rehearsals

Spolin thus recommends interjecting acting exercises during rehearsals to bring refreshment both to the director and actors.

A Using Gibberish (substitution of shaped sounds for recognizable words, whose meaning should not be understood unless the actor conveys it by action, expression or a tone of the voice) requires total body response to make a communication and thus provides excellent exercise throughout the stages of rehearsal. It keeps vitality and accelerates every aspect of production. “Because it physicalizes the relationship and involvements, it has extraordinary value in developing spontaneous business and blocking” (Spolin, 324).

b Using Contact Games (holding arms, looking into each other's eyes) will remind actors to make production more solid and alive.

C Using Space or Extended Movement (Space walk, when actors are instructed to move as if with an instrument capable of reaching beyond them. Instructions may include physically descriptive commands like “Move back into the space...make it fly!” ) helps actors integrate the total stage movement and break isolation. Similarly, it brings to attention that an actor is never to wait his or her turn while working on stage. (79)

D Shadowing (parting the team into two, A and B group. B group will shadow the A group, acting out the play, while their shadows will serve as their “conscience”, nagging with questions to test their physical and mental presence) is a very sensitive and scrutinizing device to test an actor's security in their parts. It allows close proximity and serves as a close-up camera picking up reactions of the actor and thus helping to understand their own inner actions. (164)

Drama methodology is either elaborate as a tool to enhance emotional intelligence

through learning to seek the motives for actions (of the characters as well as actors), or, an experiential method of learning from a playwright like Shakespeare and through his lines, about the humanity, or (not necessarily separate), a means of cultivating a professional acting skills. Student drama rehearsals in L2 will need several alterations, as demonstrated in the Practical Part chapters 2.2.1, 2.2.2 and mainly concluding chapter 2.2.3.

### **1.4.3 A Teacher Role Concept in Drama Rehearsal**

The teacher role adapts to changing demands of society and to our changing perception of the profession. On the one hand there is a global trend toward professionalization of the teaching profession, credentialism in form of conferences, journals, courses, certificates, seminars etc. On the other hand, the profession itself has lost its prestige and undisputed respect in favour of the students and, needless to say, school policy. More importantly though, the role of a teacher is non-transmittable, I believe. It is each and everyone's individual path and self-conviction touching the very essence of their personality in terms of what I as a teacher desire to leave behind me as a footprint. Thus is a way, having all information and technology at hand, instead of simply lecturing, the teacher becomes a conceptual artist who molds knowledge, feelings, sensations and experience into an active and activating process. We are not talking about an artist in a traditional way. It is rather the way of thinking, perception of the world and its needs in the holistic symbiosis of the right-brained way, the non-linear, intuitive, and the left-brained way, the linear, the methodical (DiNapoli, 98).

A holistically oriented teacher creates and feels the market needs, he is emotionally involved, transcends boundaries and synthesizes all elements. The result of such process is not a sequence of fragmented pieces of knowledge, but a coherent movie of useful knowledge ready to be applied. "If techniques are isolated and unrelated they can become traditional education tends to be static and fragmented, ultimately promoting alienation and suffering" (Miller 2006). "Within this holistic perspective, the student is positioned as an active, participatory and critical learner who perceives and understands him" (Mahmoudi, 179).

### **1.4.3.1 Holistic Concept of Teaching**

What are “market needs” of the 21<sup>st</sup> century? As Wayne M. Hall says in his *“Planning for the 21<sup>st</sup> century”*:

As a society and as individuals, we're faced by overwhelming complexity. The complexity is atypical from anything the human race has faced throughout the annals of history. Growing complexity has several adverse effects. It causes confusion. Complexity thwarts understanding of relationships and depth of thinking we need for increasing our understanding of what change means. Also, complexity retards our ability to adapt to fast-changing situations. The complexity facing us has two potential outcomes earning primacy among many. Either we adapt, use the complexity to our advantage, and shape the future. Or, we can let change drag us along into the future allowing complexity to create great alienation among our people and causing our society to implode, destroying itself in the process.

To understand complexity, we naturally tend towards reductionism, "a procedure or theory of reducing complex data or phenomena to simple terms" (Hall). The adverse effect of such approach is a production of isolated analyses, where facts become ends unto themselves, without relationships and relevancy.

Reductionism and pure analytical thinking are inseparable. Nothing is inherently wrong with analytical thinking unless it occurs in isolation, failing to seek meaning and relationship. Analytical thinking finds facts and increases knowledge. But analytical thinking easily and seductively becomes an end unto itself. It follows, then, that we need to take another step in our thinking and habitually combine the results of analysis into a whole, find meaning and relevance, and use analysis to complement thinking critical to creativity: synthesis (Hall).

Applying this onto teaching environment, a rough generalization would say that reductionist approach takes a more short-time view into perspective: in a school setting, it is the acquisition of an isolated piece of knowledge, e.g. derivation of functions in Math. Understanding fundamental elements is a prerequisite, undeniably. However, were we to responsibly see this generation of future leaders and shapers, then synthesis, "the combining of often varied and diverse ideas, forces, or factors into one coherent or consistent complex" (Hall) would be an inseparable element of all lessons. “Holistic education attempts to avoid excluding any significant aspects of human experiences. It is an eclectic and inclusive movement” (Mahmoudi).

The building pillar of holistic movement is the awareness of the necessity of aiming at a

more sustainable thinking, and thus, it tends to foster a less materialistic and more spiritual world-view, where a student is engaged, an active participant aware of his/ her choices and consequences of actions. Such education is not just a preparation for the workplace, assessable by tests. It is a process respecting inner life of a growing person, promoting a balanced development in intellectual, spiritual, emotional, physical and aesthetic perspectives (Mahmoudi).

According to personal experience, students may experience pain springing from feeling detached, without any interconnectedness between school providing fragmented pieces of knowledge and the reality. The routines can be perceived as static, inflexible, and thus unresponsive to their needs, leading to a feeling of mechanical task completion, while what they will need is flexibility and connectedness with themselves as well as surrounding. Any tool that gives them the feeling of growing, engagement, achievement and involvement, that will contribute to their confidence, self-esteem and awareness of the power to choose and shape their lives, will prove more effective than isolated facts.

#### ***1.4.3.2 A Teacher's Typology***

It would be in dire contrast to the psychology of experiential and holistic teaching to believe the teacher is an uninvolved passive observer, instructor and authority who is obeyed because of their status or role. The personality of teacher closely reflects his or her attitude to his or her responsibility towards not only their student, but future as such. In the light of holistic teaching, we either adopt a role of an intellectually demanding, active role of shaping the reality, or, we adopt the energetically and intellectually passive role of coping with the world (Hall).

The personality of a teacher influences the use of drama in lessons to a great degree and perhaps even more, their willingness to get engaged and modify their roles to first, give the group a taste of a different dynamics, and second, to prove that the teacher himself/herself is not afraid of entering unknown waters. We are taking two levels into consideration here:

First, a teacher's qualities, natural inclinations, the internal factors:

Each of us naturally drifts to where we feel good and comfortable, unless we are trained to perform to achieve a desired result. Teachers though, in contrast to salespeople or managers, are not trained to control and modify their behaviour consciously, they do so

by trial and error to manage the classes, with higher or lower degree of success.

Generally, teachers tend to include towards being either more task-oriented or people-oriented (Barucha, 55). An analogous argument suggests that each of the roles discussed below can be applied with varied levels of effectiveness. An introvert would not be effective in a role of a stand-up comic, a feminine Kanga approach would naturally fit an empathetic woman and not an authoritarian man. "Lecturers who do not have inner compulsion will make a poor Preacher. One needs sharpness of mind and tongue to apply the Chess player or Debate manager" (Barucha, 55).

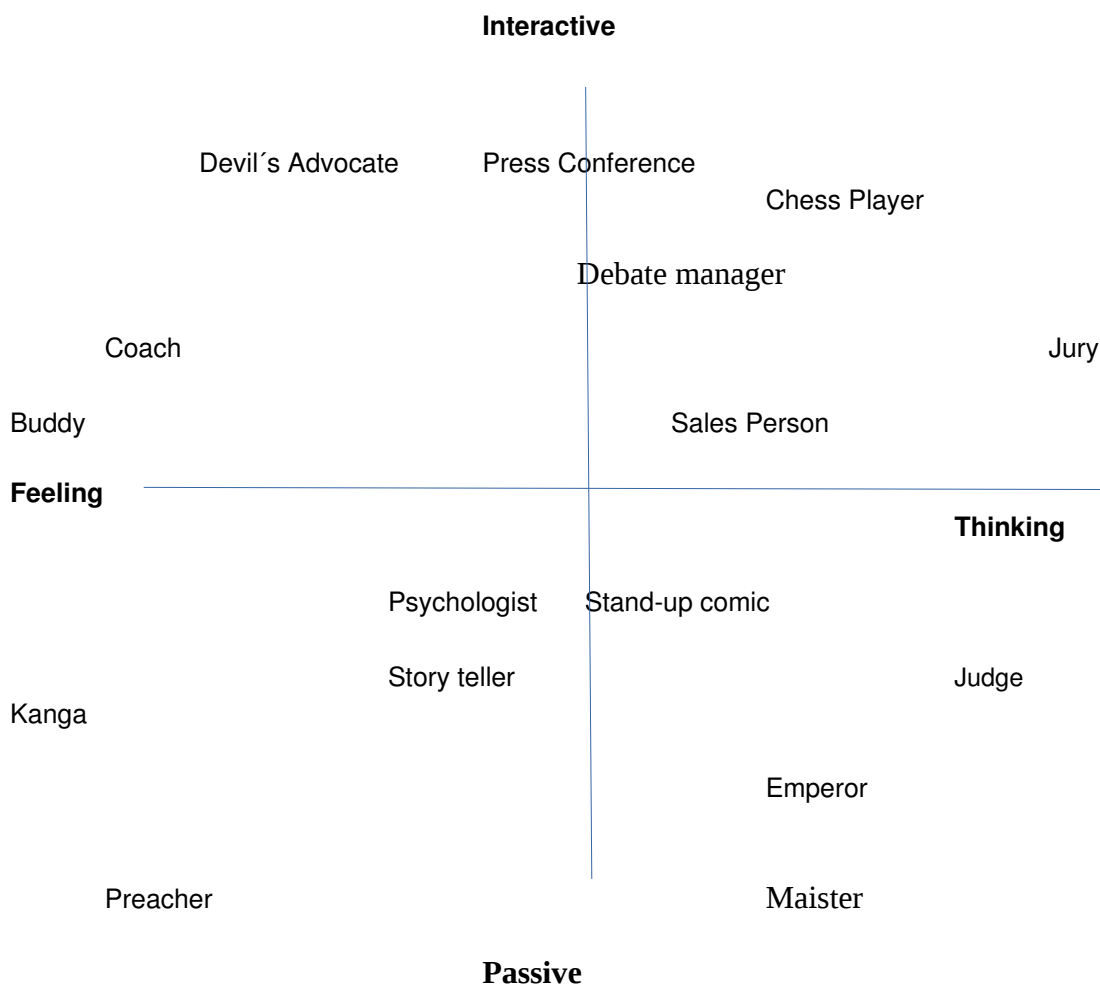
Second level to this is the ability and aptitude to act the roles, to fit them according to our needs and a desired purpose. Apart from internal characteristics of the lecturer described above, we need to add external qualities that might dictate which role would be effective. Simplified, the criteria and moderating factors defining our possible choice of a role are:

1. physical appearance of the teacher, his voice and posture. Role demanding respect are naturally predetermined by a teacher's signals, confidence and quality of voice (as discussed in the chapter on subconscious cues of self-esteem)
2. class situation: apart from the physical size, number of students and the physical distance of a lecturer to his audience, another factor is the discipline, tied closely to the manner of absorbing knowledge by students: Natural sciences students may expect and demand more thinking related methods and might refrain from feeling related approaches and storytelling, delivering those to be suitable for young learners.
3. country and school culture: how much do the students in general appreciate expression of feelings, how far would they challenge a teacher?
4. a critical perspective: critical pedagogy that supports and encourages students to engage in critical commentary provided the school generates an environment that supports needed flexibility and readiness to do so (Dehler, 2001).
5. aesthetic perspective: our desired outcome and the setting: do we have an academic class or an art history class (Barucha, 55).
6. situational variables: momentary emotional state of both the teacher and students, unexpected incidents, level of initial energy, enthusiasm and readiness for the class.

According to Barucha, teachers' types fall into four quadrants (see Figure 1). Barucha differentiates two dimensions depending on the teacher's behaviour, perception, values



and attitudes: the *interactivity level* (the vertical axis) and the level of *logical/emphatic – thinking* (the horizontal axis). Both dimensions operate on a whole scale in between the extreme values.



(Figure 1, Teacher's Typology, Barucha)

The vertical scale relates to the activity the teachers evoke from the students. Thinking/feeling are two traits of the judging mental functions, which define how inputs from the perceiving function are transformed into useful output. The thinking process links ideas and experiences together by making logical connection, and tends to be impersonal. Feeling involves weighing the relative merits of values and attitudes of both individuals and groups. (Barucha, 49)

Discussion to the four quadrants:

### **Quadrant I: Interactive – Thinking**

The similarities of the roles within this quadrant are emphasis on the interaction and

logic. Discussions are guided and controlled.

The Debate Manager: the lecturer leads a class discussion in a form of provoking a debate between groups or individuals and then manages it. While the elements of feeling are present, the debate manager must make sure the ruling debate stems from an analytical rather than emotional impetus.

The Chess Player: is a role of a strategic thinker with a clean vision, ability to anticipate the reactions and so prepare the subsequent arguments. It resembles in intellectual battle and will engage the most intelligent students, but not necessarily a majority, because some may feel discouraged or intimidated by such approach.

The Sales Person tries to sell the students ideas or concepts even though they may not be inclined to accept them. This role comes into use particularly when the lecturer teaches his or her own developed ideas. As a good salesperson, the lecturer will appeal to the feeling element too, which places the role closer to the centre of the graph.

### **Quadrant II: Passive – Thinking**

The lecturer takes a role of a single performer and leader and thus, any interaction is minimized.

The Judge: takes an authoritarian perspective. He acts both as evaluator and arbitrator, basing his arguments on in-depth knowledge and theory. He persuades the class the case is right and fair.

The Stand-up Comic: brings liveliness into the class and by catching attention it awakes even those falling asleep. The potential danger is that poorly adopted, this role could change into a comedian, and thus lose respect from students.

The Maister merely disseminates knowledge. There is no room for questions or discussion and the lecturer bases his lectures on authority of his or her position and specialized knowledge.

The Emperor gains control by the power position. It is autocratic attitude which some lecturers may adopt when facing the choice of this or losing the class altogether.

### **Quadrant III: Passive – Feeling**

Similarly to Quadrant II, interaction is not encouraged or allowed but the lecturer appeals

to feeling aspects.

*The Psychologist* shows the class he or she understands why they behave the way they do {"I am fully aware you are misbehaving because of thinking about your baseball team losing last night"}. The Psychologist will target the feeling element and tend to include persuasion where the class is restricted to answering questions and enquiries.

*The Story teller* will wrap the content into a story {about an entrepreneur, writer...} and thus get attention from the students. The limelight though is still centered on the teacher.

*Kanga* is a feminine-quality based approach in persuasion. In a way she is the opposite to judge or emperor roles, executing a more masculine approach of power. Kanga will appeal to feeling and may invoke guilt {"I know it is hot today but try to focus..."}. Kanga will try to appeal to students from the position of "I know what it best for you".

*The Preacher* speaks from his or her heart, in a subject matter he or she is heavily invested in. It is a positive approach requiring true enthusiasm from the side of the teacher but may not be openly accepted by some students.

#### **Quadrant IV: Active – Feeling**

*The Devil's Advocate* uses provocation to encourage class reaction and arguments. The devil's advocate has the analytical qualities of the audience on his mind but by addressing primarily the feeling element, he will do so even at the price of annoying or offending students.

*The Coach* is an extremely emotionally demanding role. Investing mental energy, the lecturer adopts an inspirational approach to reach the gold but also he acts as a guardian against the perils of not knowing.

*The Buddy* acts as one of the gang. Adopting a completely non-patronizing approach, the buddy shows a similar feeling-based approach as the trainer has, but without the precision. This role easily slips out of control and might become problematic if the students develop unwanted expectations from the lecturer.

*Press Conference* works on the basis of provoking and answering questions from students. Such approach can be directed by both thinking and feeling types. For its interactive nature, it is particularly suitable for mock final exam session.

The above given list is not exhaustible, the variants coming into consideration are endless. With widening the scale we would necessarily arrive at factors which were omitted here not due to negligence but due to relevance. In a war torn country, a teacher would feel augmented weight of responsibility toward shaping politically active minds while in the comfort of western European schools, teachers seem to be facing the peril of overwhelming complexity of choices and its impact on mental health and strength. There is always a fine line between being understandable while complex, and being just untrappable and chaotic, which in all good effort would result as fruitless as being rigidly reductionist.

Teachers are generally reluctant to use drama because of the preconception that such “theatricals” expose them to stepping outside their traditional role. Such change in the role can, understandably, lead to a chaos and insecurity, but chaos induced change also leads to a new order. “Within change-induced chaos, however, lies the arcane synthesis of wisdom, collective intellect, and synergy” (Hall, 5). Therefore, there is no reason for drama lessons to be unstructured, undisciplined and chaotic, given that the teacher is aware beforehand of possible consequences of him/her stepping out of customary role.

In Drama Classes, some of these roles will be unacceptable, or, unacceptable in long term. The roles oriented at logical thinking (Jury, Salesperson, Judge) would automatically disrupt connection between the teacher and students, unless they were employed in a visibly mocking manner. They evoke emotional distance and though they may appeal to emotions, it is more of a manipulative side, to which students will be highly sensitive and opposed to. A teacher should be well aware with his/ her repertoire of roles he/ she can execute without feeling ridiculous and still achieve to enrich lessons with a variety of emotional responses he/ she can provoke. If the class is perceptive, they will tune in and the results in a changing dynamics will bring new perspectives and level of engagement from students. In Drama Classes though, the teacher should refrain from any roles that could be potentially hurtful, judgmental or emotionally isolating.

Conversely to a first impression belief, a role of a Buddy or Kanga is not effective either for the simple reason that these two do not yield respect. Leading a Drama Group does not require authoritarian attitude but does require respect and trust in leadership. By being understanding but unable to perform or solve problematic situations, the teacher would not inspire total trust on professional as well as personal level. For the emotional demands this involves, the teacher, director, should manage his/ her own energy and

emotions so that he/she instinctively feels the needs of the situation and provides nourishing input.

There is a management maxim which says that teachers should delegate authority, not just the task. By doing so, students will assume responsibility for their own progress and teachers can be astounded by their talent, commitment and focus. Traditional discipline can be replaced by a more relaxed, supportive ethos.

Basic requirements for teachers could be summarized as follows:

- 1- Willingness to step out of traditional role
- 2- Accept students as co-architects of the whole process
- 3- Accept creative free working ethics
- 4- Psychology of leadership: Every rehearsal will need to be streamed and focused but in an encouraging supportive manner.
- 5- Courage to be wrong, to change opinion
- 6- Willingness to sign up to time consuming activity, rewriting and abridging the “script” (and here, script can be any input from literary excerpt to a management class scenario)
- 7- In-depth knowledge of the play, characters, ability to transform this knowledge in an incentive way

## Praising Students

A teacher's type is also closely linked to the type of praise s/he chooses. Contrary to commonly held belief, praising children can be ineffective and even dysfunctional if it is perceived as a controlling interaction . There are numerous variables as the context, content, characteristics of the recipient, frequency and the difficulty of the task. If we praise for an easy task, it may lead to debasement of performance. “If praise is evaluative or perceived as assessment or, repeated and not precise, children lose intrinsic motivation for the activity compared to when not praised or when praise is haphazard and unexpected” (Lepper, Henderlong).

Evaluative nature can cause shift from intrinsic to “causality” motivation: children will do it only because of the adult approval or to get a teacher's attention. it has been suggested that children learn and acquire important skills by observing others and are

given feedback only when their performance is inadequate. Of course, the absence of praise in some cultures does not necessarily indicate that our Western culture, with all its accompanying standards and practices, would function well without praise. It does suggest, however, that praise may not be as fundamental to child rearing as our naive intuitions might lead us to believe (Lepper, Henderlong).

It is crucial to cultivate self-reflection and praise on effort, acknowledge and appreciate small steps. If we praise on intelligence or talent, we might hamper a student's notion of skill cultivation and self-efficacy. In a Drama Group, students will be given immediate verbal and physical feedback to their actions, which will differ from the feedback and praise they are used to receiving for academic performance and a teacher director should register the balance and adequacy of reactions.

#### **1.4.4 A Student Role Concept in Drama Rehearsal**

Firstly, the student needs to understand that this method not only changes the post of the teacher, but in return for more freedom for students, it demands much greater independence in thinking, responsibility and initiative. Though structured and led, drama rehearsals require full scope dedication. Closer interpersonal interaction leads to more clashes compared to traditional class. Apart from memory training, courage to act and emerge from the shell each of us adopts at work or school place, there are further issues as language difficulty, stage fright, newness in being expected to adopt a role, confidence. Again, we could summarize the main requirements and preconditions as follows:

- 1- Intellectual maturity, ability to understand the play and roles
- 2- Ability to comprehend the cost and investment, but also the benefits. Openness to accept new method of teaching/ learning.
- 3- Commitment
- 4- Acceptance of guiding role of the teacher without formal authority
- 5- Language competence
- 6- Performance competence (active attitude to potential stage fright issues, memory issues, ...)

- 7- Collective work competence
- 8- Emotional intelligence. Ability to cooperate even in stressful moments (like a performance)
- 9- Ability to trust and be trustworthy
- 10- Open to positive and negative feedback as a means of personal growth

While the preceding chapters focus more on the role of the teacher/ director/ lecturer and his/ her awareness of the complexity and demands of the project, the following chapter will be mostly student/ actor focused, for the students' experience is the centerpiece of the whole concept of experiential learning. The above hinted points are skeletal and not guiding principles per say: the underlying and essential matrix is that students are led, pulled, into becoming more competent, committed, reliable and self-reflectional.

## **1.5 Psychological background to extra-linguistic input and output of drama rehearsal in L2**

Thoughts are powerful activators of life transforming inner processes. They activate neurochemical signals, that generate emotions or actions, leaning and change. These electrochemical molecules accordingly produce structural changes in our body (Staik). We are generally aware of the power of our mind over body. Nevertheless, a more intriguing is the research beyond what active sportsmen and dancers know intuitively: physical movement changes the chemical composition of our brain and makes us act and feel differently. This change is not only at the level of stress reduction and relaxation, the somatic changes influence behavioural changes:

Amy Cuddy (2012) reveals that our performance level does not necessarily have to be manipulated by our emotions or self-esteem level, we can control our emotions by adopting a body language that propels changes in our brain, increases or decreases the levels of serotonin and cortisol. 'Powerposing' body language can influence our hormonal secretion and thus our emotions and feelings about ourselves. By alterations of our pose, we may thus alter the way we are perceived but also the way we perceive ourselves. Snyder (2014) demonstrates how the two variables, proximity and orientation, can be clear indicators of a person's interest and openness and how approaching a person with 'open chest' posture and 'soft gaze' inspires trust and awakes interest.

For the purposes of this thesis, the videos from rehearsals and performances will be analyzed from psycholinguistic perspective in order to confirm the hypothesis that improvement in language is accompanied by a change of perception of oneself. In other words, the increasing comfort with demanding language will bring increased confidence levels observable in both verbal and non-verbal demonstrations. The group is expected to change from a very low-confidence, low self-esteem one into a compact, trust-based, interconnected organism where each individual as well as the whole find their ground.



### **1.5.1 Qualitative Cues of High versus Low Self-Awareness**

For the purpose of the explanation of the cues in the qualitative and quantitative tables, this chapter attempts to shed light on the cues for verbal and nonverbal features of high versus low self-esteem and their manifestations:

Both poles will be analyzed from 4 perspectives (Sorensen):

1. Postural/ gestures (physical manifestation)
2. Behavioural
3. Emotional
4. Cognitive

Given that the method of research is based on video analysis, therefore audio-visual cues, the observable and traceable are only the postural and behavioural features. Cognitive and emotional will be documented via emails and open feedback but will not be a part of an objective assessment.

#### ***1.5.1.1 Physical and Behavioural Cues of Low and High Self-Confidence***

Physically, a person suffering from low self-esteem {and we all have some symptoms of it} are: a hunched posture, closed chest, general inclination to disappear into the ground, unable to maintain eye contact. When eating, the person will show nervousness and shyness, will make redundant excuses and laugh nervously. Hands are typically moving, fidgeting, with nervous gestures of playing the hair {for women}, touching the neck area {protective gesture} or the belly area {arms crossed upon the chest or covering the belly area in a seated position}. The movements are clumsy, hesitant, the bodily manifestation doesn't correspond to an intended message, it is rigid and slow to react to impulses. Such person will seek to protect his personal boundary, stepping away if approached. Linked to their self-esteem level, low self-esteem individuals tend to be observers of the situation, the “consequence” of their lives (Sorensen). When a person feel worthless, they can show poor performance or stop trying to achieve in areas in which they could be defeated, whether it is in personal, professional or academic sphere (Tartakovsky).

