

Drawing and re-drawing;  
Working with the physicality of the performing body in costume  
design

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# Abstract

*How does the act of drawing enable the costume designer to design costumes that work effectively with the physicality of the performing body?*

This research is located in the field of scenography and refers specifically to costume design practices within this field. The research project developed from a growing visibility of performances developed and created primarily from the physicality of the body rather than from a text. In these performance environments, where there is no initial text to work from and sound, lighting and set have yet to be developed the costume designer must predominantly respond to the physicality of the performing body. However, if the costume designer is to ensure that their designs and costumes work effectively with the ideas developed by the performer they must also address the relationship between their interpretation of the performing body and the intentions of the performer.

My research responds to limited resources that examine and document how a costume designer can address this relationship and create designs that work with the physicality of the performing body rather than designs that work with a text. As a result of the limited resources in this area of costume design I refer to an additional field for reference. Using training practices based in figure skating to structure my drawing process my research provides new insight into how a costume designer can create costume designs that work with and enhance the physicality of the performing body. By using this repetitive drawing process to both interpret the performing body and initiate a dialogue with the performer my research enhances collaborative practices in costume design and within the field of scenography.

In the absence of relevant literature in figure skating, the drawing and re-drawing approach I use is primarily examined and supported using a combination of performance and training approaches developed by Jacques Lecoq. These approaches address and explore how performance is created through an awareness of the physicality of the body in relation to the physicality of mark making, and through a repetitive training structure similar to that used in figure skating.

Drawing is used as the primary research method, applied within a methodology based on Merleau-Ponty's phenomenological philosophy. This methodological approach both facilitates the costume designer's encounter with the physicality of the performing body and enables an examination of this encounter in order to understand how the designer interprets and makes sense of this body. These encounters are structured through and conducted within three ethnographic case studies based in theatre performance, costume design and figure skating. The research case studies are contextualised using interviews, diaries and background research and are analysed using a structure that draws on Corbin and Strauss's Grounded Theory.

The research concludes by outlining three main stages through which the process of drawing and re-drawing is applied and used to create costume designs that work effectively with the physicality of the performing body. In describing and explaining these three stages I outline how the repetitive drawing process integrates within a performance process and as a result becomes a vehicle for collaboration between the costume designer and the performer.



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For Evie

## Introduction

Using a combination of costume design and figure skating practices to structure and examine the drawing process my research is conducted from a unique performance and design perspective. As a result my research offers new insight into drawing in costume design and how drawing and re-drawing the performing body can be used to enable the costume designer to work with and enhance the physicality of the performing body.

This research developed as a result of my experience as a professional costume designer where, rather than working with a performer to develop and explore ideas, my design process has often been prompted by practical issues connected to the costume itself. Examples of this include when a type of movement that affects the costume is required, where a change of costume is necessary due to a note in the script or where costumes are examined and changes required during costume fittings. Working in this way has often led to a lack of opportunity in the early stages of the production process to effectively interact and collaborate with the performer. As a result the costume designs have not accurately reflected the ideas developed by the performers. On occasions this lack of unity has prevented the realised costumes from becoming an effective part of the complete performance or enhancing its key themes. An example of this design experience is provided in Appendix A.

In contrast to my experience of the costume design process, where my role is often focused on solving problems that arise during the production process, cast members I have worked with have used a more instant and physical creative approach. These observations of performance practice were made during my undergraduate training and during my professional work as a theatre designer and are further supported by my experiences of creating performances as a figure skater.

A figure skater develops their performance by constantly exploring and testing how their body moves on the ice. This exploration is often conducted through the repetition of a performance or an individual skating element such as a jump, spin or foot movement. The purpose of this process is to create and develop a performance whilst also training the skater to perform with greater technical accuracy and artistic expression and interpretation (of the music). Both technical skill and artistic expression are developed through the physical experiences of each individual skater as they repeat each movement and/or performance. I have trained for nine years in this sport, performing and competing as a skater whilst also training and working as a professional costume designer. In comparing and contrasting the two roles during this time I have become increasingly frustrated with the lack of opportunities for the costume designer to develop their work, like the figure skater, through explorations of the physicality of the performing body.

The need to address these differences is emphasised by an increased visibility of physical theatre performances yet few documented resources for the costume designer needing practical advice about working within this type of performance environment. The different meanings, practices and associations of the term 'physical theatre' are discussed in *Physical theatres: a critical introduction* (Murray and Keefe 2007). However in my research the term 'physical theatre' refers specifically to Murray and Keefe's claim that "*physical theatre' as a term, idea or concept captures the aims of certain movements in the nineteenth and twentieth centuries to confront the continuing hegemony of a theatre defined by its literary and verbal dimensions*" (2007, p.6). I therefore use the term 'physical theatre' to mean performances that are created and developed primarily through the physicality of the body of the performer

rather than placing an emphasis on a script, text or spoken word.<sup>1</sup> The increased presence of physical theatre performances taking place in mainstream theatre venues demonstrates the growth and popularity of this type of performance. Recently performing at the Royal National Theatre (*A Disappearing Number*, 2010) and collaborating with the ENO in *A Dog's Heart* (2010), *Complicite* has a long history of using the performing body as a primary stimulus for creating performance. Founded in 1983 by Simon McBurney, Annabel Arden, and Marcello Magni, *Complicite* (or *Théâtre de Complicité* as it was originally known) stress that their performances are not defined by the term, 'physical theatre'. However, the company does acknowledge that they place a strong emphasis on the performer's body and the use of games, physical exploration and improvisation to create and develop performance. A similar emphasis on the body is visible within performances by *DV8 Physical Theatre Company*. Founded in 1986 by Lloyd Newson, *DV8* focus on breaking down the barriers between dance and theatre and have also performed at the Royal National Theatre (*Just For Show* 2005, *To be Straight With You*, 2008).

These performances highlight how directors and performers are exploring and developing how the performing body can be used to create performance. Reflecting on these developments, Pamela Howard (on-line undated) comments in her paper, 'Actors as Scenography' in the journal, *Scenography International*:

*There has been a great and important development in physical theatre, and the training of actors. As these actors, conscious of the intelligence of the body, have passed from the marginalised fringe theatres to infiltrate the national companies, it becomes incumbent upon the scenographer to study this raw material and fully exploit its dramatic and visual potential.*

The 'dramatic and visual potential' (Howard, on-line undated) of the performing body is a subject addressed in current publications in the fields of both scenography and performance. For example, the impact of the performing body on the stage design is acknowledged in publications such as Arnold Aronson's *Looking Into the Abyss: Essays on Scenography* (2005, p.5). Whereas how the performing body is observed and perceived is discussed in the field of performance studies through psychological theories and kinaesthetics (Shepherd and Wallis 2004, p.207-211). However, although this knowledge could be applied to costume design practice there are few documented resources that discuss how the costume designer can practically and pro-actively work with the physicality of the performing body (other than and prior to costume fittings). In response to limited resources in this area I conduct my research of the performing body from a costume design perspective and using the practical drawing skills of a costume designer.

In the next chapter, I discuss my background in costume design, my training and performance in figure skating, and the relationship between the two. I discuss how these experiences led to drawing performances and how this in turn led to the development of my research question.

Chapter Two provides a relevant context for the research by surveying literature that relates to drawing the performing body in the fields of costume design and

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<sup>1</sup> Although some physical theatre companies do work with text, the text is not always the starting point for a performance. *Frantic Assembly* describe their work as physical in style, combining movement, design, music and text. For their production, *Stockholm* (2008) the script was created and developed through physical explorations by the cast and an on-going collaboration between the director, performers and the playwright. Similarly, *Complicite* also work closely with their creative team, emphasising that where possible the theatre designer attends and is involved in rehearsals.

scenography. In this survey I discuss how my research relates to literature that addresses the relationship between the performer and the costume designer and how the costume designer's drawings have been used more widely within the creation of a performance. As this connection between performance and costume design relates to the developing field of scenography I go on to discuss literature in this field that specifically addresses drawing practices in costume design. Requiring a further and more physical context for the drawing process applied within my research I use my experience in figure skating to outline how Lecoq's 'play' and 're-play' training structure supports my repetitive drawing approach. I conclude the chapter by highlighting how my research reveals new insight into how a costume designer can create costume designs that work with and enhance the physicality of the performing body.

In Chapter Three I discuss the research methodology, approached from the perspective of Maurice Merleau-Ponty's phenomenology and how and why drawing is applied as a phenomenological research method within three ethnographic research case studies. I address the subjectivity of this ethnographic approach and in doing so explain how the research is analysed using an approach based on Corbin and Strauss's Grounded Theory and the triangulation of drawing, research diary and interview data.

Chapter Four evidences the drawings created from my observations of the performing body conducted during the case studies. Alongside these drawings it also evidences data from my production diaries, interviews and background research of productions drawn. This data is organised in the order that the case studies were conducted, with each case study ending with an evaluation that identifies and develops key recurring themes that are used to complete the research analysis in the next chapter.

Using a comparative triangulation based on a Grounded Theory approach and using the four research themes developed during the research case studies Chapter Five is a final and complete analysis of all research data. During this process the research is examined and contextualised within a costume design framework and existing scenographic practices.

In Chapter Six I answer the research question by outlining the three main stages through which the process of drawing and re-drawing is applied and used to create costume designs that work effectively with the physicality of the performing body. These stages are as follows; 'Revealing and identifying differences', 'Creating narratives and interpreting the physicality of the performing body' and 'Drawing as story telling; a tool for collaboration'. In discussing the third and final stage of the drawing and re-drawing process I outline how the repetitive and physical act of drawing facilitates a collaboration between the costume designer and the performer.

I conclude this chapter by discussing further applications of the drawing and re-drawing approach in both theatre design and sports pedagogy.

# Chapter 1. Research background

As my training and experience in both costume design and figure skating led to the development of this research and form an important part of the research method the details and application of this personal experience require further explanation. This chapter outlines the background of my training and experience in these disciplines and how together they led to the development of the drawing process examined, and applied as a research method in this thesis.

## Costume design

During my undergraduate training as a theatre designer I developed skills that enabled me to explore and examine a text in order to develop costume designs appropriate and relevant to the themes of a performance. I developed an understanding of how textures, colours, styles and shapes could be inspired by the imagery within a script and used to create design ideas that emphasised certain elements and themes within the performance. I also developed my understanding of how to use visual references from books and magazines as well as my own drawings to express, share and discuss ideas with directors and other designers. Although this training was not entirely focused on working from a text, non-text based approaches to creating performance that addressed the movement and physicality of the performing body were less prominent.

As I began working as a professional costume designer the gap between my costume design process and the creative processes of the performer and their development of the performance became more noticeable. Busy rehearsal schedules meant that I could not meet regularly with performers to discuss my design ideas, and as a result my designs and the realised costumes often conflicted with the ideas and expectations of the performers. In order to solve this problem I tried to understand how the performer interpreted a script in the early stages of a production process. I did this by observing the performer in rehearsals as they used their body to explore the text and create and express their interpretation of it. In doing so I hoped to create costume designs that were more relevant to and enhanced the ideas developed by the performer. However, my observations, recorded in writing in my notebook, were often unfocused and lacked detail. Because the performer often moved quickly and changed in ways I could not easily describe it was difficult to clearly record their movements and gestures. It was difficult to describe my interpretation of these performances in writing because I did not have the vocabulary to do so.

These experiences form an important part of this research because they contrast directly with my experience of training and performing as a figure skater. Rather than creating a performance from a written language, figure skating enables the creation of performances from and through an exploration of the physicality of the performing body.

## Figure skating

As an experienced performer in figure skating, training in the sport since 1996, my knowledge of how a skater creates a performance is based on my practical and physical experience in the sport. Because the majority of figure skaters learn how to perform and develop their routines as they physically train on the ice, and because techniques are mostly passed down from coach to student there are very few published resources that document high level training practices in this field. (A summary of the disciplines of figure skating is provided in Appendix C.) Publications that do exist often lack detail beyond the most basic figure skating elements and do



not address the artistic quality of a skating performance such as choreography and musical interpretation. Research that does address figure skating mostly originates from a sports science perspective, addressing either technical skills such as increasing the number of rotations in a jump or areas within sports psychology such as coach-athlete relationships and links to eating disorders. There is currently no detailed research in the creative practices of figure skating, for example how a coach or skater choreographs a routine, how the figure skater learns to work with music or how the figure skater learns to express the 'character' of the music as required by the current judging system.<sup>2</sup> My knowledge of how a figure skater creates a performance is therefore based on how I have been coached and my observations of coaches working with other figure skaters.

Over the last fifteen years I have been taught figure skating by six different coaches from four different UK rinks. Each coach has taught me to use and explore the physicality of my body in order to develop both the technical requirements of a movement and the type of expression that is created by this movement. These explorations have primarily meant focusing on the angles and shapes created by my body, how and where I place my body weight, the direction of my movement and the tensions and forces that result from this movement. By repeatedly performing a movement, varying these elements slightly with each performance, I am able to understand how I must move in order to create a technically correct performance and a level of expression appropriate for the music.

### *Angles*

By controlling the angles of one body part in relation to another the skater keeps their weight balanced correctly over the blade of the skate and as a result can maintain a steady and flowing movement across the ice. By altering these angles the flow and direction of movement can be interrupted and changed. These changes not only affect the physical quality of a movement, but also impact on the expression of a dance. A Waltz for example requires a skater to express the smooth 'character' of the dance and the gentle rise and fall dictated by the emphasis placed on the third beat of the bar. This expression is created not only with the movement of the feet but also with wide circular arm movements, extending the arms outwards and increasing the angle between the arm and the shoulder.

### *Shapes*

The shapes created by the body of an ice-dancer during a performance impact on marks awarded for interpretation and choreography. These shapes depend on the rhythms and 'character' of the dances, which must be expressed through the body of the skater. For example, at certain moments during a Tango a skater must maintain a tight, linear body shape with their legs and arms kept close to the body. In contrast, in a Blues, the skater's body should be less rigid and linear. It should open outwards and take up more space.

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<sup>2</sup> Although figure skaters are marked on skating skills, execution and timing, creating an expressive performance is a particularly important part of the sport because marks also depend on how well the skater interprets and expresses the 'character' of the music. For a Free Dance the skater writes down their interpretation of this 'character' on the competition entry form for the judges. This written explanation is then used during a competition to judge whether or not they have physically expressed this interpretation effectively. In a Compulsory Dance (now the Short Dance) such as the Tango Romantica 'character' is pre-defined by the International Skating Union (ISU). The ISU define the Tango Romantica as, '*a romantic sinuous dance which expresses the soft, lyrical interpretive characteristics of the Tango. It must be skated with deep edges. Foot and body movements must be deliberate and convey a sense of dignity approaching arrogance.*' <http://www.ice-dance.com/>.

### *Weight*

Where the skater chooses to place their body weight impacts on their balance and therefore their ability to move in different directions and create different body shapes. By changing these elements a skater can emphasise a specific movement, shape or angle of the body, which in turn reflects the quality of the music.

### *Direction*

The direction of a movement in a skating performance is defined by the horizontal and vertical axis of the rink. Movements within set dances such as a Tango or Waltz are drawn and performed at certain points along these horizontal and vertical lines. The skater therefore develops an awareness of their body in relation to these lines and the rink space. A skater also develops an awareness of the upward and downward motion of their movement on the ice. For example a Waltz is defined by the gentle rise and fall of the body and the softness in the knee that enables this motion. In comparison a Tango, although skated low in the knee is performed with a straighter torso and a sharper rise and fall.

### *Tension and forces*

Tensions are created in the body of a skater as they stretch and extend a movement. These extensions are required in order to demonstrate control, a strong leg line and, where appropriate, a clear expression of the 'character' of the music. As a general rule in figure skating the extension of the leg must be strong. A skater knows they have a correct leg line when they can feel the tension as they extend their leg back. They should feel a stretch between their hip and their foot and should feel this tension extend diagonally back and outwards. They should feel the tension between the forces pulling their body in two different directions.

However although this leg extension is not always associated with an expression of 'character', tension held and controlled in other areas of the skater's body can be used to deliberately alter the quality of their movement. A Tango for example requires a more exaggerated tension in the upper body than a Waltz, which although performed with a controlled and straight back must express a less rigid and hard quality.

Feedback from the coach at various stages during a practice will confirm whether or not a movement effectively uses these elements to express the rhythm and 'character' of the music being used. However the combination of shapes and angles used, the direction and speed of a movement and the way in which a skater uses their body weight and the forces and tensions of their body depends on the skater's level of experience. These experiences enable the skater to make choices about what is or is not included in the routine and means that the skater takes an active role in the creation of their performance.

### **Drawing performance**

My experience and knowledge of figure skating highlighted the limited time I spend as a costume designer (prior to fittings) working with the physicality of the performing body. It also highlighted the passive and distant role I often have in the development of a performance. However, with limited resources that address how the costume designer can interact with the physicality of the performing body I have not known how to facilitate such a process or apply it to my costume design practice. Frustrated with this situation I started to explore how I could develop my own physical response to the movement of the performing body, and what additional

understanding of a performance this response provided. To begin this exploration I drew performances that I observed as a member of a theatre audience.

The style of drawing I used and that I continue to use during this research developed during my training in theatre design. This training, which included life drawing and drawings based on observations of people in everyday life, enabled me to develop a quick and linear style of mark making. This mark making process became a way for me to record, re-examine, clarify and enhance my ideas before creating theatre designs.

Applying this quick drawing style to drawing performances I recreated on the page what I observed on the stage. In doing so I found that I could use the mark making process to reassess my interpretation of the performance I observed. However, influenced by my training as a figure skater, I found this reassessment now focused on similar physical elements that I use to explore and create performances on the ice. For example, as I made the marks on the page I focused on the direction of movement, weight and speed of my hand as it moved across the page. The movement of my hand created different angles between the marks, which in turn defined the angles and shapes of the bodies that I drew. If the movement of my hand and the resulting drawing didn't seem to effectively create and express the physical appearance and qualities of the actions I observed I re-drew it, altering one or two of the marks until I created a better match. As I continued to reject or approve each mark I started to view the page as a rehearsal space to investigate my initial interpretation of a performance. Rather than using a script to examine a character, this interpretation was based on the physical appearance of the performing body, for example how the performer held their head or how they used their hands. By altering the distance between marks I altered a head or hand position and as a result my interpretation of the body I drew also changed. A head drawn lowered suggested a different type of character than a body that was held upright and whose head was held high. However, although this repetitive drawing process brought my skating and costume design experiences closer together and provided me with a more personal understanding of the physicality of a performance, it was untested within a production process. I was therefore unable to determine if and how the process of drawing and re-drawing the performing body could benefit a costume design process rather than simply an audience member/costume designer in isolation. My research project developed as a result of this drawing experience and the need to test and develop the drawing and re-drawing process within a costume design and production environment.

## Chapter 2. Literature Survey

In chapter one I discussed my background in costume design and figure skating, and how a combination of my training and experience in these disciplines led me to question my costume design practice. I outlined how I used a repetitive drawing process to explore how a costume designer can respond to and interact with the physicality of the performing body. However I also highlighted how this process was not examined within the context of a costume design or production process. Further research is therefore necessary in order to examine if and how the process of drawing and re-drawing the performing body can enable the costume designer to create designs that work effectively with the physicality of the performing body.

In the next chapter I provide a more detailed context to my research question by surveying literature that addresses how costume designers are known and understood to work with the physicality of the performer (prior to costume fittings). I discuss how

literature in this area is limited and suggest why. In order to locate a more precise context for my research I widen this survey to include the field of Scenography, where the relationship between theatre disciplines is examined in more detail. I go on to highlight existing research and design practices in scenography that support the application of a physical approach to drawing as an investigative tool for the theatre designer who wants or needs to work with the performing body. Using these references I discuss how my examination of drawing and re-drawing the performing body enhances existing knowledge in the field of Scenography and how my research, conducted from both a costume design and figure skating perspective, provides new insights into costume design practice.

## Costume design

Since this research examines costume design practice it is important to understand how the research question relates to existing literature in this field. It is particularly important to understand if and how drawing has been, and is currently used as a tool to investigate and work with the performing body. However not only is the physicality of the performing body often overlooked in such literature, it often lacks detailed descriptions of how costume designers have and do engage with performers on a more basic level. As Joslin McKinney reflects in her paper for the on-line journal, *Scenography International* (undated), although handbooks, manuals, anthologies, and illustrated 'coffee table books,' offer important overviews of the history of theatre design they can also lack in-depth analysis of the design process. McKinney (on-line journal, *Scenography International*, undated) reinforces this view by commenting that publications such as Francis Reid's *Designing for Theatre* (2000), whilst '*extremely useful in a technical sense...do not help us to locate theatre design within a philosophical debate on the making of theatre.*'

An historical examination of approaches to costume design over the last two decades provides possible reasons for a limited focus in costume design literature on the relationship between the costume designer and the performer. This examination suggests that costume design literature has been less focused on performance and the language of performance because the costume designer has often worked separately from the performer. Although there are of course exceptions to this and instances where the costume designer works closely with the performers, it is possible that financial and time constraints mean that sometimes it is not practical for the costume designer to be with the performer(s). As Collins and Nisbet (2010, p 140) reflect, '*...the actual material processes of production, time constraints, rehearsal and workshop schedules, especially in mainstream theatre, often result in the designer being excluded from the play's development as it moves towards performance.*'

Although the costume designer may, as Collins and Nisbet suggest, find himself or herself excluded from the play's development, the relationship between the costume and the performer is, and has for a long time been, well acknowledged. In their publication, *Costume Design* Anderson and Anderson (1999, p.64) comment, '*the costume and the actor should be two inseparable components of a single visual effect...For the actor the costume is an externalization of the character, and extension of his or her interpretation of the role.*' This statement, although useful in its commentary on the relationship between the costume and the performer, reinforces the view that the role of the costume designer is primarily centred on the needs of the performer. There is no mention in this dialogue of the costume being an extension of the costume designer's interpretation, an externalisation of the character that they have created or the relationship between their interpretation of a performance and that of the performers. Either this process is assumed and not examined, or the possibility

of the costume designer's own experience and interpretation of a 'role' is omitted altogether.

As there is no explanation in Anderson and Anderson's text (1999) as to how the costume designer might interpret a role or a performance there is also no discussion about how they can ensure that this interpretation and that of the performer's integrate effectively with one another. Rather than working with the performer to develop a shared understanding of a performance before starting design ideas the authors suggest '*letting the actor in on preliminary design plans,*' (Anderson and Anderson 1999, p.64). Although not all costume designers work in the same way this reference to the costume design process suggests that in some situations, as in my own experience of working as a costume designer, the designer and the performer conduct their work separately until the designs are at least partially complete.

In the publication, *Costume Design: Techniques of Modern Masters* (1999) costume designer Jose Varona describes the problems that can occur when the costume designer does not consider the physicality and the physical appearance of the person who will be wearing the costume. Varona (1999 in Pecktal 1999, p.202) comments that the designer should see the character first, and should '*get to know its movements... Designers who portray faceless characters in rigid positions often go through frustrating processes of trial and error with the director.*' According to Varona, by understanding the movement of a character and expressing this movement in their designs, the costume designer can work more effectively with the director. However, Varona (1999 in Pecktal 1999, p.202) does not discuss how the costume designer can get to know the movement of the character or how this physical knowledge is transferred to or explored within the costume drawing.

Rather than working directly with the performer publications that provide step-by-step directions for creating costume drawings offer another solution to how a costume designer can get to know the movement of a character. For example Tan Huaixiang's publication, *Character Costume Figure Drawing Methods for Theatre Costume Designers* (2004) describes how a costume designer can draw a body in different positions and poses and how drawing the costume onto these different physical appearances can alter the overall look of the design. Practising these drawing skills enable a costume designer to explore the physicality of the character they are designing for. However in this application of drawing the costume designer's interpretation of a role and their design ideas remain separate from the ideas being developed by the performer. Because the body drawn is not the body of the performer who is to wear the costume, the drawing cannot reflect or explore the different interpretations of a posture or movement that might arise as he or she uses their body to develop a performance.

More recent theatre design literature suggests that limited references to the interaction between the costume designer and the performer is due to the language used to describe the role of the 'designer.' For example, in his *Sightline* journal article 'The Condition of Fear' (2003) Michael Spencer suggests the term 'designer' is restrictive, commenting that '*perhaps our industry should dismiss the restrictive labels of "theatre designer," "performance artist," "fine artist," "fashion designer" as many of the students are doing, and embrace the multi-disciplinary approach of young visual artists.*' This comment suggests that if the terms used to describe the roles in art and design do not encourage collaborative practice or interdisciplinary processes then it is unlikely that a theatre designer will have the incentive or opportunities to work collaboratively.

Offering a more specific critique of the language used to define the theatre designer and the negative impact this has can have on collaborative practices, Joslin McKinney (on-line journal, *Scenography International*, undated) writes, '*the problem,*

however, with calling theatre designers (or any other theatre workers such as directors or actors) 'artists' is that it will tend to detract from the collaborative nature of theatre and from the possibility that it is the event of a performance being viewed by the audience which is, or has the potential of being, art. McKinney (on-line journal, Scenography International, undated) reinforces this comment with her own design experience and goes on to suggest that the designer can be involved in more than just the visual appearance of a production. McKinney (on-line journal, Scenography International, undated) reflects, '*...many of the working practices in this country have the effect of keeping designers at a slight distance from the production and yet the expectation is one of collaboration. The frustration expressed amongst British theatre designers is reflected in my own experience as a practitioner and as an educator. The potential for a designer to be fully involved in the dramaturgical foundation of a production is often overlooked.*' Limited design practices resulting from the narrow roles associated with the title 'theatre designer' (and including the costume designer) could explain why. It could also explain why there are few references in costume design literature to the relationship between costume design and performance practices. However, this does not mean that such relationships do not occur or that the costume designer cannot access information about the performing body that might enhance collaboration. For example the field of Performance Studies provides detailed accounts of how performance and the performing body are perceived and are given meaning. However, because my research is based on the practical and physical act of drawing and is not conducted from a theoretical, psychological or performance perspective my literature survey moves into the field of Scenography. This field is relevant to my research because it provides practical and detailed accounts of how theatre designers (including costume designers) have and still do engage with performance. Although the field of Scenography is not defined by or limited to just costume design, costume is still an acknowledged part of scenographic practice (McKinney and Butterworth 2009, pp.6-7).

## Scenography

The term 'scenography' can simply be defined as the painting or decoration of a theatre set. This understanding of the term dates back to Greek Theatre and associations with the two words, '*Skenographia*' which means painting of/on a '*skene*' and '*Skiagraphia*' which means the '*painting of shadows*' (Ley 2006, p.23). Ley (2006, p.23) writes that these two words are '*used to describe what on occasions has been doubted, namely the indication of theatrical setting by painting...*' In *The Cambridge Introduction to Scenography* (McKinney and Butterworth 2009, p.3) scenography is introduced with reference to the Oxford English Dictionary, and similarly defined as a term associated with both scene painting and architectural perspective drawing. However, as McKinney and Butterworth (2009, p.3) also point out, the term has '*gradually gained currency*' and is now a much broader term that includes the application and study of multiple theatre disciplines and multi-sensory experiences of performance environments. The breadth of subjects that scenography addresses means literature in this field often focuses on interactions between theatre disciplines and the blurring between theatre roles. This includes a focus on the interactions between elements of theatre design and performance practice. It is this particular area of interaction and overlap that makes scenography relevant to my research.

Key to the discussion of how design and performance can work together as part of a scenographic practice is Pamela Howard's publication, *What is Scenography?* (2008). In this publication Howard (2008) lists multiple definitions of 'scenography,'

each one provided by a different theatre designer and each one noticeably different. These definitions, referring to a variety of approaches from architecture to the visualisation of a text, and design processes involving time, space, colour, shape and light, demonstrate how difficult it is to provide a universal definition. Whilst Howard acknowledges the broad scope of approaches to, and processes of, scenography her own scenographic practice is documented and examined from the perspective of the theatre designer/scenographer<sup>3</sup>. This discussion is framed by Howard's description of scenography (2008, p.130), which she describes as '*the seamless synthesis of space, text, research, art, actors, directors and spectators that contributes to an original creation.*' With the scenographer playing a key part in the creation of a complete performance Howard discusses how the role requires an awareness of disciplines other than just design.

In outlining the practice of scenography as a multi-disciplined field, the publication, *Theatre and Performance Design; A Reader in Scenography* (Collins and Nisbet 2010) also highlights how the scenographer requires a wide frame of knowledge. Describing what scenography does rather than defining what it is, this publication outlines how the audience and performers can be viewed as scenographic elements to be considered in addition to the set, lighting, costume and sound. Emphasising the multidisciplinary aspect of the term Collins and Nisbet (2010, p.1) describe the field of scenography as one in which '*distinct yet overlapping practices converge.*'

In highlighting the multi-disciplined nature of scenography, Howard (2008), McKinney and Butterworth (2009) and Collins and Nisbet (2010) reinforce the need for an awareness of how these different theatre disciplines work together. However, rather than take an overview of scenography and the synthesis of all of the elements that can be involved, my research specifically focuses on the relationship between two disciplines; performance and costume design.

In Arnold Aronson's *Looking Into the Abyss: Essays on Scenography* (2005) the overlap between theatre design and performance practices is discussed in relation to the impact of the performer on the performance space. Although this reference does not specifically focus on costume design it is still relevant to my research because costume, like set, has a spatial quality that enables the performer to move within it. Describing scenography as an amalgamation of the spatial and compositional elements of visual art such as painting and the spatial elements of the stage, Aronson (2005, p.5) reaffirms the impact of the performer within these elements. He claims that they are not only effected and transformed through time, but can be effected and made '*unstable*' by the presence of a performer. If this is the case then in order to create a stable and balanced performance environment the scenographer must consider the performer and the performing body alongside design elements such as set, sound, lighting and costume.

The exploration and application of performance within theatre design is visible in the work of a number of prominent scenographers, for example Edward Gordon Craig (1872-1966), Josef Svoboda (1920-2002) and Robert LePage (1957-). However, most relevant to my research is the scenographic approach of Aldolphe Appia (1862-1928) whose work emphasises the two-way relationship between the performing body and the theatre design. According to Appia the physical qualities of the materials of theatre, such as lighting, gives them a flexibility that enables their meaning to change. This flexibility means elements such as set and lighting share

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<sup>3</sup> I use the term designer/scenographer to refer to the theatre designer who is also a scenographer or who works through scenographic practices. I use this term to distinguish the theatre designer/scenographer from other disciplines working within the field, for example the director or playwright who is also viewed as a scenographer.



similar physical qualities to the performing body and as such can work with rather than for the performance. This scenographic perspective and its wider application within performance practice was demonstrated when Appia became involved with the performance practice developed by the Swiss music teacher and composer, Émile Jacques-Dalcroze (1865-1950). This collaboration took place in 1910 during an experimental performance process at Hellerau; an environment that had been created as a social experiment with the aim to provide its inhabitants with the best possible surrounding to live in social equality. Through this collaboration with Appia and during the process of developing this environment Dalcroze further developed his existing 'eurhythmic structure'. Dalcroze's 'eurhythmic structure' is described by the British Dalcroze Society website (online) as a method that enables the development of a '*deeper musicality and creative expression through the whole body movement.*' Through a system of improvisation and musical training this structure enables the performer to experience and understand musical rhythms through their body. Using this understanding, performers, musicians and choreographers can develop their physical vocabulary and create their own musical, physical and visual compositions. Appia helped Dalcroze to develop this work by providing him with a creative process that was based on a synthesis of multiple stimuli that no longer limited students to responding to and creating just music. Instead, many disciplines in the arts could be addressed and used as a creative stimulus. In the area of theatre and performance this meant exploring ways to create and express meaning through the physicality of theatre design as well as the physicality of the performer. Light for example became a physical being, capable of creating new meaning when used in relation to the performance space, objects and the performing body. Appia (1919 in Beacham 1994, p.94) proposed, '*light, just like the actor, must become active...the usual arrangement of our theatre must evolve gradually towards a more liberal conception of dramatic art.*'

This example of Appia's work at Hellerau is only a small insight into Appia's contribution to the historical development of scenography as a theatre discipline. However it offers an example of how the physical properties and qualities of the stage design and those of the performing body have been brought together. Appia reflected that '*...the body is alive, mobile and plastic; it exists in three dimensions. Space and the objects used by the body must most carefully take this fact into account.*' (Appia 1919 in Huxley and Witts 2002, p.29) This scenographic approach informs my research by emphasising the need to examine how the costume designer can better understand and subsequently work with the three-dimensional and dynamic qualities of the performing body.