Correspondingly, they will seek distance from the crowd, hesitant whether to engage and thus feel ostracized by a group (Snyder, 2014), which is often not the case. This misinterpreted behaviour might lead to being ignored, not included and not being the obvious choice for striking up a conversation or asking for help. In a vicious circle, being and feeling aloof might lead to an increase of the feelings of being an ill-fit, insufficient, ill-equipped and undeserving love and attention from others. They are frequently victims of being reliant on external assessment so their self-esteem will sway depending on the assessment of others (Sorensen).

A person with high confidence will physically manifest themselves as absorbing the room they enter, opening from their chest and giving the impression of welcoming the ones who are present. They will keep eye contact (sometimes called “soft gaze”, meaning not an offensive, intruding gaze making the receptor embarrassed but a controlled warm engaged gaze inviting the receptor to trust them). Gestures will be more meaningful and controlled, such person knows when to keep distance to give his partner his own personal boundary. There will be a marked difference between concentration, where they will be absorbed in themselves in order to connect and thus perform at the higher level possible – and a fully relaxed state. Because a high self-esteem person is not wholly self-absorbed and living “outside the physical space” all the time, s/he can feel the needs of others and modify their behaviour accordingly (Snyder, 2014). By inference, s/he can use the space, whether s/he is a dancer, speaker or an actor, to their advantage. Such a person knows the tools to tranquilize their minds, breathing and thus to emerge from panic zones. There is no visible tension (shoulders, shoulder blades area) and the posture refrains from cowering themselves.

Such a person perceives themselves as 'a cause', not a consequence, of their lives. They initiate discussions and enter challenges, they seek improvement and new ideas for their sakes but also for the sake of others, a group or a community. They do not derive their self-worth from result-based acknowledgement of others.

### ***1.5.1.2 Fear and its Demonstration {Emotional, Behavioural and Cognitive Symptoms of Low and High Self-esteem}***

**A basic need of all people is that of believing that they are lovable and knowing that they are loved.** When people suffer from severely low self-esteem, however, they are anxiously unsure of themselves and likely even question if they are lovable.” They look for reassurance outside themselves, and cannot accept ways of loving that wouldn't be within their definition. If they feel withdrawal, they 1. try harder, 2. get angry 3. conclude they deserve it, they are unlovable (Sorensen).

Defensiveness, which others naturally perceive as aggression bordering with emotional immaturity, might mask inability to admit one's poor judgment or hypersensitivity to a perceived criticism. Individuals suffering from low self-esteem are hyper-vigilant, constantly mapping the environment, watchful for behaviour of others, fearful of making a mistake but eager to spot a mistake of others. Lack of assertiveness might project into passive-aggressive behaviour, inner frustration closing the individual into his/her own impenetrable shell of being misunderstood. Disappointment is often the result of their own insecurities but the outward manifestation might be even self-sabotaging behaviour. In order to feel better about themselves, they will gravitate towards a place they feel the best about themselves: they are frequently over- or underachievers, workaholics, seeking perfection and seeing only black or white possibilities: being perfect or being an utter failure (Sorensen).

Cognitively, they suffer from a faulty self-image, typically assessing their worthiness by performance or success rate. If they fail, they feel unlovable and inadequate. They will be overallly critical to others, having unrealistic expectations. As a consequence, they are liable to bouts of self-esteem attacks, depressions springing forth from perceiving things as not going well according to their mental image or their concept. They will shut down emotionally in a need to shield themselves from more hurtful experiences and they will not initiate contact, unable to risk rejection. Essentially, they view themselves as negative, ill-fitting and this permeates every step and situation in their lives. Fear and anxiety are the corner stones, making them go through life anxious, unable to relax, unable to maintain ambitions. Self-sabotage is an extreme

reaction induced by fear of losing what one has, fear of abandonment, fear of being seen as inadequate in the eyes of others. Negative self talk-reflects their emotional roller coaster, emotions fluctuating frequently as even without an obvious reason, just based on their perception of their mistake or a failure (Sorensen, Harrill).

A description of a high self-esteem might start like this: “quiet, comfortable feeling of total acceptance and love for yourself as you are. It's respecting and valuing yourself as a worthwhile human being seeing your good and no-so-good qualities, taking care and nurturing yourself so you can become all you are capable of being” (Harrill).

It is willingness to cut losses when it is doomed to fail so that it does not repeat. In short, it is learning from mistakes and not be a slave to emotions: when feeling out of balance, the person with high self-esteem can move them back to balance without blaming others. Such a person chooses continuous self-improvement over comfort, open to both positive and negative feedback and fully open to changing the course when it is necessary to do so. It is a considerate and thoughtful person who is willing to take risks but after a due consideration (Harrill).

In Drama/ Theatre or any group, potentially high stress inducing activities, one of the most challenging tasks to cope with such attention seeking, outwardly confident but inwardly suffering from low self-esteem individuals. They have poor personal boundaries and poor social skills due to lack of guidance during developmental years or excessive pressure on performance.

As already mentioned, the students more likely to join such projects are high or achievers, academically bright and intellectually curious, or, gifted but rebellious, bored individuals. Within this spectrum, several features can be detected as common denominator: giftedness. Not necessarily in the “genius” concept, but in the concept of highly gifted, talented, ambitious, predisposed individuals. Perhaps not surprisingly, there is a similarity between low-self esteem cues and signs of giftedness: social alienation springing from inability to relate to peers, perfectionism, fault finding, etc. “While giftedness does not automatically doom individuals to social maladjustment or unhappiness, in most cases, problems arise from the level of development and expectations of society” (Roedell). As Roedell further ascertains, it is not perfectionism or high expectations per say that are damaging, it is the punishing

attitude for under-performing, whether it is external (from an authority) or internal (imbalanced self-perfection of the Self).

While this roughly sketched student spectrum does not necessarily have to correspond to each Drama Group, it is the present author's 10 year experience repeating itself: Working with students who feel ashamed for their ambitions because they feel ill-fitting, aloof whose self-effacing behavioral cues led to a misconception about their nature and true potential and who, connected to their values and passions, discovered new aspects of themselves.

Faithful to the “no person is a blank canvas” creed, the following chapter will attempt at shedding light upon observable changes in the self-conception of a group of selected student-actors (with their written permission).

## 2 Practical Part



## 2.1 Procedure Description

### Background to the Drama Group (later The Phantom Crew)

The Drama Group which is the subject of the present case study was formed as primarily an Art group in 2010 in their 3rd grade (see History of the Project). After a year, the idea of creating Drama Group sprang to my mind, having spent my summer break studying the musical scripts of *The Lion King*, the staging, costumes and orchestration. {performed at English Theater Festival held by Pedagogical Faculty of Charles University in 2013, youtube link in the Sources section}.

The Group showed unexpected tolerance to frequent repetition of certain scenes over and over again because they found comfort in getting to know the lines. Thus, through games and little tricks and making them play, the rehearsals were partly games on the carpet, audio-memory-based more than reading, with frequent breaks for drawing {using the elements from the play, e.g. drawing a lion, a puppy, or just a paw, or African sun}. The plot was moving enough to engage discussions about the feelings of the little Simba, but funny and action-packed enough to create extra-linguistic dynamics to maintain suspense and curiosity among this low-attention-span group.

### Concluding comment on Drama for young beginner learners:

Drama with very young learners is mostly focused on inventing a playful way to make them remember vocabulary and even longer passages in a subliminal mode. The age group is perfectly comfortable with repetition and copying, mimicking a cartoon or a movie version, feeling more secure with a model to rely upon. They also perform better under an authoritative leading while allowed space for a free play. The common traits are: playfulness, full engagement in games and funny moments and a lack of social inhibition.

This age group is extremely impressionable and does not filter the input so they will frequently remember a word or a sound without knowing the meaning because they do not need to focus attention on a task to learn given to lower affective filter (see 1.3: Unconscious learning): they still have a wider capacity to “pick up” a language, which

is also supported by research (Schmidt, Ettlenger).

After a two-year creative break {but ongoing regular English classes}

The Drama Group of 2015 consisted of 4 members of the original cast, now at a working level of A2 {effectively B1+} and 9 new members {spanning levels A2-C1}.

### The Choice of a Topic:

Referring to the chapter 1.4.2 (Methodology of Rehearsing a Play) proved tricky as most of the classical procedures recommended while rehearsing a play (in the methodology language: play in the mother tongue, with amateur actors volunteering for auditions) need to be revised for the purposes of a student drama group, narrowed down to even more binding criteria: a student group signing in with the purpose of first, learn and improve English, and second, to have a relaxing after-class activity. These are the starting criteria: it is a project for the benefit of the learners, almost entirely discrediting audience in the choice of a play. It does not, in the initial stages, focus on the process of dramatic enactment because L2 will prove a challenge to master first.

With this in mind, the piece of study would need to offer egalitarian opportunities for each role to have their talking time.

### Justification of the Choice of a Musical over a Play

Owing to previous experience, it was undisputed due to multiple reasons: The first is the instant primeval connection we have to music, the immediate reaction, which connects us through our 'feeling language' (see 1.2.2 Neurobiology of Music). Music can act not only as relieving and softening mediator but also and more importantly, as a powerful catalyst of feelings and emotionally heightened scenes particularly for young actors who cannot bridge the gap between emotions and words. Beside it being a glue between scenes, music makes the play/ musical/ lines more memorable by synthesizing sensory inputs. Last but not least, inserting music helps make distinction between scenes and integration of choreographic parts helping to visually enhance the



scenes as well as deepen the experience of the actors having to rely on each other. The stage of malleability (see 1.2) induced by their response to music eased group synergistic energy.

Another element was the topic itself and its rendition: due to age average, Hair and Chicago were dismissed. What was sought after was a powerful story which would not be a plain romance, or contain explicitly love scenes, but manage to integrate character analysis and plot analysis into discussions. The winning ones were Les Miserables, The Hunchback, The Cats and The Phantom of the opera, both written by Andrew Lloyd Webber. The Phantom won for the following reasons, which also simultaneously proposes a reworked methodology recommendation:

- it is a mystery story, captivating enough to spend time analyzing the plot itself or even reading the book first
- has enough characters of diverse nature to fit a diverse age and character group
- has a complicated plot enough to produce discussions and self-propelled interest in researching more
- has incredible staging, costume and choreography {awarded Maria Bjornson}
- has beautifully written lyrics which challenge even a fluent B2-C1 speakers
- its music has become a timeless masterpiece, offering a variety of emotions and genres: from opera to light hearted songs, from deeply passionate to grudgingly pathetic dramas offering an ultimate theatrical experience

### 2.1.1 The Phantom of the Opera by Acts

A world famous Oscar winning musical written by A. L. Webber in 1986, when it was staged on London and won Laurence Oliver Award, among many others, and has been running till this day and age, being the second longest running musical show, the one which has brought most revenue (\$5.6 bln) in history. It is based on the French novel Le Fantome de l'Opera by Gaston Leroux, with lyrics written by Charles Hart with additions from Richard Stilgoe (The Phantom). Webber alternated the plot, focusing on the triangle romance and leaving out the Persian, Raoul's brother, the torture

chamber, etc. He devised several masterstrokes with the perspective of theatricality in mind, e.g. the intrusion of Phantom's modern opera, which he would himself play on the opera stage and thus symbolically, unmask himself in a full theatrical fashion in front of the audience, not only Christine. Cooperation with Gillian Lynne brought authentic ballet movement of the post-Russian ballet, accentuated by equally authentic ballet skirts from 1880s (Perry).

For a quicker reference to the tables and evaluation, based on our abridged script {attached}, a brief Act synopsis follows:

### **Act 1: Auction**

The musical starts with an auction of the objects from the formal Opera Populaire, destroyed and still haunted by the Ghost of the Phantom. Old Raoul and Megi are among the bidders, stricken by grief. The lot 666 brings the audience into a flashback into the times when the whole mystery around the Ghost started.

Hannibal scene:

The Phantom of the Opera, unlike the book, focuses on the story of a young talented orphaned ballet girl, Christine Daae. Under secret tutoring of the Phantom, she becomes a soprano asked to perform La Diva's part after an accident carried out by the Phantom, making Carlotta to ostentatiously leave with her partner Ubaldo and prompting the old owner Le Fevre to retire. Le Fevre introduced the new owners, Andre and Firmin. Christine fully deserves standing ovations and an attention of the young charismatic Raoul, Vicomte de Chagny {Raoul}. Mdm Giry, the ballet mistress, reminds the new patron, Raoul, that the previous owners paid the Phantom a monthly salary and that the Phantom demands it in a letter.

### **Act II: Angel of Music**

The Phantom congratulates Christine on her first public performance and so does Raoul, inviting her to dinner, to a great displeasure of the Phantom, who perceives Raoul as an intrusion. Christine is utterly immersed into the Phantom's voice and shows deep respect to her tutor. Her fear cannot escape Meg, a ballet girl, her best friend, who sees her pale, with cold hands.

### **Act III: The Phantom of the Opera: The Boat Scene**

*As this is a breakthrough scene and one of the most visually stunning, we accompanied it with a group choreography to the lead tune of the whole musical. Utterly not faithful to the original, we designed a simple choreography based on*

*tango movements so engage everyone and create a visual, as well as emotional break between the “real” world of the opera and Phantom's labyrinth.*

Christine is portrayed as a very naïve girl, seduced by the voice of the Phantom, whom she has taken for the guarding angel's voice sent by her father. Her being spotted by a young charismatic Raoul provoked the Phantom into an act of jealousy, tempting her into his lair, labyrinth constructed under the Opera by this monstrous genius, to keep her entirely for himself, to serve his music. Meanwhile, Raoul is desperate unable to find her, knocking at a locked door and overhearing voices. This scene is definitely one of the most spectacular in the whole musical: the intricate construction of bridges in the air, misty lair, underground lake, which was actually proven to exist under the actual construction of the opera, emerging majestic candlesticks from the waters and the Phantom singing his “The Phantom of the Opera is here, inside your mind”, completely charming Christine by his voice and sweet seduction lines, until she realized the scope of the events and faints. Awakening from the dream, she sees the Phantom composing, utterly absorbed in his creation. Misusing his focus, Christine gives in to curiosity and tears his mask off. To her horror, she witnesses horribly disfigured face of a monster. Hurt and devastated, the Phantom labels her a viper, Pandora, Delila, hopeless at his illusion broken by his physical deformity, a face which even his mother feared to look at. Christine, overcome with pity, hands him the mask at the end.

*For both protagonists, this is a pivotal scene, echoed in the very last one. Both go through an immense number of emotions: Phantom moves from romantic, to seductive, to furious and enraged, hopeless, broken, to almost begging {“Christine, fear can turn to love”}, but again changing into cold, dominant with his mask on. Christine goes from mesmerized, naively enchanted, to curious, shocked, terrified, to moved, sentimental and pitying the Phantom.*

#### **Act IV: Prima donna**

Changing the atmosphere, this scene is started by the comical duo of Andre and Firman, trying to solve the situation for their benefit. Everybody gets a letter from the Phantom with instructions. The hysterical La Diva (Carlotta), storms in, furious about her leading role being taken from her on the justification that “she needs to learn to act” and owners of the Opera are licking her shoes to get her back. They decide in her favour to prevent her from leaving, but at the same time it is against explicit instructions of the Phantom, who thus declares a war on them.

#### **Act V: Poor Fool**

Christine, cast into the silent role of a page and Carlotta as the Countess act an opera withing an opera about an unfaithful countess in love with her page. The Phantom cunningly changes Carlotta's liqueur for voice breaking potion and ridicules her by

letting her utter “toad” like squalls, scaring the whole audience and cast and making Christine elope to the roof of the opera.

### **Act VI: Why have you brought me here?**

Christine is supposed to take over the role of the Countess but uses the chaos to drag Raoul to the roof, split between fear, pity and faithfulness she feels to the Phantom. Raoul does not understand and feels protective of her, declaring his love. Heartbroken, the Phantom sees his hope ruined {“I gave you my music”}, declaring war on both of them {“You will curse the day you did not do what the Phantom asked of you.”}

### **Act VII: Masquerade**

Stage wise, the richest scene, using all actors and dancers on the stage with elaborate masks and costumes. We borrow some ideas from the original choreography but students were mostly let to choreograph their own version and movements on stage. The main idea was to go from an organized synchronized movement into a chaos, masks reeling around in a wild funfair of shapes and colours, letting the couple Raoul and Christine stand out. The most dynamic effect was the Phantom harshly interrupting the joy, preceded with sinister music - abrupt sharp drum beats - sending all cast into terror before the Red Death actually appeared, slowly descending the stairs. He asks for his new opera “Don Juan Triumphant” to be performed with Miss Daae in the lead role, threatening Christine “you are still mine” and magically disappearing with in a blast.

### **Act VIII: Notes II**

A scene again opened with Andre and Firman, the war being planned among the cast, the owners and Raoul, who comes with a cunning plan to trap the Phantom during the show using Christine as a prey, but the Phantom overhears the discussion {quite logically, since he had supernatural powers} and threatens “this time, my clever friend, the disaster will be yours”.

### **Act IX: Wandering Child**

Confused and pained, Christine comes to pray at her father's grave. Phantom misuses her naiveness and speaks as if he were her dead father's spirit, accusing her of abandoning his guidance. Raoul rushes in, frightened, hearing his words and fights the Phantom in a duel. Christine drags him away before he could deliver a mortal stab.

### **Act X: Don Juan Performance**

Scripted by the Phantom, the opera should echo new trends in composition, starting with highly dissonant tones and untypical orchestration. Hidden, the Phantom hangs Don Juan and acts instead of him, tricking Christine by love and almost erotic songs,

written for her, to put into her mouth the words that he longed to hear. From her By Raoul's orders, police is all around the stage but the Phantom confuses them, until the moment when Christine tears off his masks and reveals his identity. The Phantom disappears with her in his arms, into his labyrinth, haunted by police and mob.

#### **Act XI: Down/ Track down the murderer**

Emotionally most ripping scene where Christine is forced to marry the Phantom against her will, to the sound of the mob persecuting them, demanding his death. Christine wakes up from her softness and naivety, screaming in self defense the terrible condemnation of the Phantom wanting revenge, wanting to imprison her against her wishes. "Have you gorged yourself with your lust for blood" is a hateful scene, full of spite that the Phantom may not have counted with. Desperate to save scrapes of her for himself, he is still insisting she decides between him and Raoul, whom he had hanged on the gate into this lair. Raoul meekly apologizes for not being able to defend Christine and asking her to relent, to give up to the monster, seeing no chance of escape. Christine though understands the desperation of the Phantom, the life in solitude, an outcast genius, scorned, haunted, hated, feared. Perhaps instinctively, she kisses him and softens the Phantom's heart. He lets them escape before the masses flood the underground, hungry for his life. Having nobody to live for, he spends the last seconds of his life tormented by the sweet love declarations of Christine and Raoul, in the company of a music box in a form of a monkey playing the tune from the Masquerade as an echo, theme going through the play.

In the very last scene, Meg arrives, finding nothing but the Phantom's mask and dying melody of the monkey box.

## 2.2 Preparatory phases

From personal experience I am inclined to argue that no preparation can guarantee smooth progress and realization of the project, as the variables are too many and too uncontrollable. Perhaps the uncontrollability and complete unpredictability is the thrill of such a complex project, which for sure will always evolve into an entirely different product than intended. Even if the teachers knows the students from regular lessons, the intensity of drama rehearsals unveils new qualities in both sides and thus, the entering preparatory phase is the one of the teacher him/herself, which is the drastic difference from general drama methodology (see 1.4.2):

- Am I open to a project without rules, guidelines, where creative chaos will probably change all plans and interpersonal variants thwart the best intentions?
- Am I willing to let go off total control?
- Am I willing and ready to show vulnerability but still keep respect?
- Am I willing and happy to invest my energy and time, bearing in mind it be will triple, quadruple or even ten fold as much with a performance approaching?

From a technical perspective, the step number one clarification of the purpose and aim of the project, that is, devising an art-based project to engage students holistically and thus provoke unconscious learning of English. The idea crystallized, I spent summer holidays scrutinizing the libretto, versions of scripts and books, watching productions from both professional and amateur companies. Having been a part of an orchestra playing parts of the musical enabled me to have an insight into the full length musical script and also be familiar with the theatrical effects on stage and behind stage. Though Drama Project is not aimed at copying professional renditions and should, to my mind, encourage improvisation as far as possible, the leadership supported by sound knowledge is necessary and required.

## 2.2.1 The First Year (2014-2015): Linguistic and Literary Aspects, Basic Staging

The first academic year [2 lessons a week] was devoted to:

1. Textual analysis of the original full script for Webber's musical, 1986
2. Textual analysis of the original novel by Gaston Leraux
3. Study of the musical libretto, with notes and songs, 1986
4. visual analysis of West End interpretation {running time: 2h30m}
5. visual analysis of the original recordings with Sarah Brightman
6. American-British movie version (by director Joel Schumacher) with Gerald Butler and Emy Rossum, 2004
7. Text cutting, abridging for partly students' task but needed supervision and was in effect a subject to change the whole two years.
8. Basics of diction, key word (sentence) stress
9. Interpretation of the structure and theatrical effect of the play, symbols
10. Memorization of selected parts through frequent repetition of the scenes

### CURIOSITY FEELS SELF-MOTIVATED

Banks (see 1.4.2) claims that “words are the last thing” (7). Fully supported by neurology of language (see 1.2), this embraces the belief that academic understanding can go in hand with emotional and physical (Banks, 7). Moreover, creating emotional and physical memory empowers understanding of the play.

Prior to being distributed the textual support, the Group was simply let absorbing the first tunes and setting of the musical, as none of them had heard or seen it before, to intuitively grasp the plot and use their own words in reflection. Essentially, I was aiming at constructing an emotional bridge between them and the characters, seeing how they could identify with them on primal response level, without being restricted by formal (conscious, focused) analysis. (see Attachment, open feedback from Maki. She literally confirms how she 'fell in love' with the Phantom without being able to understand at first).

Owing to various level of English, the whole play/ script was dosed, act by act, and sometimes even just a few lines depending on the language difficulty and content scope. The musical enticed great curiosity from the very beginning where there is a flashback of 30 years from the dilapidated opera in Paris, where the auction takes place, to the days of its former splendor during Christine's and Raoul's youthful love. The actors were absorbed from the very beginning in the concept of “a theatre within a theatre”.

The first 6 months were focus on the script analysis, understanding the plot, the words, the motives and driving forces of each character: the story of Eric was rather complex to grasp: he was almost immediately labeled a pervert and the romantic spirit of the lyrics of many songs was thus endangered. For the purposes of bringing him closer to the 14-year-olds, the original book provided additional insight, which the musical omits: the tormented childhood, being refused by his own mother and shown as a curiosity. Beaten as a child of a devil, hiding and yet being the genius, in the service of Arab sheiks as an architect, etc.

There were two main elements in the whole plot that the young actors were particularly struggling with: the romantic sensual Phantom, aged probably somewhere around Mdm Girya, which means double the age than Christine. And the other, the naiveness of Christine in believing it was her father's voice she heard even after she had been taken to his lair and seen the monster/ genius. For this reason also, the 'Grave-scene' in 'Wondering Child' was omitted at the request of the main protagonist and re-added towards to end, when we realized we needed an emotional bridge between the hysterical scene of Notes II, after which Christine runs away in tears, and tumultuous Don Juan scene, with music/choreographic background to aid the atmosphere (see the recording of the Gala performance, at 57:00).

The peculiarity of having chosen a musical with mixed ability and language level group required alterations in the procedure compared to informal drama (see 1.4.2):

1. We watched audio-visual materials, whether a musical or movie productions, including record of amateurs groups, by small pieces to make sure everybody understood the basic story line and was able to feel the particular character's traits.



2. We worked with original text and libretto to acquaint students with the rich vocabulary and poetic expressions.
3. Despite interpreting or even occasionally translating where the language was too intricate to grasp the subtlety of the expression, the students were encouraged to infer the meaning from the visual support as far as possible, reducing translation to minimum.
4. Here, Banks gives suggestions on cutting a text. For us, the challenge was higher, it was mostly about rewriting the libretto into a play and for teaching purposes, rewriting even all lines in their own language even if those versions were not incorporated in the final version of a script.
5. We were deciding which songs to leave as they are for their effect, importance in the story, message they carried and non-transferability to plain text.
6. We started working on a multi level acquisition of the text: stressing out key words, accentuating words for effect, drawing attention to alliteration and other audio effects.

For the purposes of the work, I will take the liberty of selecting **only key scenes (which will also be analyzed in the video analysis section)**, demonstrating

1. semantic level: new and difficult words (colour coding: pink highlight)
2. vocal-diction: identifying elements of connected speech and sentence stress {key words with stressed syllables} (colour coding: grey highlight)
3. work the with text self, transforming songs into plain text (colour coding: [abridged rewritten text will be in blue](#), stage instructions in *italics 10*)

The following excerpts are chosen especially to demonstrate the progress from a mere text acquisition to a full acting experience. They are also necessary excerpts for video analysis in the evaluation part 2.3.

Textual analysis was employed as a secondary means to 'implicit noticing techniques', (see 1.3) exploiting intuition before analytically fully focused meaning and figure explanation, in aid of building physical response and identification with the message of the scenes (see 1.4.2, 1.3).

**Ad marking key words, Act I:** the technique used was predominantly 'hitting the paper' and 'walk the rhythm' (see 1.4.2) to establish instinct-based rhythm sensitivity.

*“Lot 666, then: a chandelier in pieces. Some of you may recall the strange affair of the Phantom of the Opera: a mystery never fully explained. We are told, ladies and gentlemen, that this is the very chandelier which figures in the famous disaster. Our workshops have repaired it and wired parts of it for the new electric light, so that we may get a hint of how it may look when reassembled. Perhaps we may frighten away the ghost of so many years ago with a little illumination, gentlemen?”*

Left as it is, since it is a plain text. The protagonist of the Auctioneer actually memorized the original lines and augmented the abridged version in the gala performance himself.

**Ad Transforming songs into plain text:** Emotional-somatic bridge enabled the actors to feel the message of the scene prior to having understood all words in details.

*“Father once spoke of an angel ... I used to dream he'd appear ... Now as I sing I can sense him ... And I know he's here ... Here in this room he calls me softly ... somewhere inside ... hiding ... Somehow I know he's always with me ... he - the unseen genius ...”* {Act II, Angel of Music}

If Christine spoke like this {not sang like this}, she would feel unnatural, artificial.

The following student version of a rewritten text, fully catching the atmosphere as well as message even helps the listener with understanding {adding the line about her father's death} that Christine indeed thinks the voice was her guard and guardian.

*“My father, before he died, he often spoke of an angel. And I can hear him in this room, he is my guard and guardian.”*

The following passage {and many similar ones} were simply unactable by young actors, for whom even the idea of Christine being seduced by Phantom did not work within the scope of love perception at the age of 14-16. Moreover, seduction scenes were a total taboo given to the tender age of the group. For our purposes, the most important pictures were put together, drastically shortened and rid of any explicitly erotic hints while still conveying the power of the words Phantom used to mystify Christine, to intoxicate her with sensual sweet words and images that were scripted to soothe her and help her get rid of her fear.

Intriguingly, the extremely clever and cunning character of the Phantom uses

powerful tools of words and music to conquer her timid mind: in linguistic interpretation, he achieves the desired effect through powerful images he builds in her mind, bringing her into delirium: we might dare say he was a master neurolinguistic practitioner himself and that is essential for abridging the text: the key words are pivotal for the scenes in their original form. The Group developed an instinctive sensitivity to key word strength and started progressively reincorporating them, even after having been presented with an easier option, which led to the conclusion that the power of words over a human mind is not to be underestimated, and that the power of the lyrics we were working with lies (similarly to Shakespeare) in the mastery choice of words, which hence are irreplaceable:

*“Night-time sharpens, heightens each sensation  
Darkness stirs and wakes imagination  
Silently the senses abandon their defenses  
Slowly, gently, night unfurls its splendour  
Grasp it, sense it, tremulous and tender  
Turn your face away from the garish light of day,  
turn your thoughts away from cold, unfeeling light  
and listen to the music of the night  
Close your eyes and surrender to your darkest dreams!  
Purge your thoughts of the life you knew before!  
Close your eyes, let your spirit start to soar!  
And you'll live as you've never lived before  
Softly, deftly, music shall caress you  
Hear it, feel it, secretly possess you.  
Open up your mind, let your fantasies unwind,  
in this darkness which you know you cannot fight --  
the darkness of the music of the night  
Let your mind start a journey through a strange, new world!*

*Leave all thoughts of the world you knew before!*

*Let your soul take you where you long to be!*

*Only then can you belong to me*

*Floating, falling, sweet intoxication!*

*Touch me, trust me, savour each sensation!*

*Let the dream begin, let your darker side give in*

*to the power of the music that I write --*

*the power of the music of the night ...*

*You alone can make my song take flight -*

*help me make the music of the night ...” [Music of the Night, end of Act II, Angel of Music]*

A rewritten version with reduced number of new words:

*Night time sharpens our sensation and awakens imagination. Turn your face away {Phantom takes her by chin and gently turns towards him} from the light of the day, from the unfeeling light and you will feel how silently, the senses abandon their defenses. Close your eyes and free your spirit. {Christine obeys, taken by his voice} Forget any thoughts about the life you lived before. You know you secretly want it, let your soul take you where you long to be...because only then you can belong to me.{Christine faints, collapsing into his arms, he lifts her and gently places into the boat lavishly upholstered with cushions} Let the dream begin because you alone can make my song take flight. help me to make the music of the nights...{his wish which Christine doesn't hear}*

Psychophysically, what is happening in this scene is a transition from a scared and hesitant Christine to a mesmerized and stunned, as if hypnotized Christine: a passive character, where she looks up to the mysterious Phantom, fascinated with his sweet words but vary. Why she faints is rather unclear {in some productions it is because she sees her “copy” in a wedding dress}, might be emotional exhaustion of the previous moments, the solo performance, the whole scariness of the underground labyrinth: in any case it is not an easy part to act, being basically voiceless, static, while he unbinds his spectacular performance of a night ride in a boat and overwhelming underground palace with carefully planned physical distance to her.

(see Gala Performance at 23:40)

Right the following part, Christine regains consciousness and wakes up to a sound of a monkey-shaped music box.

*CHRISTINE: “I remember, there was mist ... Swirling mist upon a vast glossy lake ... There were candles all around. And on the lake there was a boat ... And in the boat there was a man ... Who was that shape in the shadows? Whose is the face in the mask?”*

Simplified into:

*CH: {awakening in the boat, as if not fully conscious, as if awakening from a deep dream, not coordinated, puzzled, looking around} I remember there was a mist, and I was in a boat..there was a man, a shape in the shadow (spots Phantom, composing. Ch comes closer to P playing the organ, not noticing her – she is curious, as if wanting to touch his face but she startles at his every move) Whose is the face in the mask? (finally she grasps the opportunity and tears the mask down)*

Staging note: the boat needs to be positioned with its opening to the audience but at an angle, to give sleeping Ch a more flattering look. The organ in the opposite corner, so that both characters use the distance between them for the dynamics of the scene.

Methodically, to achieve a trustful rendition of this transition where facial expression needs is 'fill in the void', the 'Silent Movie technique' (see 1.4.2) was largely adopted and expanded into improvised cues, where the characters were asked to change an element in the story, subsequently asking the acting partner to voice their response based on the feeling s/he got: in this way, the actors were led to heightened sensitivity towards nuances in body posture and facial expression, extending this their mindmapping filter of noticing the relevant inputs for them (see NLP, 1.3.2.1)

*PHANTOM: {furious} “Damn you! You little prying Pandora! You little demon! Is this {points at his face} what you wanted to see? Curse you! You little lying Delilah! You little viper! Now you cannot ever be free! Damn you! Curse you! Stranger than you dreamt it. Can you even dare to look? Or bear to think of me? This loathsome gargoye who burns in hell, but secretly, yearns for heaven, secretly, secretly... {softens}. But, Christine, fear can turn to love. You'll learn to see, to find the man behind the monster, this repulsive carcass ... who seems a beast, but secretly, dreams of beauty, Secretly, secretly {The Phantom seems almost on a verge of tears, Ch hands him the mask, P regains confidence and control, drags her up and away}...Oh, Christine Come, we must return! Those two fools who run my theatre will be missing you.”*

This is one of the Phantom's monologues in a way, for Christine is again designated to be a passive observer of this rage and changing emotions. The scene will be further discussed in the second year rehearsal, adding physical response to words, and Gala Performance analysis (see Gala Performance video, at 27:00) as the Phantom needs to actively embrace the space, changing vertical dimensions and the quality of gestures as well as voice. From a linguistic perspective, we can notice the frequent alliteration as well as intentionally chosen emotive words (loathsome, gargoyle), which call for carefully accentuated diction to create a physically motivated repose of rage, terror and frustration.

As a teaching tool, 'soliloquy' (see 1.4.2) was adopted to ease the external pressure of being observed at a moment of heightened emotional intensity. Though not a monologue per se, this part embraces the quality of it: introspection, voicing Phantom's deepest fears and panic upon trying to regain respect and vision of love. In order to do so, an actor needs to connect to himself first, immerse in his thoughts, evoke a memory of a moment his hopes were doomed and the excruciating pain it inflicted: in other words to emotionally connect to a memory so that the brain establishes a similar chemical reactions projecting into physical aspect. From a teacher's perspective it is not about teaching how to feel into the character or about teaching an emotion, it is about letting them emotionally and somatically mimic it upon a brain's capacity of recollecting it, retrieving from subconscious memory (see NLP, 1.3.2.1, and also Maky's reflection in the attachments).

For language teaching purposes, I developed a 'conscience soliloquy' method, allowing actors to insert lines absent from the script but mentally preceding or accompanying the actual lines, being basically a vocalization of inner mental and emotional processes nourishing the reaction we hear as an audience. Given that the first understanding of the play was emotional, this method was designed to remove the barriers from either not having or not remembering the scripted lines. Moreover, it allowed more creative freedom, letting them possess the play and their characters. An example would be a line: *“This is what I feared most, she will be horrified by my face and abandon me and I will be alone again after this eternity in the dark, the eternity of pain.”* Coding the message in their own language, the student actors are implicitly performing a voiced psychoanalysis of their character. Some of the conscience

soliloquies were incorporated into the final script, mainly to give Christine more lines during Phantom's monologues.

**Ad Transferring songs into plain text, plus incorporating music to aid “unactable” scenes. [Act IX: Wandering Child Scene]:** Christine, desperate to have heard the verdict that she is to be the prey for capturing the Phantom, goes to pray and ask guidance to her father's grave. The Phantom again tricks her by his voice into believing it is her dead father's spirit talking to her:

The original script:

PHANTOM:

Wandering child, so lost, so helpless ...  
yearning for my guidance ...

CHRISTINE:

Angel or father ... friend ... or Phantom ... ?  
Who is it there, staring ... ?

PHANTOM:

Have you forgotten your Angel ... ?

CHRISTINE:

Angel ... oh, speak ...  
What endless longings echo in this whisper ... !

PHANTOM:

Too long you've wandered in winter ...  
Far from my far-reaching gaze ...

CHRISTINE:

Wildly my mind beats against you ...

PHANTOM:

You resist ...

BOTH:

Yet your/the soul obeys ...

PHANTOM:

Angel of Music! You denied me, turning from true beauty ...

Angel of Music! Do not **shun** me

Come to your strange Angel!

CHRISTINE:

Angel of Music! I denied you, turning from true beauty ...

Angel of Music! My protector ... Come to me, strange Angel!

PHANTOM:

I am your Angel of Music ...

Come to me: Angel of Music ...

Rewritten by students to sound less naive and more explicit about Christine's inner processes:

Ch: *Father...I'm so scared and confused, **pushed into** things I hate to do...my heart **longs** for Raoul but...this angel of music, his voice.. Father, I **beg** u, give me your **guidance**...*

P: *Have u forgotten your angel?*

P: *I'm your angel of music...come to me....*

R: *Leave her! You have no **claim** on her, leave her. Your words are wasted. Cannot you see she will never be yours. Christine, Christine, **CHRISTINE!***

CH: *Raoul!*

P. *Bravo, Monsieur, such **spirited** words (strike). Let's see, monsieur, (strike) how far do u dare go (strike)?*

R *More **deception?** (strike) More violence? (strike) you cannot win her heart by making her your prisoner (pins Phantom down).*

CH: *Raoul! (R drags her away)*

P: *So be it...now let it be war upon you both.*

#### Summary of the first year (2014-2015):

The first year was largely based on an attempt at inducing emotional connection to the characters and new words through audio-memory-based and somatic-based memory paths, built on the foundations of neurobiological aspects of music and language (see 1.2.2). New words were largely acquired through music and subliminal noticing while exposed to musical power and physicalizing them through clapping, 'walking the



rhythm', 'hitting the paper' and other techniques to foster subconscious associations.

As it is apparent from both the video recordings and students' reflections (see Attachments), most of them joined for the purpose of improving English and found the musical extremely challenging to understand. The rehearsals were centered on a small segment each, always working on multiple sensory level of audio-visual input, textual support and improvisation was always an inseparable part of it (the most dreaded by some students who were not from my official class). The videos also prove complete a lack of physical response to the content of the lines or intended message. Camera shy, the students were therefore not subjected to recordings too often in order to keep the enjoyment and relaxing aspect of the rehearsals. As the first year was utterly stress-free with no public performance scheduled, I frequently overheard happy remarks like “today is the Phantom day! What will we be doing?”

### **2.2.2 The Second Year (2015-2016) - Changes in Approach**

Theatre education challenges the notion that intellectual understanding excludes the emotional, vocal and the physical (Banks, 5). It was through holistic involvement from art workshops, voice management, work ethics and trust nourishment to physicalizing the scenes, and finally to physically transporting the whole project to dance studios and the great on-water The Boat Of Mystery theatre, that the whole Phantom acquired another dimension. The physicality Banks talks about (see 1.4.2) deepened in meanings for us: the space in a way becomes a catalytic agent in streaming creative energies (cutting off from school ambiance) and somatic experience of a vast open space with an imaginary audience offers propinquity to a real performance, while at the same time possessing the space as a dimension for creativity. By physical transitions of a rehearsal place, the Group unconsciously adopted space conscious attitude to their lines, which had been so unreachable before. As a consequence, it contributed to conscious physicalizing of the lines for the desired impact, augmenting thus methodology from the first year, when they were taught to either physically respond, or to articulate a word to evoke a physical reaction (see 'Soliloquy', 1.4.2 and also Photo attachment).

The Drama Group adopts a name The Phantom Crew, as we literally lived with the Phantom (see letter from Maki, in Attachments) and the posters announcing the premiere hung around us as silent reminders of the seriousness of the matter.

Despite the choice of the musical to offer a variety of roles and characters, the scenes that were mostly rehearsed were the ones with Christine and Phantom: the ones which were also the most memorable and the group was confident about their meaning. On the contrary, scenes with Raoul, Carlotta, Firmin and Andre were more confusing and easily misplaced: the scene of **Prima Donna** starts with Andre and Firmin reading papers and develops into arguments over the many notes Phantom had sent and into Carlotta mounting a scene about being replaced. **The Notes II scene** again starts with Andre and Firmin reading notes from the Phantom, and Carlotta storming in complaining about the size of her part on the new opera Don Juan {written for Christine} and both scenes end with “so, it is to be war between us”.

In short, the pivotal scenes had been built and practically anyone from the group could act as Phantom or Christine, which we also practiced for the sake of keeping energy, keeping them alternating roles and seeing different renditions like inspiration. This strategy proved extremely prudent and wise towards the end, as we needed to replace the two main characters a month before the premiere: The new Christine (Maki) was great though, she had studied the whole script months before I asked her, with a secret dream to act Christine. In the first year though, her level of English was still A1+ and her understanding and production very limited. Our original Christine (Ester) still kept the role but for matinée performances. For the gala, she acted as Meg, equally beautifully.

Our original Phantom abandoned the Group a month before the premiere, causing huge level of distress and insecurity about the future of the project.

The second year proved much more challenging due to:

1. the sequence of scenes still hard to remember, some scenes were hard to memorize even if the group was lead to being able to improvise within the message of the part because they were either too similar to did not make sense to them

2. last minute changes of roles
3. stress induced by some members not participating on rehearsals without any excuse
4. including body movement, stage movement, physical interaction. We worked not only with horizontal movement across the stage, we sought to explore the vertical dimension: being on the floor, crouching, hiding, being stricken down, using the props like stairs, tables, rope, “mirror”, theatre curtain, etc.
5. working on choreography for the parts where music would be played {the pivotal melodies like “Hannibal”, “The Phantom of the Opera is here”, “Poor Fool”, “Masquerade”, “Wondering child”, “Don Juan”, “Past the Point of No Return”}. Interestingly enough, we augmented to number of sung parts for a greater theatrical effect, to create a merge between the scenes, to evoke the atmosphere that words alone would not do justice to, and last but not least, due to growing enthusiasm of the female part of the group to dance and rehearse more dance elements.

### Actors' Preparation – Conscious Physicalizing of Lines

The main and most challenging aspect in the second year of rehearsal was conscious movement control and widened emotional scale behind the words. The following commented script aims to demonstrate the somatic additions to the lines and the changes from the first year:

*PHANTOM: {absolutely livid, mad with pain, clutching his deformed face, springing with all force} “Damn you! {grabs Ch with full power and throws her on the floor, Ch crawls away, looking at the floor} You little **prying** Pandora! You little demon! Is this {covers the distance between them, in mad gestures} {points at his face} what you wanted to see? Curse you! You little **lying Delilah!** You little **viper!** Now you cannot ever be free! {mixing pain into his voice} Damn you! Curse you! Stranger than you dreamt it. Can you even dare to look? {Ch gets curious and looks up from the floor} Or bear to think of me? This **loathsome gargoyle** who burns in hell, but secretly, **yearns** for heaven, secretly, secretly ... {collapses on the floor, weeping, burnt...Ch changes into pitying look and Phantom changes his voice into persuasive yet still pain stricken} But, Christine, fear can turn to love. You'll learn to see, to find the man behind the monster, this **repulsive carcass** ... who seems a beast, but secretly, dreams of beauty, Secretly, secretly ...{each “secretly” is more tender, softening into a whisper} Oh, Christine {Ch is overcome with pity and empathy, hands him the mask. Phantom regains his*

*confidence and ever domineering position as he stands up, polishing his hair and regaining control} ...  
{resolute} Come, we must return! Those two fools who run my theatre will be missing  
you.” {Phantom drags Ch away}*

To rehearse this, several techniques and exercises were incorporated. Referencing to 1.4.2, the method of 'Silent Movie' proved extremely nourishing because by stripping scenes off language layer, it came back stronger and more natural. The technique allowed for spacial confidence development: consciousness of little nuances in a head movement, in the significance of using the floor, inclining head towards the floor: using body language cues (see 1.5), the actors polished non-verbal signals to empower their verbal performance (see NLP: language is not our “first language”, in 1.4)

Another technique was 'Archetypes', using Carl Jung's archetypalizing mind patterns on collection unconscious experience; its strengths and weakness, and as a derivation, our posture. For the purpose of the scene above, two archetypes were chosen as a role model for physicalizing their traits:

The Creator, for his drive to leave a footprint, a visionary, attitude to life, adversity to stasis and is urge to prove reality outside of his mind, fearing all is an illusion. Their weakness is a difficulty in self-acceptance and obsessiveness.

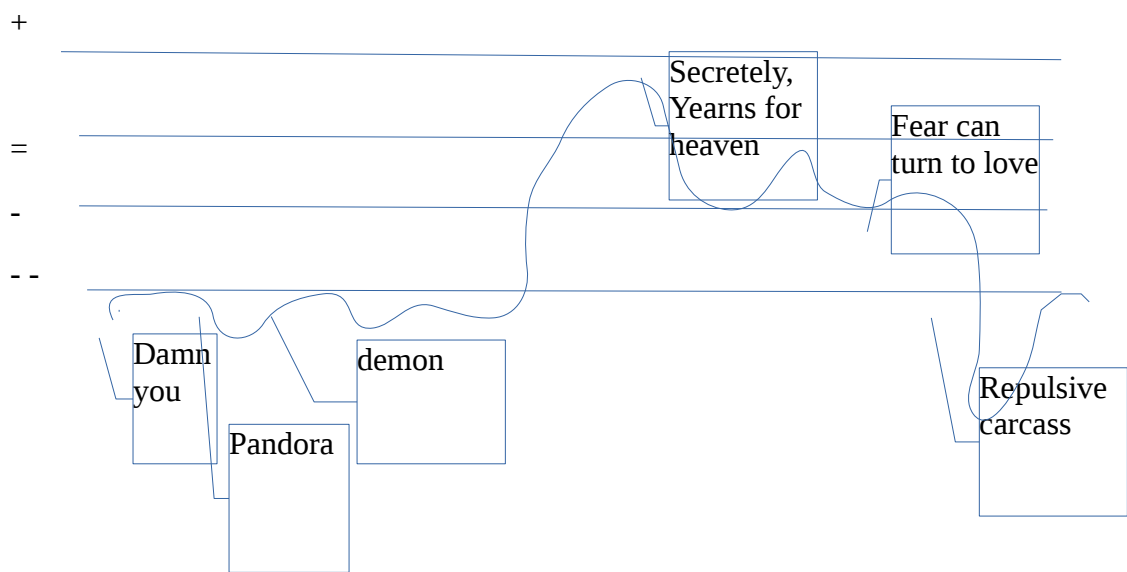
The Destroyer archetype is prompted by death drive, uprooting structures that no longer serve us, prone to “weeping garden that allows for a new growth”. The shadow side is the destructive effect on others, self-destructive tendencies (in career, self-esteem) ranging from emotional abuse to terrorist tactics (Jonas).

Our Phantom shows both, and the change between them, opting for resolute measure out of despair and hopelessness. The analysis of these archetypes helped The Crew realize the shadows sides as counterparts: Creativity is not purely positive if it is scattered and turns into obsession. Destroyer might be motivate by righteousness and high self-esteem ability to let go but the extreme of his drive may lead to self-sabotaging behaviour.

By following this path in character development and by improvising scenes which are not part of the libretto, we filled in the gaps in the Phantom's mental world. Acting Phantom being lonely in his labyrinth, devising a scheme, a trap, an opera. A genius, self-imprisoned, nourished by the his creative potential, void of human understanding.

Seeing Christine as his hope, his creation, dedicating his life to teaching her, through whom his creation would live. From this level of understanding, the cognitive analysis for enriched with human power of identification, and thus, relation to the language used.

To physically act out the Phantom's emotional sway, an adopted 'Cardiogram' (see 1.4.2, adopted into 'Emotional Cardiogram') was devised as a guideline: the + line would stand for positive emotions and words, = for neutral, the – line for negative, and the - - for extremely negative: rage, self-hatred.



**Wandering Child Scene: Using Space as an Active Component (Gala Performance, time: 56:00:00)**

This rendition is a demonstration of the fact that we cannot go against our core values and conviction, even as student actors. The split was not caused by personal disruption from the values the character stands for but by illogicality of Christine's behaviour. Despite the upward trajectory of “coming to love” their characters, this was a taboo scene until we devised a scheme bypassing their mindfulness of the inhibiting aspect of it by overwriting it by music and its beauty. As both actresses of Christine admitted (see attachments), they were charmed by the beauty of this song “Wishing you were somehow here...”, which at the end led to the clue how to stage this scene: by appealing to the paleocortex brain (see 1.2.2) exploiting the power of music to bridge ego defenses and thus, indirectly tantalize both the actors and

audience into soothing effect of the melody, giving the actresses a scope for internalizing the grief of this scene.

Due to exacerbating naivety of Christine still believing it was her father's voice even after her stay in the Phantom's lair, we felt we needed a bridge between the Notes II scene, where Christine panics at being pushed into participating in a foul plan to capture the Phantom, and her inner split soul and heart, wanting to ensure a safe future with Raoul but unable to tear away from the magic the Phantom still had for her. She felt she was betraying him and she felt Raoul did not and could not fully understand her and embrace her with all her struggles and issues from his childhood. The missed father figure, the sorely missed support and love she was seeking to compensate in a person {even if it was a Phantom} leading her, training her, giving her a sense of a direction.

What follows here is a merge of two scenes designed by the two actresses of Christine, proving that creativity can be taught (see 1.1): the design merges all Thee A's (see Banks, 1.4.2) and brings spacial confidence to a whole new level: it becomes an active element, incorporated to the needs of the actress mindfully, allowing for internalization before her words are voiced.

{Christine starts descending the staircase from behind the audience (as it was planned to be performed on a boat theatre, there are two staircases leading through the rows of audience down to the main stage, with a little landing in the middle, which we used as a second stage for scenes taking place outside the opera), to the music of “Wishing you were somehow here”}

Another invention and addition of ours was the role of “Altereos” for the main roles, dancers dancing to the parts to the songs we felt they should be there but there were too many insinuations and seductive parts for the young actors to embody so it was a bypass to remove unbridgeable discomfort of the young actors, although with the progress of time they would manage the scenes themselves. The main stage {see picture in Attachments} had a huge “statue” of an angel, which serves as a hiding spot for the Phantom, and a “grave” on the left side, to allow the whole choreography in the middle of the two props.

## Choreographic mirror to the lyrics and an actress's performance

The modern dance choreography was designed to reflect upon the lyrics of the song, starting with a vulnerable 'low power pose' (see Amy Cuddy, 1.5): cuddled pose on the floor, as if awakening from a painful dream. They embody the hurtful separation that Christine feels she needs to impose upon herself, with bleeding heart. At the same time, she is gathering strength for the life without her guardian, which is symbolized by the dance couple's jumps and lifts, relying on each other for balance, and quiet composed ending, shifting the energy back to the actress, who had meanwhile descended the staircase, hooded, as if burdened by the decision, curling up next to the grave to regain strength. The physical descent (the stairs) is symbolic for the gravity of the situation and plaguing uncertainty Christine is battling within herself, solitary figure, without anyone to comprehend her. She still gravitates towards the strong imposing leadership of the Phantom, oscillating and being torn from him by Raoul.