A more contemporary scenographic approach that addresses the relationship between theatre design and the performing body is that of Pamela Howard. In discussing the synthesis of the performance space, the audience, the director and the text, Howard highlights the importance of considering the impact of the performer on the stage space. Howard (2008, p.xix) writes, '*scenography – the creation of the stage space – does not exist as a self-contained art work... scenography is always incomplete until the performer steps into the playing space and engages with the audience...*' This understanding of scenography suggests that the physicality of both the performer and the theatre design can impact upon each other, giving the performer a materiality previously thought of as the domain of design, and giving the design a performance quality that has often previously been developed separately from the design process. For example, Howard also suggests that to understand the 'living' element of a space means to understand that a space has a past, present and future, all constructed and present in its physical existence; in its walls, materials and structures.



Such a consideration could equally be asked of a performer, as could the question of how such understanding could be developed.

Although in this instance Howard refers to the relationship between the performer and the performance space this dialogue does not discount costume. The costume design process can be viewed from a similar perspective; where the design remains incomplete until the performer wears and moves in it, and where the costume, as part of the performer, becomes an integrated part of the performance. In this sense as much as a costume can impact on a performance, the costume can equally be influenced by elements of a performance such as the performer's movement in the performance space. As Appia's scenographic approach highlights, because both design and performance share similar spatial and physical qualities, they can be used to influence and enhance one another. Furthermore, as Howard emphasises in her description of scenography (2008, p.130), it is the synthesis of these disciplines that enables the creation of a complete performance. By approaching my research from this scenographic perspective I move away from costume design practices that focus on just the clothing or decoration of the performing body. Instead I situate my research within scenographic practices that use drawing to create a synthesis between performance and theatre design.

### **Drawing and scenography;**

Pamela Howard's scenographic approach provides a key example of how drawing can be used to do more than create costume designs. Rather than addressing only costume Howard's drawings suggest how a performance could be staged. For example, by bringing together the performer wearing their costume, the performer's physical qualities and the performance space, Howard's drawings for *The Cherry Orchard* (2000) demonstrate how drawing can be used to explore the impact of costume on the performance and vice versa. Through the composition of the marks on the page Howard's drawings reveal relationships between textures, costumes, spaces and bodies. These relationships express a narrative that is relevant to the individual practices of design and performance yet also suggest how these practices can work together to create a more complete performance environment.

Although Howard discusses how the physicality of a costume can be used as a way of working with a performer, she also highlights the value of using drawing to establish a common ground on which to base a dialogue with the performer. For Howard (2008, p.90) *'being present at as many rehearsals as possible, drawing what is happening, and working alongside the director is absolutely essential for any meaningful discussion about the intention of the scene and the needs of the actors. There is a great difference between theoretical ideas and what actually happens in practice.'* By drawing the performer in rehearsals the scenographer can reveal and explore valuable information about a performance, for example how the movement of one body part affects another and how together this physicality expresses the way *'the body has experienced its life'* (Howard 2008, p. 93). Howard claims that once a performer understands how the visual images of the drawings relate to the text the drawings can offer a new perspective that facilitates further development of the performance. Therefore rehearsal drawings, if used in the right way, can provide an opportunity for the scenographer to work with the performer and participate in the creation of a performance. Although this approach supports my focus on drawing the performing body, my research is primarily concerned with the repeated act of drawing this body.

My research examines how the repeated act of drawing the body enables me to examine and respond to the physical qualities of the performing body. In *What Is Scenography?* (2008) Howard suggests life drawing can be used to develop an

anatomical understanding of the body that relates to how the body is interpreted. Understanding how, for example, the displacement of body weight and the positioning of the head can communicate characteristics such as age, occupation and status is necessary because it is on this body and these characteristics that the costume will be based. My research acknowledges this training approach and the value of life drawing for the scenographer. However my research uses the rehearsal space and the explorative work that this space facilitates to enable the interpretation of the physicality of the body in relation to specific performances.

To understand how the scenographer's rehearsal drawings have been created and used within a production process it is necessary to consider the design work of Caspar Neher (1897-1962) and his collaborations with Brecht. According to the *Cambridge Companion to Brecht* (Thomson and Sacks, 2002, p.236) Neher '*had as great a commitment to writing and devising theatre as Brecht had to visual imagery...*' and would sketch characters from a play whilst Brecht was working on the development of the performance. Neher and Brecht would use these drawings to initiate further discussions about the performance and its development. Neher's drawings were therefore not just costume designs but '*visual quests for the appropriate dramatis personae*' (Thomson and Sacks, 2002, p.236). In this sense Neher played an important role in the synthesis of the performance and the theatre design and was able to be a part of the development of performances as a complete whole.

Although my research examines the way in which drawing enables a synthesis between costume design and performance practices it is noted that a good working relationship between Brecht and Neher helped to enable the integration of the two theatre disciplines. This working relationship was further enhanced by Brecht's understanding of the distinction between the scenographer and designer. This distinction is discussed and clarified by Baugh (in Thomson and Sacks, 2002) as the difference between the Bühnenbilder (the designer) and the Bühnenbauer (the scenographer). Baugh describes the Bühnenbilder as a person who creates stage pictures and the Bühnenbauer as a person who builds scenes. The latter role he describes as having more in common with the collaborative and integrated approaches to theatre practice associated with scenography in Europe and North America. Baugh (2002 in Thomson and Sacks, 2002, p.239) goes further in this discussion of the role, relating scenography to performance, claiming that the scenographer '*is forced to consider that the job in hand is to create or build a scene as an integral component of a play's dramaturgy and which therefore should be considered an act of performance...*' Brecht recognised this, believing a Bühnenbilder, who would realise a set without working with the performers, could be problematic (Baugh 2002 in Thomson and Sacks, 2002, p.242). When Neher worked with Brecht he did not work in isolation from the development of the performance but was involved in the rehearsals so that his design process could influence the performance and the performer's process could influence the development of the designs. In a description of the rehearsal process for *The Tutor* (1950), Egon Monk (1950 in Thomson and Sacks 2002, p.243) describes this interdisciplinary process in more detail, writing that '*they (Neher's sketches) always lay ready to hand on the director's table, with the scene currently being rehearsed on top. Nearly all the blocking of the Berliner Ensemble derived directly from Neher's sketches...*' These accounts of Neher's work demonstrate how, when the scenographer is able to attend rehearsals, their drawings can become part of the development of a performance.

Although Rae Smith's drawings for the recent production of *Warhorse* (2007)<sup>4</sup> were not always based on the performing body or made during rehearsals, they provide important additional information about how a scenographer can affect the creation and communication of a narrative. Although Smith's drawings were not used to 'block' action or develop characters, her images of horses were projected onto the stage to express the movement, weight and force of the animals. On her website and alongside a selection of her drawings for *Warhorse* (2007) Smith (online) references the work of Umberto Boccioni (1882-1916) who, she writes, '*believed that drawing must render the dramatic sensation, that is to say, the particular rhythm of each object, its inclination, its movement, or more exactly its interior force.*' This reference suggests that Smith's final drawings for *Warhorse* (2007) were not simply illustrations of horses or imitations of landscapes, but investigations into and expressions of the forces that moved them. Smith was therefore not only involved in the visual realisation of the horses but also in the creation and expression of the narrative.

### **The physicality and physical experience of drawing**

The drawing practices I have outlined above provide key examples of the different ways in which drawing can enable the synthesis between scenography and performance. By drawing the performing body in rehearsals and using the drawings as part of my costume design process my research investigates a similar application of drawing. However, by placing an emphasis on the physical experience of the costume designer<sup>5</sup> as they draw my research differs from the drawing practices I have described. Unlike the examples of drawing by Howard, Neher and Smith, the drawing approach used in my research is based on an examination of the physical qualities of the marks I make on the page, for example the angles and weights of marks. This approach is based on my training as a figure skater and the way in which a skater focuses on specific parts and qualities of their body as they repeat an action in order to improve and develop it.

The way in which the physicality of a drawing process can create new understanding is supported by the work of artist and researcher, Alyson Brien (2002). Although Brien is not a theatre designer or a scenographer and her drawings are not of the performing body, her research provides important information about what physically happens during a drawing process. In doing so it addresses the relationship between the physical act and expression of drawing and the internalised thoughts and understanding created by this act.

In her drawing research project (2002), Brien examines the relationship between the physicality of her drawing process, the thoughts it creates, and how this drawing experience informs her approach to her practice. As she audio records her thoughts whilst she both creates and erases her marks she reflects how internal frustrations, conflicts and indecisions occurring during the making of the drawing process also inform its creation. The '*sweeping,*' '*turning,*' '*curling,*' and the '*looping*' motion she describes highlights a journey that Brien (2002) suggests made her, '*look at the shape I was originally drawing differently...*' The transcriptions of her drawing experience,

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<sup>4</sup> Smith's design for *Warhorse* won the Evening Standard Best Design Award 2007 and Best Set Design (Rae Smith and Handspring Puppet Company) at the 2008 Laurence Olivier Awards.

<sup>5</sup> I use the term costume designer rather than costume designer/scenographer from now on in relation to my own work and research not to move away from the understanding that my research is based within the field of scenography, but to make clear that my research is conducted from the role and perspective of the costume designer. Since other theatre disciplines can also be considered scenographic it is important to show that my drawings are primarily created using my skills, experience and training as a costume designer as opposed to any other theatre discipline.

included in her paper, 'Thinking through Mark and Gesture' (Brien 2002, online) highlight these changes and demonstrate how changing the type of mark made and its placement on the page can clarify the focus and understanding of the meaning of the drawing. In Brien's research the meaning of 'pecking,' 'turning,' and 'flicking' is built and re-defined through an on-going exploration of the experience of the physical act of making these types of marks. Contrasts in the drawing become apparent as her descriptions move from velvety and smooth textures to heavily weighted marks, and as she starts moving the direction of her marks diagonally rather than in a curve. Sometimes this process of exploration and the development of understanding involves working over the top of a mark and at other times Brien erases a mark in order to re-make it. Brien explains that in this research the action of mark making, erasing marks and re-making them resulted in a new understanding of the drawing as a whole.

This detailed reflection on the physical process of drawing is not often found in costume design literature or resources that address scenography. Brien's research therefore provides an important example of how the physical qualities of a mark, and the act of making and re-making that mark, can enable the drawer to develop a greater understanding of both the subject of the drawing and the process of drawing itself. When viewed in relation to Brien's research, the drawing process I use and examine in my research becomes both a creative and reflective act and a means to both encounter and re-assess the interpretation of a performing body. However, whilst Brien's research (2002) supports the way in which my research applies the physical and repetitive act of drawing, it does not demonstrate or examine the physical process of mark making in relation to costume design or scenography.

To understand how the physical experience of the drawing process is used within these fields my literature survey refers to the performance training structures and performance practices of theatre practitioner and founder of the International School of Mime and Theatre, Jacques Lecoq (1921-1999). Lecoq's work does not provide a personal reflection of the drawing process like that documented by Brien (2002). However, his approach to developing an awareness and understanding of the creation of theatre through both performance and drawing provides a relevant context for my research in two key ways.

## 1. Lecoq; drawing and performance

Firstly, Lecoq's scenographic<sup>6</sup> training structure makes a connection between developing a performance through physical play and developing a performance through drawing. At the LEM the process of drawing is used, like performance, as a physical act through which the student can examine and understand their responses to different stimuli, which in turn can be used to create performance. Because performance and drawing are seen to share similar physical qualities they are explored together and applied together in order to facilitate collaborations between the performer and the scenographer.

In his publication, *The Moving Body (Le Corps Poétique): Teaching Creative Theatre* (Lecoq 2002) Lecoq clarifies his view of the act of drawing in relation to the act of performing, calling drawing a mime; a physical act of recreation as opposed to imitation that he believed enabled the performer to embody new knowledge and

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<sup>6</sup> The term scenography is used in this instance because Le Laboratoire d'Etude du Mouvement refer to their training as scenographic. Today the LEM is directed by Krikor Belekian and Pascale Lecoq and is described on the school's website (undated) as 'particularly intended for the dynamic study of space and rhythm through plastic representation. The aim is to discover the movement of colours, forms and structures and to apply this knowledge to scenography.' If Howard's definition of scenography (2008) is applied to this statement then the LEM's approach can be interpreted as the exploration and understanding of how the physicality of colour, form and structure is brought together to create and develop a complete performance.

understanding (Lecoq 2002, p.22). According to Lecoq, the process of mime could be seen in the work of all artists. For example, he writes: *'Picasso's ability to draw a bull depended on his having found the essential Bull in himself, which released the shaping gesture of his hand. He was miming'* (Lecoq 2002, p.22). From this perspective the marks created in my research drawings are acts of re-creation rather than imitation and have the potential to inform and develop performance rather than simply provide a record of it.

Although Lecoq discusses drawing as a mime in his publication, *The Moving Body (Le Corps Poétique): Teaching Creative Theatre* (2002) it is not discussed in detail in this literature in relation to design practice. For a more detailed and thorough understanding of how Lecoq understood drawing and its relevance to theatre design my literature survey shifts to the practical work undertaken at Le Laboratoire d'Etude du Mouvement (LEM). The LEM department and the courses it runs are open to artists from a variety of disciplines, including theatre designers, playwrights, architects and circus performers. To examine and understand Lecoq's work in more detail I completed and passed a two-week training course (Form-Space-Writing, 2009) at the LEM. During my time training at the LEM I experienced how theatre performance can be created and explored through the physical process of both performance and drawing.

Just as performance is explored in relation to the experience and physical qualities of drawing, the physical experience of mark making is discussed and explored in relation to the experience of performance. The physical qualities of the marks made, such as their direction of movement, weight, and their spatial relationship to each other on the page are given the same level of importance as the direction of movement, weight of movement and spatial awareness of a 'performer.'<sup>7</sup> Students are therefore asked to use both performance and mark making to explore how performances can be created. For example, strong, short and quick strokes made on a page are transformed into a performance as the student recreates them with their body. The interpretation of the strength, length and speed of the marks is re-assessed during this process as the student continually alters their body to explore the emotional content of the image. No performance of a drawing is 'wrong', but expresses an individual interpretation for further discussion. Figure 1 demonstrates the image I created and used during this exercise. In this instance we were asked to create and express two opposing forces.

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<sup>7</sup> Rather than limit the term 'performer' to those who have trained as actors, the term is used here to address LEM students who are at any one time an actor. Whether an actor, scenographer or writer, everyone at the LEM has the opportunity to perform and be a performer.



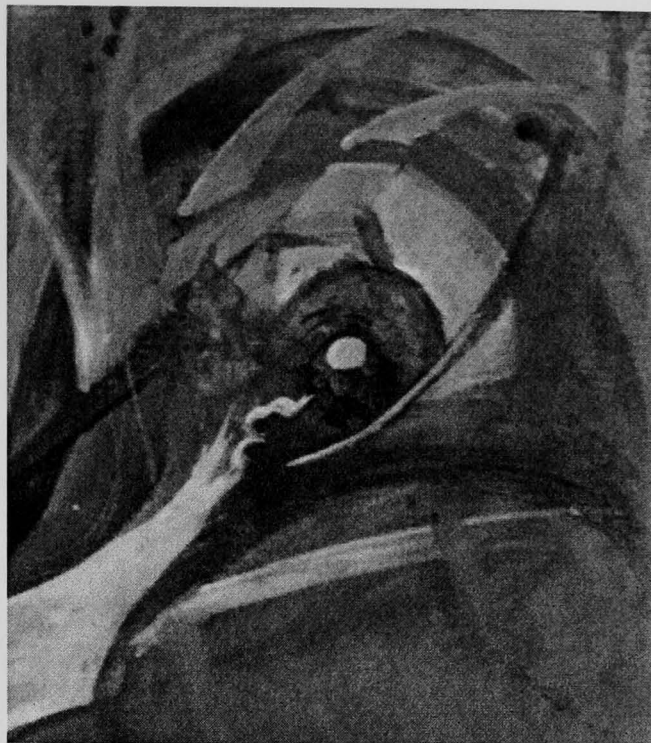


Figure 1. Opposing forces. Painting from the LEM.

In creating this painting I was conscious of the weight of the movement of my hand as I made downward strokes on the page. I interpreted this movement and the resulting marks, associating the weight placed on the page and downward motion with sadness and an unwillingness to move. In contrast the upward strokes became light and fluid and suggested a happier movement. These flicks and curves involved using the whole of my arm and lifted my gaze upwards. Moving between these two contrasting physical experiences I continued to work into the image with the marks I made in order to explore which quality should be more dominant. However the dominant movement and associated expression did not become clear until I had explored the image through a performance. By re-creating the movement of the marks with my body in the performance space I again experienced conflicting forces: up versus down, round versus straight, heavy versus light. However, as I continued to re-create and experience the forces through my body I was much more aware of the contrast between the strength of the upward movement and the weakness of the curves that led towards the ground. I chose to emphasise the height of the marks with a slow and stretched movement, allowing the strength of the line of the body as it reached upwards to dominate my performance. In the feedback session it was agreed that the happier and lighter quality of the drawing was dominant.

Although this is just one example of the many exercises used at the LEM it provides an important context to the drawing process I use in my research. On one level it supports the way in which drawing and performance can be brought together to create a performance. On a second level it demonstrates how opposing forces experienced and revealed during the act of mark making can be used to explore and develop this performance.

## 2. Lecoq; Play and Replay

In addition to using the shared physical qualities of drawing and performing to explore the creation of a performance, Lecoq's 'play' and 'replay' training structure provides a further context to my research. More specifically, it demonstrates the way in which a repetitive action can be used to create and develop a performance.<sup>8</sup>

<sup>8</sup> Lecoq's approach to creating performance is particularly important to my research because in the field of figure skating there is an absence of literature that examines and documents performance and

Informed by his own experiences of training as a gymnast, and his experiences of working with athletes Lecoq developed training structures for theatre performers that reflected his understanding that, '*the body knows things about which the mind is ignorant*' (Lecoq 2002, p.9). These structures, still used at his school today, focus on the physicality of performance and include the exploration of repeated action.

To facilitate and organise the performer's repeated and physical explorations Lecoq developed a system of 'play' and 'replay.' During 'play' the performer uses observations, memories and past experiences to physically create and explore a movement in and around different environments or 'territories,' given to them. Through the physicality of this 'play' the performer attempts to understand the emotional qualities that the movement inspires. Lecoq believed by repeating and 're-playing' this movement, expanding and reducing it by varying degrees, the performer is able to develop an understanding of the links, differences and tensions between the variations. By constantly re-playing the movement and exploring these variations through their body the performer develops an understanding of their different physical qualities and their different associated meanings. Lecoq suggests that the relationship between the original action and what is developed through the re-playing of this original action creates new understanding and a range of references and experiences from which the performer can draw on when creating performance.

My training in Lecoq's scenographic practices at Le Laboratoire d'Etude du Mouvement (LEM) reinforces documented descriptions of his 'play' and 'replay' training structure and how it can be used to understand how a performance is created. However my training at the LEM also highlights similarities between Lecoq's 'play' and 're-play' training structure and my experience of creating performances as a figure skater. These similarities support the application of specific training practices in figure skating as a framework through which to structure the process of drawing used in my research.

Whilst I compare Lecoq's 'play' and 'replay' training structure to my experience of training structures used in the sport of figure skating it is also important to acknowledge that there are clear differences between the two practices. For example, moving on ice can never be compared directly to moving on the surface of a rehearsal room or stage floor. There are different techniques and skills required for gliding, balancing and moving on ice that are not required for moving on a solid surface. It is also important to note that 'prop' based exercises are not generally used in the sport of figure skating and as music is often the stimulus for the creation of a performance it is rare to see a coach initiate a movement or dance using an object or performance space. Because of these key differences my research does not claim that the two training practices or approaches to creating performance are exactly the same. However, like Lecoq's 'play' and 'replay' training structure, the figure skater is often required to repeat a movement or dance in order to create and explore the physical and expressive differences between their 'original' performance and subsequent

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training practices. In figure skating, movements, skating elements, dances and training practices are passed from coach to skater. This transfer of knowledge occurs through the body rather than a theoretical study of the sport or application of written references; the coach will show the skater what they want them to do, reinforce this with a verbal description if relevant and the skater will copy what they observe. The repetitive structure of my drawing approach and the relationship this approach has with performance is therefore not based on literature from the field of figure skating, but on my own experiences and observations of the sport (Appendix D).

repetitions. These differences enable the skater to understand how to use their body to re-create and enhance their performance during practices and in a final public arena.

During my training at the LEM I participated in an exercise that particularly emphasised the similarity between Lecoq's approach to creating performance and that used in figure skating. Based on the simple task of repeatedly walking around the performance space, the focus of the exercise was placed on different types of body position. With each repetition students were required to change the position of their body, aided each time by a large sheet of cardboard placed horizontally outwards at different levels from the body. Holding the card first at waist level students walked around the performance space, exploring how they held their body and the relationship between their body and the space around them. After this initial exploration students held the card at the level of their solar plexus and again moved around in the space. The exercise was repeated a third time with the card held at neck level and a fourth time with the card held at forehead level. Each time the card position was changed the students were asked to think about the different qualities of their movement. As I held the card at waist level I walked slowly and I slouched. The pace of my steps fell into line with those around me and we all moved through the space without needing to be too concerned about bumping into each other. In contrast, when holding the card at solar plexus level I directed my movement outwards. I walked faster and with more confidence. I walked faster than some students, but slower than others. The group reported similar descriptions of the experience, including the words 'confident,' 'happy' and 'assured.' Holding the card at neck level I walked more vertically than before, I held myself upright, but at the same time remained disconnected to the space around me. I walked slowly because I couldn't see enough of the space I walked in. It was like searching for something that I couldn't find. The speed of the other students also slowed down. Some barely moved at all. Many of the group described the movement as anxious, uncertain and nervous. This exercise demonstrates how the tensions, height and angles of the body can effect how a single action is interpreted. It also demonstrates how, by repeating an action and altering it slightly each time an initial interpretation can be challenged, enhanced and developed.

In figure skating the technical performance and artistic interpretation of an action is enhanced and developed using a similar repetitive process. Like the LEM exercise described above the figure skater will often develop a movement or dance by changing how they hold and position their body as they repeat the action. For example by changing the tension held in the shoulders and the height at which they move a skater can change the expression of a dance. A skater's back can be held upright and tight to create the anger and passion of a tango, loosely and arched for a gentle and calm waltz or bent over, low to the ice floor in a free dance where the expression required of the skater is completely different from either of these dances. With each repetition and the on-going changes made to the tensions in their body the skater learns how to create, control and enhance the expression and precision of their performance. The drawing approach I use in my research is based on this repetitive approach to figure skating training and a focus on similar physical elements that enable the skater to develop their performance.

As I have outlined, Lecoq's performance and training practices support the repetitive drawing process I use in my research, the application of figure skating practice as a means to structure this process and its focus on the physicality of the body. However, there are three key differences between the structure of the drawing process used in my research and Lecoq's scenographic and performance practices.

Firstly, I impose a second stage to the drawing process in order to deliberately increase the distance between the initial observation of the subject and my drawn



response. This enables me to examine my initial response to the performing body in more detail and make further comparisons between the first and second drawings. Secondly, the primary subject of my research drawings is the observed performing body. In contrast, at the LEM, the process of mark making I experienced often addressed imagined and recalled objects, spaces and emotions. Thirdly, the drawing process used in my research focuses on pre-determined physical elements based on my experience of training and performing in figure skating. Although there are similarities between these elements and those focused on at the LEM (for example, the weight of a line and the direction of its movement) my research drawings prioritise these elements over others such as colour, texture and tone.

Lecoq's performance and scenographic processes have also been used by Donatella Barbieri to investigate costume design practice and pedagogy. Highlighting the importance of the study of the performing body in design for performance, Barbieri (2006 in West, McClean and Stender 2007, p.106) comments that the '*body in movement can take precedence over the written word in the interpretation of text*'. Reinforcing this perspective in a drawing and performance workshop (2007) developed in collaboration with artist Charlotte Hodes and the performer Lilo Bauer, Barbieri demonstrated how drawing can be used to enable the costume designer to work with and through performance. Guided by Hodes and Bauer, and based on Barbieri's own training at the LEM, students were asked to draw their fellow students as they moved around the space. This movement was drawn and explored using different textures, direction of line, colours, shapes and weights of a mark. As in the exercises at the LEM, drawings were created by varying the quality of a mark and by paying attention to the relationship between the marks and the composition of the drawing on the page. The drawings were later compared and contrasted to examine the different ways in which a performance had been interpreted and how the students had attributed meaning to them. The reflective nature of this process enabled the students to make connections between the physical qualities of a 'performance' and the physical qualities of the marks made as it was drawn. These physical qualities not only gave the students a shared vocabulary to discuss the 'performance' as a group but also provided a way for them to interpret and narrate the performances they had observed. Barbieri's research therefore supports my application and examination of drawing, demonstrating how drawings can facilitate a shared physical language that bridges a gap between performance and costume design.

However, rather than focus on colour or texture, my research drawings are created using physical elements based on those used in training practices in the sport of figure skating. For example rather than altering the texture of the marks on the page to recreate the performing body my research drawings alter the angle of a line, the weight given to a mark and the speed at which a mark is made.

To summarise this chapter, my research is located within the field of scenography, where scenography is defined as the effective synthesis of multiple theatre disciplines in order to create a complete performance. However, it is directed specifically towards costume design practice within this field and the relationship between costume design and performance. In investigating this relationship my research focuses on how the physical and repetitive process of drawing enables the costume designer to develop a physical vocabulary that in turn enables them to effectively design for the performing body. The application of drawing to facilitate this working relationship is supported by Casper Neher's collaborations with Brecht, the designs and research of Pamela Howard, Donatella Barbieri's drawing and

performance workshop, Lecoq's 'play' and 're-play' training structure and my experiences at the LEM (2009).

In the next chapter, I outline my drawing and re-drawing process in more detail and discuss the specific elements of figure-skating that are used to structure this process. In doing so I discuss the phenomenological and ethnographic approach that my research employs and the diary and semi-structured interview methods that are used to support the research analysis.

## Chapter 3. Methodology and methods

As discussed in the previous chapter the drawing process has been and is used by costume designers/scenographers to provide new encounters and experiences of a subject. These experiences enable reflections on past encounters, which in turn lead to the creation and expression of new understanding. Because the mark making process reflects a physical language that is used in both performance and scenography it has also brought scenographic/theatre design and performance practices together.

By focussing on how drawing can be used to create costume designs that work with and enhance the physicality of the performing body my research examines how the act of drawing facilitates this synthesis. However rather than focus on a singular drawing experience, my research uses my experience of training and performance practices in the sport of figure skating to structure and examine the repetitive act of drawing and the physical experience of this act. In doing so my research provides new insight into drawing processes in costume design and collaborative practices in scenography.

### A Phenomenological approach

The methodological approach used to conduct this research is based on Merleau-Ponty's phenomenology and the *'engagement in lived experience between the individual consciousness and reality, which manifests itself not as a series of linguistic signs but as sensory and mental phenomena...'* (Fortier 2002, p.41). This approach is relevant to my research because my research focuses on the experiences of the costume designer and their physical and sensory responses to these experiences. Using a phenomenological methodology my research examines how the costume designer experiences and responds to the performing body. This examination is conducted in order to understand how the costume designer's experience of the performing body enables them to create designs that work effectively with the physicality of this body.

Maurice Merleau-Ponty (2002, p.ix) claimed that without individual experience and understanding developed through the body objective external data can have little relevant meaning. He wrote, *'all my knowledge of the world, even my scientific knowledge, is gained from my own particular point of view, or from experience of the world without which the symbols of science would be meaningless'* (2002, p.ix). To understand the world in which we live Merleau-Ponty claimed it was important to rediscover this world by questioning the objects we encounter within it. Baldwin (Merleau-Ponty 2004, pp.17-18) suggests that rather than viewing our understanding of the world as a result of isolated experiences, Merleau-Ponty believed that this understanding was a result of the *'inter-connectedness'* of multiple sensory experiences created by the body as it encounters external stimulus. In the introduction to Merleau-Ponty's *The World of Perception* (2004, p.9), Baldwin describes Merleau-Ponty's main claim as one that places an emphasis on *'our bodily intentionality,'* which, Baldwin writes, *'brings the possibility of meaning into our experience by ensuring that its content, the things presented in experience, are surrounded with references to the past and future, to other places and other things, to human possibilities and situations.'* Key however to how Merleau-Ponty views the development of such meaning is his claim that both reasoning and sensory responses are necessary to create an understating and description of our experiences, and that such reasoning is found through reflection.

Using this phenomenological approach my research focuses on how the costume designer encounters, responds to and makes sense of the physicality of the performing body (its movement, position and gestures). This knowledge is used to enable the costume designer to work with and enhance the physicality of the performing body.

In my research the performing body is encountered in the shared space of a performance or rehearsal environment, where the performer and the costume designer simultaneously explore their understanding of how the performing body can be used to create a performance. This encounter is described and explained through a process of drawing and re-drawing which in turn facilitates a process of reflection. This reflection is guided by a focus on specific physical elements of the performing body as it moves on stage. Drawing and re-drawing these physical elements challenges habitual processes of watching and responding to the performing body. Because the drawing process is simultaneously creative and reflective, it enables an encounter with the performing body that is both sensory and analytical. The bodily encounter with these physical elements results in a combination of sensory and drawn responses that challenge existing perceptions of the performing body and lead to a re-assessment of what the observed body means. With each new drawing (re-drawing) the meaning attributed to the performing body is revised and knowledge of how this meaning is created through the body is enhanced.

Although Merleau-Ponty acknowledges that perception is examined and discussed within the scientific field of psychology, he distinguishes his understanding of perception from that of a scientific perspective, claiming that perception is not a fact but a *'flaw'* (Merleau-Ponty 2002, p.241). However rather than dismiss this flaw he claims that it enables us to develop new understanding of the world. This theory locates the creation of understanding within our own experiences where, as a result of repeated encounters with the world in which we live, our perceptions of this world change and evolve. Although this theory of perception highlights the existence of many different understandings rather than a single or absolute meaning it does not make Merleau-Ponty's phenomenology any less valuable. As Fortier (2002 p.43) writes, *'phenomenology is concerned with truth, no matter how mediated, provisional and revisable.'* This phenomenological perspective is relevant to my research because my research views the performing body from a similar viewpoint; not as absolute or fact but as a body that is capable of changing over time and within different spaces.