Music: (see Gala performance, time: 57:00)

*(two dancers "alter-egos" of Christine and Phantom on the main stage, as if waking from a dream, start a slow modern dance choreography to these words)*

*"You were once my one companion ... you were all that mattered ...*

*You were once a friend and father ... then my world was shattered ...*

*Wishing you were somehow here again ... wishing you were somehow near ...*

*Sometimes it seemed, if I just dreamed, somehow you would be here ...*

*Wishing I could hear your voice again ...*

*knowing that I never would ...*

*Dreaming of you won't help me to do all that you dreamed I could ...*

***Passing bells and sculpted angels, cold and monumental,***

*(Christine starts to descend the stairs on "Passing bells", hooded, with a candle, approaching the grave on the main stage)*

*seem, for you, the wrong companions - you were warm and gentle ...*

*(A few seconds of silence, into which Christine pronounces her lines "Father, ...". She arrives to the grave of her father and falls asleep...our addition to allow the Phantom catch a breath after the danced part)*

*Too many years fighting back tears ...*

*Why can't the past just die ... ?*

*Wishing you were somehow here again ... knowing we must say goodbye ...*

*Try to forgive ... teach me to live ... give me the strength to try”*

**Christine:** *“Father...I'm so scared and confused, pushed into things I hate to do...my heart longs for Raoul but...this angel of music, his voice.. Father, I beg u, give me your guidance...*

**Phantom:** *Have u forgotten your angel? (Phantom speaks form behind the angel statue)*

**Phantom:** *I'm your angel of music...come to me....*

**Raoul:** *Leave her! You have no claim on her, leave her. Your words are wasted. Cannot you see she will never be yours. Christine, Christine! CHRISTINE!*

*(on the 3<sup>rd</sup> cry, Christine finally turn away from hypnotizing Phantom and sees Raoul, running down the stairs, which angers the Phantom)*

**CH:** *Raoul!*

*(Phantom, provoked, starts a duel. Each phrase goes with a strike of a sword)*

**P.** *Bravo, Monsieur, such spirited words.\_ Lets see, monsieur,\_ how far do u dare go?*

**R.** *more deception?\_ More violence? \_you cannot win her heart by making her your prisoner. (Raoul strikes Phantom and is ready to stab him but Christine stops him)*

**CH:** *Raoul: (Christine stops Raoul from stabbing the Phantom. R drags her away)*

**P:** *So be it...now let it be war upon you both! (crumbling to his feet, broken, livid, crying at the top of his lungs in desperation)*

Similarly to previous scene, this required incorporating '2<sup>nd</sup> A' (see Banks Three A's Theory, 1.4.2), that is, the architecture, the spacial confidence and mindfulness of its potential if used as an active component. The final outcome, a joint design of the two protagonists of Christine, demonstrates possession of the place, its ownership in modulating and exploiting its potential to highlight Christine' s lines and presence in stage. Also, the final rendition of the duel far exceeds the script: with added music to the fight between Raoul and the Phantom, the two main protagonists felt inspired to use the whole space including the aisles between the rows of spectators, involving them thus into the tension and instinctively reaching 'the 3<sup>rd</sup> A' Banks elaborates on



(1.4.2), the audience as an active respondent.

**Act XI: Down once more/ Track down the murderer: Recalling unconscious memory patterns to aid somatic and emotional support for vocalization of extreme emotions** (See Gala Performance at 1:15:20, but also rehearsal recordings )

This scene not only involves all 'Three A's', but transcends all notions of physicality, physical theatre, spacial confidence, diction and improvisation in an outcome that demonstrates full mastery of words, mimics, internalized emotions and ability to connect to the self, as well as acting partner and audience.

Emotionally, it is the most exacerbating scene for all three main protagonists, who go through all range of emotions. The Phantom starts blind with rage, mad at seeing a hopeless situation. He would use any weapons, even a murder, to keep Christine. Desperate measures in a desperate situation. Raoul is scared about Christine. He does not hesitate to follow them to rescue her, but as in the whole play, he comes across as a foolish aristocrat, accepting death from the hands of the Phantom. Christine is basically kidnapped against her will but for the first time, she understands the whole monstrosity and despair of the whole scene. She changes from sweet, naïve, scared and timid girl into a furious, wounded lioness, fighting for her beloved at a seemingly hopeless situation, revealing the vengeance motive behind the Phantom's possession of her: the pain and frustration at being an outcast for all his life, selfishly wanting her to share his dark fate to brighten his existence, sacrificing hers.

Numerous levels of working with this scene will follow, as well as numerous video analyses of the progress, which is why I am pasting the whole scene with stage instruction here.

*Phantom: We must go **down once more** to the **dungeon of my black despair***

*to the **prison of my mind!***

***Follow me into the darkness as deep as hell!***

*I was a captive in this **cold and dismal place** not for any **mortal sin,***

*but for the **wickedness of my abhorrent face!***

Mob: **Track down this murderer! He must be found!**

Phantom: **I am hounded by everyone! met with hatred everywhere!**

**Nobody had compassion with me!**

Say **why**, Christine, **why**?

---

(in the Phantom's Lair)

Christine: (revengeful, loathsome, scornful, fights to free herself from the Phantom's grasp)

**have you gorged yourself in your lust for blood? Am I now your prey to your lust for flesh?**

Phantom: **That fate has denied me the joys of the flesh.**

**This face** (points) **is infection which poisons our love!**

**this face earned mother's fear and disgust, a mask was my first unfeeling scrap of clothing.**

**Too late comes your pity!**

**So, turn around and face your fate!** (places a veil on her head)

**Eternity of THIS** {points to his face}

Christine: (changes to surrendered calm, she understands for the first time his emotional exploitation and going over limits)

**Your haunted face is not horror for me now, it's your soul that is monstrous.**

Phantom: **Wait, my dear! I think that we have a guest!** (sarcastic, malicious)

Christine: (desperate) **Raoul!**

Phantom: **Sir, this is indeed an unparalleled delight!**

**I hoped that you would come and now my wish comes true!** (takes Ch by her neck)

Raoul: **Free her! Do what you like, only free her!**

Phantom: **Your lover make a passionate plea!**

Christine: **Raoul, it's useless!**

Raoul: **I love her! Show some compassion!**

Phantom: **The world showed no compassion to me!**

Raoul: **Christine! - Let me see her!**

Phantom: *Be my guest sir! I bid you welcome!*

*Did you think that I would harm her? Why should I make her pay for your sins?* (captures Raoul and hangs him on the iron bar of the gate)

*Nothing can save you now! Except perhaps Christine!*(captures her into firm grasp)

(to Christine) *Start a new life with me! Buy his freedom with your love!*

*Refuse me and you can send your lover to his death! – This is the choice!*  
(violently throws her on the floor)

***This is the point of no return!*** (ORGAN music, Phantom furiously hits the keys)

Christine: (tears the veil off, gathering from the floor, resolute and furious with pain and sudden realization) *My tears I maybe had for your dark fate, now grow cold and turn to tears of hate!*

Raoul: *Say you love him and my life is over! Either way you choose he has to win!*

(to Phantom) *Why make her lie to you, to save me?*

*For pity's sake, say no!*

Christine: *Why this torment?*

Phantom: *Past the point of no return! The final threshold!*

Christine: *Angel of music, you deceived me, I gave my mind blindly! You led me to believe you were my father's voice but you only needed to enslave me to share your suffering. Your pain...the only thing you've ever known. Pain is the only thing you want me to share with you and your music is just a pretence, as escape from this gloomy darkness surrounding you...*

Phantom: *you try my patience, so make your choice!* (Hangs Raoul more. Christine is physically between them, fighting off Phantom's grasp. Phantom breaks down, realizing his fruitless battle, going down to his knees)

Christine: *Pitiful creature of darkness, what kind of life have you known?*

*God give me the courage to show you that you are not alone!* (Kisses Phantom, who is emotionally moved, in disbelief, touching his and her cheek with a tremulous hand)

Mob: *Who is this monster?* (drums form behind the curtain)

*Revenge for Piagni, revenge for Buquet!*

*This creature must never go free!*

Phantom: *Take her and forget me and all of this!* (for a moment it looks as if the Phantom wanted to stab Raoul with a knife, but he only cuts the rope off)

*Go! Don't let them find you!*

*Take the boat. And swear to me that you never tell this secret you know of the angel of **hell**! Leave me!*

*Phantom (devastated, kneels in the middle of the stage, crying): Christine, I love you!*

*{From the distance, Raoul taking Christine away on the boat. Their songs exacerbates Phantom, plunges a knife into his heart}*

*Christine: Please say you share with me one love and one lifetime,  
say the word and I will follow you!*

*Raoul: Please share each day with me,  
each night and each morning!*

*Phantom: Christine, now it's **over**! You **alone** can save my music. It's **over**...the music of the **night***

*(sits on his chair, covers up with a cloak and disappears. Only the monkey music box still plays its melody)*

After this, the only one on stage is Meg, finding Phantom's mask and the monkey music box. She closes the whole drama, leaving everybody wonder if her role had somehow been greater than it was shown...

## 2.2.3 Summary of the second year: resulting changes in methodology, inventing new techniques, incorporating extra elements for the desired outcome:

### 1 Notes to Diction

As shown in the selected lines, besides stage remarks (created mostly on the spot to suit the space of the Boat of Mystery Theatre), several games and voice exercises were used to achieve an actor's diction. Beside tongue twisters and warming up exercises, the technique borrowed from the tutors of The Globe Theatre (Banks) was “hitting the paper” (see 1.4.2), in effect: physically slapping the paper (script) in actors' hands at each key word, and thus combining somatic gesture to vocal effect. The exercise unconsciously supports natural breathing. An alternative is stepping on the “heavy beat”, that is, lifting a leg to an unstressed syllable. The effect is similar. A combination is stepping on a “heavy syllable” while hitting the paper on a **key word**:

*Have you **gorged** yourself in your **lust** for **blood**? Am I now your **prey** to your **lust** for **flesh**?*

*That **fate** has denied me the **joys** of the **flesh**.*

*This **face** is **infection** which **poisons** our **love**!*

### 2 Notes on physicalizing speech

By positioning the body into the physical response, we unconsciously change into attributing the character's traits and accustom our breathing and gestures accordingly (see 1.5). The exercises bypass conscious understanding by installing an emotionally intense, response-inducing environment where understating text is a ground for physicalizing it.

We **augmented physicality** beyond the concept in drama methodology books:

- it was through ownership of the place of the Boat that the student actors' creativity boosted naturally, instinctively inspiring them into using the space as their playground, unconsciously adding new elements to their speech: e.g. Raoul sitting on a high post above the stage suddenly clapped and applauded Christine much more confidently.

- We removed limiting beliefs (see 1.3.2) by somatically placing the actors into a spot they were to embody: fame, applause, respect...
- 'conscience soliloquies' acquired another level of awareness prompted by the huge space, wooden floor and stairs squeaking and making actors learn to speak up
- 'blocking the stage' (see 1.4.2): although we had props already prepared, this space augmented spacial imagination: some were hung from the ceiling, some were designed as a hiding post for the Phantom, etc.
- Choreographed parts: somatic group moment functioned as a glue and fostered cooperation and trust. Students automatically knew that some scenes were unifying, where they all had to rely on each other and everyone was visibly and ostentatiously responsible for the whole. As well as during the rehearsals, this was a crucial element for them to accept responsibility for the whole, not only for their lines.
- Introducing Alter-egos took pressure of them and enabled for spacious creativity, using the 'middle stage' for physical and emotional separation of intimate scenes between Christine and Raoul. It was also an element of trust in us, an idea suggested by students themselves when we were teaching them basics of dance, to join us into their performance.

### **3 Notes on subconscious involvement into verbal manifestation**

Actors were led into physically experiencing the emotional state, internalizing the sensory process and keeping the emotional memory of it while retaking the lines.

*“this **face** earned **mother’s fear** and **disgust**, a **mask** was my first **unfeeling scrap of clothing**”*

is an immensely powerful line of self-hatred and injustice, Destroyer's self-sabotaging bitten confession to life-long suffering. The actors were each given a plain mask to finish: and using the mask physically, they were asked to imagine the mask covers their horrid face. Having projected a moment they felt enraged upon an injustice committed upon them, they were asked to simply vent the feeling in a fully improvised scene of their own. Some were still enrageds, some were self-pitying, some were mercilessly unforgiving. The point of this was establishing a deep emotional memory for the lines to resonate with their transferred personified experience.

### **Notes on cognitive understanding fostering convincing verbal and non-verbal**

## **performance**

Cognitive as well as emotional understanding of the ultimate motives, aided by archetypal association and subconscious drive-propelled behaviour analysis (see 1.3) clarified for the actors the nature of some extreme reactions and scenes and helped them immerse themselves into their lines. Much of it needed to be explained on the base they could relate to: evoking personal memories and plunging them into the somatic-emotional reality in order for them to associate their own feelings with the situation on the scene.

Using Archetypes (see 1.4.2 and 1.4.5) connected emotional and cognitive understanding of the changes a character was undergoing: In the last scene, the Phantom moves from the archetype of the Creator, to Lover, to Ruler, to Destroyer. He is ruthless in his death-drive, in his fatalistic obsession to rather destroy everyone than experience his greatest fear: abandonment. Using tools of emotional abuse, he shows disposition to self- destruction in the process. Christine moves from The Innocent, to a sort of a Magician, reaching cathartic state through seeing her belittling self-esteem being a subject to the Phantom's strong will. She sees through his manipulation but does not take a revengeful path.

If improvised, the character was still driven by his/her ultimate motive. Having deciphered that for Phantom, the driving force was essentially a death drive: fear of abandonment, absence of love, recognition, wanting to weed the world and create a more beautiful place, which he himself was denied, led to a more credible execution of terrorist measures he adopted in the final scene (Track Down the Murderer) in both somatic and verbal performance, mirroring the decomposition of a Ruler, control type, to hunted animal, enraged at all the world, seeing no other but destructive path.

## **Notes on Intrinsically Motivational Aspects**

People are motivated the deepest when the task/ activity resonates with them, their

desires, passions and values. Based on this, I was careful to impose extrinsic motivation (though before the performance, there were moments of external push). Apart from the script and play/ libretto itself, the project offered a variety of concepts for all to find their own little niche, where his/her passion would most connect. Thus, a subconscious link for the pleasurable for established irrespective of a person's enthusiasm for acting as such:

**Bibi** (Mdm Giry): given to her panache for fashion design and her art bias, she became the main costume and mask designer, working tirelessly long hours and devising many gadgets (suspection of the curtain that falls on Carlotta, the Phantom's mask, etc) (see Photo Attachment).

**Matej** (LeFevre) did not feel comfortable in front of people due to his extreme shyness but his computer skills led him to devise a computerized system of backstage organization of scene and entries. Moreover, the role he selected was a perfect match to his natural character, a slightly scattered old manager of the Opera.

**Jenik** (Raoul) changed from a self-conscious boy into the best dancer of the group and became proud of it. The distinct quality projected into his behaviour overall: he was favoured by the girls and in line with a young aristocrat, he relished in gentlemanly manners. Given to his background in martial arts, he was more than happy to show off in a duel scene with equally martial art enthusiast, the Phantom.

**Ester** (Meg/ Christine), a talented musician and dancer was the quickest to learn steps and choreographies. Owing to this privileged post, she became the solo choreographer of the Hannibal scene 'ballet', as well as an expert advisor on many scenes as she was the first to learn the whole script and devise stage movement herself. She also has a cultivated sense for responsibility and working as a team, which she skillfully incorporated into rehearsals.

**Maky** (Christine/ Meg), the shiest, most humble being of all, extremely quiet, cowering from participating for the whole first year but working at home, she became the greatest miraculous Christine ever. Owing to her panache for the whole musical, she listened to it million times at home and school, hungry for more knowledge, input, dance moves, anything I could give. She was literally blossoming at every rehearsal,



gathering confidence on thorough knowledge she patiently accumulated, being the only one able to act any role from memory. She is extremely susceptible to hints and when she discovered the power of 'being provoked' into an emotion, she literally took flight.

**Sara** (Carlotta), a naturally shy person but with an inclination to theatricality found her freedom in the comic role of high pitched soprano, singing off-tune and being the target of jokes. She relished the slow discovery that she can “do art”, which was an utterly new concept for her.

**Seb** (Piangi/ Ubaldo) joined us for the last month as a substitution, and quickly learnt his part, enjoying being chased and hanged by the Phantom. As a naturally playful boy, he devised many subtle details of how to intrigue and surprise the audience by the Phantom's unexpected appearances.

**Liora** (ballet girl) also joined for the last two months as the youngest member of the team. She loved being with the “big girls” and learning all dances they invented.

**Alex** (Andre) invented a feminine counterpart of Andre for herself (Anna), adding an element of a hysterical wife (nonexistent in the musical), which fits her character absolutely.

**Jonatan** (Firmin) accepted his role as Anna's counterpart, acting the level-headed husband and acting as Alex's calming half even in real life. Proud of his English accent, he was thrilled to auction the masks both within and after the performance, adding little jokes of his own.

**Sasa**, principally a dancer, assistant choreographer but also a martial art practitioner, intoxicated everyone by his life force, vitality and indefatigable energy. He inspired trust and 'healed' the girls' part of the group after our original Phantom abandoned them. At the end, it was a great move to cast him into the role of The Phantom, because he had already had everybody's unconditional trust and owing to his warmth and openness, even shy girls like Bibi and Maky let themselves be provoked into rage, tears, laughter, finding pleasure in such freedom of expression. For Sasa, feeling the energy of the stage is his second nature.

In summary, targeting their passions and secret desires and joining them into the concept proved a strong and unbreakable link, which strengthened their “ownership” of The Phantom, feeling of responsibility and worthiness. The delegation of authority (see 1.4.5) was much smoother and more reliable this way than imposing tasks. Liking to them through their 'feeling' part of the brain and earning their trust was to truly engage them.

Improvisation also provided students with so much needed 'reflective abstraction', a playful time allowing them to 'breathe' after a intellectually demanding day, processing quietly while making masks, or props.

Teaching them indirectly about Archetypes and Low and High power poses enabled them an insight into their world as well, deciphering certain behavioral patterns they could not explain.

Proving the Creativity can be taught and fostered, even those who were skeptical towards their creative abilities found their domain and witnessed the changing power of somatic engagement in an activity, gradually removing their fears of improvisation or stage fright as a byproduct of immersion in a seemingly different activity than learning a language.

Last but not least, given to the general profile of students who tend to join theatre and art groups, it proved nourishing to softly lead them from excessive perfectionism and a feeling of underperforming, to enjoying the process of growth. Understanding that giftedness comes at a price, these students welcomed the refugee in a stimulating, creative environment, particularly when we moved rehearsals to the Boat.

## 2.3 Quantitative and Qualitative Tables: chronological/ thematic video analysis April 2015- May 2016

### Construction and Justification

The tables are constructed with the Thesis 1 and its supporting goals in mind. The cues are based on mainly Sorensen's theory of low and high self-esteem (see 1.5)

**Goal 1: to evince cues of low and high confidence. Self-awareness vs. self-confidence.**

**Goal 2: to evince cues spacial confidence**

Only the characters who will be analyzed throughout the two year development are highlighted and referred to.

From the four charts of cues of low x high self-confidence, only Postural/ Behavioral will be used for video analysis; emotional and cognitive cues cannot be detected from the recordings. Also, for the first year, only low self-confidence cue chart will be used, as cues for high confidence are virtually nonexistent in the first recordings.

**Legend: x =feature present, xx = feature present abundantly, i=improvement noticeable**

### 2.3.1 Video Analysis, Academic Year 2014-2015

Video 1: May\_11\_2015: Scene\_Auction

| <b>I Postural/ Gestures/<br/>Facial Cues of low<br/>confidence</b> | <b>Dodging look/ no eye contact</b> | <b>Visible tension</b> | <b>Standing on one spot</b> | <b>Uncertain moves in space</b> | <b>Hiding behind others</b> | <b>Wrapping arms around</b> | <b>Shoulders down, hunched</b> | <b>Nervous twitch/ giggle</b> | <b>Head down, looking down</b> | <b>Hands in the pocket</b> | <b>Physical unresponsiveness</b> |
|--|-------------------------------------|------------------------|-----------------------------|---------------------------------|-----------------------------|-----------------------------|--------------------------------|-------------------------------|--------------------------------|----------------------------|----------------------------------|
| <b>Maki {Meg}</b>  | <b>x</b>                            |                        | <b>x</b>                    | <b>x</b>                        | <b>x</b>                    |                             |                                |                               |                                |                            | <b>x</b>                         |
| <b>Ester {Auctioneer}</b>  |                                     | <b>i</b>               |                             |                                 |                             |                             |                                |                               |                                |                            |                                  |
|  |                                     |                        |                             |                                 |                             |                             |                                |                               |                                |                            |                                  |

|                                    |   |   |   |    |   |  |   |  |   |  |   |
|------------------------------------|---|---|---|----|---|--|---|--|---|--|---|
| <b>Bibi {Mdm Giry}</b>             | x |   |   | x  |   |  | x |  | x |  | x |
| <b>Laura {Christine}</b>           |   |   |   |    |   |  |   |  |   |  |   |
| <b>Helen {Andre}</b>               |   |   |   | xi | x |  |   |  | i |  | i |
| <b>Sara {Carlotta}</b>             |   | x | i |    |   |  |   |  |   |  | i |
| <b>Jonatan</b>                     |   |   | x | x  | x |  |   |  |   |  | x |
| <b>Jenik {old and young Raoul}</b> |   |   |   |    |   |  |   |  |   |  |   |

|       | Correct prosodic features  | Incorrect prosodic features  |
|-------|--|--|
| Maki  | [perfect]<br>only too silent   |  |
| Ester | [I'm bid] [illumination],<br>[mystery] [chandelier]<br>[vaults]  | [ghost][opera] [figures]   |
| Bibi  |  | [he wel'comes you]<br>misplaced accent<br>keeps neutral intonation |
| John  | British posh accent, only<br>mistakes in grammar, self<br>corrected: "if there wasn't<br>any gossip...'  | "to the care of the ghost"<br>[debtor] pronounces silent<br>b      |
| Helen | success  | [charming] sound like<br>/ʃɑ:mɪŋ/<br>[lamentable]                  |
| Sara  | 4.46 Italian accent "He<br>love me.." only losing<br>words toward the end of<br>phrase: "what about me" is<br>hardly audible<br>correctly used incorrect<br>phrases "somebody haven't<br>my costume" |  |
| Jenik | [collector's piece]<br>[triumph]<br><br>keeps the intonation of the<br>song: "where <b>IS</b> she?"  | R sounding [I jumped into<br>the river]                            |

**Evaluation:**

Ester took the role of the auctioneer and performed with greater confidence than when she acted Christine. Being the most diligent of the group , she knew the lines of both and there is a great shift towards a much more confident speech. In the following scene, we are witnessing the chaos in scenes which were not clearcut and easily memorable, which suggests nobody remembers the sequence, everybody is just standing with no spacial awareness. If the actors are finally starting to remember the lines (Bibi), it still sounds neutral and mechanical.

Sara {Carlotta} has done a great job in studying the Italian accent, her “he love me” was there, despite her obvious discomfort at having her hand kissed. A gesture which puts her into great shame. Also, she starts to shout but has not reached the “hysterical Diva” tone yet.

Video 2: May 11 2015, scene Masquerade + Finished Score

| <b>I Postural/ Gestures/<br/>Facial Cues of low<br/>confidence</b> | <b>Dodging look/ no eye contact</b> | <b>Visible tension</b> | <b>Standing on one spot</b> | <b>Uncertain moves in space</b> | <b>Hiding behind others</b> | <b>Wrapping arms around</b> | <b>Shoulders down, hunched</b> | <b>Nervous twitch/ giggle</b> | <b>Head down, looking down</b> | <b>Hands in the pockets</b> | <b>Physical unresponsiveness</b> |
|--|-------------------------------------|------------------------|-----------------------------|---------------------------------|-----------------------------|-----------------------------|--------------------------------|-------------------------------|--------------------------------|-----------------------------|----------------------------------|
| <b>Maki {ballet girl}</b>  | x                                   |                        | x                           | x                               | xx                          |                             | x                              |                               | x                              |                             | x                                |
| <b>Ester {Meg}</b>   |                                     | x                      | x                           | x                               |                             |                             |                                |                               |                                |                             | x                                |
| <b>Bibi {Mdm Giry}</b>   | x                                   |                        | x                           | x                               |                             |                             | x                              |                               | x                              |                             | x                                |
| <b>Laura {Christine}</b>   | x                                   | x                      | x                           | x                               |                             | x                           | x                              | x                             | x                              |                             | x                                |
| <b>Helen {Andre}</b>   |                                     |                        | x                           | x                               |                             |                             |                                | x                             |                                |                             | x                                |
| <b>Sara {Carlotta}</b>   | x                                   |                        | x                           | x                               |                             |                             |                                | x                             |                                |                             | x                                |
| <b>Atur {Phantom}</b>  | x                                   |                        |                             | x                               |                             |                             |                                |                               | x                              |                             | x                                |

|                         |          |  |          |          |  |  |  |  |  |          |          |
|-------------------------|----------|--|----------|----------|--|--|--|--|--|----------|----------|
|                         |          |  |          |          |  |  |  |  |  |          |          |
| <b>Jonatan {Firmin}</b> | <b>x</b> |  | <b>x</b> | <b>x</b> |  |  |  |  |  |          | <b>x</b> |
|                         |          |  |          |          |  |  |  |  |  |          |          |
| <b>Jenik {Raoul}</b>    | <b>x</b> |  |          |          |  |  |  |  |  | <b>x</b> | <b>x</b> |

**Evaluation:**

The scene starts with what is supposed to be a Masquerade scene, a scene where all actors are joyful and celebrating. What we can see though is a totally uncoordinated group, mumbling their lines, disconnected from the content of the lines. Everybody is camera shy: understandably, because they had not been subjected to being recorded much yet and the previous rehearsals were more playful. Now, visible tension and uncertainly masked either with a giggle or excessive boast is present, as well as great camera-consciousness instead of self-consciousness. The part before 1.56 should say “what a splendid party, ...” but the mumbling is again not understandable, even less the sensation of a chaos on stage. The part after “Here I bring the finished score” should also plunge into chaos and general fear but here the actors keep perfectly neutral, unemotional, even stumbling upon words they should have already known.

- Everybody keeps intently looking into the script, not being able to orientate quickly
- Everybody keeps a frozen position, which is derived from not having confidence in their lines yet
- There is no connection between utterance and body language
- incorrect [th] and [r] sounds, no sings of connected speech

|                 | Correct prosodic features, pronunciation  | Incorrect prosodic features, pronunciation  |
|-----------------|---|---|
| Bibi {Mdm Giry} | Freak of nature travelling fair (keeps looking into paper, unsure, skips lines) | <ul style="list-style-type: none"> <li>• Swallowing the ends of words</li> <li>• falling with intonation</li> <li>• monotonous</li> <li>• [<b>monster</b>]</li> <li>• [<b>artist</b>]</li> <li>• [<b>daemon's child</b>]</li> <li>• [<b>deformed from birth</b>]</li> <li>• it was said he had</li> </ul> |

|               |                                    |   |
|---------------|------------------------------------|---|
|               |                                    | died  |
| Jenik {Raoul} | (remembers his lines more or less) | th sound in [this]<br>r sound [never]<br>inappropriate tone “go on”<br>(sounds bored instead of eager to know more) |

Video 3: April 27 2015: scene Track down the murderer

| <b>I Postural/ Gestures/<br/>Facial Cues of low<br/>confidence</b> | <b>Dodging look/ no eye contact</b> | <b>Visible tension</b> | <b>Standing on one spot</b> | <b>Uncertain moves in space</b> | <b>Hiding behind others</b> | <b>Wrapping arms around</b> | <b>Shoulders down, hunched</b> | <b>Nervous twitch/ giggle</b> | <b>Head down, looking down</b> | <b>Hands in the pocket</b> | <b>Physical unresponsiveness</b> |
|--|-------------------------------------|------------------------|-----------------------------|---------------------------------|-----------------------------|-----------------------------|--------------------------------|-------------------------------|--------------------------------|----------------------------|----------------------------------|
| <b>Maki/ {Mdm Giry}</b>  | x                                   |                        | x                           | x                               | x                           |                             | x                              | x                             |                                |                            | x                                |
| <b>Ester/ {Christine}</b>  |                                     | x                      | x                           | x                               |                             |                             |                                | x                             |                                |                            | x                                |
| <b>Alex {mob}</b>  |                                     |                        |                             | x                               | x                           | x                           |                                | x                             |                                |                            | x                                |
| <b>Jenik {Raoul}</b>   |                                     |                        |                             | x                               |                             |                             |                                |                               |                                |                            | x                                |

Partial evaluation, as only three characters were acting their roles. {this Phantom left the group before the performance so he will no longer be assessed}. Given that this is the most emotional scene, here we have little emotional output. As the students themselves remark, it should be a comedy for the way they act it: giggling, using the words but without conveying the message. We can see the same elements of cluelessness about the space, about emotional message. Raoul cannot react (improvise) to a slightly different sentence, which means the language level for him was still too high and he had to memorize the phrases.

|                   | Correct prosodic features, pronunciation   | Incorrect prosodic features, pronunciation  |
|-------------------|--|---|
| Ester {Christine} | <ul style="list-style-type: none"> <li>• Knows her lines, even the difficult “have you gorged yourself at least in your lust for blood?”</li> <li>• lust for flash</li> <li>• idol</li> <li>• can improvise a line {“to show you you aren't a monster” instead of the original “to show you are not alone”}</li> </ul> | <ul style="list-style-type: none"> <li>• 2.09 [haunted]</li> <li>• 5.08 [courage]</li> </ul>                |
| Jenik {Raoul}     | (lost in lines and cannot yet improvise)   | th sound<br>r sound<br>let me see <b>her</b><br>4.50 either way you ( <b>close</b> )<br>instead of 'choose' |

### Total evaluation of 2015:

The group is very enthusiastic about rehearsals and enjoys swapping roles, which proved to be an excellent tool to keep motivation, as well as to avoid the pitfall of boredom or routine. Most of the rehearsals are not about rehearsing long sets of sequences {in which the recordings deceive}, but about polishing one scene. There are big differences in the input: apart from Jenik and Ester (and Maki), nobody remembers their lines. Laura is leaving school so we will have to replace her as Christine {Ester will take her role} and it will seem like a smooth solution: Ester is much more self-confident, knows her lines and the lines of others.

I learnt two very important facts:

1. Improvisation does not just happen by being asked to improvise. For most of them, it was a scary request, totally off their comfort zone. Improvisation needs to develop, not only through improving their language skills, but also enhancing their soft skills, their trust, their confidence.



2. Similarly, giving them freedom to move, to create chaos, did not lead to chaos. It led to awkward movements, and the more embarrassed they felt the heavier was to request “creating a chaos on the stage”. Thus, what would be easy for very young kids, proved one of the hardest tasks for self-conscious teenagers. The second lesson was that freedom of movement needs to be conditioned by being given the tools and thus having a mechanism on which to build.

After 9 month work, we were at a stage where not everybody knew their lines yet and as a group, they remembered some scenes but not the sequence of them, and many scenes were highly confusing, who says what when, particularly when there was supposed to be a group hysterical discussion of one shouting into another one's utterance {all the scenes with Carlotta, Raoul, Christine, Piangi, Firmin and Andre}.

### 2.3.2 Academic year 2015-2016 {Second year of rehearsals}

Drawing on the experience from last year, what was added to inspire and entice freedom and improvisation was:

#### 1. more games and drama warm ups

2. **physical preparation:** it was extremely unnatural to use their bodies to convey the message of the line. Yoga classes, elementary dance classes were introduced. For the girls, we started to work on modern dance basis and tango basics for a possible incorporation of a choreography. What was thought to be just one scene grew into

2 big group choreographies

- The Phantom of the Opera is here > tango
- Masquerade, choreographed group individual pattern.

2 big choreographies using “alter-egos”, dancers to accompany the actors

- Wishing you were somehow here {modern dance couple choreography}
- Don Juan {tango}

2 ballet choreographies {created by the girls themselves}

- Hannibal

- Think of Me {Christine' s solo}

### 3. Art Workshops

The frequency of rehearsals was increased to twice a week, each 2 hour session, plus weekends {starting November 2015 once a month, to every other Saturday in April and May 2016}, renting a dance studio.

Apart from that, there was a voluntary Art meeting each Wednesday late afternoon {4-6pm} where we were creating:

1. The masks for Phantom and the Masquerade, using plastic or paper prefabricated while masks or papermache technique.
2. With a help of a dressmaker, costumes for ballet girls and Carlotta were created
3. Boat: we used a “skateboard” base on wheels, and attached to it the shape of a {half} Venetian gondola to mimic the movement on water
4. Chandelier: 3-tier chandelier was made of three metal hoops and attached, drink cans with electric candles inside. All sprayed gold.
5. Grave, statue of Angel, Phantom' s Organ, Mirror> charcoal drawing on brown carton, fixed with a wooden light frame, gold sprayed if needed.
4. Musical box. A beautiful creation of the girls: a monkey, dressed in a Persian costume, with sewn cymbals, attached to a shoe box.
5. Letters> hand written on A3 sheets of papers, serving both as a prop and reference for actors

In total, in the last two months of preparation, knowing the location {Boat of Mystery theatre}and its potential, we worked up to 16 hours a week.

#### Video 1: Dec 14 2015: Track Down the Murderer I

shows the last scene “Track Down the Murderer” but in an alternative, therefore half-improvised cast. Ester {usually Christine} takes the role of the Phantom, Maki {usually Meg} take over the role of Christine, Atur {usually the Phantom} takes the role of Raoul, Alex {Andre} plays Mdm Giry and Matej {LeFevre} is a part of the mob. Matej is a relatively new addition to the group. He is all insecure and confused, both owing to his extremely timid nature and the fact that the group has already

formed social dynamics in this 1.5 years of rehearsing.

| <b>I Postural/ Gestures/<br/>Facial Cues of low<br/>confidence</b> | <b>Dodging look/ no eye contact</b> | <b>Visible tension</b> | <b>Standing on one spot</b> | <b>Uncertain moves in space</b> | <b>Hiding behind others</b> | <b>Wrapping arms around</b> | <b>Shoulders down, hunched</b> | <b>Nervous twitch</b> | <b>Head down, looking down</b> | <b>Hands in the pocket</b> | <b>Physical unresponsiveness</b> |
|--|-------------------------------------|------------------------|-----------------------------|---------------------------------|-----------------------------|-----------------------------|--------------------------------|-----------------------|--------------------------------|----------------------------|----------------------------------|
| <b>Maki {Christine}</b>  |                                     |                        |                             | xi                              |                             |                             | xi                             |                       |                                |                            |                                  |
| <b>Ester {Phantom}</b>   |                                     |                        |                             |                                 |                             |                             |                                |                       |                                |                            |                                  |
| <b>Matej</b>   | x                                   |                        | x                           | x                               | x                           |                             |                                |                       | x                              |                            | x                                |
| <b>Alex</b>  | x                                   |                        |                             | x                               |                             | x                           |                                | x                     | i                              |                            | x                                |

| <b>I Body language,<br/>Postural, Cues of<br/>high confidence/<br/>observable<br/>behavioral cue of<br/>high confidence {last<br/>3 columns}</b> | <b>High power poses, straight posture</b> | <b>Keeps eye contact</b> | <b>Sure of space. Special confidence</b> | <b>Improvises with space</b> | <b>Control over hands, doesn't fidget</b> | <b>Relaxed gestures</b> | <b>Meaningful gestures</b> | <b>Communicates with audience</b> | <b>Clear voice, volume under control</b> | <b>initiates discussion, challenges</b> | <b>Comes forward with ideas</b> |
|--|---|--------------------------|--|------------------------------|---|-------------------------|----------------------------|-----------------------------------|--|---|---------------------------------|
| <b>Maki/ {Christine}</b>   |   | x                        |  |                              | x   |                         |                            |                                   |  |   |                                 |
| <b>Ester/ {Phantom}</b>  | xx  | xx                       | x  | x                            | x   |                         | x                          |                                   | x  |   | x                               |
| <b>Matej {mob}</b>   |   |                          |  |                              |   |                         |                            |                                   |  |   |                                 |
| <b>Alex {mob, Mdm<br/>Giry}</b>  |   |                          |  |                              |   |                         |                            |                                   |  |   |                                 |

### Evaluation:

Ester {Phantom} shows many signs of a highly self-confident performer, knowing her lines or at least the message to the extent she is comfortable creating new ones on the spot. Her voice is sound and clear, and gestures, although improvised, are all fit to the situation. She manages to convey the rage in her improvised line “These people don't know who I am”, and “you are just a little girl”, which does not figure in the original script at all but fits the scene well. Despite alternative Raoul's making fun of the whole scene, she manages to reach a grand finale with her heart-wrenching declaration.

Maki has advanced beyond recognition. She had worked extremely hard on her own, learning the lines of Christine out of interest and passion for the character. From a girl who wasn't able to understand, she now uses carefully crafted, absolutely correct phrases. She is able to apply them as a reaction to improvised lines of Ester: not yet to improvise herself, but she manages to fit it into the situation. Practically the only mispronounced word is “**courage**”.

For breaking a routine, this rehearsal was initiated with **African drumming workshop**, a short explanation of how repetitive drum sound influences our mind: the knowledge which was later applied to make the mob sound enraged and fanatic for Phantom's death: the key words (see \_ for stressed syllables) were accentuated with a drum beat as well as with a heavy step to aid a threatening impact:

“Revenge for **Pi**angi, re**ven**ge for **Bu**cket”

o \_ o o \_ o o \_ o o o \_

### Video 2: Jan 11 2016: Track Down the Murderer-ii

Almost a month later from Video 1, this shows working with discomfort zone. Alex is purposefully cast into the role of the Phantom: a role unfitting to her chaotic and scattered nature, particularly since it requires a strength of character. Here, we can bear witness to her avoiding responsibility and trying to laugh the nervousness off, yet still encouraged by others to give it a go. Despite having required all members of cast to remember all lines {to be able to improvise the scenes, at least}, some were still

relying on frequent repetition during rehearsals and had not done the work by themselves, which later resulted in growing tension within the group; different work ethics and feeling of responsibility pushed the few who knew the lines and wanted to progress faster into distress and bitterness at seeing we could not advance. Role swapping was one of the tools to give everyone a chance to act and not just wait for the main scenes to be over.

Cast: Maki as Christine, Alex as Phantom, Bibi as Raoul.

| <b>I Postural/ Gestures/<br/>Facial Cues of low<br/>confidence</b> | <b>Dodging look/ no eye contact</b> | <b>Visible tension</b> | <b>Standing on one spot</b> | <b>Uncertain moves in space</b> | <b>Hiding behind others</b> | <b>Wrapping arms around</b> | <b>Shoulders down, hunched</b> | <b>Nervous twitch/ giggle</b> | <b>Head down, looking down</b> | <b>Hands in the pocket</b> | <b>Physical unresponsiveness</b> |
|--|-------------------------------------|------------------------|-----------------------------|---------------------------------|-----------------------------|-----------------------------|--------------------------------|-------------------------------|--------------------------------|----------------------------|----------------------------------|
| <b>Maki {Christine}</b>  |                                     |                        | i                           | i                               |                             |                             |                                |                               | xi                             |                            | i                                |
|  |                                     |                        |                             |                                 |                             |                             |                                |                               |                                |                            |                                  |
| <b>Alex {Phantom}</b>  | x                                   |                        |                             | xi                              |                             |                             |                                | x                             | x                              |                            | i                                |
| <b>Bibi {Raoul}</b>  |                                     |                        |                             | i                               |                             |                             |                                | x                             |                                |                            | i                                |
|  |                                     |                        |                             |                                 |                             |                             |                                |                               |                                |                            |                                  |

| <b>I Body language,<br/>Postural, Cues of<br/>high confidence/<br/>Observable<br/>behavioral cues of<br/>high confidence (last<br/>3 columns)</b> | <b>High power poses, straight posture</b> | <b>Keeps eye contact</b> | <b>Aware of space. Special confidence</b> | <b>Improvises with space</b> | <b>Control over hands, doesn't fidget</b> | <b>Relaxed gestures</b> | <b>Meaningful gestures</b> | <b>Keeps contact with partner</b> | <b>Clear voice, volume under control</b> | <b>Initiates discussion, challenges</b> | <b>Comes forward with ideas</b> |
|---|---|--------------------------|---|------------------------------|---|-------------------------|----------------------------|-----------------------------------|--|---|---------------------------------|
| <b>Maki {Ch}</b>  | x   | x                        | i   | i                            | i   |                         | i                          |                                   | i  |   |                                 |
|   |   |                          |   |                              |   |                         |                            |                                   |  |   |                                 |

|                       |  |  |          |          |  |  |          |  |  |  |  |
|-----------------------|--|--|----------|----------|--|--|----------|--|--|--|--|
| <b>Alex {Phantom}</b> |  |  | <b>i</b> | <b>i</b> |  |  | <b>i</b> |  |  |  |  |
|                       |  |  |          |          |  |  |          |  |  |  |  |
| <b>Bibi {Raoul}</b>   |  |  | <b>i</b> |          |  |  |          |  |  |  |  |
|                       |  |  |          |          |  |  |          |  |  |  |  |

|      | Correct prosodic features                                 | Incorrect prosodic features  |
|------|---|------------------------------|
| Maki | [gorged, lust for blood, prey, hate {accentuated}]        | [creature, courage /kura:ʒ/] |
| Alex | (didn't know lines)<br>[correct pronunciation throughout] | -                            |
| Bibi | (didn't know lines)<br>[compassion]                       | -                            |

### **Evaluation:**

Maki has come to master the grudge behind the opening lines: “Have you gorged yourself at last (in) your lust for blood”? She missed the “in” in the phrase but it is a demanding line and passage even for an advanced speaker. She very nicely accentuates the key words “gorged, lust, blood, prey” and even manages a disdainful look, which was a complete contrast to her timid and soft nature. She also keeps in control despite Alex's attempts to ridicule the whole scene to mask her own insecurity. Alex, despite her high command of language, worked quite on the contrary, she had never really studied the lines. She manages to show anger but does not keep it and her giggles interrupt overall improved demonstration of an awareness of space: she pulls Christine from Raoul, and stands in between them. She cannot yet act the nuances in the voice, or even physically to show the emotional stance but there is a hint of progress.

Maki comes forward with her lines “my tears ...turned to tears of HATE”: she even shifts into an attack mode, initiating the change in so it is a whole new ballgame: she is now stronger than the Phantom.

### Video 3: Jan 11 2016: Down once more-iii

Same scene, now with a variation of Jenik as the Phantom, and Ester as Raoul, Maki again as Christine.

| <b>I Postural/ Gestures/<br/>Facial Cues of low<br/>confidence</b> | <b>Dodging look/ no eye contact</b> | <b>Visible tension</b> | <b>Standing on one spot</b> | <b>Uncertain moves in space</b> | <b>Hiding behind others</b> | <b>Wrapping arms around</b> | <b>Shoulders down, hunched</b> | <b>Nervous twitch</b> | <b>Head down, looking down</b> | <b>Hands in the pocket</b> | <b>Physical unresponsiveness</b> |
|--|-------------------------------------|------------------------|-----------------------------|---------------------------------|-----------------------------|-----------------------------|--------------------------------|-----------------------|--------------------------------|----------------------------|----------------------------------|
| <b>Maki {Christine}</b>  |                                     |                        |                             |                                 |                             |                             |                                |                       |                                |                            |                                  |
| <b>Ester {Raoul}</b>   |                                     |                        |                             |                                 |                             |                             |                                |                       |                                |                            |                                  |
| <b>Jenik {Phantom}</b>   |                                     |                        |                             |                                 |                             |                             |                                |                       |                                | x                          |                                  |

| <b>I Body language,<br/>Postural, Cues of<br/>high confidence</b> | <b>High power poses, straight posture</b> | <b>Keeps eye contact</b> | <b>Aware of space. Special confidence</b> | <b>Improvises with space</b> | <b>Control over hands, doesn't fidget</b> | <b>Relaxed gestures,</b> | <b>Meaningful gestures</b> | <b>Communication with co actors</b> | <b>Clear voice, volume under control</b> | <b>initiates discussion, challenges</b> | <b>Comes forward with ideas</b> |
|---|---|--------------------------|---|------------------------------|---|--------------------------|----------------------------|-------------------------------------|--|---|---------------------------------|
| <b>Maki {Christine}</b>   |   | x                        | x   | x                            | x   |                          | x                          | x                                   | x  |   |                                 |
| <b>Ester {Raoul}</b>  |   | x                        | x   | x                            | x   |                          | x                          | x                                   | x  | x                                       | x                               |
| <b>Jenik {Phantom}</b>  | x   |                          | xx  | xx                           |   |                          | x                          | x                                   | x  |   | x                               |

|              | <b>Correct prosodic features</b>               | <b>Incorrect prosodic features</b>    |
|--------------|--|---------------------------------------|
| <b>Maki</b>  | [gorged, prey, lust, flesh, haunted, monstrous | [creature, courage /kura:3/ [pitiful] |
| <b>Ester</b> | Examples of connected speech:                  |                                       |

|       |  |                                 |
|-------|--|---------------------------------|
|       | free_her   |                                 |
| Jenik | Examples of connected speech:<br>scrap_of unfeeling clothing<br>face_your_fate<br>harm_her<br>correct th sound in 'think'<br>and 'this face' | [disgust] /k/<br>[clothing] /s/ |

### **Evaluation:**

**Jenik** starts as an absolutely enraged Phantom, adequately pointing to his face as a reference in “this yearned my mother's fear”. For now, it is still only rage, without a hint is despair {see following videos} but he has better rapport with Christine, giving her scope to react to him. At 0:48 he uses ironical voice in “look dear” and turns Christine to face Raoul. After losing a line, he skillfully improvises the line “so come, it's open”, instead of the original “I bid you welcome”. Also, the use of the stand was his idea, as well as the good movement of sneaking behind and threatening Raoul. The part after was a bit confusing, but they caught the line with “why should I make her pay”, to which Maki forgot her line and cut the whole scene short. Nevertheless, they caught on, grasping Ester's “I know it's hard” (3.17). Maki left out the part of “My tears ...angel you have deceived me”, which was actually what was supposed to bring the Phantom to his knees, seeing the vanity of his effort. Here, we have a shortcut: Phantom on his knees and Christine showing to him that he was not alone. Kissing him was clearly unthinkable so Maki later developed her own, elegant way (see further videos).

At 4.10, Jenik shows despair mixed with fury, he alternates the “Leave me alone” lines, to show the degree of inner collapse of Phantom.

Ester: performs truly a desperate lover, wanting nothing more than to save his love Christine. She empathizes with Christine more than the original Raoul, understanding her inner splitting struggle.

Maki, despite leaving out some prepositions, she masters to oppose the Phantom; she stands out to him, fearless, and actually even starts in an attack mode, no longer a frail victim. She left out the lines which broke Phantom down, the sudden realization and



judgment from her, and also, she has yet to develop the nuances of changes of emotions, so that it is not rage only.

#### Video 4: March 12 2016: Down once more

Transition of weekend rehearsal to a dance studio proved one of the best steps. It took the group out of school routine and certain comfort of the place. They naturally felt more responsible because it was purely their decision to devote Saturday afternoons to rehearsal and choreography trainings. It took two rehearsals to bring them into work morale without disturbing the rest with eating chips and sitting around chatting on mobiles. Everybody needed to understand they are all one team and each one responsible for the whole.

This video was taken after instructional workshops with Sasa Zivkovic, host actor and dancer {who was originally supposed to be only the “alterego” of the Phantom, dancing as his shadow}. At the beginning, there is an example of relaxation exercise, as the group was getting tired after 2-hour session already.

Ester takes the role of Christine and her rendition is far more aggressive than the original role model musical one; she gives her new spirit, of a wounded lioness, she charges against the Phantom, even nudging and pushing him as she gets superior power. The Phantom got another dimension> it is not pure rage, it is self-pity, and deep despair. Perhaps a but unfitting is then the reaction of Ester in “it's useless”, which sounds like giving up the whole fight but she renews her forces again and shoots poison arrows at the Phantom with “my tears...”. She literary pushes him to his limits and drives him to utter despair to shout the fatal “make your choice” and break down.

What we witness in this video is a remarkable array of a funfair of emotions, of depth of despair and pain masked in anger, frustration and aggression. It's a fully convincing masterpiece where even the gestures are beginning to acquire certain flair and panache.

| <b>I Body language, Postural, Cues of high confidence/ Observable behavioral cues of high confidence (last 3 columns)</b> | <b>High power poses, straight posture</b> | <b>Keeps eye contact</b> | <b>Aware of space. Special confidence</b> | <b>Improvises with space</b> | <b>Control over hands, doesn't fidget</b> | <b>Relaxed gestures</b> | <b>Meaningful gestures</b> | <b>Communication with partner</b> | <b>Clear voice, volume under control</b> | <b>Initiates discussion, challenges</b> | <b>Comes forward with ideas</b> |
|---|---|--------------------------|---|------------------------------|---|-------------------------|----------------------------|-----------------------------------|--|---|---------------------------------|
| <b>Ester {Christine}</b>  | <b>xx</b>                                 | <b>x</b>                 | <b>xx</b>                                 | <b>x</b>                     | <b>x</b>                                  | <b>x</b>                | <b>x</b>                   | <b>x</b>                          | <b>x</b>                                 | <b>xx</b>                               | <b>x</b>                        |
|   |   |                          |   |                              |   |                         |                            |                                   |  |   |                                 |

Video 5: April 1 2016: Wandering Child Scene

{partially dressed up in coats, grave and chandelier are also there}

Focusing on Ester again, the table would be the same as above: she starts with her own rewritten text. An utterly contrasting mood scope from the previous scene: she needs to embody a naïve, timid lost girl still believing it might be her father's ghost and awakening only with Raoul's third cry.