From this perspective the drawings I create and the interpretations that result are specific to my own experiences and the time and space in which the drawings are created. However it is precisely because of these unique qualities that the research is able to provide new understanding. Using a combination of my experiences in figure skating and costume design my research reveals new insight into drawing and collaborative practices in costume design.

By using drawing as a phenomenological research method my experience of the performing body is made externally visible. This visibility enables an analysis of the encounter between the costume designer and the performing body and a further stimulus for the development of the performance. Taylor's dialogue on drawing (in Garner 2008, p.9) supports the idea that drawing reveals and expresses as well as creates. Taylor (in Garner 2008, p.9) writes that drawing can be used *'as an investigative, transformative and generative tool for the realisation and transference of ideas'* The transference of ideas through drawing is also discussed by Burstein (2005, online) who reflects, *'drawing leaves traces. In comparison with painting, it is difficult to obscure them, and for the most part drawing doesn't want them to be obscured. Anywhere one finds a series of traces, in the metaphoric sense, one has a story.'* In my research the act of drawing enables me to encounter and reassess how I

perceive the performing body. However the marks I make on the page as I do so also provide a record or 'story' of this encounter, which in turn creates a new and different interpretation of the performing body.

Rae Smith's discussion of her drawing process in the publication, *What Is Drawing?* (Kingston 2003) supports my application of drawing as a phenomenological method and a physical act that enables an examination of the experience of the drawer. However, rather than focus on drawings that were part of a theatre design this dialogue focuses on drawings that were part of a research project investigating the creative processes of a group of artists and designers. In this project artists and designers were invited to create drawings in a studio space and reflect on their process. Smith (in Kingston 2003, p.107) reveals how drawing in this situation became a way to explore and bring together experiences, memories and her imagination, writing, *'there was a discipline to it: think what do to/do it/look at it/think what it is/make it more or less so.'*

Smith's reflection on her drawing process during the *What Is Drawing?* project (2003) demonstrates how an object or idea is better understood by using the drawing process to re-experience it and look at it more closely. However, this is not a passive act and Smith goes on to reflect how an object or idea is better understood through the drawing process by making it *'more or less so'* (Smith 2003 in Kingston 2003, p.107). Although drawings in my research are based on the performing body the re-drawing process is concerned with an exploratory approach similar to that outlined by Smith (Kingston 2003). To examine how I have experienced the performing body I re-draw the first drawing, altering the marks by increasing or decreasing the length, direction, angles and weighting of lines; making them *'more or less so'* (Smith 2003 in Kingston 2003, p.107). The marks left on the page are a record of both my experience of the performing body and of my drawing process. By comparing and contrasting the drawings to locate the differences and similarities between them I am able to develop my interpretation of the performing body and enhance my drawing process.

### **An Ethnographic approach**

In order to facilitate encounters with the physicality of the performing body and in order to examine the drawings that result I conduct my research using an ethnographic approach. This ethnographic approach is based on the definition outlined by Karen O'Reilly (2005 in Pink 2009, p.9), who proposes that ethnography is:

*Iterative-inductive research (that evolves in design through the study), drawing on a family of methods, involving direct and sustained contact with human agents, within the context of their daily lives (and cultures), watching what happens, listening to what is said, asking questions, and producing a richly written account that represents the irreducibility of human experience...*

To conduct the research using this ethnographic approach the drawing and re-drawing process is examined within three case studies. The case studies are conducted from within three different performance environments and from three different perspectives: as an audience member in a theatre, as a costume designer in a rehearsal room and as a figure skater/costume designer at an ice rink.

The proximity to specific performers and performances that this approach provides prevents data from being missed and enables observations and drawings to focus on specific details of a performance. Through sustained contact with performers involved in the creation of live performances I am able to examine and test how the drawing and re-drawing process works within a production process. This approach

enables the research outcomes to be re-contextualised within the performance environments in which they were produced rather than more generalised and less relevant design and performance environments. This means that by primarily focusing on performances that emphasise the physicality of the performing body the research data is relevant and applicable to theatre environments that similarly emphasise this physicality.

Because my research is conducted through an ethnographic approach and from a phenomenological perspective the research data involve subjective accounts of my encounters with the performing body. However, as Sarah Pink discusses, ethnography does not claim to produce objective accounts of reality. Instead, Pink (2009, p.8) claims it offers a version of the ethnographer's reality that is 'loyal' to the context in which the knowledge was produced. Pink (2009, p.53) reflects:

*'The idea that ethnographic research is by nature subjective, and requires the researcher to reflect on her or his own role in the production of ethnographic knowledge is by now a widely accepted paradigm. The ways individuals use sensory knowledge and practice can be understood as a form of subjectivity – a way of understanding the world that is at once culturally specific, but that is also shaped through other influences.'*

It is therefore acknowledged that my role as a costume designer and as a performer is likely to influence the research drawings I create and that my past experience and training in these disciplines affects how I see, sense, draw and understand the performing body. However, this subjectivity also enables the drawing process to be experienced, understood and developed in new ways, therefore enhancing existing understanding of the way in which a costume designer experiences and makes sense of the performing body. In my research this insight is provided by my joint experience as both a figure skater and as a costume designer. When used to create and examine the research drawings this combined experience offers a version of reality that is relevant as well as 'loyal' (Pink 2009, p.8) to the performance and design context in which the knowledge is produced.

### **Research controls and Grounded Theory**

The subjective nature of the drawing process used in my research is key to how and why it reveals new insight into drawing and collaborative practices in costume design. However, a systematic approach to creating and gathering and organising the research data is also important because subjectivity can create unwanted bias during a research analysis (Stake 2010). As Stake (2010, p.164) writes;

*'Bias is ubiquitous and sometimes undesirable...becoming a researcher, especially for a person doing qualitative research, is partly a matter of learning how to deal with bias...most researchers work hard to recognize and constrain hurtful biases... the training we need to give ourselves is not so much to clean up our perceptions, our beliefs, our biases, but to minimize the effects that those biases will have on our research. How do we do this? Again, with better designs, triangulation, and skepticism.'*

Researcher bias, driven by pre-existing assumptions or the desire for a specific outcome is possible within this investigation because I am both research subject (drawer/figure skater) and researcher. It is possible that this involvement in this research project could negatively influence my interpretation of research data.

However, using what Stake (2010, p.164) refers to as '*better designs, triangulation, and skepticism*' and what Gallagher and Zahavi (2008, p.19) refer to as a '*carefully delineated method*' I limit the possibility of these issues occurring and the negative effects they may have. To do this I incorporate three main procedures as part of my research method.

Firstly, the research drawings are created under a series of controlled conditions so that during the analysis the comparison of research data is less influenced by outside factors. Although drawing the performing body requires a certain level of flexibility due to the unpredictability of live performance, the drawing process in each of the case studies is kept as similar as possible. For example, in each drawing my body position, drawing medium and size of paper are kept the same. I draw on A4 sheets of paper, from a seated position, in pen and in one colour so that these factors cannot affect the analysis of the data or distract from the pre-defined physical elements that are the focus of the drawings.

Secondly, the secondary stage of the drawing process is used to analyse the research data under more controlled conditions. No longer responding to the 'original' performing body and increasing the distance between my role as research subject and researcher, the first drawings are recreated and re-examined from a perspective more removed from that of a costume designer. Although this process does not rule out the use of my knowledge and experience as a figure skater or costume designer, it does mean a greater level of separation exists between the experience and the analysis of the experience.

Thirdly, the research data from each of the case studies is triangulated and validated using an analytical approach based on Corbin and Strauss's Grounded Theory.

Grounded Theory was developed in the 1960s by Barney Glaser and Anselm Strauss. Rather than using existing theories to test research data or a research hypothesis its goal is to develop an understanding of a phenomenon by constructing theories from a constant collection and analysis of data (Haig 1995, online). Glaser and Strauss suggest that by studying human language through qualitative research methods such as interviews, memo writing, observations, notes and diagrams, new theories can be created from the relationships that emerge between them. These new theories, developed from the on-going comparison and synthesis of multiple data are used to re-assess the original research subject. By using this approach to structure and analyse my research I avoid describing and explaining the data using ill-fitting existing processes or theories, or those that I want to make fit because I seek a specific outcome. Instead, by using an on-going comparison of research data, I develop new theories that not only explain the research outcomes but take into account the specific environments in which the research was carried out.

Rather than removing the researcher from the research process in an attempt to eliminate bias, this Grounded Theory approach promotes and applies the human agency in the research methodology. This emphasis on the role of researcher is particularly relevant because I conduct my research using an ethnographic approach. As a result, my experiences of performance (figure skating) and costume design not only influence how and what I draw but, as is necessary within a Grounded Theory approach, also facilitate a proximity to the research subject.

In the 1980s Grounded Theory divided into two main approaches. One, promoted by Glaser, emphasises the creation of a theory through both quantitative and qualitative data, and the other, developed by Strauss focuses more on procedures and coding structures for the validation of the emerging theory. Because my research is based on qualitative rather than quantitative data I use a Straussian Grounded Theory approach, which was developed in more detail by Corbin and Strauss (1990).

Corbin and Strauss (1990, p.5) defined their Grounded Theory as *'a well integrated set of concepts that provide a thorough theoretical explanation of social phenomena under study. A grounded theory should explain as well as describe.'* As this comment suggests, this Grounded Theory addresses specific conditions rather than generalisations beyond them. Because this research examines my experience as a costume designer and later uses my experience as a figure skater to further investigate and test the research data it is well suited to this strand of Grounded Theory. Although the research data may be applicable to types of performance that primarily focus, like figure skating, on the creation of a performance through the physicality of the body it does not seek to generalise beyond these types of performances.

Corbin and Strauss (1990, p.7) also discuss how their Grounded Theory approach provides reliable data, explaining that, *'each concept earns its way into the theory by repeatedly being present in interviews, documents, and observations in one form or another – or by being significantly absent.'* To confirm the recurring presence of 'concepts' within the research, new and emerging data are constantly compared and contrasted with old data. In my research this process of comparing and contrasting data from each of the case studies highlights data that exists in isolation and that may have been caused by researcher bias. The data are rejected and the drawing process understood and developed using only that which recurs throughout the case studies. This process of comparison and the search for recurring data is supported by William Wimsatt's definition of robust analysis. Wimsatt (1994, online) claims:

*'Things are robust if they are accessible (detectable, measurable, derivable, definable, produceable, or the like) in a variety of independent ways... we may compare the performance of the different means on a variety of target objects. In so doing, we are both calibrating each means against the others, and learning about their respective limitations. This kind of switching back and forth can lead to considerable successive refinement both in our knowledge of the object(s) in question, and of the characteristics and limitations of the tools we have for accessing them.'*

Using an analytical procedure based on Grounded Theory and supported by Wimsatt's definition of robust analysis (1994 online) recurring themes emerging from my drawings are used to constantly re-examine, refine and understand the drawing and re-drawing process. These themes, validated by their constant appearance in the research case studies, are used to identify data that might be caused by my own expectations of the research outcome. Datum is investigated further or rejected depending on its relevance to the main research themes.

In conclusion, a methodological approach based on Merleau-Ponty's phenomenological philosophy is used to provide my research with relevant research methods. These research methods facilitate and enable the examination of my experience and subsequent understanding of the performing body through the process of drawing. The costume designer's experience of the performing body through drawing is examined from an ethnographic perspective. This enables me to observe and draw the performing body in close proximity and to study how the drawing process can be used within similar performance environments. Placing myself within the environment of the subject of my research provides an insight into drawing and performing processes that might otherwise be unavailable. Negative effects that may occur as a result of the subjectivity involved in this ethnographic approach are limited through control procedures and a systematic approach to the research method. This



includes controlling select parts of the drawing process, the implementation of a secondary drawing stage and the analysis of the research data through a Grounded Theory approach.

## Research Methods

### Case studies

My research applies and examines the process of drawing the performing body within three ethnographic and qualitative case studies. Two of these case studies are based in theatre environments and the third is based in the sporting environment of an ice rink. In Case Study One the drawing process is examined from the perspective of an audience member. In Case Study Two the drawing process is examined from the perspective of a costume designer and in Case Study Three the drawing process is examined from the perspective of both a costume designer and a (figure skating) performer.

In each of these case studies drawing is used to examine the experience of and responses to the performing body. Each case study provides new data on which the next is based and therefore provides an important foundation on which the drawing process is developed.

Due to the different environments in which the drawings are created the drawing process is analysed differently in each case study. In Case Study One the drawing and re-drawing process is assessed in relation to reviews of the performances I draw and, where possible interviews with the performers and the designers. Case Study Two is assessed in relation to how the drawing and re-drawing process enables me to design costumes that work within a wider production context. To do this I compare and contrast my drawing and subsequent design process with records of the production process, such as meetings, observations of rehearsal and training processes and feedback from the performers.

Case Study Three is assessed in relation to how well the drawing and re-drawing process is integrated into both a costume design and performance process. This assessment is made by comparing my experience as a performer (figure skater) with my experience as a costume designer and with a final assessment made using the outcome from the final competitive performance.

### Drawing

In order to work within the different environments of the research case studies the structure of the drawing process I use and examine in my research is deliberately flexible. However, certain procedures are maintained across the entire drawing process (with the exception of the early drawings created during the initial development of this research project). By keeping these procedures the same in each case study I am able establish a greater reliability during the drawing process and greater validity during the analysis of the research data.

Firstly, the drawings are all made in pen.<sup>9</sup> Using pen ink means that the marks on the page cannot be erased and therefore provide a visible record of my process and any changes I make. Secondly, apart from the very early drawings that I used to develop this research project, the research drawings are all line based without colour or texture. Thirdly, the drawings are created during live performances and on an A4 sheet of paper, and lastly, each drawing is created from a seated position. Controlling these factors means that these specific qualities of the drawings remain at a constant level throughout each of the case studies. As a result they do not distract from the physical elements identified through my experience in figure skating and used to create the drawings, or influence the comparison of the drawings during the research analysis.

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<sup>9</sup> In cases where a pen would not work, or the materials available were limited a pencil was used.

## Mark making

The first mark of each initial drawing is made in response to observations of a performing body and focuses on one or many of the physical elements I have identified from my performance and training experience in figure skating. These elements are as follows; the angles and shapes created by the performing body, the weight given to different parts of the body, the position of one body part in relation to another, the direction of movement created by the body and the forces that result from this movement. These elements direct the focus of my observations of the performing body and inform what I draw first as well as the physical quality of the marks I make on the page. The research drawings are therefore created by marks that vary in angle, shape, weight (created with the thickness and pressure of a mark), position, force and direction of movement in relation to other marks on the page.

Each subsequent mark is created in relation to the previous mark or marks, changes to the physicality of the performing body and the developing relationship between this body and the marks on the page. As the performing body changes new drawings are made and the body is re-drawn. Images that are viewed as unfinished, unresolved or unclear are re-drawn in a 'secondary drawing' stage.

The secondary drawings are created by expanding and reducing, by varying degrees, the angles, shapes, directions, weights and forces of the marks in the first drawings. These changes are also applied to the spaces between the marks on the page. The physical qualities of the 'original' marks and the physical experiences of making these marks in the first drawings are compared with the physical experiences and qualities created in the secondary drawings. This process examines and clarifies both my interpretation of the performing body and how this interpretation is created through the act of mark making.

The specific drawing processes used in each case study are described below.

### **Case study one: Drawing and re-drawing the performing body as an audience member**

In Case Study One I examine the drawing process from the perspective of an audience member, drawing the body as I observe it from my seat in the auditorium during a live performance. In this case study I focus only on drawing the performing body rather than on the costume design process. This enables me to establish, examine and develop the drawing process ready for the next two case studies where it is applied to costume design, performance and production processes.

Observations of the performing body in this case study are initially based on performances that use cross-dressing. Performances that use cross dressing are used at this stage in the research because they can provide exaggerated styles of performance that make the angles, shapes, weighting and forces of the body more visible.<sup>10</sup> This added visibility assists the drawing process and enables me to identify key areas of the body that play a part in how I interpret a performance. However as the process continues and I develop my observation and drawing skills performances that do not use cross-dressing are also drawn.

Performances are selected for this case study using a point scoring system related to specific production elements such as costume, venue, choreography, and cast size (Appendix B). These production elements are used to vary the type of

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<sup>10</sup> This understanding is based on my under graduate research that found that performances that use cross-dressing often involve a detailed dialogue between the performer and the costume designer. This dialogue is facilitated by similarities between the physical language of costume and the physical language of performance. It is a necessary part of this type of costume design because the costume designer needs to provide a costume that works in a very precise way with the shape and movement of the performer in order to alter the physical appearance of their gender.

performance I draw as much as possible and challenge my drawing method. The initial performances observed and drawn in this case study are *Mother Clap's Molly House*, *A Midsummer Night's Dream*, *A Winter's Tale*, *Whistling Psyche*, *Dangerous*, *Swan Lake* and *Cirque D'Hoffman*. These performances are selected because they offer either variations of cross-dressing, for instance where an actress rather than an actor cross-dresses or a different context, such as a different type of performance space.

The data revealed from the secondary drawings is compared with data from the initial drawings. Understanding developed through this comparison is examined further and either supported or challenged by cross-referencing it with other sources. These sources include reviews of the performances that have been drawn and interviews with performers and designers involved in these productions.

### **Case study two: Drawing the performing body in rehearsals as a costume designer**

Case Study Two places the drawing and re-drawing approach developed in Case Study One within a costume design process. In this case study rather than drawing a final performance from the perspective of an audience member I draw and re-draw the performing body in rehearsals. These rehearsals take place in two rooms used by the performance company. The drawings I create are used to inform my costume designs and the realisation of these design ideas.

In this case study I design the costumes for *Chimaera*, a performance developed by the Fran Barbe Dance Theatre Company. Although this is a voluntary role based on a profit-shared payment, it is a professional design project with both time and budget constraints. In this role I do not work from a text but from the performance as it is developed in rehearsals. This approach to the costume design is used because *Chimaera* is devised without a text and through Butoh performance techniques. Butoh is a style of performance that emphasises the experience of the performer rather than a text or a character (Sikkenga 1994, online). Rather than using a script, the physicality and experience of the performer acts as a creative stimulus. Barbe applies this approach to enable the cast to develop new narratives from visual images, movements and performance spaces. Because the performer uses their physicality to explore and create the performance this production process provides a relevant opportunity and substantial period of time for me to draw the performing body.<sup>11</sup>

As I draw the performing body in this case study I am both drawer/researcher and costume designer. The drawings I create become part of my costume design process rather than a reflection on a final performance as in Case Study One. However the drawing process remains the same. I still focus on the same physical elements of the body and I still create the drawings using the same physical qualities of drawing. As in Case Study One, secondary drawings are created from the first drawings in order to analyse the research data in more detail.

However, unlike Case Study One the analysis of the research drawings is continued through my costume design process. This involves cutting and pasting the drawings together in new sequences and groupings in a sketchbook. Meanings and understandings identified through the differences and similarities that this process reveals are confirmed or rejected by comparing them against my notes made during rehearsals.

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<sup>11</sup> To better understand how Barbe applies Butoh I attended a workshop that she ran. My observations are recorded in Appendix I.

The drawing process is evaluated by comparing my experience of drawing and designing costumes with feedback from the performers regarding my drawings and their costumes. This feedback takes place after the first performance.

### **Case study three: Drawing performance and performing the drawings**

In Case Study Three I investigate how the drawing process developed through Case Studies One and Two can be used to bring costume design and performance practices together. By examining the role of this drawing process in the synthesis of costume design and performance practices I assess if it can be used to enable the costume designer to create designs that work effectively with the physicality of the performing body. To conduct this examination the drawing and re-drawing process is placed within a performance framework provided by my own experience of performance and training in figure skating. Drawing my skating performance (created with a professional ice-dance coach/choreographer) in an ice rink at which I train, I focus on the same pre-identified specific physical elements of the performing body used in Case Study One and Two.<sup>12</sup> However, as I cannot draw the development of my on-ice performance from observation I draw it from memory. To ensure important details are not forgotten over time and omitted from the drawings, I start the mark making process as soon as possible after my work on the ice. The first of my research drawings is created after my initial session on the ice and after the first few movements have been choreographed.

The initial drawings and those that follow are used to develop my figure skating performance and the costume design for this performance. This joint application of the act of drawing enables me to examine the impact of the drawings and the drawing process on both my figure skating and costume design practices.

Responding to my drawings as a figure skater I use the angles, shapes, weights of marks, directions of movement and tensions visible between the marks to develop my on-ice performance. Working with my coach I explore these physical qualities to develop new choreography. The drawing process is then repeated. As in Case Studies One and Two each new drawing provides an opportunity to compare and contrast existing data with new data. Secondary drawings are used to examine the first and focus on recreating and varying the marks that were originally created in response to my performance.

After a series of repetitions of the drawing and performance processes, and once the skating performance has a basic structure, the costume design process is introduced. Responses to my performance that are revealed through the drawings inform the development of the costume design which is in turn used to clarify and develop my movement on the ice. The process of re-drawing and re-choreographing is repeated until the performance is complete and the costume can be created.<sup>13</sup>

Switching between the roles of the performer and the costume designer I examine the interaction and feedback between them by keeping a detailed research diary. Although this dual role is deliberate and necessary to provide access to knowledge of both performance and costume design and how one influences the other, it is possible that this may lead to researcher bias during the analysis. For instance it may be difficult to completely isolate my performance experience from my design process and from my role as researcher. However, any negative impact that this might cause is viewed in relation to the positive impact created by being both a

<sup>12</sup> These elements are as follows; the angles and shapes created by the performing body, the weight given to different parts of the body, the position of one body part in relation to another, the direction of movement created by the body and the forces that result from this movement.

<sup>13</sup> The time scale for this process is restricted by both the ice time available for practice and the date of the competition and final performance.

figure skating performer and a costume designer. Having experience in both figure skating and costume design puts me in a unique position as a researcher because it enables me to create and analyse the research data from both perspectives. This joint experience and dual perspective makes the research valuable because it offers new insight into the way in which the costume designer can work with the physicality of the performing body.

Therefore, in order to limit researcher bias caused by this situation secondary drawings are created from the first drawings and a Grounded Theory approach is used in the analysis of the research data. In addition to these procedures observations, drawings, and documentations of training processes in figure skating are used to contextualise my own training and performance practices within the field of figure skating (Appendix D). This wider understanding of training practices used in figure skating provides me with a more critical perspective from which to analyse my experience of performance on the ice.

The success of the drawing process used in this case study is evaluated in relation to data from the previous case studies and the results of the competition in which the costume design was worn and the performance scored by a panel of judges.

### *Ethics for drawing the performing body*

Due to the public nature of performance, drawing performers whilst in the audience of their production does not require consent, confidentiality or anonymity. By being on stage in a professional production, the performer is automatically consenting to being observed, and their work being analysed and critiqued. Informed consent is given by all participants and all those observed in Case Studies Two and Three (where rehearsal and training practices are observed). Consent is gained from those observed and drawn, including parents and coaches of skaters who are observed as part of my background research in Case Study Three. In this instance names are not used in order to prevent any impact on a skater's training.

### **Interviews**

My drawing experience in Case Study One is re-examined where possible using semi-structured interviews with a selection of the performers drawn and with costume designers involved in the productions that were used. Kvale (1996, p.124) defines the semi-structured interview as having '*a sequence of themes to be covered, as well as suggested questions. Yet at the same time there is an openness to changes of sequence and forms of questions in order to follow up the answers given and the stories told by the subjects.*' The semi-structured interviews I conduct provide data addressing how performers and costume designers use the physicality of the performing body in their creative process. The interview data are used to contextualise and inform my drawing process as it develops during the research case studies. It is also used in my research analysis to critically assess the relevance and potential application of the drawing and re-drawing process within existing costume design and performance practices.

Informed by background research into the performances I draw, pre-prepared questions provide a basic structure for each interview (Appendix E). However, depending on the information given by each individual interviewee these pre-designed questions can be developed further or changed if necessary. Rather than missing out on important information by keeping to a rigid interview, this semi-structured and flexible approach enables me to respond to any new and relevant information that the interviewees may discuss. Likewise, any questions found to be irrelevant in relation to new information provided by the interviewee are omitted from the interview. By keeping the structure of the interview open in this way, the interviewee has time and

opportunity to reflect on their experiences and any thoughts and ideas discussed in the interview.

Because the information given by the interviewee may be unplanned the data are thoroughly analysed to avoid misinterpretation or misunderstandings. This analysis is conducted using Kvale's '*six steps to analysis*' (Kvale 1996) where validation of new information is gained by asking the interviewee to repeat their meaning and correct my interpretation if deemed inaccurate.

Interview data are transcribed only where consent is given and where there is believed to be no interference with the quality of the interview that would result in an incomplete transcription process. To ensure all non-verbal communication is also recorded a verbatim approach is used to transcribe the interviews.<sup>14</sup> Reoccurring words, ideas or experiences in the raw transcription data are identified and used to inform the themes and categories developed and used in the analysis of the research drawings.

### *Ethics for interviews*

Participants interviewed during my research are given a detailed description of my research objective and possible outcomes (Appendix F). Informed consent from each interviewee is obtained and anonymity is assured to all participants unless signed agreements have been arranged. Participants are contacted after the analysis of their interview and given the opportunity to discuss the data, my interpretation of the interview and address any questions or concerns they may have.

### **Research diaries**

During Case Studies Two and Three I use a research diary approach to document my experiences of the drawing and re-drawing process and the relationship of this process to costume design and performance practices. This approach enables me to examine the drawing, design and performance processes from a greater distance. Although this distance cannot eliminate subjectivity, it provides a way to limit its effects during analysis.

My diary process follows an adaptation of the diary method outlined by Bailey (in Richards, J. C and Nunan, D 1990, pp.215-226) and that is used in qualitative social research. Bailey and Ochsner recommend a diary process that consists of a five stage procedure, beginning with an account of the diarist's personal learning history and including records of the diarist's experience. From these accounts the researcher searches for patterns of behaviour that can be used to initiate further research.

In the 'Use of Diaries in Sociological Research on Health Experience' (1997) Gordon Allport (1943 in Elliott 1997, online) identifies three distinct models of diary. He outlines the intimate journal, in which private thoughts and opinions are uncensored and recorded, the memoir or 'impersonal' diary, often written for publication, and the log; a listing of events, with little commentary. The log and the intimate journal are considered private, written primarily for the diarist and are '*constructed within the diarist's own frame of reference*' (1943 in Elliott 1997, online). My research uses a combination of all three approaches in order to record events and edit my responses to these events in the knowledge that the research outcomes will be published.

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<sup>14</sup> Commas signify breaths, but the punctuation '...' is used for gaps in speech that last significantly longer. Words in italics stress that the interviewee has emphasised a particular word or phrase. Significant body posture and language is noted in brackets.

## The Research Analysis

As discussed at the beginning of this chapter, a Grounded Theory approach is used to triangulate the data from each of the research case studies. Research data are therefore compared and contrasted as soon as Case Study Two begins. By comparing emerging data from Case Study Two with data from Case Study One the drawing process is examined and developed for further application and examination in Case Study Three. Once Case Study Three is complete the resulting data are compared with data from Case Studies One and Two. Lastly, data from Case Study One are compared with data from Case Studies Two and Three.

During this triangulation of research data I identify recurring themes that expand on the drawing and re-drawing process examined in my research and that explain how this process enables a costume designer to work effectively with the physicality of the performing body. These themes develop during the research itself and are therefore constantly tested by new emerging data. During the evaluation of each case study these themes are refined and eventually form the categories that are used in the final analysis of the research data.

To enhance the comparison of my research drawings during this Grounded Theory approach I use two additional processes. In Case Study One I use iMovie software to cut and paste the drawings into new sequences. This software is used to assist in organising the large number of drawings created during the case study and helps to identify similarities or differences between them. To facilitate this process images are paired up and made semi-transparent. They are then overlapped to create one complete image. By altering the level of transparency, the contrast, brightness or exposure similarities and contrasts between the images are revealed (Appendix G).

In Case Study Two I use a sketchbook approach to organise the research drawings into new sequences and groupings. Rather than using iMovie software this approach provides a more physical approach to the synthesis of research data and reflects a creative process more relevant to the way in which the performance is devised during this case study.

As I have outlined, my research is conducted through three ethnographic case studies. Drawing is applied as the main research method in each case study with interviews, research diaries and background research used to examine the drawings further. To create the research drawings I use a mark making process that focuses on physical elements located in my experience of performance and training in figure skating. The analysis of this research data is conducted through a Grounded Theory approach.

In the next chapter I document the research data collected using the methods outlined above. The data are organised under the headings of the three ethnographic research case studies I have discussed. Each case study is evaluated and assessed in relation to the next and in relation to emerging and recurring themes. These themes are constantly refined using the data from the case studies and provide the categories through which the final research analysis is conducted.



## Chapter 4. The research data

In this chapter the research data are recorded and presented under the headings of the three research case studies. The research data are recorded in the form of drawings, photographs and diary entries (documented in italic type). The evaluation of each case study provides an on-going comparison between the research drawings and between one application of the drawing process and the next.

### Case study 1: Drawing the performing body as an audience member

Case study one examines the process of drawing and re-drawing the performing body as it is observed in a live performance environment from the perspective of the theatre audience. The research drawings are created during the following seven productions; *Mother Clap's Molly House*, *A Midsummer Night's Dream*, *A Winter's Tale*, *Whistling Psyche*, *Dangerous*, *Swan Lake* and *Cirque D'Hoffman*. During these productions the performing body or bodies is or are drawn using the physical qualities<sup>15</sup> identified earlier to guide the mark making process.

To initiate the drawing process I draw performances that use cross-dressing and that exaggerate the physicality of the performer. However, once my drawing process has become practised and more confident further drawings are created of performances that do not use cross-dressing.

When the physical appearance of the observed performer significantly changes from how they are first drawn they are drawn again. This re-drawing process is developed and applied after productions One and Two and is used to clarify how the physicality of the performing body has been drawn and interpreted.

Secondary drawings are created from the first drawings only where an interpretation developed through the mark making process is not immediately clear and distinct.

After each production I reflect on the drawings and my drawing process and compare my reflections with published reviews of the performances drawn. Where possible interviews with the performers observed and with the relevant costume designers are used to examine my responses further.<sup>16</sup>

In the evaluation of this case study the drawings from each production are compared and contrasted and recurring patterns and qualities are used to develop the four main themes; '*physical and sensory responses*,' '*mark making*,' '*representing space*' and '*multiple drawings, repetitions and differences*.' These themes are used to re-focus the drawing process during the next two case studies. Refined through the data revealed in these subsequent studies these four themes are then used to structure and conduct the final research analysis.

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<sup>15</sup> These physical qualities are as follows; the angles and shapes created by the performing body, the weight given to different parts of the body, the position of one body part in relation to another, the direction of movement created by the body and the forces that result from this movement.

<sup>16</sup> Performers and costume designers from the productions that were drawn were contacted but only those that responded could be interviewed.

## Production One



Figure 2. Production One drawings. *Mother Clap's Molly House*.

These drawings were the first that I created for this research project. To create these drawings I responded to the physicality of two performers whose movement caught my attention. Although they pre-date the development of the drawing and re-drawing process used in this research project they are relevant because they document the development of my drawing style and highlight potential problems involved in drawing the performing body. For instance, my drawings do not effectively express the physicality of the performing body I observed, wanted to explore, or was recognised in reviews;

*Mother Clap has a level of purely theatrical ambition that has been missing from nearly all the National Theatre's recent new plays. But the hugely engaging realisation of that ambition is down to Nicholas Hytner's marvelously animated production.*

David Benedict. *The Independent*. Wednesday, 5 September 2001.

An interview (Appendix H) I conducted with one of the performers I drew from this production (figure 2) confirms the physical nature of the performance. The performer talks in detail about the way in which the cast explored their characters by moving around the performance space in their costumes. However because my drawings from this production focused on illustrating the costumes they did not express or explore the type of curved and flexible movement that the performer described in the interview:

### Example 1

Performer: '...just walk around the room in a way that you might imagine a woman would walk or you know how does a woman hold herself differently how does she walk differently what..because I don't...I'm sure you know about the whole thing of..there's a movement principle (153) that says women work more on curves...'

Performer: *'...and men work more on straight lines. I think it's a Laban principle or something like that er...um...so we were kind of walking round in curves where do you put your weight how do you hold yourself um...'*

### **Example 2**

Performer: *'...I think it was just the way the dances were, but they were all very curvy and she just encouraged us to..to hold ourselves in a certain way and you know not to just kind of go through the steps as boys...'*

## Production Two



Figure 3. Production Two drawings. *A Midsummer Night's Dream*

In these drawings (figure 3) I attempted to use a more detailed type of drawing style than used to draw the performing body in production one. However, I was too distracted by the costumes (designed by Michael Pavelka) and as a result the drawings did not focus enough on the physicality of the performing body. This meant that there were too few moments within the performances that were drawn and none that were re-drawn. Because of this there was no opportunity to examine differences between the drawings or how my understanding of the performing body developed through the drawing process. I completed the drawings after the production finished, adding colour and texture. By trying to accurately record the costumes in this way I succeeded only in separating my drawing process from the physicality of the performance I observed and wanted to examine. The drawings did not explore or communicate the busy and energetic performance that I observed in the performance or that Rajika Puri observed in his on-line review:

*'Propeller's 'A Midsummer Night's Dream' takes a general trend towards physicality in British classic theater to a delightful place. Not only do actors turn cartwheels, stand on their heads, carry other actors around -sometimes 'piggy-back' - and fall flat on the ground (most alarmingly) with loud thumps, they also punctuate their verse with wild gestures, over-blown facial expressions, and (literally) slap-stick humor.'*

Rajika Puri. Online. March 27, 2004

Production Three

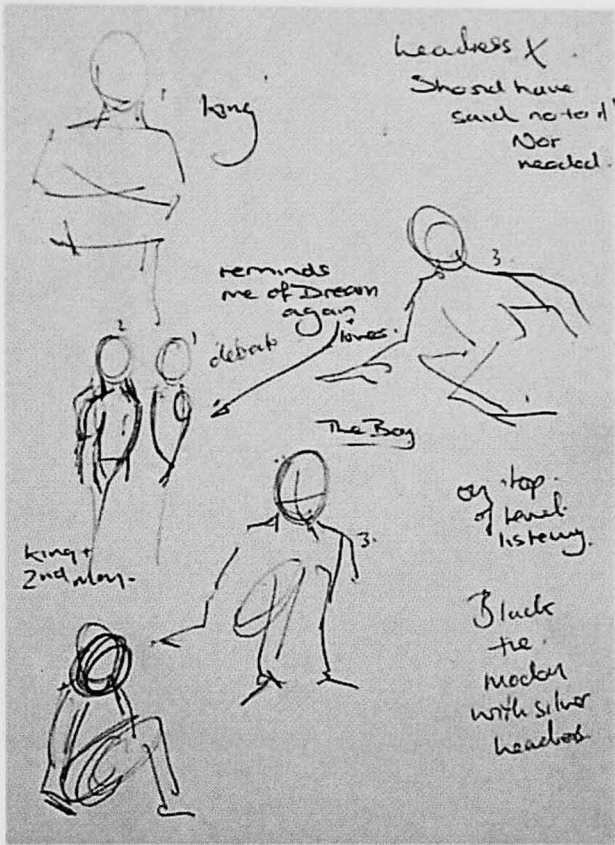


Figure 4. Production Three drawings. *A Winter's Tale*

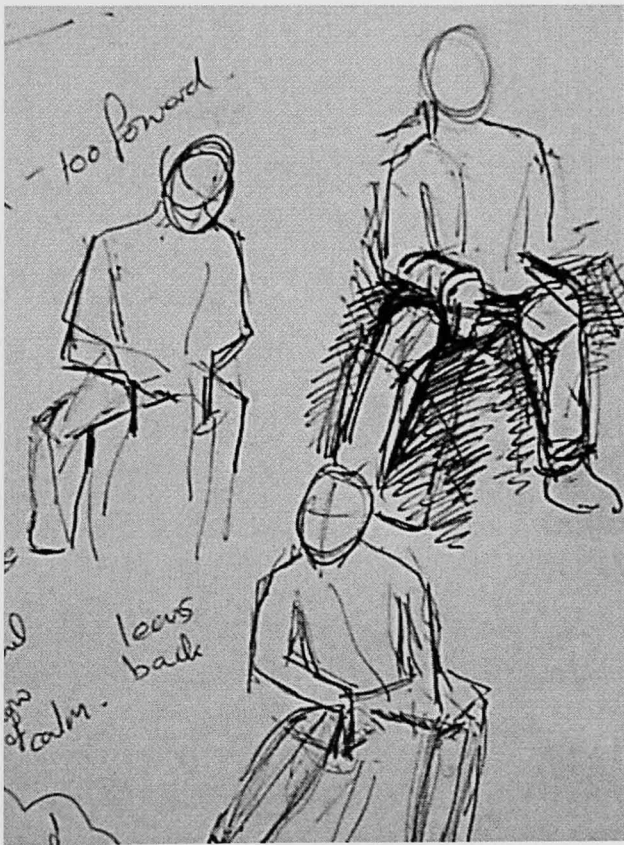


Figure 5. Production Three drawings. *A Winter's Tale*



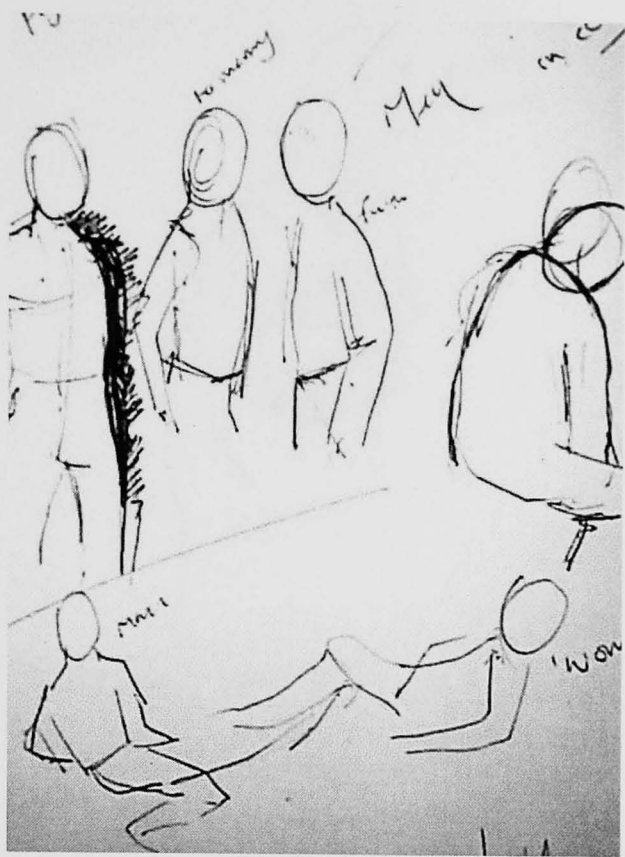


Figure 6. Production Three drawings. *A Winter's Tale*

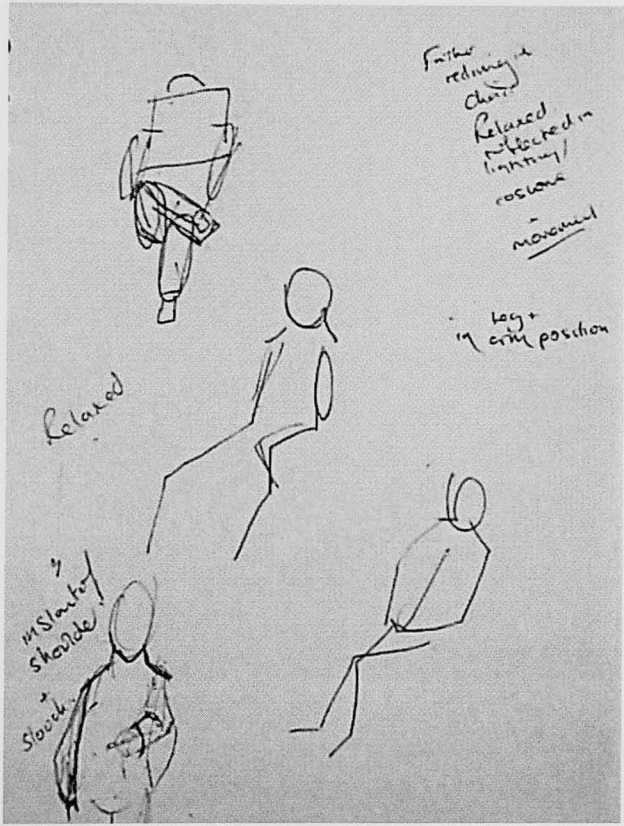


Figure 7. Production Three drawings. *A Winter's Tale*



Figure 8. Production Three drawings. *A Winter's Tale*

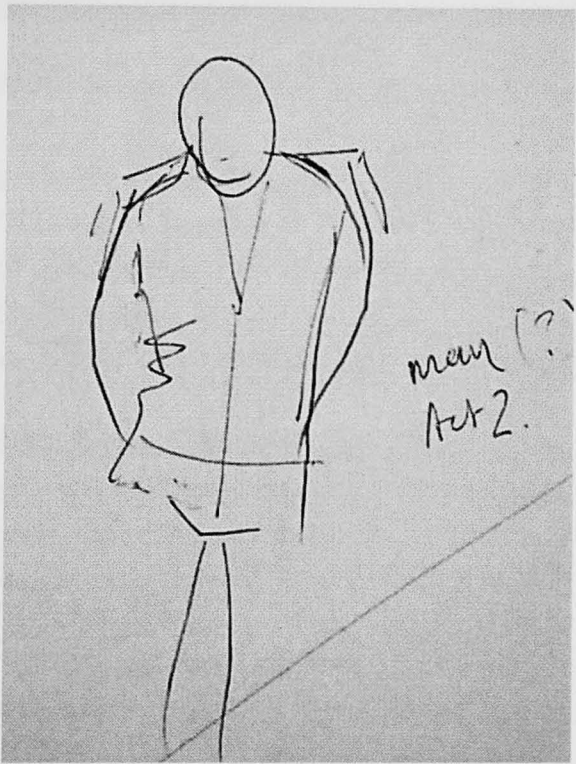


Figure 9. Production Three drawings. *A Winter's Tale*



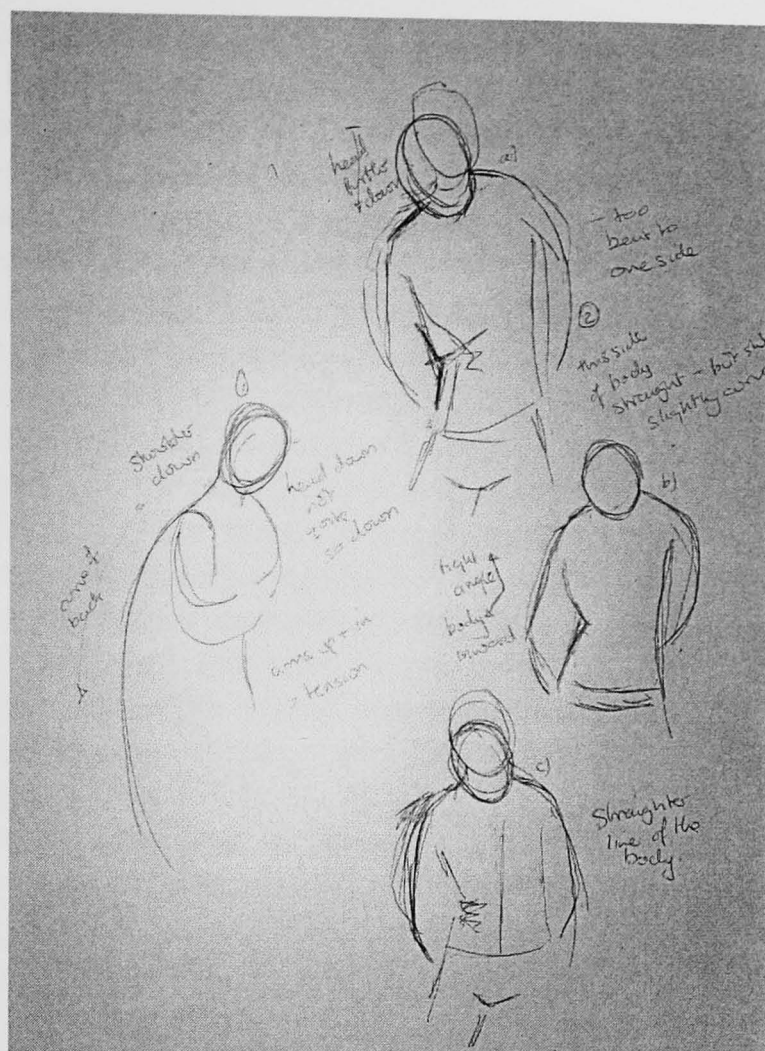


Figure 10. Secondary drawing of Production Three.

The drawings of production three were created during the live performance of *A Winter's Tale* (Propeller Theatre Company. 2005). Rather than focus on the costumes worn by performers, as in the previous productions, these drawings were guided by specific physical elements that were identified as part of my figure skating training and performance practice. These drawings were used to interpret the performances that I observed.

As I compared and contrasted my drawings, new physical qualities of the performances became apparent and my interpretations of what I observed became more complex. For example, the physical changes to the angles of the body and the placement of the body weight challenged how I viewed this body and led me to re-assess my original understanding of the performance.

However, because the drawings were created quickly I had no time to make careful assessments of the body I observed. Instead my interpretation of the performing body and the choices I made about what I re-drew were based on my physical experiences of the drawing process. These experiences included creating opposing movements with my hand as I drew, which were subsequently made visible in the direction and angles of the marks on the page. For example in figure 8 the marks on the page both stretched upward and contracted inwards. As I drew the performer I attempted to balance these forces within the drawing through the marks that I made. As I did this I started to develop ideas about the character and about the reasons for the opposing forces now visible in my drawing.

In figure 7 differences between drawings made on the same page gave the physicality of the performing body a greater clarity. By re-drawing the performer on the same page as the first drawing differences between them became much more apparent. These differences posed questions that resulted in a new narrative. For example in the case of figure 7 I asked 'why does the character change his body

position from an inward gesture to one that is extended outwards?’ ‘What caused this change?’ To answer this question I re-drew the body of the performer as their performance developed on the stage and found yet another difference that developed the narrative I had begun to construct. How I interpreted the physicality of the performance depended not only on my drawing and drawing process but on the wider context of the performance I was watching.

The same process occurred in the drawings in figure 5 where I revealed and then questioned changes to the physicality of the performing body that I observed, experienced and explored through the drawing process. However, in the drawings in figure 5 the trunk of the body was the focal point that enabled me to develop my interpretation. The marks on the page either contracted towards this centre point or expanded outwards from it. Other shapes in this image and angles of the lines were directed inwards, again drawing my focus to the centre of the body. The insular shape that resulted suggested an insular character, a resignation and sadness reinforced by the downward angle of the head. However, in the second drawing of this body the emphasis, although primarily more central, moved outwards as the knee shifted further forward and to the side. As I drew these lines I loosened my grip on the pen and let the marks become more fluid over the page. The upper body, shoulders and head were pulled upward rather than inward and signalled a change. There had been a transition in the body I observed, in my drawing and in the way that I was drawing. By the third drawing this change was complete. The marks I made were lighter and moved across the page more freely. Although these differences changed how I viewed the performing body, each one contributed to how I interpreted the overall performance of the body I was observing.

It is quite possible that my experience and interpretation of the physicality of the performing body would not correspond with the intentions of the performer or their understanding of the performance. For example the performer I drew in figure 9 may not have intended to communicate the sad, vulnerable and uncertain qualities that I experienced and revealed when creating the drawing. However, the downward and inward direction of the marks on the page led me to interpret the performance in this way. Re-drawing this drawing twice (figure 10) I confirmed the way in which the downward motion of the marks and the low position of the head gave the body both weight and sadness. The marks used for the torso, angled towards the centre of the body now gave the impression of a body about to crumble inwards. By making associations between this motion and the idea of someone being punched, I reinforced and maintained my initial interpretation of vulnerability. However, by getting the angle of the performer’s head ‘wrong’ in one of my secondary drawings and drawing it too high from the line of the shoulders I realised that this character could be interpreted as less vulnerable and more resentful. However as I did not observe the body in this way this interpretation was rejected.

In her review of this production, Julie Watterston (The Stage. Wednesday 2 February 2005) describes the movement of the performer I drew in figure 5 as ‘*jubilant and sinister.*’ This critical reflection on the physical performance of the role and its difference to my own interpretation demonstrates and reinforces how the drawing process I use provides just one perspective of many. However, the purpose of the drawing process used in my research is not to create an exact copy of the performance I observe, but to enable the costume designer to explore, develop and express their own experience of the physicality of the performing body.

## Production Four

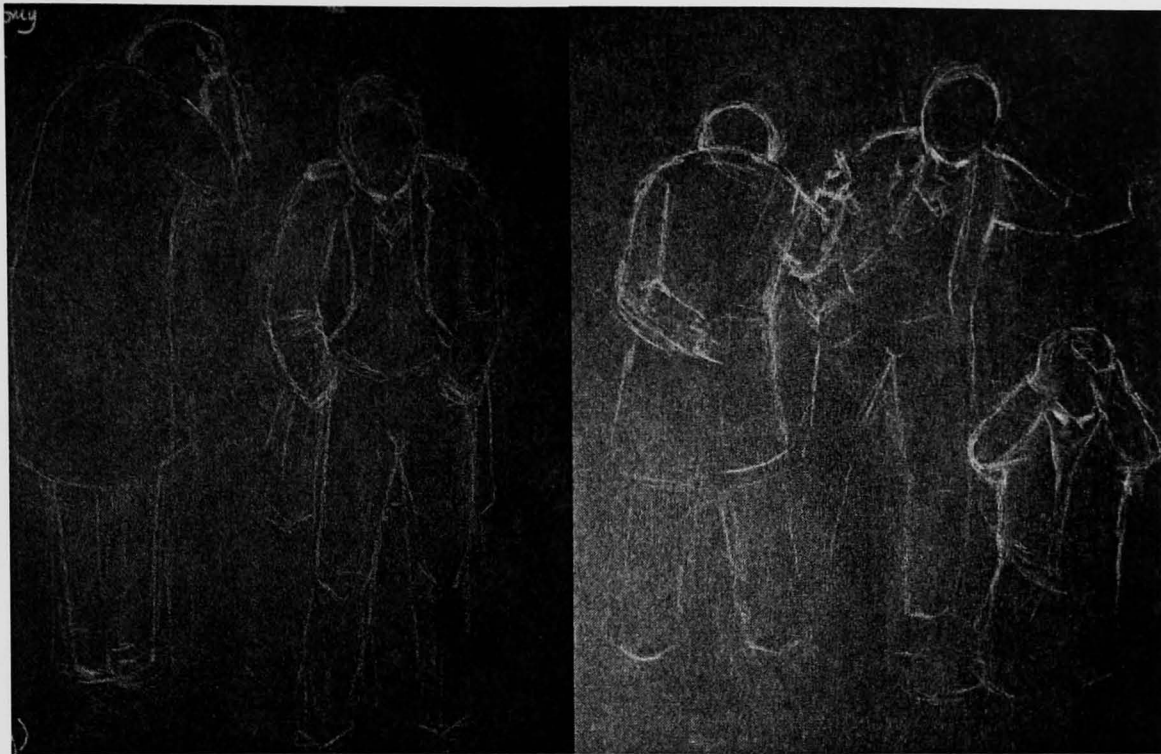


Figure 11. Production Four drawings. *Whistling Psyche*



Figure 12. Production Four drawing. *Whistling Psyche*

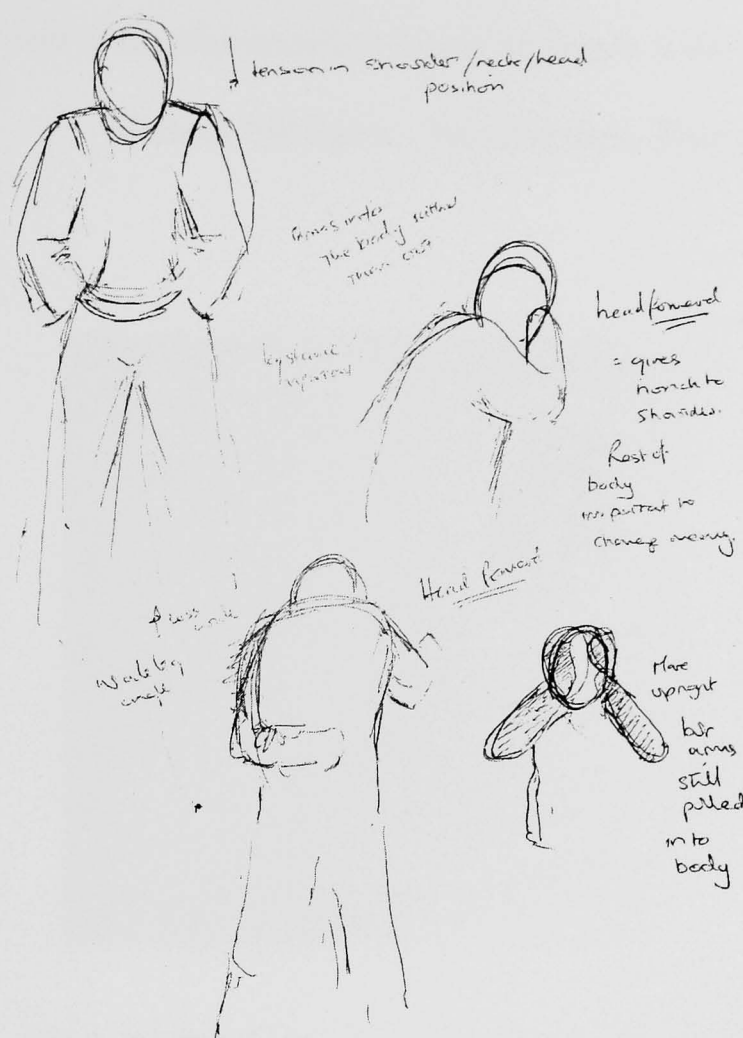


Figure 13. Secondary drawings of Production Four

In production four, a production with a cast of only two, I focused completely on a singular performer. I chose to do this because this performer barely moved around the stage at all during the entire production. I chose to draw this performer because I wanted to examine and understand how such apparent stillness could express and communicate a character or narrative. Because the performer moved so infrequently across the stage, changing her position only slightly, I had more time to spend on each drawing. This led to a more detailed drawing approach to that used in the previous production.

In drawing and re-drawing this performer I explored the different angles and shapes of their body. I did this by making changes to the angles and shapes of my marks on the page, altering the weight of these marks each time in response to changes they made to the placement of their body weight. As I continued this process I created a new narrative for this character. The authority that I attributed to the straighter, upward marks on the page (figure 11) was challenged as the lines I used became heavier and directed more and more towards the floor (figure 12). Through a combination of soft, short marks and a slow movement of my pencil over the paper the body I drew became less certain and less substantial. I concluded that the parts of the performer's physicality that I had drawn demonstrated how the character had moved from a position of power to a more insecure and uncertain future.

My secondary drawings (figure 13) confirmed this interpretation, emphasising both the straight line of the body and the heavy quality in the angle and positioning of the head and shoulders. However, neither the authoritative nor the uncertain characteristics I identified were mentioned in reviews of the performance. Instead reviewers often focused on the cross dressing nature of the character. For example, Michael Billington writes that the performer's voice and stance:



'persuade(s) you of the character's enforced maleness while lapsing into a nostalgic femininity.'

Michael Billington. The Guardian. Thursday 13<sup>th</sup> May. 2004

## Production Five

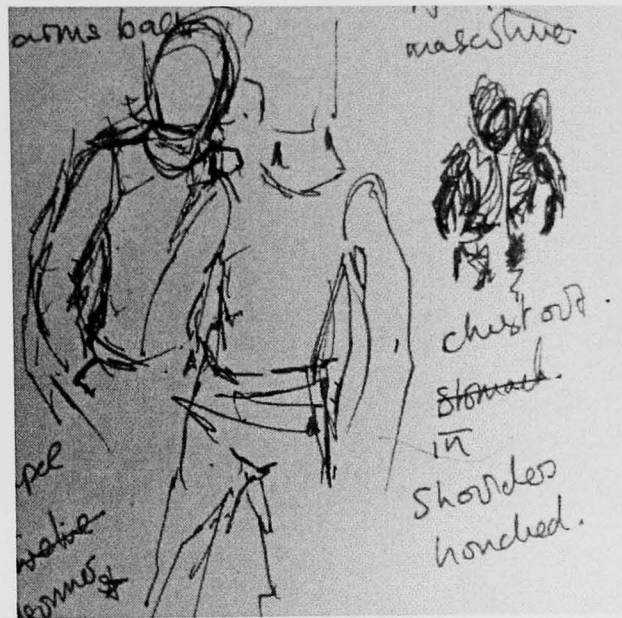


Figure 14. Production Five drawings. *Dangerous*

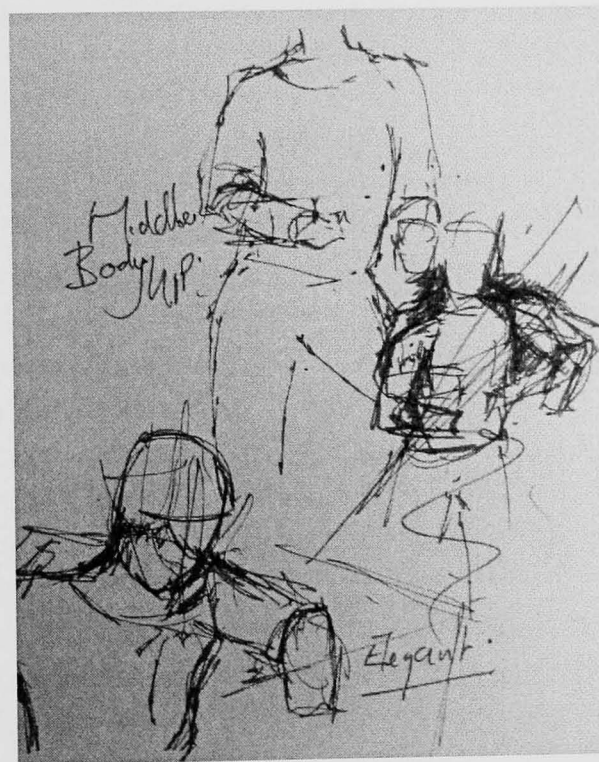


Figure 15. Production Five drawings. *Dangerous*

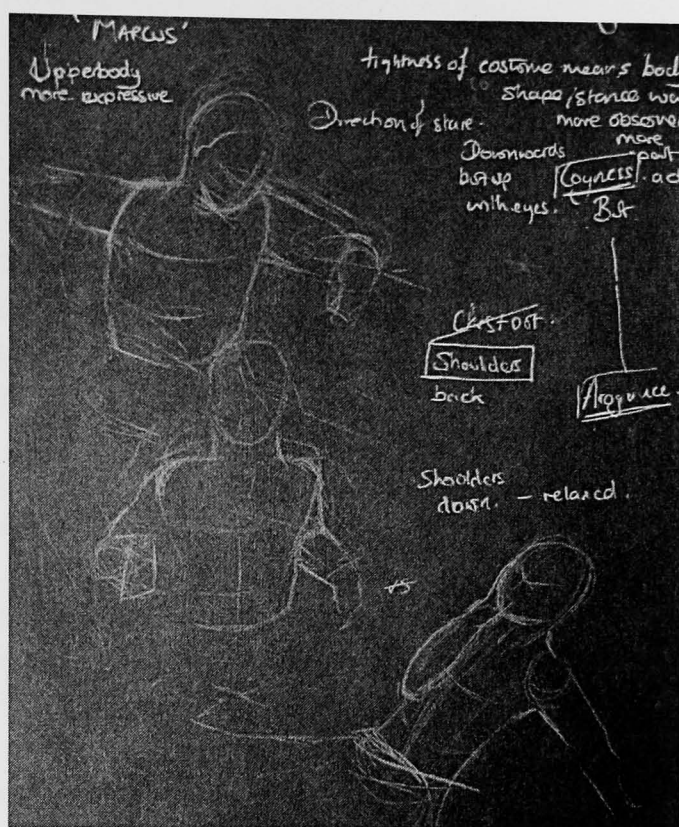


Figure 16. Secondary drawings of Production Five

In creating drawings of the physicality of the performing body during the production of *Dangerous* (2004) (figures 14 and 15) I focused on visible changes in the angles, weighting and directions of movement in the upper body of the performers. This area of the body was used much more than others during the performance and therefore provided a focus point for the drawing and re-drawing process. As I re-drew the body of the performers I explored changes that were made to the torso and upper body and how these changes affected my interpretation of the performance. I did this by altering the angles between marks, the weighting given to marks and the directions of these marks on the page. For example, the vertical marks I made in the drawings in figure 14 (to create the arms and torso of a performer) contrasted with the combination of vertical and horizontal lines used to represent the upper body of the same performer in a later drawing (figure 15, bottom left). In figure 14 I drew quickly, keeping my strokes moving either upwards or downwards, increasing their size and strength and making fewer changes of direction towards the left or the right. I interpreted the long vertical marks that pulled both upwards and downwards as an expression of tension and strength. However in the drawing in figure 15 I slowed the movement of my hand on the page, taking more time to draw the curve of the body, the curve between the neck and the shoulder and the angle of the arm in relation to the torso. Although some of the marks in this drawing were made vertically, many reached horizontally outward to the right and left edges of the paper, giving less emphasis to the vertical line of the body than the marks in figure 14. I interpreted the curves created with a slow movement of the hand, and the horizontal marks that emphasised a movement away from the centre of the body as an expression of a gentle, calm and inviting confidence. This interpretation reflected my experience of how confidence can be deliberately visible; expressed through slow gestures that open outwards from the body rather than up or downwards. This interpretation was also based on my experience of performance in figure skating and in particular the way in which a skater expresses the smooth, controlled grace of a waltz through a

similar curved line of the torso and a similar slow extension and stretch away from the centre of the body.