The fight scene looks finally like a proper duel scene: Phantom is provoked by protective Raoul and Raoul lets his spite out with “more violence”. Again, we can observe the panache of both actors, fittingly using each phrase to a strike.

Video 6: Same Scene {Wishing you were ...} from FINAL GALA performance {P1080819}

Last minute change of actors {our Phantom abandoned the group} meant that Maki played Christine, Sasa was a last minute replacement for Phantom {and at the same time dancing his own alterego} and Jenik as Raoul.

What was added was music of “wishing you were somehow here again” to bridge he previous Notes II scene, where Christine left the heated discussion, crying {see Script work}. We also included choreographed movement using the whole interior of our boat-theatre, so Christine comes descending the stairs {at 1.25, the the words of

“Passing bells...”}meanwhile the main scene transcends into a graveyard. Christine has a very precise time slot for her lines, having descended the stairs and fallen weeping at her father's grave.

VIDEO 7: Sequence taken from the dress rehearsal {1080689}

at 4:02, Christine manages to establish intimate contact with the audience, she confides in them her fears and doubts, her being torn at confessing “I'm pushed into things I **hate** to do”. The actors restart the whole scene at 7:25 after Raoul's outlet of tension and frustration at being constantly corrected {by his mother, an opera singer}.

| <b>I Body language, Postural, Cues of high confidence</b> | <b>High power poses, straight posture</b> | <b>Keeps eye contact</b> | <b>Aware of space. Special confidence</b> | <b>Improvises with space</b> | <b>Control over hands, doesn't fidget</b> | <b>Relaxed gestures</b> | <b>Meaningful gestures</b> | <b>Communication with audience</b> | <b>Clear voice, volume under control</b> | <b>initiates discussion, challenges</b> | <b>Comes forward with ideas</b> |
|---|---|--------------------------|---|------------------------------|---|-------------------------|----------------------------|------------------------------------|--|---|---------------------------------|
| <b>Maki {Christine}</b>                                   | x   | x                        | x   | x                            | x   | x                       | x                          | x                                  | x  |   |                                 |
| <b>Jenik {Raoul}</b>                                      | x   | x                        | x   | x                            | x   | x                       | x                          | x                                  | x  | x                                       | x                               |

| <b>II Behavioural Cues of high confidence</b> | <b>Looks ahead, able to set long and short range goals</b> | <b>Accepts his or her weakness</b> | <b>Determined to succeed, highly motivated</b> | <b>Bounces back after a setback</b> | <b>Trust his or her own ideas</b> | <b>Has courage to say what s/he feels</b> | <b>Is open to both positive and negative feedback</b> | <b>Can make decisions considering the options</b> | <b>Is able to benefit from constructive criticism</b> | <b>Keeps moving in difficult times</b> | <b>Unselfishly works for a groups energy</b> |
|---|--|------------------------------------|--|-------------------------------------|-----------------------------------|---|---|---|---|--|--|
| <b>Maki/ {Christine}</b>                      |  | x                                  | x  | x                                   | i                                 |   | x   | x   | x   | x                                      | x  |
| <b>Jenik/ {Raoul}</b>                         |  | x                                  | x  | x                                   | x                                 | x   | x   | x   | x   | x                                      | x  |

What this scene from the dress rehearsal showed, most importantly, is the incredible motivation and desire to succeed. Under stressful conditions, last minute change of the cast, which had been stressing them for the past 2-3 months, Maki accepted the challenge of playing Christine despite not having rehearsed the role to the extent Ester did. They all learnt though that unified effort is the only way the performance in all the complexity that it had developed was going to be a success, even if they had to tolerate harsh external expert criticism and corrections basically shouted at them from the auditorium, which I personally had not used with them. They have learnt to cope with high demands and take them constructively. In the stressful times of the whole performance being threatened, they managed to be able to seek alternative ways {Bibi volunteering to play Phantom} and they even came to the rehearsals on the boat earlier to set the scene.

I consider this one of the greatest achievement on human level: a group of 14-16 year old kids, who a year ago would not even come to rehearsals or stick to responsibility

code for anything else than the obligatory school requirements, went to incredible lengths here to stage what had become their dream.

The table of Postural cues of high self-esteem behaviour shows a great change, all characters are embodying their roles to the end of their fingers, living it, breathing with it. This scene was added in 2016 so there are no previous recordings.

## 3 Reflection

### Personal Analysis

The two year of creative work were incredible and mainly the last month of rehearsing on the Boat of Mystery, allowing for all methodical elements to finally internalize, integrate, and show.

Given to personal panache for musicals and practical experience in performing, I needed to constantly research more, acquire new tools, learn more drama techniques, to keep the energy and enthusiasm. Workshops in London The Globe Theatre were extremely useful mainly given to their emphasis on the physicality of language.

The time and energy investment from my part is indescribable. Despite all help from excited students (and that is never all of them), the core strength lies on the director – teacher, as well as solving interpersonal tensions, disputes, stressful moments when an actor does not arrive at a dress rehearsal, etc. In short, it is a long preparation before the project, scrutinizing all possible sources and devising techniques, and utter dedication for the period of rehearsals, with awareness that the teacher is working on an extremely sensitive platform and allows for more vulnerability from both sides.

This project by its requirement on trust and whole personality engagement necessarily transcends teacher-student relationship and despite it not being devised as a therapy technique, the long hours of artistic immersion do allow for more openness, which the teacher has to have in mind.

We all have experience an utter thrill mainly after the gala performance, absolute joy and fulfillment, but also, a harsh fall after the premiere, the emotional downturn was such that the next day as if nothing was left but a strange feeling of void. I had thought it was just me, pouring all I could into them to make this happen. The main female protagonists were there on the boat, celebrating and dancing in a post-phantom dance event and there came the first painful moment for Ester I guess: she was radiant, both her characters, the lead Christine in the matinée and her Meg in the evening show were gorgeous and yet I felt distinct feeling of sadness for she was not in the limelight. Also, her family, professional in drama teaching, gave her different

feedback, more in the tone of what could have been acted better. On the other hand, Maki, the shiest girl at the beginning, was radiant with a table of extended family sitting on the upper deck till long after midnight, drunk in happiness and glory and too grateful and moved to speak, cherishing the poster we had peeled off the gate to the boat.

In conclusion, integrating methods of subconscious learning and whole-personality engagement brought immense results but also emotional tiredness at having poured everything I could into the group, making masks and pops, cutting music, text and choreographies and being the artistic director myself. One could say that it could have been simplified into “just” acting project: my personal stance is that it could not, in the scheme I devised, for a multi-sensory involvement allowing deeper associations with the newly acquired skills. It was paradoxically the extra elements, the Art workshops and choreographies, that proved the most engaging and maintaining energy high, perhaps because each character would link to his/ her passions and find the true elephant driven motive to engage in the project.

If I were asked if I would have do it differently, I would not but I would have sought more help. The emotional and spiritual connection and growth I have been witnessing till today in the particular group has been a great gift fto which I am grateful to have contributed.

“People will never forget how you make them feel. (Snyder)”

The element of rewiring our blocks was trickier: On the one hand, “what is outside awareness is outside control” (Snyder), but on the other hand, in an emotionally critical period when our brain changes, it will automatically try to filter the reality for anything fitting the pattern and shut anything else so the recommended step is to change the perception, take the person out of his/her reality by changing input (Snyder, 2017).

For most members of this group, creative work, making masks, costumes, etc, was something they had never envisaged doing themselves and thus they would refrain from trying, until brought into the enthusiasm by liberating the fears of “not being

artistic”. Getting them to use their own experience, their own self-concept was to challenge. The identity statements were very strong and not easily removed by merely giving instructions: they needed to be removed gradually by leading the actors into identifying with their own emotions and with the emotions of the character. Somatically engaging activities, rehearsal of choreographies, duels, jumps, gestures and spacial movement significantly aided to changing the emotional ambiance by providing moments of respite, non-monitored and non-threatening breaks from emotional crescendos.

Consequently, they needed to believe they could act the given role even if it was on the other end of a behavioural spectrum. Our Carlotta was the least likely Diva from all the girls. A sporty, shy girl, largely self-effacing and brought up in a scientific environment. It took months to slowly introduce the idea of being a Diva, Goddess, the one who is served and pampered, worshiped and utterly unbearable for her patronizing attitude. We introduced the habit of actually behaving to her like to a true Diva, giving her the taste of the status and air she would enjoy on stage, providing all physical cues and gestures, high power poses and even a little dog. She was unconsciously provoked into a sneer, disdain, scorn for the rest of the cast, basically invoking the experience with all senses.

Our Meg was the shiest girl (Maky) from the group, she joined the group later, a newcomer, from a different class. She did not feel comfortable in the group, she did not have even friends there and did not understand. She would smile almost apologetically, seemingly lacking any sign of self-confidence and not trying to mask it, contrary to the rest of the group, where every one of them would adopt an ego defense mechanism of some sort to mask their uncertainties, whether by ridiculing others, themselves, making joker and self-sabotaging comments, etc.

Hers is the most beautiful story of all: by unwanted and unplanned changes, she ended up alternating the main role, Christine, for the gala performance. Without many rehearsals, as it was a last minute arrangement. I knew she had been working very hard to learn the lines, I also knew from her family that she had watched the musical umpteen times and learning lines of all characters all evenings, so immersed was she. Maky and Ester were the only ones capable of acting any role. To everyone's surprise,



Maky showed heightened sensitivity in the role of Christine, being thus able to act more nuances than our original cast (Ester).

As an self-effacing character, she was only slowly becoming to show her inner passion. With developing trust, she joined also art workshops where we made the masks and props, she became one of the absolutely reliable pillars of the whole project even before the role of Christine was at stake. She gradually learned to voice her opinion, having felt that the rest acknowledged what she had to say, as it was always based on careful reflection and knowledge of the work.

The biggest leap forward was recasting out Phantom. Sasa was originally cast into the role of an alter-ego, dancing the shadow of the Phantom. By twist of fate, he ended up as the only last minute alternative for the role, because he had been present to many weekend rehearsals. With his positive and energetic attitude, full blown engagement and natural wild element, he sensed the depth in Maky and managed to provoke her into truly living her feelings. At one rehearsal of the last scene, he virtually made her hate him and scorn him that the look of her lasted even after the rehearsal time.

### Introspection

All participants were led to introspect after every rehearsal, and particularly weekend intense rehearsal, how they felt, what made them feel the way they did and how they could influence the way they felt (inspired by NLP, see 1.3.2.1).

In essence, programming the mind to embrace and live the multi-sensory goal-reality proved more effective than plain instructions. The important factor here it to realize the efficiency lies on completing and enriching the students' mindmap, not imposing the teacher's one.

Linking to their passions and desires was yet another step to help them embrace new identity values: knowing that our Raoul was a passionate student of martial arts helped him get engaged in the duel scene choreography. Knowing that our Madame Giry aspired to study at London St Martin's Academy of Creative Arts helped me foster another layer to her creations and inspire towards creating a whole book of designs, through which she overcame her self-imposed belief of being too shy and

tone-deaf.

In the very generalized conclusion, the whole experience and workshops aimed to be an extremely pleasurable experience taking everyone involved, including the teacher, choreographers, an opera singer, into the thrill of exposing ourselves into the growth zone while being convinced it is worth every effort owing to the experience and only secondary, that it will be a huge success.

#### Self-Esteem Cues

In order to understand behaviour and dynamics of the Drama Group, which wasn't explicitly caused by any incidence during our rehearsals, it was necessary to uncover possible hidden issues we were dealing with: issues which may have caused aggressive reactions or frustrations and thus damage what had been built. While not having an ambition to offer an inside into an explanation of psychological processes and therapies, I aimed at shedding light on possible causes of unexpected and harmful behaviour within the group.

The interpersonal dynamics was changing mainly in the second year of rehearsing the final performance and individual differences, their ability to accept responsibility for their attitude and behaviour was drastically different: to an extend of losing the main protagonist a month before the show allegedly for not being given enough support, while in retrospect, he was given the majority of rehearsing time but could not bear not to be in the limelight. Curiously, the ones who seems the shiest and quietest and most introverted from the group had undergone a complete makeover and became the pillars of the whole projects, helping to keep it going even at the face of adversity.

In conclusion, the power of releasing limiting beliefs and going beyond their limits gradually transformed the whole working ethics and dedication to the mutual experience of spending nourishing time together.

## 4 Conclusion

**For conclusion of methods, psychology of NLP, Archetypes, music, physicalizing lines and neurobiological findings, please see chapter 2.2.3.**

The overall conclusion that theatre education necessarily transcends language teaching and converts the group into a very intimate trust-based organism where personal growth takes place, conditioned by somatic and emotional immersion, addressing primarily the core essence of each individual: their desires, passions, values.

Hypothesis 1: Theatre education aids to a self-confidence boost both in verbal as well as nonverbal behaviour.

VERIFIED, though at the end it was more the extra-linguistic issues that the group was fighting with and for. Forged bonds, insecurities, fears, upbringing focused on ability and intelligence praise vs. effort and performance praise. Conclusion: linguistic development is a consequence of changing social environment and demands on a person. Here, increased demands and pressures outside the mere “libretto” led to richer language use outside the play itself and within the play, as demonstrated in the video materials.

The change in the body language has been proven by quantitative and qualitative tables showing change from low power poses, self-effacing postures, stiff movements and heavily uncertain gestures into high power poses, high self-esteem cues showing upright posture, relaxed gestures, keeping eye-contact and managing to establish intimate connection with acting partners as well as the audience. The actors were at the end aware of their voice, gestures and space, which they used effectively and consciously.

In effect, their utterance acquired confidence and features of connected speech, correct pronunciation of difficult new words, and fluency. They were able to improvise scenes and even during the performance, many scenes were half

improvised (as the recording and script prove).

Hypothesis 2: Linguistic development is necessarily accompanied by underlying soft skills development, aiding thus significantly to self esteem perception of the student theatre group.

As it was supposed, L2 thus become a subconscious means of communication, not the consciously monitored left sphere activity typical for language classes. In the microcosms of the theatre group, increasing needs to communicate more challenging topics and tasks motivated the group to adopt a more complex language or at least to seek for a more complex expression.

With increasing demands on self-reflection and dutifulness towards the group, they needed to communicate stressful issues (like the lead character's abandonment of the group a month before a premiere), understanding subconscious motives of a character in real, not only staged, life. I conclude then that the emotional involvement and complexity of the project, co-working with foreigners at rehearsal and overall demands aided to their subconscious adaptation of language far exceeding their official A2 level, as proven in the attached private email correspondence and Gala Performace recording.

Hypothesis 3: Drama will establish a mimic of native speakers ambiance and thus lead into subconscious language acquisition.

PARTIALLY VERIFIED, because the initial steps needed to be analytic and explanatory, even grammatical, it took a year for the group to understand fully, with even Czech translations, the entire script and instructions in English. The effort certainly was to maintain English as the only means of communication but it often slipped. On the other hand, as the group was becoming more confident with the script and instructions, having got used to assistant directors and choreographers to work with me, English certainly became the subconscious choice of a means of communication even outside rehearsals.

I conclude that the learning became more a subconscious process, having built strong associations with words, sentences, whole passages and instructions in dance stage

elements. This is justified by: power of music, engaging songs and music in general to create group malleability and subconscious togetherness, further fostered by group synchronized choreographies and interlacing some highly emotional scenes with musical accompaniment to allow the actors connect on a more paleocortex level.

The techniques adopted (Archetypes, Walking the Rhythm, Silent Movie...) were basically tools to bridge language acquisition and cognitive text understanding by somatic-based, emotional involvement, relying on the NLP principles of “mind cannot resist somatic reaction”.

I come squarely at the side of claiming that subliminal learning is impossible due to the necessity of cautious notice of what it is to be learned. It does not mean that learning takes place only and solely when students pay undivided attention and consciously focus on a new issue: such focus is short-lived. The role of consciousness in input processing is vital though because without it, the new, unknown passes through the sensory input unnoticed, unregistered, and thus further unprocessed. Practically speaking, without attracting conscious attention to particular scenes, words, meaning and reading in between the lines, the students were unaware of details or complex meaning that they would otherwise have left out. Incidental learning constituted a sizable part of rehearsal time: apart from the script where words and meanings were fully given and provided in the first year, art workshops and dance workshops were led in English without explicit explanation and understanding was thus a result of unconscious deduction, intuition, derivation from a physical manifestation.

## 5. Conclusion: Drama as a Teaching Method

This humanistic method requires great care and consideration before it is implemented. The conception destroys the boundaries between the purely teacher and purely student role and therefore, the factors it carries are non-existent in a standard teaching. It is therefore the teacher's responsibility to set the balance between authority and enthusiasm, between enticing, motivational and creative, productive atmosphere. Breaking this balance may lead to losing authority during standard lessons, or, to decrease of enthusiasm, making students learn the role only out of duty.

Drama should be based on absolute voluntariness. By implementing a play in L2 (target language) even during rehearsals and lessons to a degree that students are simulating native speakers and using the language as the only means of communication, the level of immersion transcends classical lessons not only from the language competence point of view, but also from psychological and personal point of view. Thus, we can create a language laboratory where language is authentic, not only book-learned. The scope of merging other artistic disciplines such as dance, art, painting (mask making), costume making or engaging music adds to the value of this unique experience. It is a highly demanding method of teaching but the price is worth paying.

To conclude, the integration of a full-scale drama rehearsal into English classes is expected to be by no means an attempt to simplify the classes. Quite on the contrary, it is a highly demanding complex work spanning requirements on memory as well as practice. It does not refute 'practice makes perfect' criterion, it insists on it. It further intensifies synthetic mental operations and interdisciplinary aptitudes from literary analysis, text analysis, to self-reflection and self-perfection processes in order to be able to improvise on the grounds of having mastered the basics.

From the holistic perspective, the group has achieved a natural fluency, instinctive understanding, use and scope of L2 hardly achievable withing the constrains of regular classes. Most surprisingly though, from predominantly a linguistic project, a whole alchemy of interpersonal stories, desires and psychological issues created dynamics and work ethics unprecedented in the given school setting. Dance and art

classes worked as social glue and led toward opening up and perceiving the whole project as a grand joint art project rather than English after-class activity. Last but not least, it was a test of personal qualities, perseverance and a great opportunity to develop emotional, language and creative aptitudes.

## 5 Attachments

### Masks & Costumes & The Boat of Mystery Theatre





## Open Feedback and Reactions from Student Actors

### 1. Maki's reflection on the roles of Meg and Christine. April 2017: (authentic version)

#### **How did I grow up with *The Phantom opera* and what gave this play to me.**

When our theatre group met up for the first time, we had to discuss which play we would play and finally, *The Phantom of the opera* won.

I did not know the play at that time and my English was terrible so naturally these were the very reasons why I initially did not understand the whole play at all. Nevertheless, I had very strong motivation for improving my English because there were members of our group who spoke much better than I did so I wanted to draw level with them. That is why I was trying to be prepared for each lesson. There was a lot of homework. I think that the best thing that helped me very much was the task to rewrite the script into a simplified form. Besides, I had to watch the musical round and round which proved to be also very useful.

After some time I saw that I understood the play better and better and I began to love the play. I remember very well the moment when I fell in love with *The Phantom of the opera*; it was the moment when I heard the song *Wishing you were somehow here again* sang by Christine. Even though I did not fully understand what Christine was singing about or what were her emotions in this part, the music simply enchanted me...

When we finished studying the play, we had to divide the roles. My friend Ester and I wanted to play Christine so we decided that one of us would play Christine and the other one would play Meg because we thought that it would be nice to play friends, as we are friends in real life. Finally, I was glad that Ester was cast as Christine and I as Meg.

Despite the fact that Meg isn't my favourite character I have always liked her. When I was thinking about her character in order that I could empathise with her more, I realised how she is important for the story and how special she is. Thanks to Meg I came to realize that if someone wants to play any role well it is important to learn how to like the role and that it is important to see the best in it.

Later, it happened that Ester could not play Christine and she left the role to me. I was happy because I had always dreamed about playing Christine but at the same time, I was sad because I felt like stealing Ester her role. At the end, it turned out well because we shared this role as it would be difficult to play it twice a day. Therefore, I hope it was fair in the end.

Playing Christine was exciting for me because, as I said before I liked her character

(she is naive, trusting, loving, understanding; she is the only one who sees the true beauty in the monster...). Also, the character was really inspiring for me because Christine is uncertain at the beginning but at the end she overcomes her fears and she becomes more confident. That helped me a lot with my shyness, which I had to fight down too.

I watched the musical over and over again to imitate Christine as well as I could. I started to like the actress who played Christine which was another great motivation for me – I was trying to play Christine like her. Further, when I was unsure how to perform some situation or feeling I tried to think of some similar situation in my life or in some other story and I tried to imitate it.

I would say that I really lived with *The Phantom* at that time. Almost every day I was listening to the music, I was learning or reading the script, I was just thinking about the characters (for example what are their feelings in some situations) or I was trying some scenes or some dances. When I was training the ballet scenes or positions at home, I found inspiration in some videos, which Ms. Synková recommended to us, as well as in the musical.

Although I know that my own preparation helped me a lot, I am certain that without the help and guidance of Ms. Synková and Saša I never would be able to play the role. They gave their free time to the whole group. They prepared for us lots of activities and homework, which helped us to improve our abilities as actors and dancers. They advised us how to think about the play, the characters. For example, they taught us that everyone needs to know the other characters, their thoughts and relationships because only then we can understand the play properly) and many, many other things which were so useful for us and they at that time and I think they always will be useful also in our ordinary lives.

What I liked perhaps most at that time were our weekends' meetings and rehearsals. I felt like finding a second family. And once, when we were rehearsing *Think of me* I experienced a moment when I really felt that I finally got into it and that I had the right energy. The music was playing aloud and suddenly an exciting feeling ran down my spine. I was so happy, I couldn't believe that I was experiencing something like this; I couldn't believe that my dream came true.

As summary I would like to say that when I joined the theatre group, I had not any idea that at this very moment one of the most edifying and beautiful period of my life just began. This whole project gave me so much. For instance, I learned to stay by the things, which I like to do despite the fact that someone tries to dishearten me from doing them.

So thanks again to Ms. Synková, Saša and the whole Phantom Crew, I will never forget this gorgeous time!

### **Maki's reflection from May, 2016:**

I enrolled for this theatre class primarily because I wanted to speak better English. I didn't imagine that it could give me much more. I only hoped that it would be better than the "Theatre in English" that I attended at my primary school - it was very simple and we didn't create props or anything. In short, I never expected that we could create something as amazing together – such a great, big project!

Firstly, I was scared, shy and I wasn't sure if I was doing right. Every lesson I wanted to escape - but now I am so glad that I didn't!

I didn't know the "Phantom of the opera" previously but every time when I was watching it I liked it more and more. After some time I understood what they were saying at last and I felt in love with the play. I watched it ten times or even more :D

Ester and I loved Christine's character and we both liked Meg's character too. When the day came to decide the casting, Ester and I decided that one of us would play Christine and the other one would play Meg – we wanted to play friends as we are friends in real life. Finally, I was glad that Ester was cast as Christine and I as Meg. Later Ester could not play Christine and she left the role to me. I was happy because it was my dream to play Christine but at the same time I was sad because I felt like stealing Ester her role... In the end, it turned out well because we shared this role as it would be difficult to play it twice a day. So I hope it was fair.

On the 30<sup>th</sup> May, during the performance, I felt gorgeously! It was the best day in my life; I never felt like this before. It was a day full of emotions, which was exhausting, but so marvellous and I felt so happy!

By contrast, the days afterwards were full of emptiness and sadness. I realized that I would never experience anything like again - this matchless day in a mysterious boat...

Thanks to the Phantom, I think that I am more confident in myself (although sometimes I doubt it again). Certainly, now I am more creative or at least I am trying to be. I know that I am doing something what I love, I am doing a theatre with dance, with music... whatever. I feel like this is everything what I ever wanted. I don't know how to say thank you to everybody, who were so kind, to Saša, to Ms. Synková... This project gave me so much and it would be great if it continues.

## **2. Sara's reflection on the Phantom Project, June 2016: (authentic, not edited)**

In the first instance I did not want to play theatre at all. In my class is lot of people who are really adept in acting and to be honest I was shy to act or in front of them. I was not even sure if I want to play the Phantom of the Opera.

But then I realized I need to improve my English (mainly speaking) and that this would be good opportunity. Moreover then when I firstly visited the rehearsal I found out there are congenial and funny people in the crew/group.

Mostly I enjoyed the rehearsals. It was amusing, relaxing (you could for a minute forget all the other things and basically be someone else) and in general rewarding. Every time I came back home from the rehearsals I was mentally relaxed and in good mood (paradoxically full of energy). I have learnt so many new things (vocabulary + speaking, basics of acting, little bit of dancing – though I am not good at that, but at least I tried).