To confirm or reject this interpretation I created a series of secondary drawings (figure 16) based on the first drawing (figure 15). In creating these secondary drawings (figure 16) and re-making the marks I was able to assess how specific physical elements enabled me to interpret the performance. For example the secondary drawings made the angles of the performer's body much clearer. The angles were not tight or close together. Instead the extended angles between these marks prevented there from being too much tension in the torso. This confirmed my original interpretation of the character.

The secondary drawings also emphasised certain marks more than others in order to exaggerate and examine the relationship between the physical qualities of the drawn body and my interpretation of this body. For example by re-drawing a mark from one of my first drawings and making it heavier than it was originally I was able to look at the performing body in a new way. Altering the weight of this mark meant exploring if my interpretation of the performing body also changed and if so how that change was created. For example, the weight of the line used in the secondary drawings (figure 16) to represent the shoulders and arms of the performer gave the body a stronger appearance than in the first drawing (figure 14). Because the marks I used to draw the body were also cleaner and sharper I was aware of the space at the centre of the body and the elongated torso. The interpretation that resulted from these experiences differed from that made as a result of my first drawings. I was now much more conscious of the strength in the body of the performer and the expression of this strength in the way he positioned his body. The relaxed and calm character I had encountered in my first drawing now had an additional strength that I had not previously noticed.

## Production Six

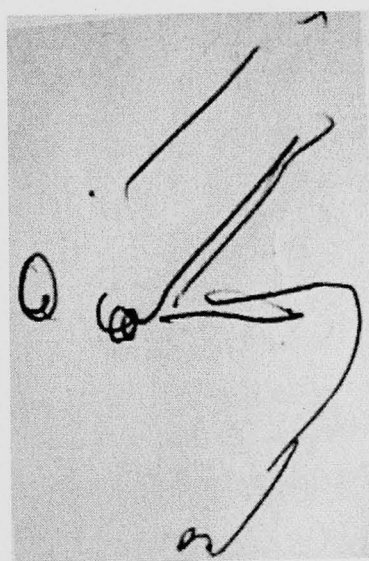


Figure 17. Production Six drawing. *Swan Lake*



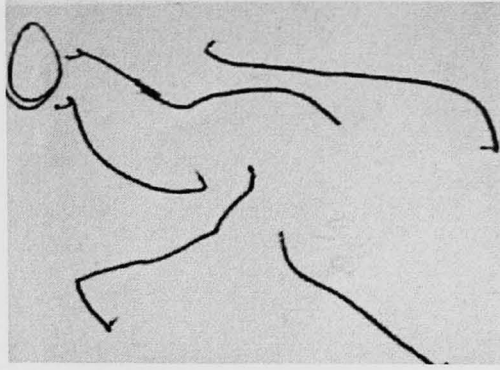


Figure 18. Production Six drawing. *Swan Lake*

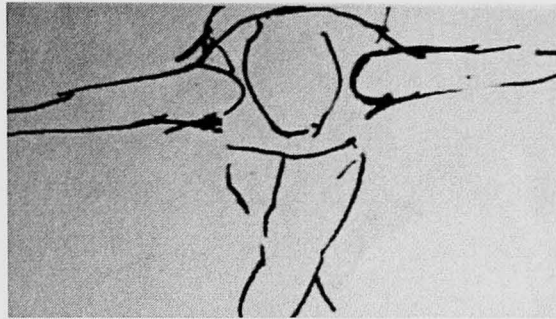


Figure 19. Production Six drawing. *Swan Lake*

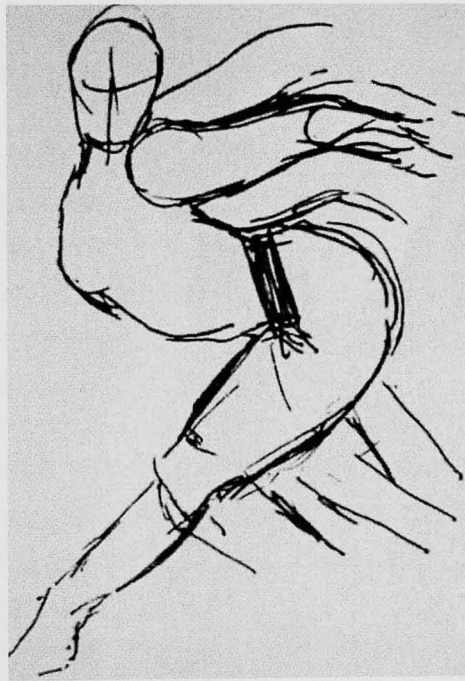


Figure 20. Production Six drawing. *Swan Lake*

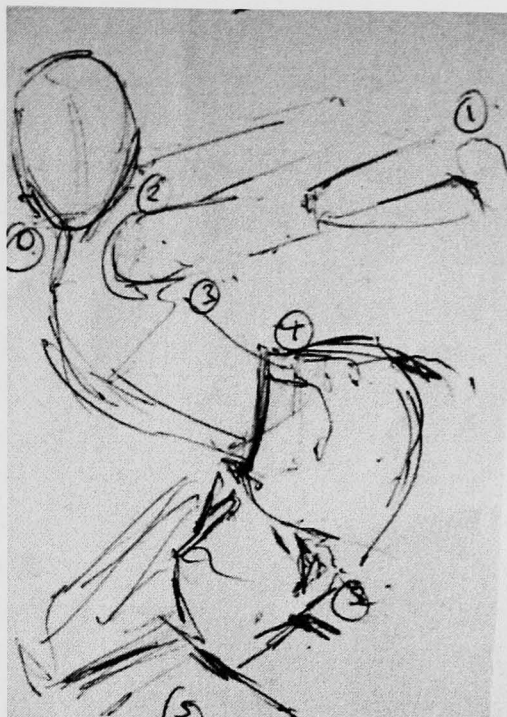


Figure 21. Secondary drawing of Production Six

Production six was drawn because male performers were used in roles usually performed by women. I drew the, usually female, male chorus because I was interested to see how male dancers would be choreographed and how this movement would effect my interpretation of the performance. However, in creating these drawings it became clear that it was the physical and technical ability of the dancers that held my attention rather than any exaggerated physicality based on the gender of the performer or the role.

*Swan Lake* differed from the previous productions I had drawn because it was a dance performance. Because the dancers I drew moved too quickly for me to spend much time drawing them my drawing style became quicker and less concerned with detail. Because there was less time to create and analyse the marks during the drawing process I was forced to use a simplified mark making process that represented only the most important physical features of a performance.

However, this did not prevent the drawing process from revealing information. Instead, the rapid drawing style meant that although certain information was inevitably omitted, only information that was most relevant to how I experienced the physicality of the performing body was included. This provided the drawings and drawing process with both clarity and focus.

Reacting quickly to distinct changes in the movement on the stage I re-drew the performing body, changing the angles and thickness of my marks and using the latter to emphasise where the weight of the body was placed. With each new drawing I challenged my understanding of the overall performance and re-assessed my original interpretation. For example, the tight angles of the marks in figure 17 contained the drawing of the body within a small space on my page. Although I wanted to extend the marks outwards and to the edges of the paper to emphasise the body position more, I chose not to because the body I observed did not reflect this. However, as the production progressed and the performing body changed I was able to make changes to my mark making process. I increased the space between the position of the head on the page and where I drew the arms and the legs of the dancer (figure 18) and pushing the pen mark horizontally outwards as the body I observed stretched their arms out to the side (figure 19).

Responding to further changes in the performance, I re-drew the performing body using thicker marks to emphasise an additional strength and rigidity in the arms and torso and represent the body weight as it pushed further forwards (figure 20). Looking at the drawings in sequence I noticed that with each new drawing the weight of the marks I used became heavier and the shape of the body that I drew became larger and took up more space on the page.

This sequence was the beginning of my own narrative in which the performing body transformed from a small, straight, tight and light object to one that was strong, heavy and stretched. This narrative challenged my immediate impression of the body I drew as well as my prior knowledge of the Swan Chorus (recalled from the English National Ballet's 1999 production), where I remembered the movement as having a constant light, quick and elegant quality.

To examine this new narrative and understand how it was created through the physicality of the body I created a secondary drawing (figure 21). During this re-drawing process I focused on and numbered the most prominent physical features of the first drawing (figure 17). I then increased or decreased these features, changing the direction of movement, angle, weight or shape of the marks to explore how they impacted on my interpretation of the performing body. This process revealed that the space between marks and between angles was key to my interpretation. Different spaces created different levels of tension. By expanding and reducing these spaces I could alter the tension in the body that I drew. The level of tension in specific parts of the body defined the meaning I gave to the performing body as a whole. This process reminded me of my training in figure skating and the way in which tensions in the body could be altered to suggest different qualities of a dance. A tension in the shoulders and back, where the body is pulled tightly upwards from the base of the spine to the neck is more appropriate for the confidence and passion of a Tango than the grace, softness and light of a Waltz.

In addition to altering the spaces revealed in the secondary drawing I also altered the weight and angle of my marks. For example, the marks that I used to represent the torso and legs were made lighter than in the first drawing. The angle of the knees and the waist were extended and the marks used to represent the arms were made straighter. This resulted in a contrast in my secondary drawing between the soft bend in the legs and the angular, hard and straight lines used to represent the arms, back and head of the performer. These parts of the body were held rigid within vertical and horizontal axis and created further tensions. The angles between the arms, back and the back of the head were made tighter and the space between them smaller than the space between the legs, torso and head at the front of the body. As a result, the front of the body was given a soft, relaxed quality that contrasted with the tension held in the back of the body.

Although the tight and physically restrictive quality to parts of the secondary drawing supported the interpretation of the performing body developed through my first drawing, different opposing qualities had become visible. For instance, qualities such as soft and hard, light and heavy, straight and curved, tense and relaxed. Some of these opposing qualities had been present in the drawings when I used them collectively and in sequence. However, the structure of the secondary drawing process enabled me to define these qualities more clearly. In order to explain their presence in the drawing I began creating my own narrative, which in turn enabled me to re-assess my interpretation of the performer body that I originally drew and give it meaning.

Although the opposing physical qualities that my drawing revealed are not discussed in reviews of this production, Judith Mackrell (2004) notes the combination of different characteristics visible in the physicality of the performer. She writes:

*'...The new Swan, is physically overwhelming, combining a savage graceful power in his upper body, a huge jump and a slit, hidden gaze. But there is a lack of fine detail in his development from ferocity to tenderness....'*

Judith Mackrell. The Guardian. Thursday 9 December. 2004

My drawings did not reflect a move from *'ferocity to tenderness'* but did reflect the development from one physical quality to another. Although these changes were based on the physicality of the body of the performer the differences between them facilitated a new narrative that led to a re-assessment of my original interpretation.

### Production Seven

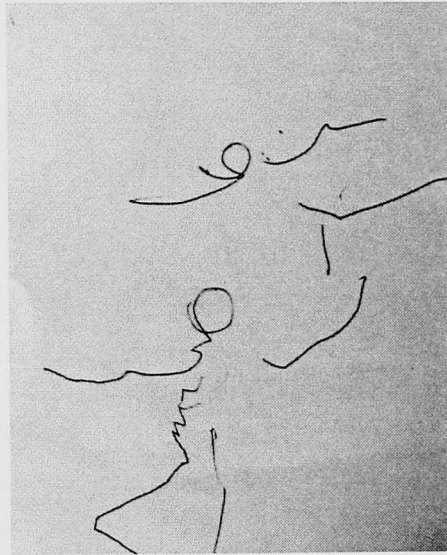


Figure 22. Production Seven drawings. *Cirque D'Hoffman*

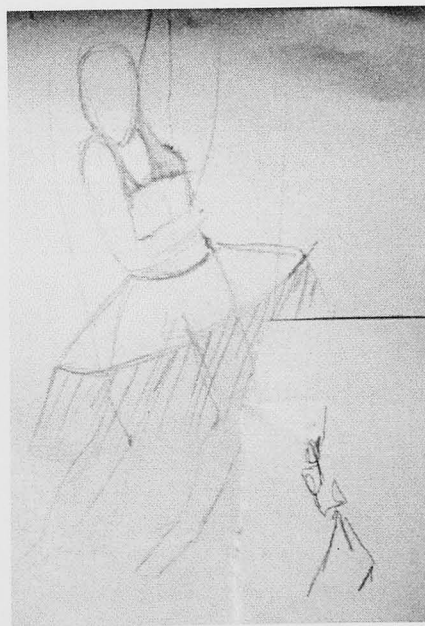


Figure 23. Production Seven. First and secondary drawings. *Cirque D'Hoffman*



The approach I used to draw the performing body in this production was based on the drawing style used in Production Six. Although I did not need to draw quickly, this rapid approach prevented me from including too much detail, making the drawing over-complicated and missing out on key information because it got lost amongst too many marks.

Using this faster approach to creating the drawings and using the physical elements I had identified through my experiences of figure skating as a guide, I observed, drew and re-drew one of the performers. This particular performer was drawn because she used her flexibility to change her body shape in lots of different ways. This gave me more opportunities to re-draw her.

Based on my experiences of drawing the performing body in Production Six I used my drawings from this production to identify key changes that had occurred in the body of the performer that I drew. These changes were identified through differences between each of my drawings and between the angles, shapes, weight and position of the marks as well as the direction of movement and forces created between them.

Placed one after the other the visible changes in the marks started to tell a story, which re-informed the meaning I had initially attributed to the individual drawings. For example, the horizontal marks used to draw and then re-draw the performing body in figure 22 contrasted with the vertical and heavier marks I used to represent the performing body in figure 23 (bottom right). In figure 22 the direction of the marks leading out from the centre of the body of the performer and the lightness of my hand on the page as I made these marks suggested a bouncy, happy and upbeat character. However, by figure 23 (bottom right) the downward direction of the marks, their low position and the weight I put onto the page as I made them suggested that this once happy character had been defeated. Although my secondary drawing (figure 23, left) based on the first drawing (figure 23, bottom right) confirmed that the direction of marks, their position and their weight were, as originally thought, key to this interpretation it revealed far more detail about the performance. By spending more time examining how each body part related to the next this secondary drawing stage showed how the weight given to the body was created through an alignment between the head, shoulder, elbow and knee.

## Evaluation of case study 1

The evaluation of this case study is conducted using four main themes. These themes developed during the critical reflection of my research drawings and were selected because they recurred as features within the drawings from each of the research case studies. These themes are as follows: *Physical responses*, *Mark Making*, *Representing space* and *Multiple drawings, repetitions and differences*.

### Physical responses

The drawings created during *Mother Claps Molly House* and *A Midsummer Night's Dream* were the least successful of this case study because rather than focus on the physicality of the performing body the drawings focused primarily on recreating the costume designs. As a result the drawings took on the form of illustrations. This reproductive act of drawing could be used to provide information about how the costumes related to the characters in the play or as a reflective account of the costume designs. However this approach did not enable me to explore or understand how I interpreted the physicality of the performing body.

In contrast, subsequent drawings, conducted completely during live performances and focusing on specific physical elements of performances (identified through my experience and training in figure skating) enabled me to reveal and explore my physical responses to the performing body. In many of my drawings this was made possible by focusing on where the weight of the performer's body was placed and how this weight was represented by the marks I made on the page. Choosing whether the weighting of the body in my drawing was placed high or low, centrally or outwards impacted on how I interpreted the physicality of the body I observed. Similarly, my interpretation of the performing body could be influenced by whether the body in my drawing was tightly angled and contracted inwards or extended outwards with wider angles and larger spaces between body parts.

In addition to this, my drawings from the production of *Swan Lake* highlighted how multiple encounters with the performing body are required if the interpretation of these angles and weights of the marks on the page is to be developed. Re-drawing the physicality of the performing body facilitated these encounters and provided me with information that constantly challenged how I interpreted the body; the way it stood, how it was positioned, its gestures and how it moved on the stage.

I used this approach most effectively whilst drawing the performing body in *A Winter's Tale*. During this production my frequent encounters with the physicality of the performing body through drawing led to a greater sensitivity to, and understanding of each performing body drawn. As a result I was able to focus more effectively on the performance I observed and use fewer details in the drawings to record my physical responses.

As I became more confident in responding rapidly to the performances I observed I was also able to focus far more on the physical act of the mark making process. For example I was able to compare and contrast the outward stretch of my arm required to make one mark with a smaller movement of the arm, as it pulled inward towards the centre of the page, required to make another. Equally, the push and force of the pen on the paper required to create a heavier mark contrasted with the lightness of my hand over the page required to make softer marks. These physical responses either confirmed or challenged the marks left on the page, which either meant re-drawing the image again or moving on having decided on a specific interpretation.

Noticeably, the differences between my interpretation of a performance and that reflected in a review highlighted how my drawing approach demonstrated only a

singular and personal perspective. This perspective provides an understanding based on and relevant to my individual experience and the space and time in which the drawing was made.

## Mark Making

The mark making process I used during this case study was developed and enhanced during each production that I observed and drew. In the majority of the drawings the marks made were guided by a focus on the placement of the weight of the body, angles of the body, the direction of the body's movement and the forces these movements created. To represent these physical elements of the performances that I observed the marks I used similar physical elements; I used the weight of a mark, the angles between marks, the direction of marks and the forces that these marks created to draw the body I observed. This application of the physical quality of a drawing is reinforced by my experience at the LEM.

However, the marks I used consistently became defined by opposites. For example marks were either soft and light or hard and heavy, long or short, inward or outward, tight or loose, straight or curved. Creating and comparing the drawings therefore became a matter of asking a series of questions, for example, 'are the angles between the marks tighter or looser?' 'Have the marks become shorter or longer?' 'Has that line become straighter or more curved?' The more experienced I became at making the drawings the easier and quicker it became to ask and answer these questions. How I answered these questions informed my understanding of the current drawing, the previous drawing and my overall understanding of that specific performing body.

The marks made during the initial drawings were to an extent dictated by the environment in which I drew. In a seated position in the auditorium with A4 sheets of paper on my lap I had limited room for movement and limited space to draw in and on. I drew from various different positions in the audience depending on availability of seat tickets and without the full visibility of house lights. These limitations, and in particular the lack of light could have influenced the way in which I drew and the level of detail I was able to record in my drawings.

However, the detail of a drawing was not an essential part of developing a new understanding of the physicality of the performing body. Although a slower more detailed form of mark making revealed an understanding of the performing body in my drawings of *Whistling Psyche*, the clarity of my understanding was most successfully achieved by using a more rapid drawing style. For example, in drawing the performing body in both *Cirque D'Hoffman* and *Swan Lake* the speed of movement used in the dances meant drawings had to be created quickly. As a result the drawings, guided by the elements identified earlier through my experience of figure skating, focused only on the most important physical features of the performing body. This selection process happened quickly and although it was difficult at first it became easier with practice. With fewer marks on the page I was able to focus on and examine very specific parts or qualities of the body in more detail.

This process changed in the secondary drawings because the images were created after the live performances and were therefore not restricted by time or space. This often meant the number of marks I used increased as I explored the different ways in which a mark could re-create my initial interpretation. As a result, these drawings did not imitate my original drawings of the performing body but provided a new way of looking at them. They challenged or confirmed the placement of marks and my physical responses to mark making whilst also challenging or confirming my interpretation of the body I observed and had drawn. This analytical process involved expanding and reducing the type and quality of the marks I had used, for example



using the pressure of the pen on the page to create a thicker or heavier mark, extending a mark, or decreasing an angle between two marks. By exaggerating or reducing the marks in this way I was able to confirm or reject connections I had made between the physical qualities of the body and the meanings that they implied. The relationship between the physicality of the marks and the meanings I gave them was based on my own past experiences and observations and my experiences as both a costume designer and a figure skater. In changing the way I made the marks on the page I was also able to vary the level of expression in the body I drew. For example, I interpreted the thick marks I used to represent the weight of a performer's shoulders and head as an expression of weight and therefore sadness or despair. By lightening the marks I found I could increase the opposing expressions and suggest a greater sense of hope and happiness.

Combining one physical element of a drawing with others led to a more refined interpretation. For example, by combining heavily weighted marks that represent the shoulders and head with the angles of marks that showed the trunk of a body contracting inwards, the character I had drawn became more complex. He was not just a man who was full of despair, but he was also a man who lacked the confidence to hold himself upright.

### **Representing space**

The way in which I drew the performing body in relation to the performance space differed from drawing to drawing. Sometimes I omitted the stage space from my drawings and instead created my own spaces to highlight specific differences between the bodies I drew. Sometimes I included the stage space and space between the performers in my drawings. However, in both cases I used the space of the page, varying the distance between the marks I made, to explore the relationships between performers. For example, as I watched the production, *Dangerous* and observed the performances develop I altered my interpretation of one of my drawings (figure 14). I did this by decreasing the distance between marks as I drew the heads of two characters involved in a fight. The limited space between the marks created a higher level of tension that suggested both a confrontation and, because the marks did not touch or meet, a level of control.

In addition, by increasing or decreasing the spaces between different body parts I was able to explore different types of expression within a single body. For example, the drawing from *Dangerous* that revealed an open and wide space at the centre of the body suggested a relaxed and confident character. However, the tighter angles and spaces in the upper body as the arms supported the head also suggested signs of tension.

### **Multiple drawings, repetitions and differences**

Re-drawing the performing body enabled me to explore my interpretation, develop it and understand how these developments were created through changes to the physicality of the body that I had first drawn. Whether on the same page or on separate pages differences between the drawings consistently revealed changes not only in the physical qualities of the body but also in the meanings I associated with these qualities. These changes created a narrative that enabled me to re-assess my understanding of each individual drawing as well as my understanding of the performing body as a complete whole.

The re-drawing process was also conducted to address unresolved questions I had about the meaning of a body I had drawn or conflicting meanings within a drawing that required further exploration and explanation. The 'secondary drawing' stage therefore became an analytical tool. At first I used the repeated act of drawing to

resolve conflicts between two opposing physical forces or qualities. For example to determine the dominant force of a body that is being pushed and pulled or a body that is both heavy and light. However it was not until the drawings I created for *Swan Lake* that I realised that these oppositions were important in revealing information that would lead to my interpretation. Not only could these opposing qualities describe a character in more depth than a single quality could, but they also created the opportunity for further drawings. The more drawings I created of a performing body the more differences I revealed. The more differences I revealed the more opportunities I had to develop my interpretation of the performing body and enhance my understanding of how this interpretation is created through the physicality of the body.

Differences could also be revealed between isolated marks. Even small adjustments to marks made during my observations of a performance, such as a shortened or darkened line or a larger angle could change and challenge the level of physical expression within a drawing. For example extending a mark that represents an arm of a performer further out towards the edge of the page changed how I interpreted the drawing and subsequently how I viewed the performance I had just watched. However as the reviews that I used to examine my drawings revealed, how I interpreted my drawings and how I applied this to my understanding of the physicality of the performing body was specific to my body. My experience as a costume designer and figure skater, and the time and space of each specific encounter were all part of this interpretation and how I made sense of the performing body.

## Case study 2: Drawing the performing body in rehearsals as a costume designer

*'Chimaera' in collaboration with Francis Barbe Dance Theatre Company.*

Case Study One provided an understanding of how the drawing and re-drawing process enabled me to interpret the physicality of the performing body. However it did not examine how this process could be used by the costume designer to create designs that worked with or enhanced the physicality of the performer. Therefore, in Case Study Two I place the act of drawing and re-drawing the performing body in a production environment and apply it within a costume design process. The drawing and re-drawing process developed in Case Study One is used to structure and lead the drawing process examined in this case study. However, rather than drawing a final public performance, the drawing and re-drawing process in this case study is conducted in the rehearsal room during the exploration and development of a performance.

To do this I worked as a costume designer on a devised production called *Chimaera*, directed and choreographed by Frances Barbe. My case study is based within this production environment because the performers in Barbe's company use their body rather than a text to create and develop a performance. Because the performers work through their body from the very beginning of rehearsals I have frequent opportunities to make drawings of the performing body, and at a time when these drawings can also influence my costume design process.

Barbe's approach to creating performance is based on her own training in Butoh, where a performance is developed through a performer's physical responses to external stimulus.<sup>17</sup> In *Chimaera* the performers are given co-authorship of the narrative and use their physical responses to images, objects, textures and colours to develop an understanding of who or what their role is.

As in the drawing process developed during the previous case study, a fast and immediate style of drawing is applied to this process, with drawings created in pen on A4 pages. Drawings of the performing body are again guided by the physical elements identified through my figure skating experience. These are as follows; the angles and shapes created by the performing body, the weight given to different parts of the body, the position of one body part in relation to another, the direction of movement created by the body and the forces that result from this movement.

To maintain a detailed examination of the interactions between the drawing, performance and costume design processes used in this case study a research diary is kept throughout the production process. This diary includes documentation of the rehearsal structure, my interactions with the performers through the drawing process, the realisation of the costumes using my drawings, and critical reflections on the drawings and drawing process.

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<sup>17</sup> To better understand the Butoh process I attended a training day (Appendix I).

## Initial Meetings and visual ideas

-02.06

*The director/choreographer (Fran) has spoken to me about her initial ideas about this performance. We have discussed the title and the themes of the performance. Her ideas are based on transformation; from good to evil, human to animal, from child to adult, birth to death, from dream/nightmare to reality, and from health to decay. Fran is particularly interested in exploring transformations that occur in relationships, and how to represent these visually - possibly through images of weddings.*



Figure 24. Images for Chimaera

*I met with Fran a second time and we discussed ideas using costumes she has and that she either wants to use in the performance or use to inspire ideas. She particularly likes a white dress she has which is very lacy and like a wedding dress. The texture, weight and the way it moves were very important to her. She liked the noise the costumes made, and the way they reacted when she moved in them.*

*Fran wants to use ballroom music such as a foxtrot in the performance. She wants the performers to explore how to move from traditional 'formal' dancing to movements that relate to the images and ideas that they will be developing in rehearsals.*

## Mask workshop

19.03.06

*Today I attended the mask workshop that the performers were taking part in. This really helped me to understand their ideas.*



## **Summary of workshop notes**

### Performer one - Pale peach fur cropped jacket

Upper body shakes  
Touches her shoulders  
Rotates them back  
Smiles – relief?  
Follows behind Performer three  
Playful

### Performer two – black silk cummerbund

Stands tall - strong deliberate movement  
Sometimes pushes hips out with a swagger  
Touches the waist  
Dignified  
Encircles performer four keeping eye contact – move in opposite directions  
But keeping distance between them  
He touches her hair and her arms, but keeps at arms length  
They move apart and then come back together again

### Performer three - Ruff

Stands straight  
Head and chin up  
Plays with the ruff with one hand

### Performer four - White long, long sleeved silk dress

Holds one arm out  
Holds hem up from floor with other  
Touches silk to cheek  
Focus is on arms - shakes arms, twists them  
Keeps other hand behind his back  
Small, but confident steps  
Keeps close to performer one.  
Playful  
Move together  
They watch each other and smile at each other



**Drawings made in rehearsals**

April 2006

*I am drawing movement, gesture and body position; My drawings tell me what I didn't know.*

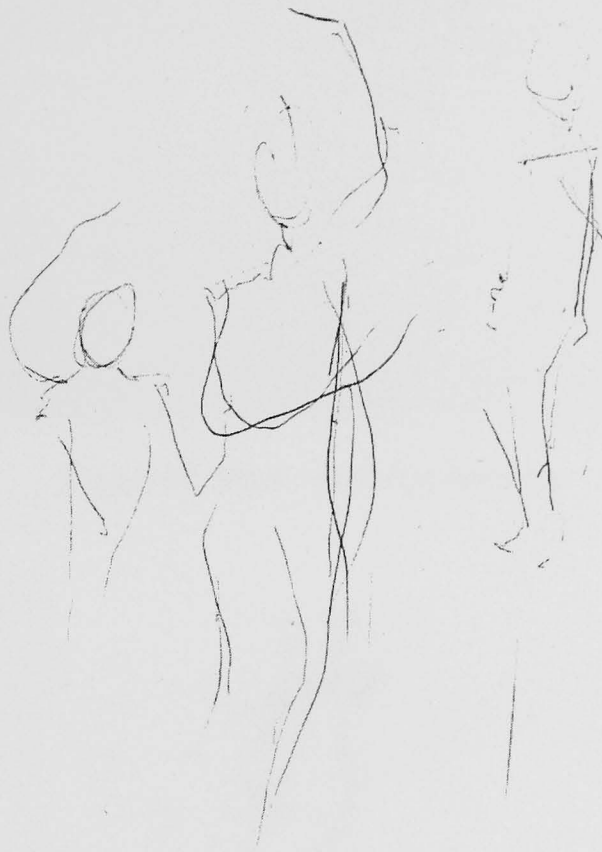


Figure 26. Mask workshop drawing



Figure 27. Secondary drawing. Mask workshop



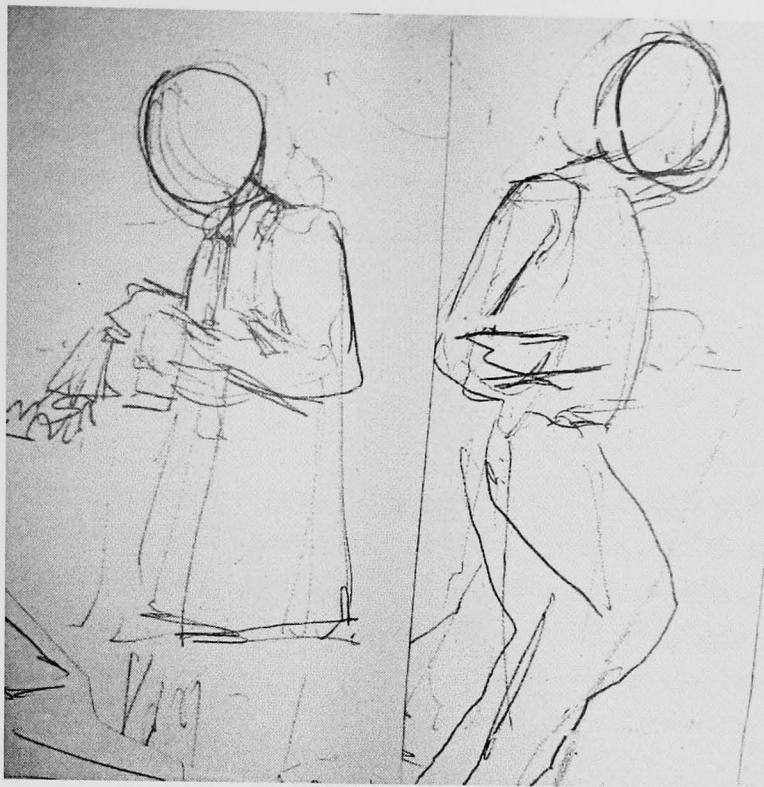


Figure 28. Mask workshop drawing



Figure 29. Mask workshop secondary drawing

## Design ideas

April 2006

*Recurring themes from my drawings and observations of the mask workshop:*

*Relationships - claustrophobic spaces. Echoes.*

*Birds - freedom, flight, caged, claustrophobic.*

*Childhood - innocence, play, imitation, laughing.*

*Rather than produce costume designs from these themes I have decided to start sourcing costumes so that I can see and draw the performers wearing and moving in them in rehearsals.*

## **Fittings**

### *Performer one*

*Because I need to alter costumes so that the cast can wear them I can't be in rehearsals as much as I want to be. However, the fitting was useful because I still got to see the performer move in her costume. The petticoat I am using is important for this performer and the movement she wants to create.*

## **Fittings in Rehearsal**

18.04.06

*The costumes I have sourced are based on discussions I've had with Fran, my notes, drawings and images. I brought them to rehearsals for the cast to try on and practise in. At times I became divided between fitting the costumes, drawing and developing the design concept. It was frustrating because there wasn't the opportunity to draw the performers who were wearing costumes. I wanted to explore the performances further in my drawings but found I needed to pay more attention to the practical side of the role.*

*I gave the feather bolero to the performer who seemed airbound, the gloves to the performer who seemed nervous and the dress with lots of tears and holes in it to the performer whose movement appeared child-like.*

*The performer with the gloves moved her hands more.*

*The men's high waisted trousers helped with the movement as it extended and emphasised the straight lines and formality of the dance.*

*The performers are now more confident with their movement. I was shown the different images Fran and the performers had collected. These are to be used as 'Totems' to inspire and explore their movement further. They relate mostly to animals.*

## Drawing the performers in costume



Figure 30. *Chimaera*. Costume Designs

*These drawings (Figure 30) were made when the performers wore costumes during today's rehearsals. They were not developed as costume designs but were instead a further exploration of the movement of the performers.*

### Changes to the costumes

20.04.06

*I'm not sure about some of the choices being made by the performers. They've worn the costumes I've brought in without any problems, but they are starting to ask for changes and extra costumes. They are only small changes but I haven't been part of the process of making these selections.*



## Organising the drawings

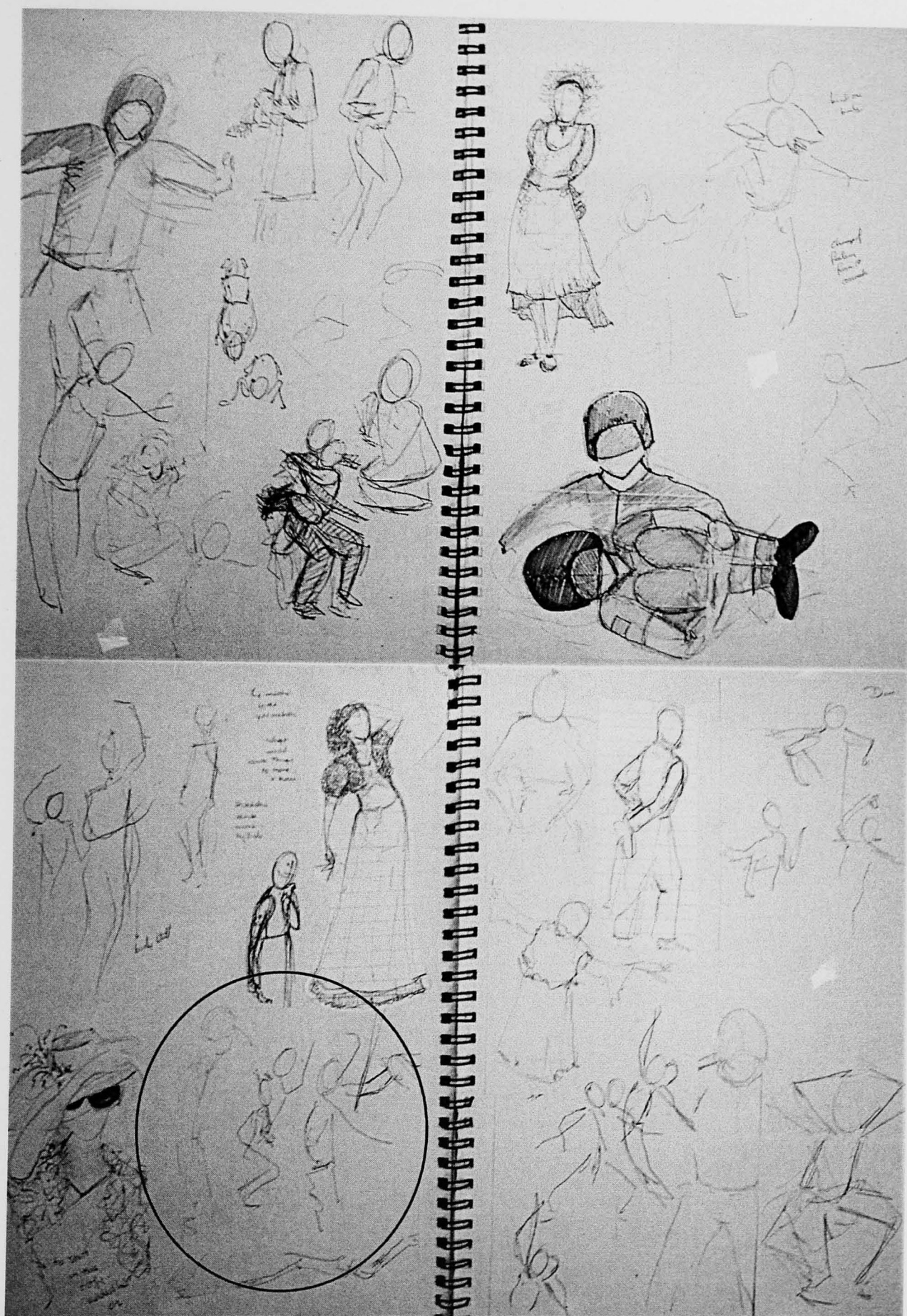


Figure 31. My sketchbook. Organising drawings from rehearsals

*By re-organising (cutting and pasting) the drawings in my sketchbook I am able to develop relationships between the performances I have observed.*

**Production Photos***Chimaera*

Cecil Sharp House

Figure 32. *Chimaera*. Production photoFigure 33. *Chimaera*. Production photo

Although I had finished my job as costume designer and had not produced finished costume designs, I completed my designs for the ballroom scene. Although there was no budget for these costumes at this point, the designs show how I would develop the costumes if the opportunity arose.

### Final designs



Figure 34. Final designs. *Chimaera*

### *Meeting with Fran and June (Dramaturg)*

11.06.06

*We reflected on the last performance and discussed the costumes that needed to be changed, added or worked on for the performances at Hoxton Hall.*

*We discussed how the movement of the tailcoats has become animal-like and how this works with the themes of the performance. Fran and I agreed that adding feathers to the tailcoats might help connect the costumes to the performer's 'Totems'*

I showed Fran my designs. She liked the combination of different fashion periods for each female performer as it gave no distinct time-period to the piece. She also liked the different textures of the fabrics.



## Final performances and performer feedback

### *Hoxton Hall*

After the first performance I showed the performers my rehearsal drawings from my sketchbook. I wanted to know if they would have found them useful during their rehearsal process. Two replied:

#### *Performer 1*

*'Of these images I think the most interesting for me is the first page, which has a hood on it, me and (other performer's) side lift and some figures crouching, and also one figure standing with interesting hands. Perhaps this hand one is the most interesting, because it is the least neutral. When drawing you have obviously interpreted something more specific from the movement and captured it. I think all the other drawings would become more interesting if this was the case....and indeed I think you could take that further with this particular picture, but a lot of them seem kind of cold and external. Which is obviously fine for what you are doing! just not very helpful for me.*

*In order for them to be more helpful, I think I would like to see what you imagine, or more of what you see coming from that body position. The hooded figure's shape and shading is also beginning to do this.*

*I guess one thing to add is that there aren't that many pictures here, and I suppose if you really wanted to help someone there would have to be more material.'*

#### *Performer 2*

*'Lovely to see your drawings. It's nice to see your work through a different angle. In terms of the development of my character, although my costumes were quite important in shaping what I was doing, I don't think that actual drawings can give me much to work with.*

*I think that it would then become quite an intellectual process for me, whereas I tend to work with what I am given in the moment (i.e.: a texture...).*

*I do work with images, but I'm not sure that the image of something that already exists physically would help me develop my work.'*

## Evaluation of case study 2

The evaluation of Case Study Two is conducted using the four themes that developed from the research data in Case Study One and that were used during its evaluation. Recurring data categorised within each of these themes during this evaluation confirms their relevance to the research and supports their application in the development of the drawing process.

The type of performance drawn in this case study differs from performances observed and drawn in Case Study One. Although *Chimaera* involved elements of dance (ballroom and modern) the production was primarily based on a Butoh style of performance where both text and character based work were omitted. In contrast, productions used in Case Study One varied from Shakespeare to Ballet where both text and character development were often part of the creative process. Comparisons made between the data from each of the case studies during this evaluation are therefore made whilst taking this difference into account. However, comparisons are also made by drawing on the similarities between the performances used in both case studies; *Chimaera* was chosen as a context in which to examine the drawing process because the director placed an emphasis on the physicality of the body during the creation of the performance. This emphasis, although not always dominant, was also apparent in some of the performances drawn in Case Study One, including *Mother Clap's Molly House*, *Swan Lake*, *A Winter's Tale*, *A Midsummer Night's Dream* and *Whistling Psyche*.<sup>18</sup>

### Physical responses

In this case study the blank page on which I created the research drawings became a space for me to explore and express my responses to the physicality of the performing body. Using these responses I developed design ideas and created costumes for a theatre performance. This approach was different from my usual costume design process as I would normally work from a set text (as in the production documented in Appendix A). However, unlike my analysis of a text the approach I used in this case study was physical. It used the movement and sensation of my hand on the page to explore, examine and make sense of the physicality of the performing body. For example the marks I used to draw the upper body of a performer during rehearsals for *Chimaera* (figure 26) were light; my pen hardly needed to touch the page and when it did I used a loose upward motion with my hand and arm to move the mark higher and higher. At first I viewed the performance from this perspective and interpreted it as light, fluid and distinct from the other performers whose bodies I drew with a heavier mark.

However, by re-drawing this body as it changed and developed during rehearsals I re-visited this movement and re-assessed my interpretation. Now the performer was using their lower body as well as their upper body to explore their movement. The lightness of the movement of my hand and the delicate marks that this movement made as I drew the arms of the performer conflicted with the angles and direction of the movement of the marks that I used to draw her torso and legs. This lower body movement pulled the performer back towards the ground.

To examine this interpretation further I used the notes that I had made on this performer during the costume and mask workshop. By comparing my notes on

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<sup>18</sup> This statement is supported by conversations with performers and designers involved in the productions I drew and who confirmed a particular focus on the physicality of the performing body during the production process.

‘performer four’ to the rehearsal drawings I had made I found a similar emphasis placed on her arms. This was the area of the body that I had noticed most in the mask workshop and was the first area of the body that I drew when I observed her in rehearsals. I therefore chose to place a greater level of importance on the movement created by her arms as opposed to her lower body and the weight that it suggested.

However, in making my secondary drawing of the first image (figure 27) this decision was challenged and information that I had not noticed became apparent. My new marks revealed an additional weight in the forward facing direction of the head. Rather than following the direction of her arms the performer stares straight ahead as if unable to turn her eyes skywards. As a result, in addition to the light quality I attributed to the body in my drawing, I now saw a weariness in its weight, located not just in the lower body, but in the upper body too.

### **Mark making**

Because I had to alter and fit costumes during rehearsals my drawing time was limited. As a result I often chose to draw and explore scenes that were repeated so that I could continue them when I had more time. In observing and drawing these scenes I consistently focused on and examined where a performer placed their body weight. To do this I altered the weight of the marks I made on the page as I drew the performer, varying how hard I pressed down on the page with my pen, or how often I drew over a mark. Making a mark lighter or heavier meant I was able to emphasise or remove the focus on a part of the body in my drawing.

In this case study this focal point consistently enabled me to develop my interpretation of the physicality of the performing body. For example in figure 28 (right) I responded to the speed of the movement of the performer by drawing her using a quick and light movement of my hand. My movement was a happy one. However, by emphasising the weight of the head of the performer by pressing down more with my pen and keeping these marks at a distance from the marks used to create the torso I was able to elaborate on this meaning I gave to this sensation. The weight of the marks that represented the head and the position of the head in relation to the body suggested a top-heavy forward motion that I associated with a young child. It reminded me of how a child runs forward with their head out as if they are about to fall over. Re-drawing this image I found myself trying to re-balance the body. In doing so this secondary drawing (figure 29) highlighted that one of the determining factors in my interpretation was the distance between the marks used to create the head and those used to create the body. For the child-like quality of the movement to be prominent the head needed to be further forward than the line of the chest.

Although this interpretation served as a stimulus for creating my design idea, and although the marks in my drawing reflected a similar playfulness to that which I had witnessed in the mask workshop, the process was incomplete without a dialogue with the performer. In spite of working in the same space as the performer and in spite of using their physical exploration as a stimulus, my design process was still conducted in semi-isolation. As a result my costume designs and the realised costumes did not completely reflect or effectively enhance the physicality of the performing body. This became evident as performers asked for changes to be made to their costumes and additional parts to be added without a discussion about why or whether that change worked with my design ideas.

### **Representing space**

In this case study I did not deliberately include the performance space in my research drawings. However, the space around the bodies that I drew became a key

part of developing my interpretation of the drawing. These spaces were explored firstly through the initial drawings, then through secondary drawings and lastly through the juxtaposition of my drawings in a sketchbook.

In the initial and secondary drawings spaces or the lack of space between the marks I made on the page suggested different types of relationships between different parts of the body. For example, I had already established that the upward and downward direction of the marks created in figure 26 created a tension between forces that pulled up towards the top of the page and those that pulled down to the bottom. This led to an interpretation of the body as one that was both light and heavy and expressed both a sense of hope (marks moving upwards) yet weariness (marks forced downwards). However, the space between the marks used to create this drawing provided new information. In the drawing in figure 26 there is space between the arm and the head as the arm is raised. There is also space between the other arm, the body and the head as the arm curves across the torso. However there is no space visible between the marks used to create the main trunk of the body of the performer. The main part of body appears to take up as little space as possible, leaving a wide and open space surrounding it. As a result, the body I had drawn and interpreted as light and heavy, hopeful and weary had now also become vulnerable.

In my sketchbook, as I cut and pasted the research drawings together in new orders, the spaces between the bodies that I had drawn became particularly important in developing my interpretation. Using these spaces I created new and multiple narratives. Now I was interpreting a performance rather than just a singular performer. For example, in figure 31 the three figures that are circled had not been drawn together. However by re-arranging them in a specific order the difference in size and proximity between them became apparent. The figure on the left of the circle overpowered the smaller figure next to it, which as a result seemed to curl inwards.

As with all of the drawings from this case study the story that I created was not the same story devised by the performer, nor would another designer interpret the drawings in the same way. However, these narratives did provide me with information that I wanted to explore further.

Because this case study was based on a pre-existing production schedule and the rehearsals had come to an end this exploration did not occur. Instead the costumes were sourced and adapted using my design ideas up to this point. However the feedback I received from Performer One suggests that a further exploration of the drawings by introducing them to the performer's process could be useful. Relating specifically to the juxtaposed images in the sketchbook the performer comments that a drawing that was less neutral and more based on what I as the designer imagined would be useful as a way of exploring their performance.

### **Multiple drawings, repetitions and differences**

As in the previous case study, by repeatedly drawing the physicality of the performing body in rehearsals I was able to develop my interpretation of this body. I was also able to develop my understanding of how this interpretation depended on the control and adjustment of specific physical elements in my drawing. Similarly, the differences between one drawing and another either challenged or confirmed the meaning I attributed to the body in my drawings, as well as informing how I understood this meaning to be created through the marks I made on the page.

Differences were most noticeable when the drawings were made on the same page, as in figure 28, or when the images were cut and pasted together (figure 31). Differences could be based on the tensions and angles between marks, the weight, shape, position or direction of marks. However in this case study, as I have discussed

above, the weight of the marks and their direction on the page were a key part in developing my interpretation of a drawing.

To ensure that I interpreted the performing body rather than just my own drawings I re-drew the performers I had initially observed. By observing and drawing the performers again as they explored and developed their ideas in rehearsals, I confirmed or challenged my initial interpretation. For example because I had already drawn the performer in figure 28, I was more aware of the way the head led the rest of the body and the way the weight of the head unbalanced the performer. This enabled me to direct my focus more effectively in the second drawing. The second drawing confirmed my ideas about the body that I had drawn originally. However, without a dialogue with the performer any interpretation I developed, any changes I made to my drawings and any differences I noticed between my drawings and the performance could not be related to the performer's own ideas developing in rehearsals. As a result my drawing and design process remained separate from the performer's explorations and the development of the performance as a complete whole.

### **Case study 3. Drawing performance and performing the drawings**

The drawing and re-drawing process used, examined and developed in Case Study Two enabled me to interpret the physicality of the performance I was watching and provided me with a stimulus for creating costume designs. However, in order to understand if this interpretation was 'correct' and to understand if it led to costume designs that worked effectively with the physicality of the performing body I needed to examine the drawing process from both a design and performance perspective.

In this case study I provide both perspectives by using my experience as both a figure skater and as a costume designer.<sup>19</sup> In doing so I perform, draw and design alternately whilst analysing the drawings and the drawing process.

Beginning with my role as a performer I work with a professional figure skating coach and choreographer to create an ice-skating program that will be performed in a free skating competition. Using drawings I create from the memory of my performance I develop my on-ice performance and use the performance I develop to create new drawings. Throughout this process I examine the physicality of my skating performances through my drawings and my experience as a costume designer and the physicality of the drawings through my experience as a figure skater. To limit researcher bias and prevent a deliberate manipulation of my skating practice to suit the drawing process I contextualise my work on ice within existing skating training structures. With no detailed documentation of training structures used in UK figure skating I use interviews with coaches and observations of current skating practice to ensure I adhere to current training practices (Appendix D).

Using the drawings to develop an interpretation of my performance, I use this interpretation to develop my costume design. The realised costume is worn during the competition performance and the results of the competition are used to further assess the success of the drawing and re-drawing process.

The quick mark making process developed during the previous case studies is used to create the initial drawings in this case study. As in the previous case studies I

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<sup>19</sup> In this part of the thesis the term 'performer' refers to the ice-dancer rather than a trained stage performer. Although it is acknowledged that the two roles and disciplines are different, figure skating and types of stage performance such as physical theatre both use the performing body as a creative stimulus. My experience as an ice dancer is therefore used in this case study to examine drawings of the physicality of the performing body from a relevant performance perspective.

focus on the angles and shapes created by the performing body, the weight given to different parts of the body, the position of one body part in relation to another, the direction of movement created by the body and the forces that result from this movement.

The drawing, performing and costume design processes are documented and initially analysed using a detailed research diary. This approach enables the synthesis of the research data from my perspective of both costume designer and skating performer. However, I use a secondary drawing process to ensure I analyse the drawings as researcher and not as the subject of the research.



## Performance diary 1

19.06.05

*I selected the music I wanted to skate to. It's really slow and smooth, but the minor keys in it give it a different slightly sad quality. I like this because it gives me different options for interpretation. I can imagine slow and long edges in relation to the music. My coach listened to the music and then skated to it himself. He repeated what he was doing to show me what he wanted me to try. The first thirty seconds of the programme was made up of two main pivots on the spot, two cross-overs to move out of that area of ice, a spiral, spread eagle into a change of edge, a cross in front and preparation for a jump and then a spin. As he repeated this movement again himself, he added an arm movement to the spread eagle, however he was mainly focused on the technical elements and how to connect them together. I watched what he did and then copied it. He explained what he wanted each move to be and how many steps I should aim to use between them.*

*I used the next thirty minutes to practise what we had done so far. I went over the steps both with and without the music. When I don't have music on I don't rush and I have time to think. I get the movements correct but they are not very expressive. With the music on I sometimes get the timing wrong but I find it easier to be more expressive. With the music on I found myself adding extra gestures. The more confident I became with accurately performing the technical elements, the more I could think about how I should use my body to express the quality of the music.*

*It's not that I've got a character, but the music and the movement I am using to express the qualities of the music do.*

11.07.05

*During my lesson, we ran through the programme so far. My coach skated it through with me and corrected a few things I was getting wrong. For example he corrected where I placed my foot during a particular position on the ice and made me aware that I had put an extra step in where it shouldn't be. We discussed which bits of music were to be used and what should be edited out.*

*He skated through what we had done and continued skating to create a new section. He slowed this down and showed me what he wanted me to do. I repeated these steps and worked through where my arms needed to be and how to maintain my balance during the step sequence.*

19.07.05

*My coach has started working on a movement that I really like and really seems to work with the music. I skate backwards and lean into an inside edge on one foot and arch my back around on a curve – stretching up and moving my arms outward. The enforced and momentary change in my pace at this section fits with the key changes in the music, and changes the softer and slower expression of the performance to a slightly harder and more direct quality of movement. I like the way the change of edge and twist in the body is not balanced when I do this. I'd like to use it to develop the performance but I'm not sure how.*

26.07.05

*Today I skated through what we have put together so far and checked my timings. We spent most of the time going over the phrasing of the music with the timing of my steps. I skated the programme through and repeated it with my coach skating*

alongside me to help me get the timing right. He listened a few times to the next bit in the music so he could compose the next steps. He skated a few ideas through with the music while I watched. He then went through what he wanted me to skate, showing me more slowly. I tried the steps and angles and changes of directions, and he changed a few things that he didn't like. I picked out a few steps I thought were really interesting and repeated them to try to improve how I performed them. I'm not exactly sure why I like these movements but I want to keep them in the programme.

### Initial drawings

*I've drawn the movement I had picked out in my practice. I think I like it because it works with the music.*

*I drew this movement at its initial starting point and then drew the next step from this. I can start to see something in-between these two images. I can see the shift in weight and how this alters the tension in the body and how through this there is a new emotional content.*

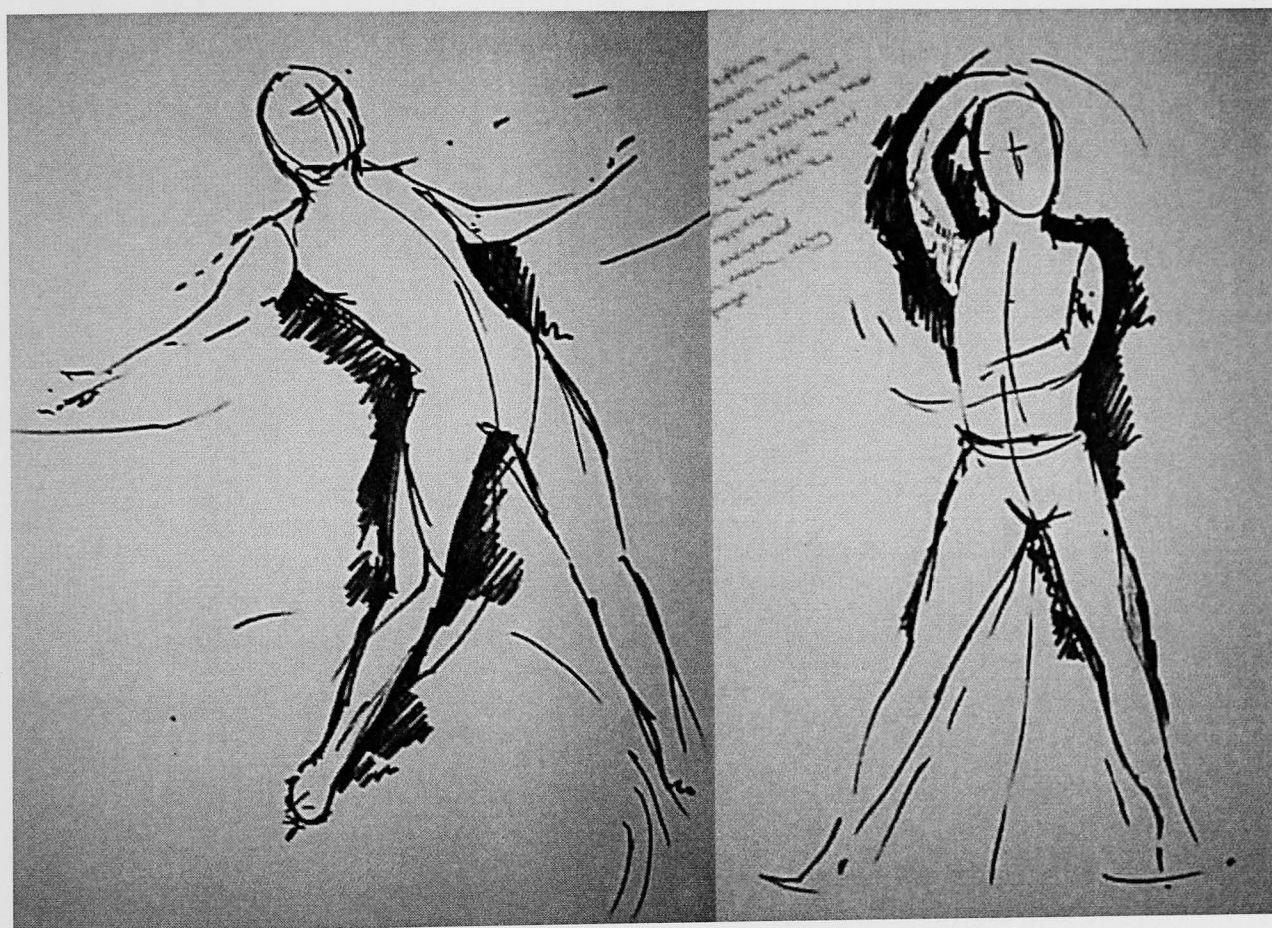


Figure 35. Turn and change of edge (left) Spread Eagle (right). Drawings of my figure skating performance

*The key changes alter the quality of the music. I think my movement does the same. The initial movement – the Spread Eagle (figure 35, right) - expresses one quality and the turn onto the inside edge of the blade (figure 35, left) and the change of body weight and direction of movement that this requires expresses another.*

*I need to re-draw these images to explore the physicality of my performance further. I want to know what these changes to the body could mean, exactly how this is expressed and how this knowledge could help me express the character of the music more effectively.*

## Design diary

28.07.05

*I have researched the fashion appropriate for the era in which the music was written. I like the idea that the movements I create on the ice and particularly those that I have drawn, could be emphasised using the shape of the back and the way the body is given new shape by the costume.*

## Initial Design Ideas

By copying and working over the drawings I had created I started to work on design ideas.

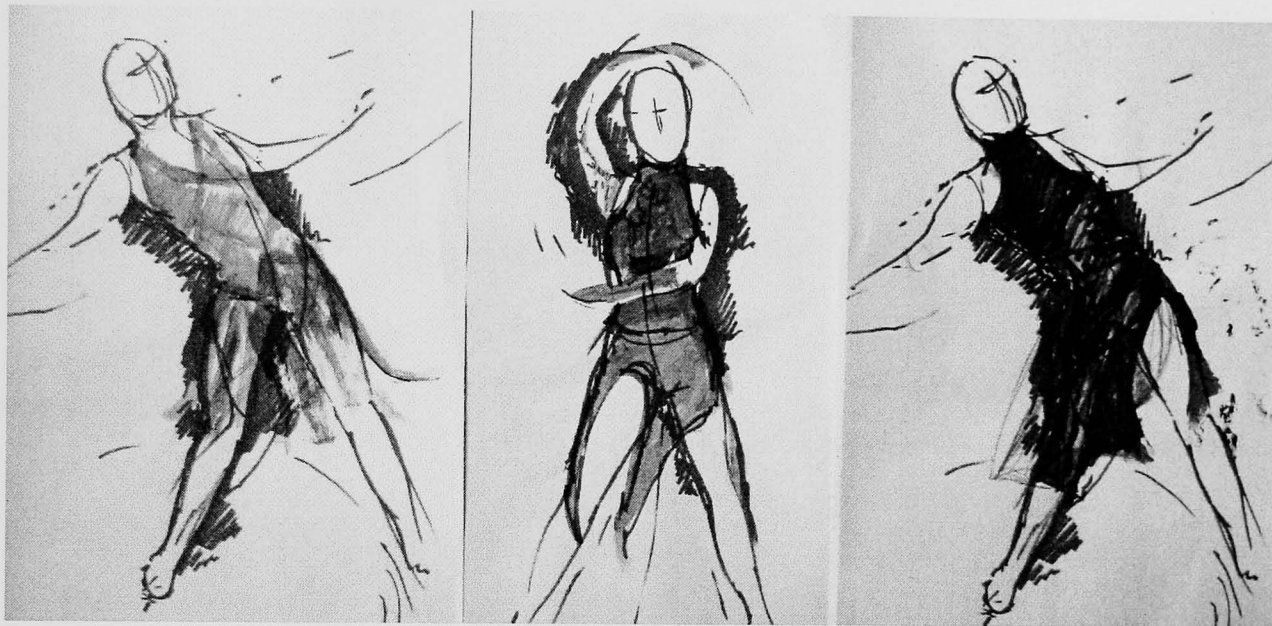


Figure 36. Initial design ideas

## Performance diary 2

04.08.05

*Today I watched a coach work with a pair of skaters. She wanted them to emphasise the weight on the right side of their body as they turned so the movement became more than just a technical turn and more of a point of expression.*

05.8.05

*In practising the programme I've realised that the relationship between the two movements I've drawn sum up how I view the character of my performance. The two drawings work together to do this. I can start to see something in-between the images.*

07.08.05

*I've been working with my coach to develop the programme. I told him I liked the movements I have drawn and wanted to keep these in. He changed the step sequence and added another change of edge and angular movement to repeat the type of movement I had identified in my drawings. He also changed the position I will start the performance in so I look back over my shoulder, twisting my body round and pivoting back on my movement in the same way I do in the movements I have drawn. There seems to be more possibility in this movement.*



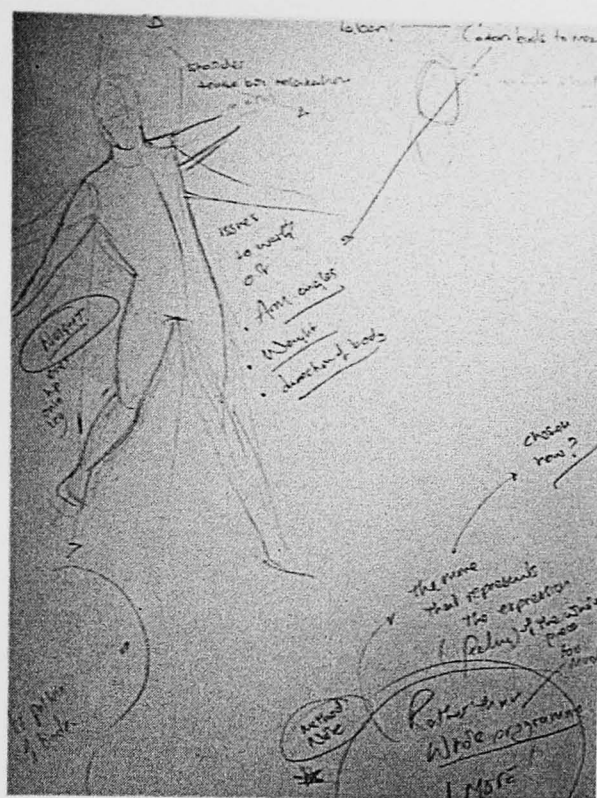


Figure 37. Re-drawing my first movement.