The mood two months before the performance was quite hard. We were all nervous from forthcoming Phantom show and from all things we had not known/made yet. In these situations people usually start panic and they give everything up. We did that almost. We almost gave up on everything. For a while we did not enjoy anything. Thereafter we remember all the things we achieved together, all the things we succeeded in and how much time and energy we have already put in that. So we started to work hard to be even better (even though we had a lot of other things to do). The afternoon performance was great, but still there was not the proper atmosphere. The audience was not as good as the evening's one. In addition the podium was not alright yet and we were (at least me) much more nervous, because it was for the first time we play in front of so big public/audience.

But the evening's one was amazing. We all put into it so much energy we had and we enjoyed the playing. We felt the magic atmosphere. For the first time in my life I stood there on the podium and I was not shy, I wanted to be there and act.

## **3. Sara' s reflection on Carlotta, June 2016: (authentic version)**

### **Carlotta**

Carlotta's behaviour corresponds to her position of an opera company prima donna. She comes from Italy what reflects on hers English accent. Within the characteristic she is energetic, perky, naughty (with high self-esteem), selfish, red hair and in some way evil woman. All these attributes and features combined with her fashion style make Carlotta's overall appearance (and behaviour of course) quite comical/grotesque/amusing.

I really deem that acting Carlotta was much easier than acting any other role. It is certainly caused by hers, above mentioned, comical appearance and behaviour (which is yet more multiplied by the fact she is loud and quick-tempered/explosive type of person). The biggest risk when playing/acting any role consist in a danger it will not be credible. Or in case of representing/acting serious and rather grave figure the risk consists in a danger that whole scene results in unwanted grotesqueness/ridiculousness. I really presume that when the figure is in itself ridiculous/funny/awkward yet at the beginning there threatens no other bigger peril/danger. Only thing which may happen (when the actor is not utterly

incompetent) is the advantage of starting position and potential of the figure will not be utilized/exploited/used, so that the advantage would be thwarted. And I think that ridiculousness of the figure Carlotta and embarrassment of the whole situation (it is intentional) can be, when it is successful, just exaggerated and deepened with other clamour, more Italian accent, gesticulation etc. And thus is the attention of the public transferred to the figure (waiting what next she is going to do) in itself and not to the player, actor (attention to how me as a person will play it) – me. And I had gone to it with this consciousness I was more confident and not that scared the public is going to laugh – because they should, the setup/situation/conditions require it So acting her was when I am looking back in some way and compared with other roles pleasure and funny matter/thing/business. I was grateful I have some kind of companion, Sebastian; on the stage he was for me quite big foothold/support (he was in it with me; he had similar role which was to mine relatively connected). Only thing I was scared of was that it will not be credible; but on the stage (in the evening) when I it was all lightened (I did not see anything – faces of the public I know) and it was for real and the public was laughing I got into the right (hers) mood.

I deem other advantage with this kind of role is that you personally can silently laugh to the figure you play. Because all the situation and monologues are in some way so overexposed you cannot believe it, it is so absurd – and the figure in itself know it too and she and you play with it (so actually you are one person).

Example of private email, Ester (in the role of Christine in matinee and Meg in the Gala performance). After first rehearsal in a dance studio, Feb 25, 2016, 2 months before the premiere. Example of including students into decision making and encouraging them to self-reflect upon the changes we needed.

From me:

Dear Ester,

I've been thinking about how to change our Phantom rehearsals. I've been talking to the group a lot, particularly after the Saturday you couldn't come, perhaps the girls told u. I was...we were (with Sasa) very unhappy about the energy and the outcome so some things need to change.

I am convinced it is a great project and I would love to continue but somehow, it costs me a lot of energy without the desired results. After Saturday, we were devastated energetically, we had to continuously remind them to pay attention, to TRY, to get off the floor, to stop playing with mobiles, to stop eating chips.

I think creative atmosphere needs different energy but somehow I feel I am not managing to establish it...

So we need to change more things. One of them is individual preparation. As I said, and u know it well for urself...u prepare every day for one piano lesson a week. u come prepared. the same here. Hope the rest understands.

Second question: how do u feel acting with Atur? At the end, it will be mainly your energy in most of the important scenes, your dynamics. and it needs to work. Can u two do it? same with the dance?

I know the dance is hard BUT I think it will make such a change to the play. positive change I mean. but again, it is work. It is about finding that connection and training it in extra time, off class time.

Our idea was to choreograph an extra part for only Christine and Phantom...because in some scenes it would be weird if they only stood on the stage. and I dont believe Atur will pull it off singing. so...there would be extra dance scenes, I mean. The dance-fight-seduction scenes. alternatively, we could (Sasa and me) dance some (zavoroky) parts at the background and you would "only" speak....

Please let me know.

we have been thinking a lot about it...and if we spend another weekend with u, it needs to be useful, fruitful. At the end, you need to feel you WANT TO.

Best,  
KS

From Ester:

Dear Miss,

Bibi told me about your speech and I know that it's hard.

In our dance lessons we always talk but then we know when stop. I think it's about training it.

One thing that we must to train is moving on stage. Not only when we talk but when is talking someone else.

In 1st scene where we are (with Maky) like dance girls, we act together our own story (we laugh and talk).

And I think that everyone has to make his own story, too.

And what about Atur? It's hard to play with him because he cannot keep the energy. With Jeník it is easier.

I'm afraid that Atur doesn't want any extra work (like dancing) but I can dance because I like this choreography.:D

Now he does just things that he want.

In some ways it will be easier if Jeník will play Phantom but then who will play Raoul?

It's really hard to put it together without energy of others but I can talk to them separately and I hope that they will understand what is the real meaning of acting together.

Best regards, EG

Example of a purely organizational email from my side, working on props, choreography and fluctuating presence at rehearsals: it is a moment of tiredness from extreme workload and this type of communication did not work with everyone so later on, switching to FB and communicating shorter messages proved more effective.

March, 2016.

Dear group,

by the proximity of our potential performance, and recent activity or inactivity of this group, we need to implement the following steps>

1. no excuse for not knowing the script. As I wrote in previous email, u have had 2 years for it, space for commenting and changing it. Only 2 of you did it {thank u}.

2. in case of anyone of you either not wanting to, or, not being prepared and willing to work on himself, herself, on the group energy, on the whole concept...we will be forced to replace you. Take this week and weekend as a challenge, we really need you to PROVE you want to do it and can do it and will do it.

3. Bibi, Jenik, Kuba and Sara are responsible for teaching u the choreo. On Saturday, we strictly need to do the WHOLE play WITH both choreos.

ARRANGE AN AFTERSCHOOL MEETING AND WORK TOGETHER.

4. You need to work with your PARTNER in each scene, separately. Some scenes, like the one today with Phantom changing mood and energy,...YOU NEED TO FIND WAY YOURSELF. Make ur own concept, find ur gestures, remember> u need to ACT each line and sentence and expression. You are NO PILLARS ON STAGE, we have got candlesticks for that.

5. Bibi will train her ballet girls

6. on Wednesday, I want to see

a. CHOREO

b. Atur in all sensitive scenes. I know its hard but uve got no choice but put ur mind and heart into it and show thought-out performance that Ester can react to emotionally. Im sorry to say it but she works damn hard and I will not let her effort marred so you will have to MATCH her energetically and emotionally, or we will need to swap roles.

7. Wednesday is also the last day for prop making>

Boys> Spraying chandelier and attaching it better with the thicker wire. Organs in the making.

Atur> buy wheels, get the wood and attach the boat

Bibi> costumes

Music box

Mirror> we need to fix it into a wooden frame

I will send the commented script later tonight, everyone, READ THRU and send me comments. Last version, we cannot redo it all the time. Read it carefully to see how it links and what to leave out or change.

See you all on Wed and Saturday,

Best,

KS



## Abridged Libretto – Script (co-edited by Students)

(highlighted parts are students' own additions from 'conscience soliloquy' technique)

### Act 1 Prologue, Auction, The Stage of the Opera, Paris 1919

Auctioneer: Ladies and gentlemen, welcome in today's auction. Today, we are going to continue in the auction of the most valuable objects from this legendary Opera Populaire, from the days it was the most famous opera house in the world. we are honoured to have the members of the original choir, the leading soprano, La Diva, La Carlotta, top ballerina Meg Giry and even the former patron of the opera, Vicomt de Chagny and former director, m. Lefevre, among the audience.

Let's start with this poster of the legendary performance of Hannibal, staged 30 years ago, with Carlotta, the diva!

Lot 663. May I start at ten francs? ladies and gentlemen! Thank you monsieur in the nice coat, thank you! Can we have more? Twenty francs on my left, thank you, madame! 20 francs once, 20 francs twice? Sold to Madame Giry for 20francs!

Then lot 665 a paper-mache musical box, in the shape of barrel-organ.

Attached, the figure of a monkey in Persian robes playing the cymbals. This item was discovered in the vaults of the theater, still in working order.

Porter: Showing here.

A: May I have 20 francs? 30, then? 25, I am bid. Can I have more than this madame in the beautiful dress?

Somebody: 30 francs!

Madame in the beautiful dress: You don't have this money!

A: Ladies and gentlemen, please! Who gives 40 francs for this mysterious monkey? Thank you madame Giry!

Raoul: 50 francs!

Meg: Please Raoul, Christine was my best friend!

R: And she was my wife!

A: 50 once, 50 twice...sold, for 50 francs to Vicomte de Chagny. Thank u, sir.

Raoul: (as an old gentlemen with a tall hat, on a wheelchair, with a nun assistant): A collectors piece indeed, every detail is as she said...she often spoke of you, my friend. Will u still play when all the rest of us are dead?

A. Lot 666, then: a chandelier in pieces. Some of u may remember the strange affair of the Phantom of the Opera. A mystery, which was never explained. Well, Ladies and Gentlemen, this is the very chandelier which figures in the famous disaster. Perhaps...we may frighten the ghost of so many years ago with a little ILLUMINATION. (*Chandellier goes up, lit...transforms into the scene of rehearsing Hannibal*)

Lefevre: This way, gentlemen please..as you see, they are rehearsing for the new production of Hannibal.

L: ladies and gentlemen, mmd Giry – may I have your attention, please? As you know, there have been rumours of my retirement. I can tell you now that they were true. It is my pleasure to introduce to you the two gentlemen who now own the Opera populaire, m Richard Firmin and M Adre.

(*R comes*) and its my honour to introduce our new patron, V de Ch.

CH: It's Raul

Meg: he is so handsome Christine.

Lefevre: Gentlemen, Signora Carlotta, our leading soprano for five seasons. *(tossing)*  
And Signor Piangi

R: An honour Signora. I believe I'm keeping you from your rehearsal. I will be here tonight with you to share your triumph. Apologies, monsieurs.

*(rehearsal goes on)*

C. he love me....love me love me love me...

*(Raul passes by Christine but doesn't stop...Christine turns sad)*

Enters Giry: Gentlemen, would you kindly move to one side? *(leads them thru the dance girls)*

L: My apologies, Mme Giry.

Mme Giry, our ballet mistress.

F. Who's that girl, the pretty face, Lefevre?

L: Her? Meg Giry, Madame's Giry's daughter Promising dancer, M. Andre, most promising.

A: and that exceptional beauty?

Giry: Christine Daae, a very promising talent.

F: No relation to the violinist, I suppose?

Giry: his only daughter, orphaned at 7. I brought her here.

Giry: You, Christine Daae. Concentrate, girl

*(finishing the rehearsal the two directors are watching the dance girls. Carlotta is visibly turning red...and she marches towards them, furious)*

C: Alora 3x, You are all excited about dance girls, same as he. But I will not be singing. Andiamos, tutti. Bye bye.

F, A: What shall we do?

L: *(nudges him towards C)*

F: A: Principessa. Bella diva. Goddess.

C: Si..si si..

L: maestro, is there perhaps a marvelous aria in the act III that signora could potentially sing?

C: yes...yes...ma no. because I have not my costume. Because somebody not finish it.  
*(more and more furious....crying)*

A: would you oblige us with a private rendition?

*(C changes from tears to smile)*

C: If my manager commands...

Conductor: My diva commands. Signora?

C. Maestro?

*C. (music: think of me...the curtain falls on Carlotta. Panic. Fear..)*

Chorus. The Phantom of the Opera. He is with us, he's a ghost. He's here, the Phantom of the Opera.

L: Signora? Are you all right? Buquet! Where is Buquet? Get the man down here. He is the chief of the flies, he is responsible for all that. Buquet! For God's sake, man, what's going up there?

B: Please monsieur, don't look at me. Please monsieur, there's no one there. And if there is, then it must be a **ghost**.

Meg: He is here, the Phantom of the Opera....

L. Mademoiselle, please... There is no P of the O. It was an accident.

A. These things do happen.

C: Si! These things do happen. You have been here for 5 minutes, what do you know?

Well, until you stop these things happening, this thing does not happen. Ubaldo!  
Andiamo!

Piangi: Amateurs.

L: I don't think there is much to assist you, gentlemen. Good luck, If you need me, I shall be in Frankfurt.

A: La Carlotta will be back.

G: You think so, messieurs? I have a message, sir, from the Opera Ghost.

{A\_F> Oh god, you are all obsessed} He welcomes you to his opera house and commands you to continue to leave Box 5 empty for his use and reminds you that his salary is due.

F: His salary?

G: Monsieur L paid him 20 thousands francs a month. Perhaps you can afford more with the Vicomte de Chagny as your patron.

A: Madame, who is the understudy for the role?

C: There is no understudy, monsieur. The production is new.

G: Christine Daae could sing it, sir.

F: the Chorus girl?

M: she's been taking lessons from a great teacher.

A: From whom?

Ch: I don't know sir...

G: Let her sing for you, monsieur. She has been well taught!

Ch. (sings THINK OF ME:::)

A: That's doing nothing for my nerves

F: Don't fret Andre {Ch picks up confidence, all turn to listen to her}

R: Can it be? Can it be Christine? Brava....brava!

Long ago....it seems so long ago, we used to know each other as kids. Cannot be...she had grown into such a beauty...my Little Lotty, my childhood sweetheart...BRAVA

G: You did well. He will be pleased.

(to the dancers). And you. You were a **disgrace** tonight. Such ronds de jambe. Come, we rehearse. NOW!

## **Act II Angel of Music**

P: Brava, brava. Bravissima...

Meg: Where in the world have you been hiding? Christine, you were perfect. I only wish I knew your secret. Who is your great tutor?

Ch: My father, before he died, he often spoke of an angel. And I can hear him in this room, he must be somewhere behind these walls.

Meg: Who is this angel? I hear your voice but the words can't be yours. Your hands are cold. Your face, Christine...it's white. What's the matter with you?

Ch: It frightens me...

M: Don't be frightened

Giry: Meg Giry, are you a dancer? Then come and practise. My dear /turning to Ch/, I was asked to give you this.

Ch: A red scarf....the attack. Little Lotte...

R: Gentlemen, if you would not mind. This is one visit I prefer to make without your company.

F, A: As you wish, monsieur..

## **Little Lotte**

R: Christine Daae, where is your scarf? You cannot have lost it, do you remember? I jumped into the river for it when we were little....

Ch: Raul, so it's you...

R: our picnics in the attic...

Ch: and my father playing the violin...Father said that when he dies he will send an Angel of Music to me.. well, Raul, I really believe he did... I have been visited by the Angel of Music.

R: There is no doubt of that. But now, I'm getting a bit hungry, such a long performance and you were lovely ... Shall we go to supper?

Ch: No, Raul, the angel of music is very strict.

R: I shan't keep you up late. You must change, I must get my hat. Two minutes Little Lotte.

Ch: Raul. But things have changed..

### **Act III The phantom of the opera/Boat scene**

P: Look at the ignorant fool. This slave of fashion, basking in my glory. Ignoring fool, this brave new suitor. he thinks he can share in my triumph.

Ch: Angel? Why don't u take your mask off at last. Why don't u show to me, Master. My soul was weak, forgive me. Stay by my side, guide me...

P: Flattering child. You know why I am still hiding. Look at your face in the mirror, I am there, inside.

Ch: Angel of Music! You are my guard and guardian, hide no longer. Come to me, angel of music. You sang to me in sleep...I know the the Phantom of the Opera is here, inside my mind.

P: My power over you is stronger, you cannot turn from me. The Phantom of the Opera is there, inside your mind. Im your angel of music, ....

Ch: Those who have seen your face fear you...I am the mask you wear

P: but it's me they hear because (both) my/your spirit and my/your voice are combined

You knew who was behind the mask, you knew in all your fantasies that the man and mystery..

CH: were both in you.

P: (*turning into dominant*) Sing, my angel of music....

CH: He is here, the Phantom of the opera...

P: Sing for me, sing. My angel of music. Sing. Sing for me. I have brought you here, too this kingdom of music. Since i heard you sing, I have needed you with me to serve me, to sing for my music...my music...

(*changing into sweet*) **SEDUCTIVE**

Night time sharpens our sensation and awakens imagination. **Turn** your face away from the light of the day, from the unfeeling light. Silently, the senses abandon their defenses. Close your eyes and surrender to the darkest dreams. Forget any thoughts about the life you lived before. You know you secretly want it, let your soul take you where you long to be...because only then you can belong to me. Open up your mind, let your fantasies unwind to the darkness of the music of the night. Sweet intoxication...touch me, trust me, let the dream begin, the power of the music of the night..You alone can make my song take flight. help me to make the music of the nights...

(*Ch awakes to a sound of organ*)

CH: I remember there was a mist, and I was in a boat..there was a man, a shape in the

shadow..(comes closer to P playing the organ) Whose is the face in the mask? (tears it down)

P: (furious)

Damn you! You little prying Pandora! You little demon! Is this what you wanted to see? **Curse** you, you little lying Delilah! You little viper. Now you can never be free. Damn you, curse you. You dont even dare to look at my face, stronger than you ever dreamt it, this loathsome gargoyle, this monster who burns in hell but secretly yearns for heaven...secretly...secretly...

But Christine, fear can turn to love, you will learn to see to find the man behind the monster, who secretly dreams of beauty, secretly...secretly..(vulnerable)  
(hardens)

Come, we must return, the two fools who run my theatre will be missing you (*drags her away*)

Bucket> lightening ballet girls with a rope loop> Be on your guard or he will capture you with magical lasso

Giry> J. Buquet, hold your tongue or he will burn you with his eyes.

#### **Act IV Prima Donna**

F: (reading newspaper): so here we go, "Mystery after gala night", it says. See, gossip is worth it, we got all seats sold only because of the scandal. "bad news on soprano scene – first Charlotta, now Christine"

A: This is damnable, we need the people to leave

F: No, Andre, its a free publicity

A: but we have no cast... and what about tonight's premiere? Should we cancel it?

F: No Andre, have you seen the queue?

(Taking out the letter)

A: Oh, it seems u got one too. (reads .."Dear Andre...what a charming gala. Christine was a great success but the dancing was a lamentable mess")

F: "Dear Firmin, just a quick reminder: my salary hasn't been paid. Send it to the care of the ghost. PS: No one likes a debtor, so you had better obey my orders"

Both: Who would have the gall to send this?

Firmin: and are both signed „O.G“

A: O.G? What the hell is „O.G.“?

Both: The Opera ghost!

F: This is not at all amusing!

R: Where is she!?

F: Who? Charlotta?

Raoul: Miss Daae! Where is she?

Both: Why should we know?

R: Did you sent this note?

A/F: Of course not.

F: What is it that we are eant to have wrote....ehm..written? (reading from the letter)  
„Do not fear for Ms. Daae, she is in safe hands of the Angel of Music.“

Charlotta: Where is he!?

F: Who?

Piangi: Your precious donor!

A: Who?

C: I have your letter!  
 F: Whose?  
 P: Raoul! Did you send it!?  
 R: Of course not! Give it to me! (reading) „Your days at the opera are numbered. Daae will be singing on your behalf.“  
 A: Too many letters for my taste  
 G: Ms. Daae has returned  
 R: may I see her!?  
 G: no, she wants to see no one  
 Meg: She is weakened and she need to rest.  
 C: will she sing?  
 G: I also have another letter.  
 A/F: (almost silently) Jesus...  
 R: (reading)  
 “I shall give you one last chance, even though you have not completed my instructions...  
 Phantom> Christine Daae has returned to you. Im anxious that her career should progress. In tonight’s performance, Ms. Charlotta will be playing the page, which is a silent role, while Ms. Daae will be the countess. I shall be watching the performance from my usual seat in box 5. Should my commands be ignored, a disaster beyond your imagination will occur.

M, Ch: Christne...  
 C: I know who sent this, the vicomte, her lover.  
 R: Indeed? Can u believe this?  
 C: I am unwanted  
 A: you are our star  
 P: Appease her  
 C: you have replaced me  
 A, F: Senora, we beseech you...  
 C: Im deposed, Rejected  
 P: My DIva  
 A Your public needs you  
 A, F: sing, primadona, once more  
 C: But I will sing because there is my public who loves me!  
 A, F: Who'd believe a diva who’s gone and slept with her patron  
 R: Game is over. This is a game we cannot win. Christine plays the Pageboy, Carlotta plays the Countess  
 G: should you dare to..  
 Phantom: So, it is to be war between us....

**Act V Poor fool/ He makes me laugh**

Raoul: Gentlemen, if you would care to take your seats, I shall be sitting in Box Five.  
 Andre: Do you really think that’s wise, monsieur?  
 Raoul: My dear Andre, there would appear to be no seats available other than Box Five.!  
 Andre: Nothing like the old opera and the old singers!  
 Firmin: And the old scenery and audience!

Andre: And every seat sold!

Firmin: Hardly a disaster beyond all imagination!

Andre: Ladies and Gentleman! It's my pleasure to welcome you to the premiere of our new comedy Poor Fool, portrayed by our best cast. You will see: our leading soprano Carlotta Giudicelli in the lead role of Countesse, Ms.Christine Daae in role of the Pageboy and Signor Piangi as don Attilio. Our best conductor will surely do his best. Ladies and gentlemen I hope you will enjoy it! Have a nice evening!

(performance starts)

Countess: Serafino, your disguise is perfect! You really look like a young woman.

Don Attilio: My love- I am called to England on affairs of State, and must leave you with your new maid! (aside)- Though I'd gladly take the maid with me.

Countess: The old fool's leaving! My love, we are finally alone.

Don Attilio: I suspect my young bride is untrue to me. I shall not leave, but shall hide over there to observe her!

Countess: Adio!

Don Attilio: Adio!

Carlotta: Serafino! Let's do away with this pretense! My husband is gone so you can finally kiss me! Poor fool, he makes me laugh! he doesn't know but if he knew, he never would have gone!

Phantom: Did I not instruct that Box Five was to be kept empty?

Meg: Is there the Phantom of the opera!

Christine: I know it's him!

Carlotta: Your part is silent little toad!

Phantom: A toad, madame? Perhaps it is you who are a toad!

Carlotta: Serafino, Away with this pretense! You cannot speak but kiss me ... **Croak!**

Poor fool he makes me laugh! Croak! Croak! PHANTOM CACKLES

Phantom: Behold ! She is singing to bring down the chandelier!

Andre: Ladies and gentlemen, the performance will continue in ten minutes, when the role of Countess will be sung by Miss Daae. In the meantime, ladies and gentlemen, we shall be giving you the ballet from Act Three of tonight's opera. Maestro, the ballet, NOW! Buquet, where is Buquet?

Christine: Raoul! Raoul!

Raoul: Christine, come with me!

Christine: No, we must go up! To the roof!

Andre: Ladies and Gentleman, please! Remain in your seats! Do not panic! It was an accident! Simply an accident!

**Act VI Why have you brought me here?**

R: Why have you brought me here, we must return, the audience is waiting...

Ch: Dont take me back there. He will kill me. I cannot escape from him!

R: who is this man? There is NO Phantom of the O.

Ch: Raul, Ive been there, in his world where everything dissolves into darkness. I've seen his face, distorted and deformed. It frightens me! I'm afraid... but his voice... for the first time I learnt who my teacher is.

R: But it does not make any sence!

Ch: But Roul, he is my inspiration!

R: Christine, he blinds your mind. I'm here with you!

Ch: If you saw his eyes, you would understand...such sadness in them

R: Christine..

Phantom: Christine...

Ch. What was that?

R: NO, Christine... I'm here. I'll protect you. Don't listen to this strange man! I am here beside you...

Ch: Then say you love me. (*scared and whispering*)

R: I'll be with you to the rest of my life. I promise.

Ch: (*whispering*) That's the only thing I ask of you...Love me. I must go, they will wonder where I am, wait for me, Raul. (*running away*)

R: I will...

Phantom> (*appears from hideout, secretly overhearing them...heartbroken...*)

I gave you my music..and now, you have denied me and betrayed me. Of course he was bound to love you when he heard you sing

You will **curse** the day you didnt do all that the Phantom asked of you...!

**Act VII** **Masquerade** (*crowd in masks, music background...dancing, all happy and toasting*)

F: Dear Andre, what a splendid party

A. quite a night, Im impressed

F: A prelude to the New Year. Here, a toast to us. Such a pity the Phantom cannot be here.