## Secondary drawing

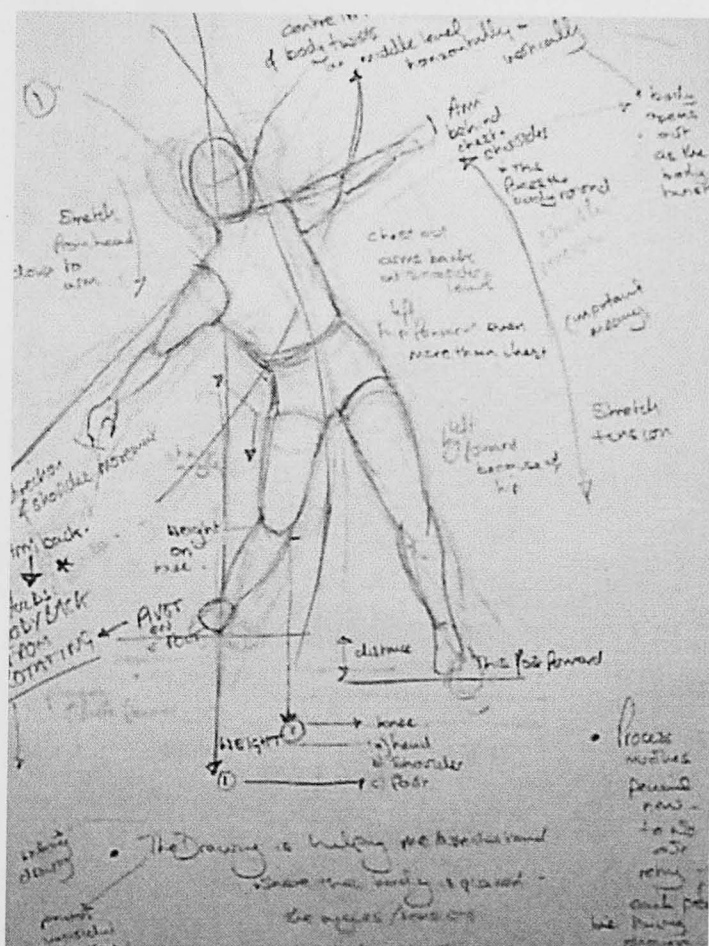


Figure 38. Secondary drawing of my first movement

*Reflection on the secondary drawings:*

*The positioning of my body weight now seems really key to this movement. It needs to be so precisely over the knee. I can see how this weighting lifts up the other side of my body, forces my left leg to stretch out and the left hand side of my body to arch over. It would be interesting to see how more or less weight over my right knee would change these elements and how these changes would affect how I interpreted my performance.*

### **On-ice practices 1**

10.08.05

*I have been working with my coach on developing the programme. It's finished now, but I need to skate it more accurately and more expressively. The arm movements now seem a natural part of the whole performance but it all needs to look more polished. I'm trying to really exaggerate the movements I have been drawing.*

### **Final design**

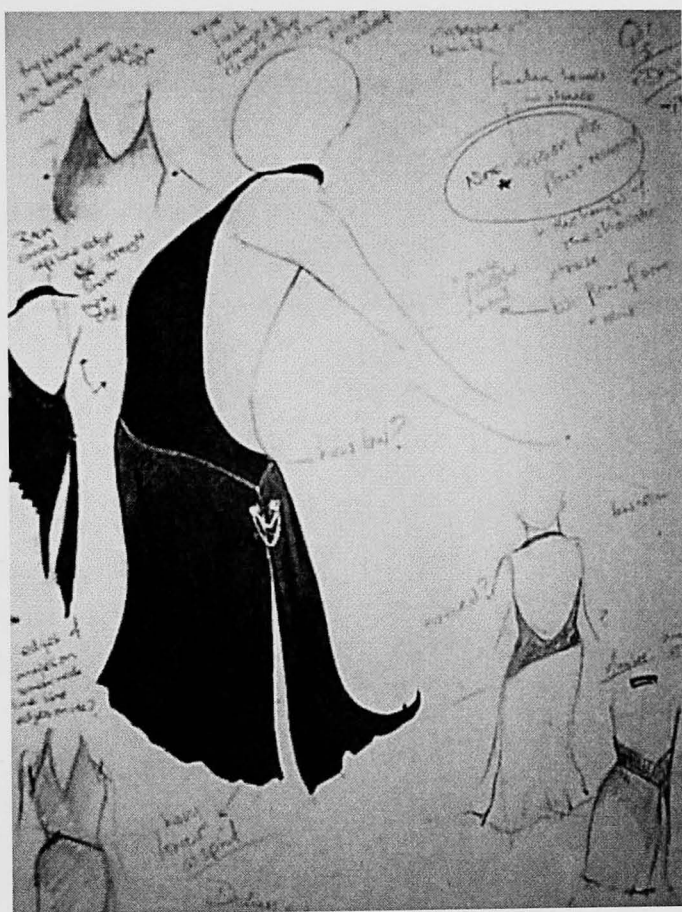


Figure 39. Final costume design for my figure skating performance

### **On ice practice 2**

20.08.05

*Because I have a better idea of what I will be wearing I have changed the beginning of the programme. I want to use my shoulders and back more because my costume really emphasises these parts of the body and because they are areas emphasised in the drawings of my earlier movement.*

23.08.05

*I discussed my costume design with my coach. He liked the idea of starting the programme with my back to the judges and emphasising the back and shoulder movement. I think the costume helped me to communicate my ideas.*

12.09.05

*Now I start the programme with my back to the judges, twisting my shoulder further round to begin the movement, arching my back and rolling the left shoulder backwards. This movement works with the costume and the costume works with the movement (because the costume design was based on my drawing of one of my first movements).*

### **Meeting with the costume constructor**

Sangita Champaneri

23.03.06

*I used my drawings and my costume design to explain what I wanted from the costume. She told me that these images helped her to understand the period of the costume. We spoke about possible fabrics that would achieve the right period look, and would help with the movement by hanging and draping over the body in the right way. I explained the movement of the fabric was important too.*

*Sangita suggested a different fabric to the one I had in mind, and showed me a sample. I liked its rough and weighty quality. I knew it would move really well.*

*My measurements were taken and she worked from my design for a while pinning calico to a dummy to show me possible levels of lines and angles and how it would look in three dimensions. We decided to keep the back-line low and asymmetrical to emphasise the twists of the body I use in the performance.*

### **Costume fittings**

16.05.06

*The weight of the fabric of my dress is just right and I'm very happy with the silhouette and the shapes of the fabric on the body. I tried some of the movements I will be using in the performance but I'm really keen to start using it on the ice.*

### **On-ice practice 3**

*I wore the dress to skate in and ran through my programme. This practice really helped to re-choreograph sections that needed altering due to the re-cutting of the music to make it shorter (due to competition rules). I had been struggling with these changes in my last session but now, by looking at what movements worked better with the dress and how it moved, I could see what bits of the programme were important and parts I could leave out.*

*I like the way the fabric reacts to the quick changes of direction I use and have focused on in my drawings. The costume helps to emphasise this movement. However the weight of the dress makes the spins more difficult. The uneven cut of the skirt, which works for the design, means the skirt is heavier at certain points. This uneven weight puts me off balance.*



**Figure skating performance**

*30<sup>th</sup> June 06. Bracknell open competition*

*The performance went well. I skated a clean programme, and was placed first.*



Photo courtesy of Icephoto

Figure 40. Figure skating performance photo

### Evaluation of case study 3

The data collected in this case study is evaluated using the four themes developed and applied during Case Studies One and Two. As in the previous two case studies they form the main headings for this evaluation. The additional sub-headings (in bold italic) were developed from new recurring data revealed during a comparison of the research data from Case Studies One, Two and Three.

#### Physical responses

My drawing process in this case study was different to the drawing process I used in Case Studies One and Two because rather than draw the performing body from observation I drew my performance from memory. This was a necessary approach in order to enable me to examine the drawing process from both a costume design and performance perspective. However, although my encounter with the performing body did not occur during a live observation it was still examined through the drawing and re-drawing process. For example, I used the marks on the page to recreate a recalled movement, responding to changes in and to this movement my altering the weight of my pen on the page and the lightness of my hand as it moved over the paper. These responses enabled me to identify key physical elements in my performance that expressed the different qualities of the music. Using this information I re-focused my work on the ice to explore these elements in my performance.

In addition to creating different types of marks by varying the weight of my hand on the page, I also varied the movement of my arm; responding to the memory of my performance by altering the direction and shape of this movement. For example in drawing the Spread Eagle movement I moved my arm in a quick and light sweeping gesture, letting the pen move in an arch across the top of the page to create the arms of my body in the drawing. I repeated a similar action for the other arm in the drawing, only this time lowering the placement of this mark on the page and sweeping my arm slowly across the page in the opposite direction. This gentle circular motion was similar to the motion I used on the ice, only now the emphasis was on the feeling of the movement rather than the required body position associated with this action.

Similarly, in the drawing I made of the turn and change of edge I responded to the position of my arms in this movement by moving my hand outwards to one side of the page and then to the other. As well as reflecting the position of my arms in relation to my body (useful from a performance perspective), these marks created sensations that I had not felt or explored in my performance on the ice. The movement of my hand over the page was quick and sharp and almost flicked away from the page at the end. Based on the way that these sensations echoed some of the qualities in the music I kept this movement in my performance and developed it as a signature and recurring motif.

#### *A rapid response*

In the first drawings I created of my performing body I tried to draw quickly, using the same quick mark making process I used in Case Study One, Productions Six and Seven. However, because the performance I drew was not live there were no time restrictions and this speed was difficult to enforce. As a result, at first, the drawings did not provide me with the same clarity of understanding that the drawings from the previous case studies had. Rather than responding to the most important physical elements of my performance my responses in this case study were over-corrected and the multiple marks on the page prevented a clear selection process for the next drawing stage. This problem may have occurred because I drew from memory rather

from observation. It may also have been due to the structure of the case study in which I both performed and drew and was therefore unable to prevent myself from working analytically as a skater might. However, in spite of my drawings being over-complicated it was still possible, through a careful examination and comparison between drawings, to identify marks that represented areas of the drawing that required further examination. For example, a mark that represented a specific part and angle of a performer's body was singled out to be re-drawn because it was given weight in one drawing but not another.

## **Mark making**

### ***The weight and angle of the marks***

To explore and develop an understanding of the meaning of the performing body that I drew I focused on the same physical elements that had already been used in the previous two case studies. However I focused most on the weight of marks and the angle of marks. The different shapes created by the marks, their position in relation to one another, their direction and the tensions between the marks were still used to represent and interpret the performing body and were present in my analysis of the angles and weights of marks in my initial drawings. However they were not dominant elements in these initial drawings. Instead the weight of a mark (suggested by its thickness) and the angle of a mark (determined by the space between two adjoining marks) were prominent.

The weight of a mark was a strong factor in the development of the meaning I attributed to the body I had drawn because it suggested a specific emphasis had been given to a specific part of the body. As in figure skating, by emphasising different parts of the body I created different types and levels of expression. By understanding where an emphasis was placed within a drawing I enhanced my understanding of that drawing as a whole, how the meaning I attributed to it was created and therefore how it could be changed. For example in the drawing of my turn and change of edge the weight placed on the right leg, and in particular the knee, emphasised the right hand side of the body. Because the upper body was drawn with lighter strokes and the lower body drawn with heavier strokes I focused on the latter in order to develop my understanding of what this weight might mean.

However to make sense of the weight that had been placed on the right leg and right knee I drew on other physical elements. For example the weight given to the lower right hand side of the body only made sense when viewed in relation to the wide angle between the legs and straight torso. Without these other elements the weight in the right knee would force the body lower until the body overbalanced. However, combined, these elements led to the development of an interpretation of the physicality of the body that I drew and the association with both strength (weight, straight torso, straight left leg) and uncertainty (uneven weight, arch in back). As a performer, the drawings were most useful when I could determine how much body weight had been given to certain areas of the body. Frequent references to weight in my performance diary demonstrate the importance that this element had in developing my work on the ice.

Contradictions between what was visible in the drawing and what I felt when I performed led me to re-create and explore the distribution of body weight during my performance practices on the ice. Through repeated explorations on the ice and changes to the level of weight given to different parts of my body I developed the movement that had originally been drawn.

## Representing space

### *The spaces between marks*

Because in this case study I was concerned with recalling as much of my performance as possible, I focused only on drawing my body rather than trying to draw the performance space as well. However, the surrounding space became important when creating and examining the directions of movement of the performing body in my drawing. These directions of movement were created through the relationship between the marks I made and the surrounding space. For example, by increasing the space between the marks that represented the position of my feet on the ice the placement of weight in the body in my drawing shifts. By moving one of these marks to the left or right, the centre of gravity of the body shifts and the meaning of the body in the drawing changes. In the drawing of my Spread Eagle the space between the marks used to represent the arms was important in developing an interpretation of my performance. The space between these marks suggested a tension and a pull between two opposing horizontal forces. Combined with the straight marks representing the torso, this tension, balanced evenly between the marks on either side of the page, was interpreted as strength and power. In re-drawing my original movement and creating secondary drawings I brought the marks closer together and further apart. In doing so I explored and developed my understanding of this interpretation and how it was created.

### **Multiple drawings, repetitions and differences**

The interpretation of the performing body I drew in this case study developed through differences between the marks on the page, between a drawing and a re-drawing and between a first and secondary drawing. These differences revealed the key physical qualities in each of the drawings that led to my interpretation and provided new starting points from which to explore and develop both my performance and my costume design.

As I have discussed earlier, the drawing and re-drawing process revealed where the weight of the body I drew was located. When viewed in relation to other physical elements this led to an interpretation of the original movement. As a costume designer I responded to the way that the marks on the page reflected the weight of the performing body and how this weight emphasised specific body parts.

Using this information I started to develop design ideas. I created initial design drawings that explored how the costume could draw attention to the areas of the body and physical qualities that had been emphasised in the drawings. I did this by working over the top of the drawings I had made of my performance. I considered an asymmetrical design because I wanted to emphasise one side of the body more than the other and considered a gap in the fabric that emphasised the long stretch in the right leg. A block of colour that emphasised the vertical stretch visible in the upper body of my drawings was added. I also considered the idea of removing fabric from areas of the side and back of the body to emphasise the weight placed on the hip.

As a performer the drawings challenged my existing understanding of both the expression and technical requirements of a movement I had performed and that had been drawn. Recurring gestures, movements and expressions identified through the drawings and that seemed to define the 'character' of the music and the emerging performance were used to develop the choreography. Each time I responded to a new drawing by recreating it on the ice I challenged and sometimes changed how I had previously performed the movement that had been drawn. Sometimes the changes

were slight, for example altering the angle of my arm or stretching a leg further outwards. On other occasions the changes were more dramatic, such as my response to my 'change of edge' drawing. Responding to this drawing on the ice I leant further back and out on my knee, bending lower to exaggerate the movement I had drawn. Through this process I understood how important the weighting of my knee was in creating the original movement and how this aspect of the drawing could be used as a stimulus to develop my performance further. For example the bend in the knees and the twist of the body that were visible in my drawing became a recurring 'motif' throughout my performance. This 'motif' shaped additional movements that were based on a similar combination of the weight and angle of my body. However these new movements differed slightly, either in the direction of my movement or the way in which my body was extended up, down, left or right.

### ***Expanding and reducing***

The interpretation of my drawings consistently developed through a process of expanding and reducing specific qualities of the marks I made on the page. This process informed my understanding of my original interpretation of the performing body and my initial drawings of this body. For example in the drawings of my turn and change of edge I both increased and decreased the angle between the marks that represented my legs, which led to either an increase and decrease of the space between these marks. As a result of changes to these two elements the amount of weight given to the knee of the body I had drawn also changed. As I have discussed, the amount of weight given to the knee affected how I interpreted a drawing.

The reduction and expansion of a mark was created either by working over the top of an existing mark or creating the same drawing on a separate page and altering the marks as the new drawing is created.

What mark I finally chose and settled on depended on how well the resulting interpretation reflected the different qualities of the music I was skating to. In this instance I chose specific angles, spaces and weights based on the sharp, melancholy and discordant qualities of the music caused by the change from a major to a minor chord.

The success of the integration of the costume design and the performance was measured by the results of the figure skating competition I entered. My performance was placed first.

## Chapter 5. Analysis

To conduct the final analysis the drawings made in each case study are compared and contrasted using a structure based on Corbin and Strauss's grounded theory (1990). Although this final analysis is important in order to refine, test and re-organise the research data, the research drawings and drawing process have been constantly assessed throughout the research. This on-going analysis (conducted by comparing and contrasting research data as they were gathered, documented and evaluated) provided themes that are now used to examine the research as a complete whole. In this final analysis these themes (and the sub-categories that subsequently developed) are used as headings under and through which the drawing and re-drawing process is examined. These categories are as follows:

### 1. Physical responses

*A rapid response*

### 2. Mark Making

*The weight, angle and direction of the marks<sup>20</sup>*

### 3. Representing space

*The spaces between marks*

### 4. Multiple drawings, repetitions and differences

*Expanding and reducing*

To examine and explain the results of this analysis I refer to the scenographic practices identified in my literature survey and data from my interviews and research diaries. I conclude the chapter with an evaluation of my research project in which I highlight any problems in the research and research methodology that might have influenced the research outcomes.

### 1. Physical responses

Data that are included in this category address the physical experience of drawing the performing body and are used to explain how this experience enabled an interpretation relevant to both costume design and performance.

During my observations of performers in Productions One and Two during Case Study One I became distracted from my research objective. Rather than focus on the physicality of the performing body I focused on the shape, style, colour, texture and pattern of costumes worn by performers I observed on the stage. To enable a greater focus on the physicality of the performing body and to prevent this distraction from occurring again I used pre-defined physical elements based on my experience and training in figure skating to guide my subsequent drawing process. This focus on specific physical elements within a performance consistently led to an interpretation of the performing body rather than a record of the costumes layered onto it. Elements that were most frequently used to develop an interpretation of the performing body were the angles of the body and the marks used to recreate these angles on the page,

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<sup>20</sup> The '*direction of the mark*' was added to this category due to recurring data revealed during the comparison of case study data in this final analysis.



and the weight given to different parts of the body and the weight of the mark used to recreate this.

Although the levels and variations of angle and weight in my research drawings were used to interpret the physicality of the performing body, they were also used to facilitate and examine the physical experience of drawing this body.

Using the physical experience of drawing to develop an awareness of how meaning is created and expressed through the physicality of the body is an approach supported by training practices at the LEM. At the LEM, in addition to reflecting on the type and quality of the marks left on the page, students develop an understanding and awareness of how meaning is created and expressed through the physical experience of mark making and movement. The language used to discuss the mark making and movement exercises is the same and includes stretching, pushing, pulling and falling. During and after the exercises students reflect on the meaning of these actions and how it felt to create them. This supports my research data in which I refer to the sensation of moving my hand and arm over the page and how this movement either confirmed or challenged my previous interpretation of the body I was drawing. This physical experience of mark making and how it led to the application of meaning was noted in my evaluation of Case Study One. It was also evident in Case Study Two, where the lightness of the movement of my hand over the page became part of how I interpreted the performing body that I drew. The physical language that I used to describe my marks and that contributed to the interpretation of my drawings is supported by Brien's research (2002). Brien describes her experience of drawing referring to words such as '*sweeping*,' '*turning*,' '*curling*,' and '*looping*.' Similarly I used words such as '*tight*,' '*relaxed*,' '*curved*,' '*straight*,' '*heavy*,' '*light*,' '*soft*' and '*hard*'. Like Brien I used my experience of these actions to challenge how I had originally interpreted the subject that I was drawing and inform my understanding of it.

However, in contrast to Brien's research (2002) my research drawings focused on the performing body and applied the act of mark making to better understand how meaning is created and expressed through the physicality of this body. Both Howard's approach to drawing in rehearsals and Barbieri's application of LEM practices in her drawing/movement workshop (2007) support the application of drawing as a means to reveal new information and understanding of performance.

The feedback from the students who participated in Barbieri's workshop particularly supports my research and the application of drawing as a means to create a dialogue between the performer and the costume designer. In my research this dialogue was most evident in Case Study Three where my drawings were used as a stimulus to develop both my costume design and my performance.

Like Barbieri's research I used this on-going dialogue between the physical elements of design and performance to examine my experience of the performing body. However, rather than examine my experience of the performing body from a theatre design perspective my drawings and drawing process developed through and were examined from a performance perspective. My drawings and drawing approach focused on specific physical elements based on training and performance practices in figure skating. Evident in Case Study Three, and supported by data from my research drawings in Case Studies One and Two, the physical language that this perspective provided overlapped both my drawing and performance processes and enabled me to bring my performance and costume design practices closer together.

The interaction in Case Study Three between the performance, the drawings and the costume design was not only dependent on a shared physical language but a

repetitive drawing process that was also based on my training in figure skating.

Due to a lack of published resources or references that address training practices in figure skating, I contextualised my drawing approach within the 'play' and 'replay' performance training structure developed by Jacques Lecoq. Lecoq's 'play' and 'replay' training structure is based on a similar repetitive framework to training approaches used in figure skating. It supports the application of repetitive physical exercises to develop an awareness of how meaning is created and expressed through the physicality of the body. However to make these repetitive physical exercises relevant to the costume designer and their design experiences and skills I used the physical act of drawing rather than performance to facilitate this awareness.

### *A rapid response*

My research drawings were all created through an-going selection process; I chose what to draw and what not to draw. I then examined what I wanted to change in my drawings by making the marks '*more or less so*' (Smith in Kingston 2003, p.107). This type of selection process is supported by Smith's approach to drawing in the *What Is Drawing?* project and Brien's drawing research (2002) in which she acknowledges that the physical quality of a mark on the page led her to either re-make it, add a mark, or erase a mark.

However my process of mark making differs from that of Brien (2002) because, with the exception of Case Study Three and drawings from the first two productions in Case Study One, the drawings were created in a limited time frame. This limitation of time was a result of drawing the performing body in live performance environments where performers moved quickly and their physicality constantly changed. Although this was initially a problem because I could not record the details of my observations in my drawings this enforced time limit became a key part of how the drawing process developed.

Because the body changed so often during a performance my choices about what I drew and what I didn't draw had to be instant. During the first drawing stage there was no time to analyse in detail what I was watching or make choices based on the careful study of my drawing. Instead my selection process was based on my experiences of performance, mark making and my growing knowledge about the relationship between the marks I made on the page and the physicality of the performing body. As a result the marks I made on the page were few, but consistently focused on specific physical elements within a performance. In contrast, in Case Study Three I drew the performing body from memory and was therefore under no obligation to make my drawings quickly. This meant that although I was still able to use my finished drawing to examine the physicality of the performing body the re-drawing process and the selections I made during this process were not as focused or clear. I made more marks on the page and as a result found it difficult to quickly single out specific physical elements for further examination. Comparing my drawings from Case Study Three to the drawings in Case Study One and Two it is noticeable that the less time I had to make choices about what I drew and what I did not draw the more focused my drawings became. As a result my re-drawings and secondary drawings were also more focused and provided a clear structure for the examination and interpretation of my choices.

## 2. Mark Making

Data that are included in this category address the physical elements I focused on when drawing and interpreting the physicality of the performing body. The data are used to explain how the marks on the page related to the body on the stage, and how they were used to interpret this body. The research data in this category are also used to assess how successful these interpretations were in facilitating costume designs that enhanced the physicality of the performing body.

Marks used in my research to reveal information about the physicality of the performing body consistently referred to either the weight of a mark, the angle between marks or the direction of movement suggested by a mark. Although these elements were often related to other elements such as the tensions and spaces between marks, they were the dominant focus in my initial drawings and featured frequently in my secondary drawings. In Case Study Three the weight of marks and the angle between marks were not only used to develop a costume design but were also used to develop my figure skating performance. This joint application of the research drawings was based on the understanding that drawing is a tool capable of being both a verb and a noun; an action that facilitates an encounter with a subject as well as a final product that enables a reflection on this encounter. This is a view supported by Taylor (in Garner 2008, p.9) who describes drawing as an *'investigative, transformative and generative tool for the realisation and transference of ideas'* and Burstein (2005, online) who, in discussing the traces left by drawing comments that, *'anywhere one finds a series of traces, in the metaphoric sense, one has a story.'* In my research drawing was used as a tool for exploring and investigating the story told by the physicality of the performing body and communicating and expressing this story to performers in order to initiate dialogue and further explorations. In Case Study Three I used the drawings to develop an interpretation of my performance that was then used alongside the drawings to enhance my performance further. In Case Study Two the feedback from the performers I observed and drew confirmed that although not relevant to all performers, this application of the drawing process and its ability to communicate ideas would be useful to performers other than figure skaters.

In the first instance the stories that I developed depended on which specific physical elements of the performing body I chose to draw and how, when and to what degree I made the marks on the page. The elements I used to guide the drawing process were determined by my experience of performance and training in figure skating. Brien's transcribed description of her drawing process (2002) and the training and performance practices at the LEM both reference these types of physical elements in their approach to drawing. The work of both supports the application of this focus to enhance awareness and sensitivity to new stimuli and creating, exploring and expressing how this stimulus is given meaning. Brien (2002) repeatedly mentions the directions of movement and shapes created by the marks she makes on the page. By constantly changing these elements and testing out what works and what doesn't, Brien develops a greater awareness of the subject of her drawing and her drawing process. Brien's research (2002) therefore supports how, by re-drawing the original marks on the pages I enhanced my understanding of the physicality of the performing body and how specific elements within my drawing created this understanding.

In the same way that I varied the marks on the page to explore my interpretation of the physicality of the performing body, I used variations of movement on the ice to

test and examine the physical qualities of the marks in my drawings. In a reversal of the drawing process, I used variations of movements on the ice to examine the angles and weights of marks representing the body in my drawings. Moving between larger and smaller angles and heavier and lighter movements I either used or rejected these new body positions and shapes. Each choice I made impacted on the development of my performance, which in turn led to more drawings of the performing body.

Although the application of this drawing process to my performance practice is specific to the research environment of Case Study Three, the way in which drawing is used to develop and enhance performance is supported by scenographic practices. For example, Neher's work with Brecht, Howard's rehearsal drawings and Smith's drawings for *Warhorse* (2007) all demonstrate the way in which drawing can bring the disciplines of theatre design and performance together.

### *The weight, angle and direction of the marks*

In my research a combination of three specific physical elements consistently led to this synthesis between costume design and performance disciplines.

The first physical element that recurred throughout my research case studies and that became an important device for interpreting the performing bodies I drew was the angle at which two marks met and the space that existed between them.

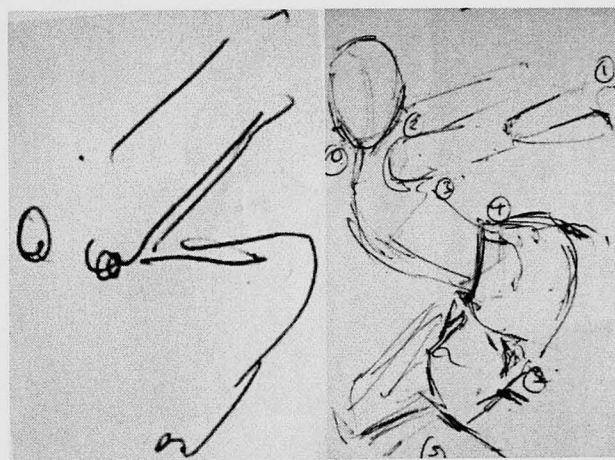


Figure 41. Angles of the performing body. *Swan Lake*

The recurring visibility of drawings that focused on the angles of the performing body in Case Study One (figure 41) confirmed that this element was key to my interpretation and understanding of the physicality of the performing body. Created by making marks that joined together at a single point these angles were defined in later reflections as narrow or wide. However by re-drawing these angles and testing the marks to see what worked and what didn't in relation to the rest of the body I was also able to define the many variations that existed between these opposing descriptions. For example tight angles between marks that represented different parts of a body suggested tension, unease, concern and nervousness. In contrast, a body drawn with wide angles between parts of the body suggested a relaxed, open and confident character. However, by re-drawing the angles so that they became more or less so I examined different variations of my initial interpretation. For example, I explored the different levels of confidence expressed through the angle of an upper and lower arm of a body in my drawing by making the angle first narrower and then wider. By



comparing these marks to previous marks I became more aware of how a particular level of confidence was created and expressed.

The type and level of expression were initially applied to the drawn body rather than the live performing body and in Case Study Two was used to highlight areas within a performance that could be further emphasised and enhanced using costume. Although this led to the development of costume designs the interpretation of the performing body remained isolated within the design process and untested in relation to the performer's creative process. However in Case Study Three, drawings of the performing body were used to explore and enhance my performance on the ice. By re-drawing the performing body after these explorations my awareness of how different meanings could be created and expressed through the live performing body was both tested and developed.

In all three of my research case studies my drawings were concerned not just with two opposing types of marks, but what lay between them. Although the process of re-drawing facilitated this exploration, an interpretation of the new marks required an on-going comparison with previous and future marks and with other elements within the drawing.

The second key element that consistently impacted on the interpretation of my research drawings was the weight given to the marks that I made on the page. This weight not only led to the interpretation of an isolated part of the body in the drawing but also affected how the body was interpreted as a whole. Making a mark heavier or lighter depended on how hard I pushed my pen onto the page, how often I worked over a mark, how thick a mark was and where that mark was placed in relation to the space of the page (i.e. higher or lower).

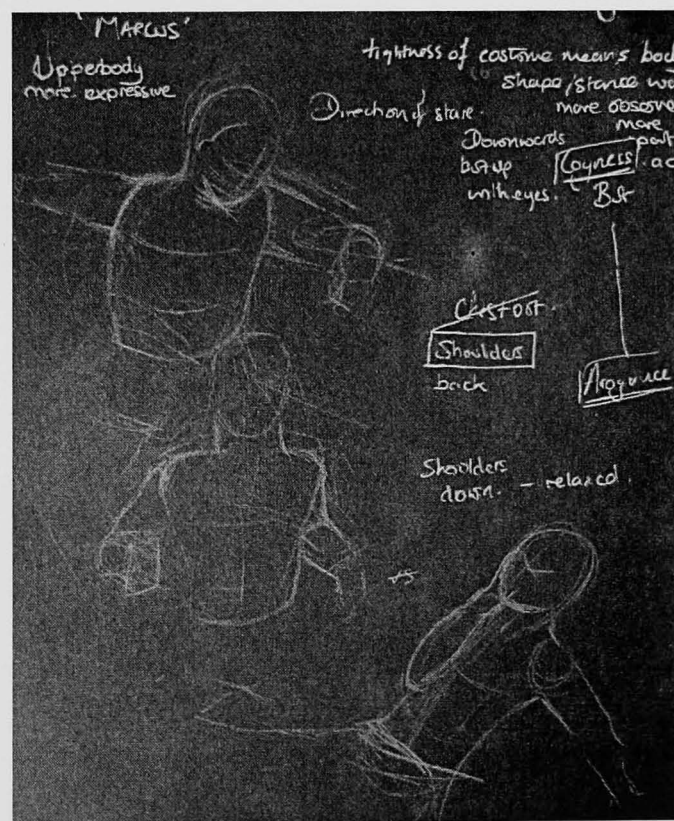


Figure 42. Angles and weights of marks. *Dangerous*

Which combination of these mark making processes was used to express the weight of the body being drawn varied from drawing to drawing.