G: What a night

Meg: What a crowd

C: No more notes

Piangi: No more ghosts

G: what a joy

Meg: what a change

Ch: think of it, our secret engagement. Look, ur future bride.

R: What do we have to hide? Why this secret? It's an engagement, not a crime.

Ch: You promised me. Wait till the time is right.. lets not argue

(music...MASQUERADE)

PH: Why so silent, good monsieurs? Did you think I left you for good? Have you missed me, monsieurs? I have written you an opera. Don Juan Triumphant. I advise you to do as I say...there are worse things then a shattered chandelier. (to Ch:) You are still mine. You will sing for **ME** (fire...all in chaos)

R: (distressed) madame Giry...Madame Giry

G: monsieur, dont ask me. I know no more than anyone else.

R: that's not true. ..for all our sakes!

G: very well. it was years ago. There was a travelling fair in the city. And there was..I shall never forget him: a man, locked in a cage...a prodigy, a scholar, architect, musician...

R: a composer...who was this man?

G: A freak of nature, ore a monster than a man, deformed from birth

R: My God..Christine!

G: and then he went missing, he escaped...

R. go on

G. they never found him..it was said he had died

R:but he didnt, did he?

G: the world forgot him but I never can

R: so our phantom is this man...



G: I've said too much, monsieur, there have been too many accidents...

R: Accidents? Madame Giry?

**Act VIII Notes II** (*rehearsing the opera*)

A Ludicrous! Have you seen the score? It's the final straw.

F This is lunacy.

A utter lunacy

F but we daren't refuse

A not another chandelier

F Look, friend, what we have here

A: „Dear Andre, re my orchestration. We need another first bassoon, the man couldn't be deaf so please one who plays in tune!“

F „Dear Firmin, vis a vis my opera, some chorus members must be sacked. If you could, find our which has a sense of pitch. I've assigned minor roles to those who cannot act!“

C: Outrage, this whole affair is an outrage

F Signora, please

C Have you seen the size of my part? The things I must do for my art. ...ah...here is our little flower!

A you have secured the largest role in this “Don Juan“

C Christine Daae? She doesn't have the voice!

F: Signora, please.

C: She is behind this. Christine Daae!

Ch: How dare you!

C: I am not a fool!

Ch: you evil woman. How dare you!

C: Do you think I am blind?

Ch: it isn't my fault. I don't want any part in this plot.

A: You have a duty

Ch: I cannot sing it, duty or not!

R: Christine, Christine...you don't have to, they cannot make you...

G: Please, monsieur, another note: “Fondest greetings to you all: a few instructions just before the rehearsal starts. Carlotta must be taught to act..”

P: ....our Don Juan must lose some weight – its not healthy in a man of Piangi's age. And my managers must learn that their place is in the office, not the arts. As for Miss Christine Daae, no doubt she will do her best. Its true her voice is good. She knows though should she wish to excel she has much still to learn. If her pride will let her return to me, her teacher..her teacher...you obedient friend

G. ..and Angel...

R: We have all been blind....this could be a chance to trap our clever friend....

A. we're listening...go on...

R: we should play his game, perform his work. But remember, we hold an ace. For, if Miss Daae sings, he is certain to attend..

**A: WE make certain this doors are barred**

**F: We make certain our men are there**

**R: We make certain our men are armed**

G: madness! Monsieur, believe me, there is no way of turning the tide.

F: you stick to ballet



CH: (suddenly wakes up and screams, runs to R, jumping into his embrace) **Raul!**

P (angry and provoked) Bravo, Monsieur, such spirited words! Lets see, monsieur, how far do u dare to go?!

R. More deception?! More violence?! You cannot win her heart by making her ur prisoner!

P: Brave words, Monsieur...but lets see who is the man behind these words! *In a particular moment R manages to take the P's sword and throws P on the floor, R all furious swings with the sword in P's directions but he's stopped by C's scream*

Ch: Raul, please stop! Lets just get out of here! (R takes her and drags her away...a pause...P stands up, furious, disappointed)

P: So be it...now let it be war upon you **both!**

### **Act X Don Juan Performance**

R: (talking to A and F) Are the police at their positions?

Police: Sir.

F: Are we doing the right thing, Andre?

A: Have u got a better idea?

Chief: Monsier le Vicomte, shall I give the order?

R. Give the order.

Chief: Are the doors secure? SECURE SECURE SECURE SECURE (from different positions)

R: U in the pit, do u have a clear view of the box 5? When the time comes, shoot.

Only if u have to, but shoot. **To kill!**

(tensed pause...)

P: I'm here... the P of the O.

(Marksman shoots...SHOT!!!...panic...)

R: u idiot, I said only when ...

Police: But...

R: There is not BUT!

P: For once, M Vicomte is right. Im sorry to cut the fun but the jokes are wearing thin. Let my opera begin...monsieurs.

*on stage, Carlotta, chorus. Christine as Aminta...*

A/F: Ladies and Gentlemen, in tonight's premiere of a wholly new modern opera Don Juan by...un...unknown composer, you will have the pleasure to see Ch Daae in the leading role.

Maestro!

Piangi: (acting the role of Don Juan): Oh, what a splendid idea I have, to surprise Aminita, a mask shall I wear, a cloak perhaps,

**P: The trap is set and waits for its prey, your Angel of death awaits you ...**

Ch: (really acting the role of the play, not being aware that Phantom ...(She has) no thoughts within her head, but thoughts of joy. No dreams within her heart but dreams of love"

P: I have brought you, that our passions may fuse and merge, in your mind, you have already succumbed to me, dropped all defenses, completely succumbed to me... (pause)...now you are here with me, no seconds thoughts, you've decided...decided to share the pleasure that burns inside of our bodies...past the point of no return, give

yourself to me...

Ch: You have brought me to that moment where words run dry, where speech disappears into silence...where the thoughts are better to left unspoken...I have come here, hardly knowing the reason why...now I am here with you, no second thoughts, I've decided...decided to give myself to you...past the point of no return, no going back now...

P: Say you will share with me one love, one lifetime. Lead me, save me from my solitude...(suddenly Christine realizes that the man behind the mask is not Piangi) ...say you want me with you, here beside you, anywhere you go let me go too.

Christine, that's all I ask of...(Christine takes his mask, revealing P's distorted face to everyone)

P: Aaaaaaaaaaaaaaaaaahhhhhhhh! Damn you! (TAKES AND DRAGS HER)  
(...panic...noise...screams...chandelier goes down)

C(Diva): What is it? What happened? Ubaldo? Ubaldooooo! (goes on her knees crying for Ubaldo/Piangi)

A: oh my God...my God...

F. we are ruined, Andre, ruined....

G: monsieur le Vicomte, I know where they are

R. but can I trust you?

You must. But remember, you hand at the level of your eyes.

R. but why?

G. why? Remember The Punjab lasso?

M. Like this, monsieur. I will go with u.

G: no, Meg! You stay here!

### **Act XI Down once more/Track down this murderer**

Phantom: We must go down once more to the dungeon of my black despair  
to the prison of my mind!  
Follow me into the darkness as deep as hell!  
I was a captive in this cold and dismal place not for any mortal sin,  
but for the wickedness of my abhorrent face!

---

Mob: Track down this murderer! He must be found!

Phantom: I am hounded by everyone! met with hatred everywhere!

Nobody had compassion with me!

Say why, Christine, why?\_\_\_\_\_

Giry: Remember, you must have your hand at the level of your eyes! This is as far as I can go.

Raoul: ...at the level of my eyes!

Thank you, Madame Giry!

Mob: Your hand at the level of your eyes!

Hunt out this animal, who runs to ground!

Too long he is preyed on us, but now we know: the phantom of the opera is

there  
deep down below!

---

Christine: (*vengeful, loathsome, scornful*) have you **gorged** yourself in your **lust** for **blood**? Am I now your prey to your lust for flesh?

Phantom: That fate has denied me the joys of the flesh.

**This face (points)** is infection which poisons our love!

This face earned mother's fear and disgust, a mask was my first unfeeling scrap of clothing.

Too late comes your pity!

So, turn around and face your fate!

Christine: (*changes to surrendered calm*) Your haunted face is not horror for me now, it's your soul that is monstrous.

Phantom: Wait, my dear! I think that we have a guest!

Christine: (*desperate*) Raoul!

Phantom: Sir, this is indeed an unparalleled delight!

I hoped that you would come and now my wish comes true!

Raoul: Free her! Do what you like, only free her!

Phantom: Your lover make a passionate plea!

Christine: Raoul, it's useless!

Raoul: I love her! Show some compassion!

Phantom: The world showed no compassion to me!

Raoul: Christine! - Let me see her!

Phantom: Be my guest sir! I bid you welcome!

Did you think that I would harm her? Why should I make her pay for your sins?

Nothing can save you now! Except perhaps Christine!

(*to Christine*) Start a new life with me! Buy his freedom with your love!

Refuse me and you can send your lover to his death! – This is the choice!

**This is the point of no return! (ORGAN)**

Christine: My tears I maybe had for your dark fate, now grow cold and turn to tears of **hate!**

Raoul: Say you love him and my life is over! Either way you choose he has to win!

(*to Phantom*) Why make her lie to you, to save me?

For pity's sake, say no!

Christine: Why this torment?

Phantom: Past the point of no return! The final threshold!

Christine: Angel of music, you deceived me, I gave my mind blindly!

You led me to believe you were my fathers voice but you only needed a slave to share your suffering. Your pain..the only thing you have ever knows. You wanted me to forget daylight and share this gloomy existence, this darkness...what do you know about love? My heart belongs to another man. What would you win if you kept me here by force?

Phantom: you try my patience, so make your **choice!**

Christine: Pitiful creature of darkness, what kind of life have you known?

God give me the courage to show you that you are not alone! (*Kisses phantom*)

Mob: Who is this monster?

Revenge for Piagni, revenge for Buquet!  
This creature must never go free!

Phantom: Take her and forget me and all of this!

Go! Don't let them find you!

Take the boat. And swear to me that you never tell this secret you know of  
the angel **hell!**                      **Leave me!**

Phantom (*devastated*): Christine, I love you!

Christine: Please say you share with me one love and one lifetime,  
say the word and I will follow you!

Raoul: Please share each day with me,  
each night and each morning!

Phantom: Christine, now it's **over!** You **alone** can save my music. It's over...the music  
of the night.....(*sits on chair, covers up with a cloak...disappears*)

*THE END*

## 6 Sources:

"Music And Language Are Processed By The Same Brain Systems." Georgetown University Medical Center. *Science Daily*, September 28, 2007. Accessible from: [www.sciencedaily.com/releases/2007/09/070927121101.htm](http://www.sciencedaily.com/releases/2007/09/070927121101.htm). Accessed April 8, 2017.

"Anatomy of the Brain." *Mayfield Clinic/ University of Cincinnati Department of Neurosurgery, Ohio*. Accessible from: <http://www.mayfieldclinic.com/PE-AnatBrain.htm>. Accessed March 10, 2017.

"Šance dětem." Available at: <http://www.sancedetem.cz/srv/www/content/pub/cs/clanky/nadane-dite-ohrozeny-druh-nebo-stastne-znameni-161.html>. Accessed: April 18, 2017.

"The Latest Ranking of Top Countries in Math, Reading and Science is Out." Dec 6, 2016. Available at: <http://www.businessinsider.com/pisa-worldwide-ranking-of-math-science-reading-skills-2016-12>. Accessed March 12, 2017.

"Unconscious Language Learning Could be a Secret to Learning a Second Language." University of Cambridge, 2011. Available at: <http://www.cam.ac.uk/research/news/unconscious-language-learning>. Accessed April 10, 2017.

"What is NLP & How Does It Work. Neurolinguistic Programming Basics." Feb 5, 2015. Lecture. Available at: <https://www.youtube.com/watch?v=MQiMFs2SIFk>. Accessed March 3, 2017.

"What is NLP." Available at: <http://www.nlpifetraining.com/what-is-nlp/index.html>. Accessed March 12, 2017.

"Why trust is worth it." <https://www.youtube.com/watch?v=cWypWe9UAhQ>. Accessed March 30, 2017.

Banks, Fiona. *Creative Shakespeare. The Globe Educational Guide to Practical Shakespeare*. Bloomsbury Publishing, 2014.

Barucha, J. "Role-play teaching." *Management Learning*, 32 (1), 2006, pp. 43-53, ISSN 13505076

Boggs, James G. "Experiential Learning Through Interactive Drama: An Alternative to student Role Plays." *Journal of Management Education*, 31 (6), Dec 2007, pp. 832-858. Also available at: <http://journals.sagepub.com/doi/abs/10.1177/1052562906294952>.

Bolton, Gavin. *Drama as Education: An Argument for Placing Drama at the Centre of the Curriculum*. London: Longman, 1984. ISBN 0582361982

- Brent, Mike. "To Use or not to use Shakespeare in management development?" *Training Journal*, October 2005.
- Combs, Charles E. "Theatre and drama in education: A laboratory for actual, virtual or vicarious experience." *Youth Theatre Journal*, 2 (3), Winter 1988, pp. 9-10.
- Craft, Anna. "Little Creativity." *Creativity in Education*, Continuum, London, 2001, pp. 45-61.
- Cuddy, Amy. "Your Body Language Shows Who You Are". Lecture. June, 2012. Available at: [https://www.ted.com/talks/amy\\_cuddy\\_your\\_body\\_language\\_shapes\\_who\\_you\\_are](https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are). Accessed: September 12, 2016.
- Dehler, G.E., Welsh, M.A. and Lewis, M.W. "Critical Pedagogy." *New Paradigm Management Learning*, 32 (4), 2001, pp. 493-511.
- DiNapoli, Russell. "Using Dramatic Role-Play to Develop Emotional Aptitude." *International Journal of English Studies*, 9 (2), 2009, pp. 97-110.
- Ettliger, Marc et al. "Implicit Memory in Music and Language." *Front Psychol.* 2011, (2), p. 211. Available at: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3170172/>. Accessed April 10, 2017.
- Freeman, Walter J. "A Neurobiological Role of Music in Social Bonding." *The Origins of Music*. 1998, pp. 411-427. Available at: [https://www.researchgate.net/publication/244959626\\_A\\_neurobiological\\_role\\_of\\_music\\_in\\_social\\_bonding](https://www.researchgate.net/publication/244959626_A_neurobiological_role_of_music_in_social_bonding). **Permalink:** <http://escholarship.org/uc/item/9025x8rt>
- Fregger, Brad. "Subconscious Learning." Available at: <http://www.fregger.com/writing/subLearnAll.html>. Accessed February 10, 2017.
- Freud, Sigmund. "The Unconscious". 1915. Essay. Available at: [http://www.doyleqhs.com/uploads/1/1/2/7/11270981/freud\\_the\\_unconscious.pdf](http://www.doyleqhs.com/uploads/1/1/2/7/11270981/freud_the_unconscious.pdf). Accessed April 17, 2017.
- Grgich, Gina. "Gifted Students in the No Child Left Behind Era: Are Their Needs being Addressed?" *The California Reader*, 42, (2), Winter 2009.
- Hall, Wayne, M. "Thinking and Planning for the 21<sup>st</sup> Century. A holistic Approach to Thinking and Planning." October 1994. Available at: [https://fas.org/irp/doddir/army/usfk\\_j2/think.htm](https://fas.org/irp/doddir/army/usfk_j2/think.htm). Accessed April 7, 2017.
- Harrill, Suzanne. "Self-Worth: Recognizing Signs of High and Low Self-Esteem." Available at: <http://www.innerworkspublishing.com/news/vol40/selfesteem.htm>. Accessed August 12, 2016.
- Heath, Chip & Han. "Switch". Available at: <http://heathbrothers.com/switch-chapter-1/>. Accessed April 7, 2017.
- Heathcote, Dorothy. "Learning, knowing, and languaging in drama: an interview with



- Dorothy Heathcote." *Language Arts*, 60 (6), September 1983, pp. 695-701.
- Henderlong, Jennifer; Lepper, Mark. "The Effect of Praise on Children's Intrinsic Motivation." *Psychological Bulletin*, 2002, 129 (5), 774-95. Available at: <https://www.reed.edu/motivation/docs/PraiseReview.pdf>. Accessed: April 17, 2017.
- <https://en.wikipedia.org/wiki/Creativity>
- Jonas, J. "The Twelve Archetypes." Archetypal Studies and Applications. Available at:[http://www.uilTEXAS.org/files/capitalconference/Twelve Character Archetypes.pdf](http://www.uilTEXAS.org/files/capitalconference/Twelve_Character_Archetypes.pdf). Accessed: April 27, 2017.
- Kim, Kyung Hee. "The Creative Crisis. The decrease in Creative Thinking Scores on the Torrance Tests of Creative Thinking." *Creativity Research Journal* 23 (4), 285-295, 2011. Available at: [https://kkim.wmwikis.net/file/view/Kim\\_2011\\_Creativity\\_crisis.pdf](https://kkim.wmwikis.net/file/view/Kim_2011_Creativity_crisis.pdf). Accessed April 6, 2017.
- Kirby, Joe. "What Sir Ken Got Wrong." Available at: <https://pragmaticreform.wordpress.com/2013/10/12/what-sir-ken-got-wrong/>. Accessed September 20, 2016.
- Kolb A. Y, Kolb A. D. "Meta-cognitive Aspects of Experiential Learning." Available at: <http://journals.sagepub.com/doi/abs/10.1177/1046878108325713>. Accessed March 30, 2017.
- Lin, Y.-S. "Fostering Creativity through education – a conceptual framework of creative pedagogy." *Creative Education*, 2 (3), 149-155.
- Liu, Feng, Ding, Yung. "Role-play in English Language Teaching." <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.1013.9714&rep=rep1&type=pdf>. Accessed 2 April, 2017.
- Mahmoudi, Sirous. "Holistic Education: An Approach for 21 Century." *International Education Studies* 5 (2); April 2012. Available at: <http://dx.doi.org/10.5539/ies.v5n3p178>. Accessed March 30, 2017.
- McLeod, Saul. A. (2008). "Selective attention." Accessible at: [www.simplypsychology.org/attention-models.html](http://www.simplypsychology.org/attention-models.html). Accessed: April 17, 2017.
- McLeod, Saul. A. (2015). "Unconscious Mind." Available at: [www.simplypsychology.org/unconscious-mind.html](http://www.simplypsychology.org/unconscious-mind.html). Accessed April 17, 2017.
- Miendlarzewska, Ewa. "How musical training affects cognitive development: rhythm, reward and other modulating variables." *Auditory Cognitive Neuroscience*, 2013 (7), p. 279.
- Miller, J. P. Ed. "Educating for wisdom and compassion: Creating conditions for timeless learning." Thousand Oaks, CA: Corwin Press.

- Perry, George. *The Complete Phantom of the Opera*. Pavilion Books Limited. 1987.
- Pessiglione, Mathias: “Subliminal Instrumental Conditioning.” *Neuron* 59, Aug. 28 2008, pp. 561-567. Available at: [http://www.cell.com/neuron/pdf/S0896-6273\(08\)00575-8.pdf](http://www.cell.com/neuron/pdf/S0896-6273(08)00575-8.pdf). Accessed March 13, 2017.
- Preckel, Franzis. “Relationship of intelligence and creativity in gifted and non-gifted students. An investigation of threshold theory.” *Personality and Individual Differences*, 2006, (40), pp. 159–170.
- Pula, Talia. *Stages: Creative Ideas for Teaching Drama*. J. Gordon Shillingford. 2008. ISBN 1-896239-94-3.
- Renzulli, Joseph S. “The Three Ring Conception of Giftedness. A Developmental Model for Promoting Creative Productivity.” September 3, 2014. Available at: [https://www.researchgate.net/publication/237668711\\_The\\_Three-Ring\\_Conception\\_of\\_Giftedness\\_A\\_Developmental\\_Model\\_For\\_Promoting\\_Creative\\_Productivity](https://www.researchgate.net/publication/237668711_The_Three-Ring_Conception_of_Giftedness_A_Developmental_Model_For_Promoting_Creative_Productivity). Accessed: April 18, 2017.
- Rezaee, Mehrdad & Farahian, Majid. “Subconscious Vs. Unconscious Learning: A Short Review of the Terms.” *American Journal of Psychology and Behavioral Sciences*, 2 (3), 2015, pp. 98-100.
- Robinson, Ken. “Do Schools Kill Creativity?” Lecture. February 2006. Available at: [https://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity](https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity). Accessed September 20, 2016.
- Roedell, W. “Vulnerabilities of highly gifted children”. Davidson Institute for Talent Development, 1984, 6 (3), pp. 127-30. Available at: <http://www.davidsongifted.org/Search-Database/entry/A10065>. Accessed: April 20, 2017.
- Schmidt, Richard W. “The Role of Consciousness in Second Language Learning.” *Applied Linguistics*, 11 (2), Oxford university Press, 1990, pp. 130-158.
- Snyder, David. “How to control your subconscious mind.” Aug. 27, 2014. Lecture. Available at: [https://www.youtube.com/watch?v=K3BttQEBw\\_g](https://www.youtube.com/watch?v=K3BttQEBw_g). Accessed March 13, 2017.
- Snyder, David. “NLP Success Secrets.” Jan 17, 2017. Lecture. Available at: <https://www.youtube.com/watch?v=4jF6tTboEOE>. Accessed March 14, 2017.
- Sorensen, Marilyn. “Questions and Answers about Low Self-Esteem.” Available at: <http://www.getesteem.com/lse-symptoms/behavioral.html>. Accessed February 12, 2017.
- Spolin, Viola. *Improvisation for the Theater*. Northwestern University Press, Illinois. 1999. ISBN 978-0-8101-4008-0

Staik, Athena. "The Neuroscience of Changing Toxic Thinking Patterns." Available at: <https://blogs.psychcentral.com/relationships/2011/08/the-neuroscience-of-changing-toxic-thinking-patterns-2-of-2/>. Accessed April 10, 2017.

Tartakovsky, Margarita. "Signs of Low Self-Esteem." Available at: <https://psychcentral.com/blog/archives/2012/01/30/signs-of-low-self-esteem/>. Accessed April 20, 2017.

Teta, Jade: "The Elephant and the Rider: the Psychology of Change." Available at: <http://www.thenddc.com/the-elephant-and-the-rider-the-psychology-of-change/>. Accessed February 10, 2017.

Thalheimer, Will. "People remember 10%, 20%, really?" May 2006. Available at: [http://www.willatworklearning.com/2006/05/people\\_remember.html](http://www.willatworklearning.com/2006/05/people_remember.html). Accessed April 2, 2017.

The Phantom of the Opera:  
[https://en.wikipedia.org/wiki/The\\_Phantom\\_of\\_the\\_Opera\\_\(1986\\_musical\)](https://en.wikipedia.org/wiki/The_Phantom_of_the_Opera_(1986_musical))

Toivanen, Tapio. "Creative Pedagogy – Supporting children's creativity through drama." *The European Journal of Social & Behavioural Sciences*. 2013. pp. 1168-1179. ISSN 2301-2218.

Zander, Benjamin. "The Transformative Power of Classical Music." Ted Talk. 2008. Available at: [https://www.ted.com/talks/benjamin\\_zander\\_on\\_music\\_and\\_passion](https://www.ted.com/talks/benjamin_zander_on_music_and_passion). Accessed: April 10, 2017.

## **7 You-tube links to the videos analyzed and discussed in the Practical Part**

(Private material of the present author. Written consent of both students and parents obtained)

### **Gala Performance (entire show), The Boat of Mystery, May, 2016**

[https://www.youtube.com/edit?o=U&video\\_id=h\\_fXfQqxxTI](https://www.youtube.com/edit?o=U&video_id=h_fXfQqxxTI)

### **Rehearsal recordings 2014-2015:**

Video 1: May\_11\_2015: Scene\_Auction

<https://youtu.be/xSP-fePiNx8>

Video 2: May11 2015 masquerade+finished score

<https://youtu.be/dtFKPxddnXc>

Video 3: April27 2015 TrackDown:

<https://youtu.be/rTIWlxwTwtQ>

### **Rehearsal Recordings 2015-2016:**

Video 1: 00039 Dec\_14\_2015: Track\_Down\_the\_Murder\_i

<https://youtu.be/XSqV1W7nJgY>

Video 2: Jan\_11\_2016: Track\_Down\_the\_Murder\_ii

[https://www.youtube.com/edit?o=U&video\\_id=hqeer27oSGE](https://www.youtube.com/edit?o=U&video_id=hqeer27oSGE)

Video 3: 00042 Jan\_11\_2016:Down\_once\_more

<https://youtu.be/hqeer27oSGE>

Video 4: March\_12\_2016: Down\_once\_more

[https://youtu.be/9FcRMg0t\\_1c](https://youtu.be/9FcRMg0t_1c)

Video 5:

00058 April 4 2016: Wandering\_Child

[https://youtu.be/T2d\\_sysEXgE](https://youtu.be/T2d_sysEXgE)

**Dress Rehearsal Recordings:**

Dress Rehearsal Auction Scene (P1080683)

[https://youtu.be/vbob98\\_pvE0](https://youtu.be/vbob98_pvE0)

Dress Rehearsal Masquerade (P1080687)

<https://youtube.be/yShAK9aGFAo>