Although a recurring feature in the research drawings, the emphasis placed on the weighting of marks is particularly noticeable in the secondary drawings of the performing body in *Dangerous*, in Case study One (figure 42). The placement of weight in these drawings was identified by thicker marks made with a greater pressure of the pencil on the paper. When examined in relation to the angles of the body these marks led to an interpretation that challenged my initial understanding of the performing body I had observed. The angles between the shoulders and the upper arms and the torso were wide and, based on my past experience of these body positions, I had interpreted the body as both relaxed and confident. However, during the secondary drawing stage the weight of the marks gave a different impression. Rather than suggesting a relaxed body or one that expressed weariness or sadness, the weight given to marks in this drawing revealed tensions. These tensions were created not only by the weight given to the marks but also by the angles of the body in which this tension was identified. Heavier marks did not move towards the bottom of the page or bring the angles of the body inwards towards its centre. Instead, the weighted parts of the body were those on a horizontal line; across the arms and the neck. As a result, rather than moving down towards the bottom of the page, the marks that represented the body were held still. In this instance my interpretation of the performing body was based on a contradiction between the tension and relaxation in the upper body of the performer that I drew. Although the expressive qualities of the marks often differed from drawing to drawing, the way in which the weights and the angles of the marks created contradictions between expressions remained present within many of the research drawings.

The third physical element that consistently informed my interpretation of the performing body was the direction of movement created by a mark. The direction of a mark was defined by whether a mark was made along a horizontal or vertical axis, the length of the mark and the placement of the mark within the space of the page. For example, a long line that represented a part of the body and that extended from the centre of the page out to the edges was interpreted as a stretch, whereas shorter marks that remained in the centre of the page were described as insular (figure 43). The longer the horizontal mark and the nearer to the edge of the paper the more open, relaxed and confident the body. The longer and higher the mark on a vertical axis the more I associated the body with positive expressions such as joy and happiness (figure 44).

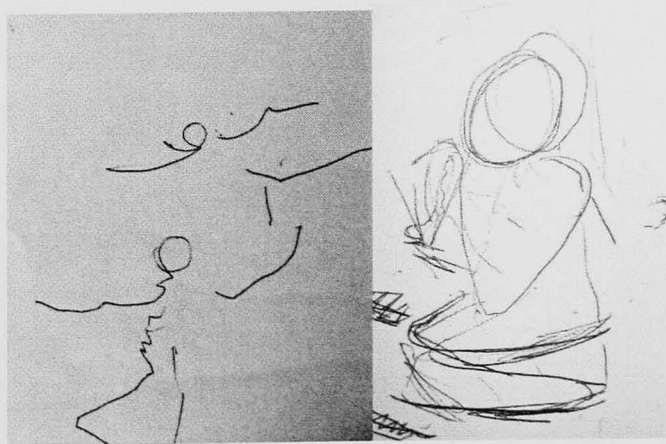


Figure 43. Horizontal planes of movement in my drawings.



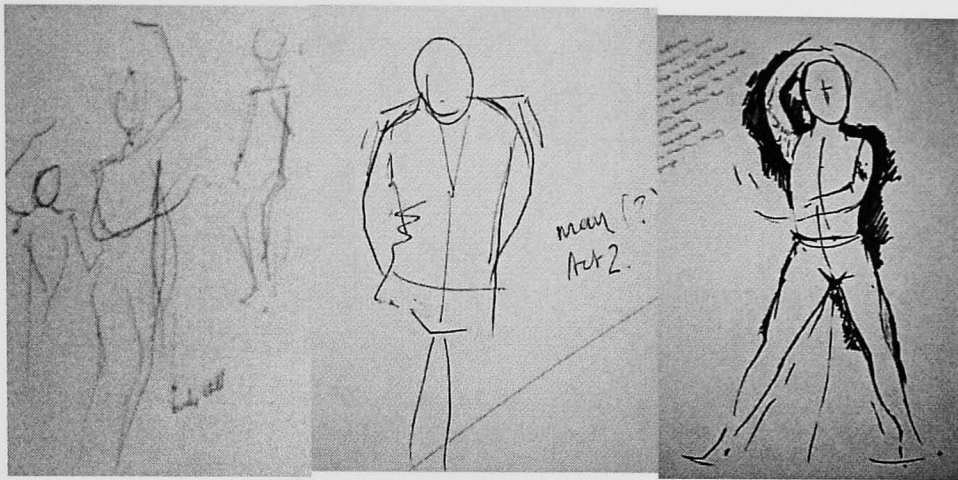


Figure 44. Vertical planes of movement in my drawings.

Using the sides of the paper as reference points, tensions were created between vertical and horizontal marks that moved from one side to another (figure 45). When the top and bottom edges of the paper were viewed as the ceiling and the ground and the sides viewed as the edges of a space the tensions were more easily recognised and interpreted.

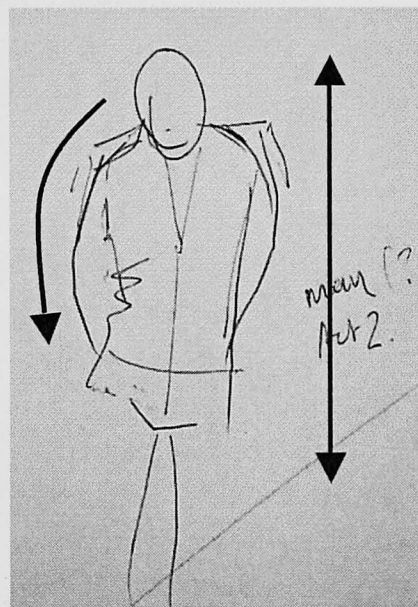


Figure 45. The relationship between the marks on the page - the 'ground' and the 'ceiling'. *A Winter's Tale*

For example, in a drawing created during a performance of *A Winter's Tale* (figure 45) in Case Study One, the stretch on one side of the body and the curve inward on the other were judged in relation to the how the marks related to the 'ceiling' and the 'ground.' Acknowledging a 'top' and a 'bottom' provided the marks with something to push or pull against or move towards or from. The tension of a mark therefore depended on how it related to these opposing sides. In Figure 45 the vertical stretch both up and down on the right of the body (marked with the blue arrow) contrasted with the dip in the shoulder (marked with the blue arrow), which directed the body towards the 'ground'. As a result of these two contrasting directions I interpreted the

performing body I had drawn as one that was both upright and powerful and weary and tired.

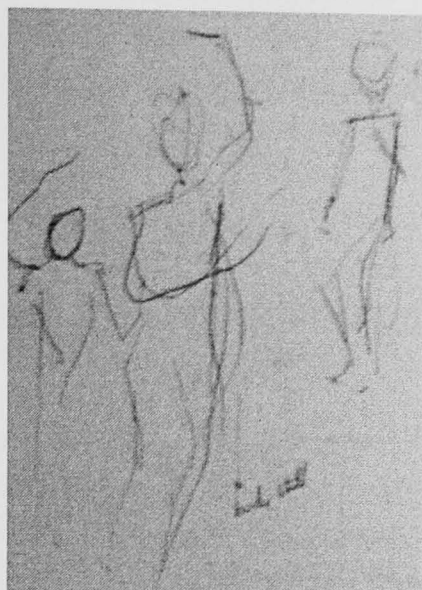


Figure 46. The relationship between the marks on the page, the 'ground' and the 'ceiling'.

*Chimaera*

However the interpretation of the movement of the marks made in the research drawings also depended on the angles and weights of the marks created. For example, although the line that represents the arm of the performer in the drawing in figure 46 moves up towards the 'ceiling', other marks in the drawing are heavier and give a weight to the shoulder, arm and lower body. This combination of physical elements challenged my existing interpretation of the performing body as well as my understanding of how meaning is created and expressed by the physicality of the performing body.

Training practices at the LEM support the way in which my research uses the physical qualities of marks to explore and understand how different levels of expression are created by the performing body. The drawing exercises at the LEM highlight how, when one mark is created and compared to another mark, the meaning of the image shifts and its subject is re-assessed in relation to what went before. Similarly, changes to the angles, weights and directions of the marks I drew enabled the re-assessment of meaning I attributed to the performing body.

However, whilst this process consistently enabled me to interpret the performing body it is important to note that I also found many of my interpretations of the performances in Case Study One unmatched by those reviewing them. This may have been because the reviewers were not focused on or concerned about the physicality of the performances. However in addition to these data, my drawings of the performing body in Case Study Two did not lead to designs and costumes that entirely matched the requirements of the performers. Data from Case Study Three revealed that this incompatibility of ideas occurred because my research drawings, on which the costume designs were based, were a result of my individual encounters with the performing body. For these encounters to be useful in the synthesis between costume design and performance practices, the drawings that evidence these encounters need to be shared.

### 3. Representing space

Data that are included in this category address how the spaces between the marks in the research drawings led to the development of narratives that informed my interpretation of the physicality of the performing body.

#### *The Spaces between marks*

As the case study drawings progressed I increasingly used the space between the marks as well as the marks themselves to explore the meaning of the body I observed and drew.

In each of the three case studies the spaces between the marks, whether in drawings of the same performing body or different performing bodies, led to the development of narratives. These narratives occurred between drawings on the same page, on different pages and between drawings cut and pasted together in new sequences. However, with each re-drawing and with each alteration of the spaces between the marks on the page my understanding of the meaning of the performing body was both challenged and re-assessed.

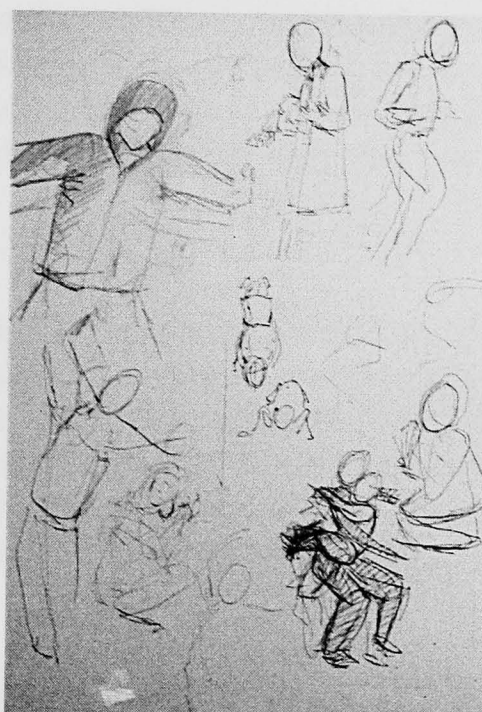


Figure 47. Spaces between marks

The juxtaposition of drawings through cutting and pasting them together on a single page was particularly useful in doing this (figure 47). By expanding and reducing the gaps between bodies this sketchbook approach changed and created new relationships between the different physical elements I had focused on when creating the drawings. For example, the heavy, expansive and confident marks of a body bearing down closely to a lightly drawn, nervous and insular body tells a story that reflects on the meaning attributed to the physicality of both performing bodies (figure 47, left). However, the same insular body placed further away and with a raised head tells a different story (figure 47, right). This new story provides an opportunity to reflect again on the original encounter with the performing body and to re-assess the nervous, insular qualities attributed to this body.



Although this cut and paste approach created multiple narratives no one story was chosen. Instead, as in Case Study Three the contrast between different ideas led to a more detailed understanding of the meaning of the physicality of the performing body as a complete whole.

The narratives and subsequent understanding that resulted from the comparison of the spaces between the marks in each drawing were not the same stories or understandings originally developed by the performers. Nor would another designer interpret the drawings in the same way. However, the stories I created in all three case studies repeatedly became a new stimulus for further drawings. In Case Studies Two and Three these drawings led to the development of costume designs and, in Case Study Three, they also led to the development of a performance.

Using drawings of the physicality of the performing body to develop both a costume design and a performance brought the design and performance processes closer together. However, as with the application of the other physical elements I have discussed in this chapter, the way in which the spaces between the marks in my drawings contributed to this synthesis was dependent on the data in the final category.

#### **4. Multiple drawings, repetitions and differences**

Data that are included in this category address how the expansion and reduction of the angles, weights and directions of marks and the spaces between them affected the interpretation of the physicality of the performing body. This interpretation is assessed in relation to the development of costume designs and how these designs worked with the physicality of the performing body that was drawn.

##### *Expanding and reducing*

The repeated act of drawing was applied in two main ways during my research project. In each of these applications the angles, weights and directions of movement of the body that I drew and the spaces that surrounded this body were either expanded or reduced. These changes were initiated by observed changes to the physicality of performing body and provided the opportunity to reflect on, examine and better understand previous encounters with this performing body.

##### **1. Repeating marks**

Firstly, the repeated act of drawing was used to alter the marks that represented the physicality of the performing body as it changed and developed on stage. This process was conducted by creating new marks near or over the top of existing marks during live performances, which included both final productions and rehearsals. Marks altered were those that represented specific physical elements of the performing body such as the angles and weighting of the body, which were re-created on the page through the process of mark making. For instance, in the drawings from Case Study One the angles of the body were represented and examined using the angles and spaces between marks. To examine the meaning that could be attributed to these angles I changed the marks in my drawings and altered the spaces between them. These changes led to a reassessment of my original drawings that, when viewed in relation to further drawings, helped me to make sense of the performing body I was watching.

This process was later applied to Case Studies Two and Three, where my understanding of the meaning of the physicality of the performing body led to the development of costume design ideas. For example, in Case Study Two the types and

levels of expression evident in the drawings were used to select appropriate styles and textures for the costumes. The emphasis placed on areas of the body in the drawings was used to direct how the costume needed to move and what shapes and weights were required so that it worked with and drew attention to these areas of the body. In Case Study Three the costume design not only worked with my performance but, as the choreography began to develop around the shapes and movement of the fabric, it also enhanced my performance. However, in recognising the way in which the realised costume led to developments within my performance it is also important to acknowledge that the drawings themselves became a key part of this development. It was the exploration of different angles of the body in my drawings that enhanced specific elements I used on the ice and it was the differences between drawings that highlighted the relationship between the music and the movement I was using.

Using drawing to develop an interpretation of the performing body became much like developing a skating performance; the process centred on the act of making a mark more or less so and assessing the impact of this change on the drawing as a complete whole.

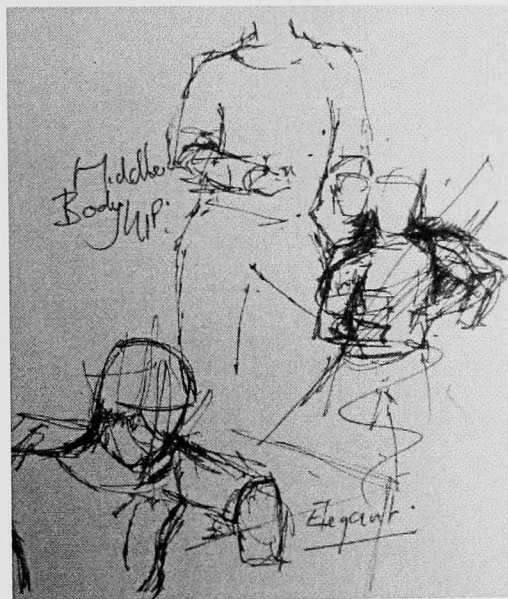


Figure 48. Re-Playing marks. *Dangerous*

For example, in figure 48 re-drawing a mark by layering new marks over the top of existing marks enabled me to explore the different variations of an action, movement or gesture of the body that I observed. In doing so I was able to understand how one mark physically related to the next and where and how the next mark should be placed in order to change, enhance or erase this relationship. This constant drawing and re-drawing of marks led to an understanding of how even small changes to one element of the physicality of the performing body affected how I interpreted the drawing as a whole.

This approach, although based within a different medium, is supported by Jacques Lecoq's play and re-play training practice. By repeating an action or behaviour and varying it by certain degrees Lecoq's students develop an understanding not only of that action itself, but the different ways that action can be performed in order to change and manipulate its meaning.

## 2. Repeating drawings

The repeated act of drawing was also used to alter and re-examine a drawing. Although this approach applied the same repetitive mark making process as described above, in this instance the performing body was re-drawn in its entirety. As the performing bodies observed and drawn in each of the three case studies shifted and changed position, weight, angles and shape I was forced to re-evaluate my interpretation of what I had originally observed. To do this I re-drew the performing body. As in the re-drawing of marks, this altered both the sensations I experienced as I created the marks, for example the movement of my arm and hand over the page and the physical qualities of the marks in the drawings after they had been created. These physical qualities, such as the type of angles and amount of weight used to create areas within the drawings were assessed after rather than during the process of drawing. However, this constant process of reflection, during which drawings of the performing body were compared and contrasted, consistently revealed new information about how the performer used his or her body to create their performance.

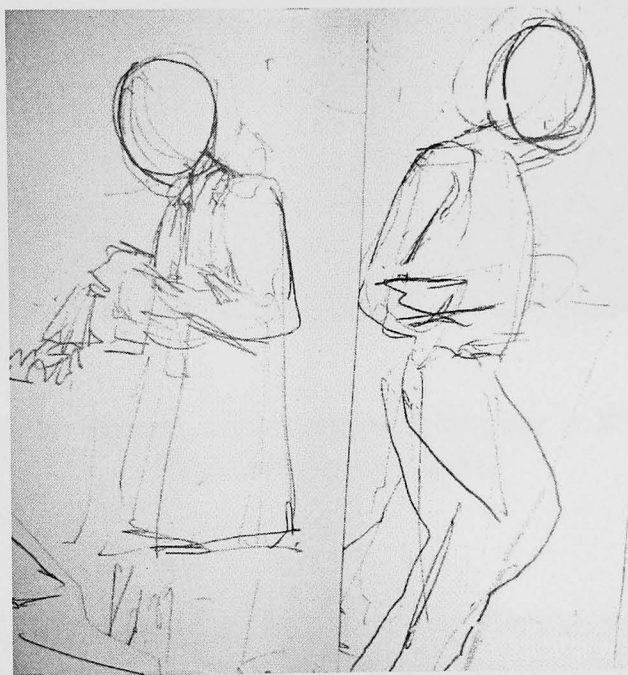


Figure 49. Differences between drawings. *Chimaera*

For example, drawings from case study two (figure 49) were created because I was curious about the way the performer brought her arms inwards and hunched her shoulders as she moved forward with her head raised up. The position of the head in relation to the body and the weight of the marks that were used suggested the body weight of the performer was located in the upper body and primarily in the head of the performer. By drawing the body position once (figure 49, left) I started to form ideas about the qualities of the performance in relation to this weight. By using further observations of the performer to create a second drawing (figure 49, right) I confirmed this understanding.

In this instance my initial interpretation of the performing body was reinforced by new drawings that exaggerated the same physical elements that caught my attention when I first created the drawings. However the exaggerated weight of the marks and the increased spaces between the marks not only clarified my interpretation but also clarified how the meaning I attributed to the body had been created. For



example, the angles of the arms, legs and head became more pronounced. The weight shifted forward towards the head and the arms were drawn back further than before. At times the repetitive drawing process used during each of the research case studies followed a similar pattern of exaggerated recurring elements that confirmed initial interpretations. However on other occasions the repetitive drawing process revealed new data that differed from that revealed in the original drawings. Because the differences between the drawings were caused by the development of the performance on the stage, the information they revealed was used collectively to form a more complete narrative.

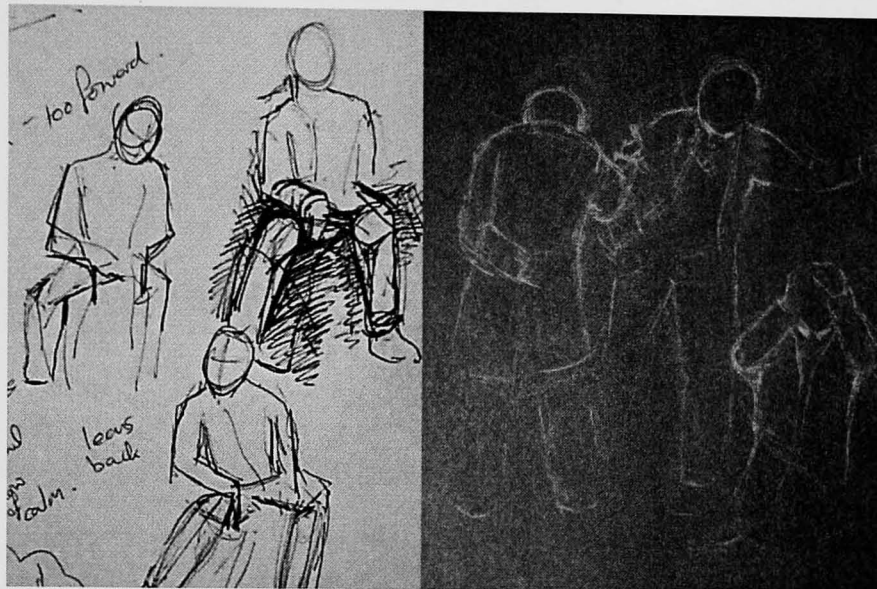


Figure 50. Repeating the drawing and revealing difference. *A Winter's Tale* (left) and *Whistling Psyche* (right)

The more drawings of the performing body I created the more differences that were revealed and therefore the greater the complexity of the narrative I developed. The performing body that was re-drawn on the same page was particularly useful for developing narratives because differences were far more obvious. For example, in figure 50 as the performing body was drawn and re-drawn differences were revealed between the amount and location of weight placed on certain areas of the body and the size of the angles and spaces between parts of the body. By relating one drawing to the next I developed a better understanding of the 'story' told by the physicality of the performing body and how this story is expressed by varying the angles, weights, and movements of the body and the spaces it creates.

However, in Case Study One, no matter how many times my interpretation was confirmed through additional drawings the story that resulted still reflected an individual rather than shared experience. Performer feedback from Case Study Two hinted at what was later revealed in Case Study Three; for this 'story' to be a valuable part in the synthesis between costume design and performance practices the drawings and the 'stories' they tell must be shared, discussed and effectively applied within both disciplines.

In Case Study Three the differences between the angles, weights, movements and spaces in the drawings revealed new narratives that facilitated the development of both the costume and the performance. The narrative I focused on in this case study developed from the change in movement from equal balance of body weight and a symmetrical body shape in one drawing, to a more angular movement in another. In

this re-drawing of the performing body, the weight was pushed through the knee and onto one foot, causing the body to lean and twist (figure 51).



*'I drew my movement at its initial starting point and then drew the next step from this. I can start to see something in-between these two images. I can see the shift in weight and how this alters the tension in the body and how through this there is a new emotional content.'*

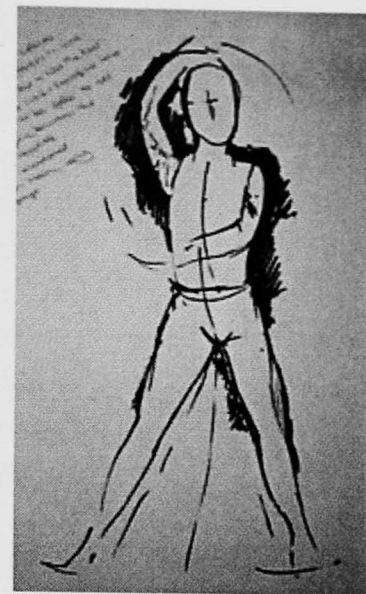


Figure 51. Differences between the drawings of my skating performance

As a costume designer I interpreted the differences between the drawings as an expression of change from balance to imbalance; confidence to uncertainty. I designed the costume so that it enhanced these expressions by emphasising the physical elements made visible in the drawings. As a performer I used the drawings to identify angles, weights, and movements of the body that could be expanded or reduced to clarify the level of expression within my performance. Exploring the drawings on the ice, recreating the angles, and weights of the marks with my body I altered and developed my original performance. Some of these changes were rejected because they did not work with the technical requirements of my performance, whereas others led to the development of movements that became recurring motifs running through the final programme.

Because the re-drawing process was repeated throughout the development of my performance on the ice the drawings provided a constant stimulus for the creation and further development of the costume design. However, because the drawing process shared a physical language with my performance process the drawings also became a way of ensuring an effective integration between developments both off and on the ice. As a result, although the costume and the performance developed individual elements unique to their own discipline they both emphasised the same specific angles and weights of the body.

At the LEM, the physical similarities between drawing and performance are used to explore and understand how meaning is created and expressed by both the body and the scenography. Playwrights and architects as well as performers and theatre designers participate in both drawing and performance exercises in order to understand these similarities and effectively bring them together in a complete performance. Although my research was not focused on how a performer experiences and uses the drawing process to develop their performance this was an inevitable part of the final research case study where I was both performer and costume designer. As a result, this case study not only confirmed previous case study data but also revealed new information about the drawing and re-drawing process.

Firstly, this case study confirmed that the process of drawing and re-drawing enabled new encounters with the performing body, which in turn led to narratives that facilitated the development of a costume design. Secondly, the data from this case study confirmed that in order for this costume design to work with and enhance the physicality of the performing body the drawings on which it was based needed to be shared and discussed with the performer and used to develop their performance. Thirdly, data from Case Study Three revealed that this application of the drawings depended on my ability to read and interpret them and the time that I made available to explore them in and through performance. As the performer feedback from Case Study Two highlights, for some performers drawings created in rehearsal by a costume designer may not be relevant. For some there may not be the time or space to explore the drawings or they may not be introduced to the rehearsal process at the right time. In Case Study Three I controlled these elements and was able to apply the drawings according to my needs as both a costume designer and as a performer who understands how drawings can create and express new stories.

## Research Evaluation:

### *The research structure*

My research used a phenomenological approach based on Merleau-Ponty's phenomenological philosophy. This philosophy emphasises the way in which our understanding of the world is influenced by our constantly changing bodily experiences of phenomena and our reflections on these experiences in order to describe and organise them. Using this phenomenological perspective my research used the process of drawing to investigate how the costume designer encounters and experiences the physicality of the performing body and how these experiences can lead to costume designs that work with and enhance the physicality of the performing body.

This investigation developed in response to current creative practices within two different fields. Firstly it responded to an increased visibility of performances that use the physicality of the performing body as a primary stimulus. Secondly it responded to limited documented resources in costume design that examine or describe how a costume designer can relate to or use this physicality in their design process. The importance of effectively working with the physicality of the performing body in costume design was brought to my attention during my experiences as a professional costume designer. During this work, lack of time and opportunities to explore and discuss how the physicality of a performance impacted on the development of the costume led to problems during the later stages of the production process. These problems often involved costumes that did not accurately reflect the ideas of the performers and a costume and performance that failed to integrate effectively on the stage. These experiences, like those reflected by McKinney (undated), highlighted the distance between my costume design process and the development of the performance in rehearsals. They also highlighted how, in spite of this distance, my costume designs were required to work with and enhance the performance.

To address these issues and bring costume design and performance practices closer together my research investigated how a costume designer can make sense of the physicality of the performing body, and how this understanding can be used to create costume designs that work with this physicality in performance.

The focus of this investigation was based on my experience and knowledge of both drawing and performance. Drawing was used in my research to facilitate an encounter with the physicality of the performing body and enabled me to both explore and reflect on this encounter. To structure this drawing process I used my experience of training and performance practices in the sport of figure skating. These practices provided the basis of the repetitive process I applied to drawing the performing body, where recreating a movement and varying it slightly with each repetition leads to a more detailed understanding and development of the original movement. My experience of figure skating also provided a set of pre-defined physical elements that were used to focus the drawing process. Using physical qualities located in performance to structure, create and examine the mark making process is an approach supported by training practices at the LEM. At the LEM a shared physical language between performance and design elements such as costume and set enables the performer and the theatre designer to work together and engage in a dialogue to co-create a performance.

Using training practices applied at the LEM to contextualise my repetitive drawing approach my research was located within the field of scenography and the '*seamless synthesis of space, text, research, art, actors, directors and spectators that contributes to an original creation*' (Howard 2008, p.130). With limited literature in



the field of costume design that addresses the relationship between drawing and performance this field provided a more accurate and detailed context.

Scenographic practices such as those used by Barbieri, Howard, Neher and Smith supported the application of drawing as a method for both investigating performance and contributing to its development. However, key to the development of the structure I used to draw the performing body in my research was the scenographic and performance practices of Jacques Lecoq. Lecoq's training and performance practices were applied within my research for two reasons. Firstly, because Lecoq's training and performance practice supports the creation and re-creation of an action in order to better understand the meaning of this action, to develop it, and to enhance its application within performance.

Lecoq's training and performance practices were also applied within my research because the drawing exercises used at the LEM support the physical act of mark making as a means to develop awareness. This awareness is particularly aimed at the relationship between the physicality of the scenography and the physicality of the performing body.

### *The drawing process*

Because training practices at the LEM and training and performance practices within the sport of figure skating were used to structure and examine my drawing and re-drawing approach the research outcomes cannot be generalised to all forms of theatre. Instead, the research outcomes are relevant and applicable to similar performance environments that use the performing body as a primary creative stimulus. These environments include physical theatre, dance and circus.

The research outcomes are also specific to the mark making process tested and examined in the research case studies. The marks in my research drawings did not focus on texture or colour but instead focused on recreating physical elements identified from my figure skating practice and supported by my experience of drawing practices used at the LEM. My research data can therefore only be used to discuss how this particular type of mark making and approach to drawing facilitated costume designs that worked with and enhanced the physicality of the performing body.

The drawing method applied in my research was examined under controlled conditions. These controls meant using the same size paper for each drawing, using a single black pen and creating each drawing from a seated position. However, although these controls limited interference from external variables, there were elements of the performance environment that could not be controlled. For example, in Case Study One my research method did not take into account how design elements within the performances I observed might influence the drawings. In the first two productions in this case study the costumes became a distraction and meant the drawings did not effectively focus on and examine my encounter with the physicality of the performing body. Although the physical elements identified through my figure skating practice were used to address this problem and focus the drawing process, it is still possible that other design elements such as lighting and sound might have influenced my selection process. However, because these other uncontrolled elements would have potentially influenced all of the research drawings no one drawing was created under different performance conditions and the research data remain valid.

As I have discussed, the conditions in which the drawings were created were controlled as much as possible in order to prevent unreliable and invalid data. This meant creating all drawings in pen. It is however noted that the type of pen I used to create the research drawings differed from drawing to drawing. This may have



influenced the type of mark I created and the degree to which the physical elements changed from first to second drawings. This in turn may have influenced the interpretation of the drawings. If the research was to be repeated or this approach used to examine other performance environments I would use the same pen for each drawing.

Researcher bias was acknowledged as a potential problem at the beginning of this research project because I was to be both researcher and research subject. On the one hand personal responses were a necessary part of the ethnographic approach used to structure the research. On the other hand they were a potential problem if they led to pre-existing ideas about the research outcomes that negatively influenced the research analysis. However, as literature in the field of ethnography demonstrates, by placing the researcher in the environment in which they are studying the research is inherently subjective (Pink 2009). It is this subjectivity that enables a researcher to get close to a subject and reveal new insight about that subject. Therefore, whilst my training in both theatre design and figure skating may have resulted in pre-existing ideas that influenced my interpretation of the research data, it also enabled me to examine the data from both a performance and costume design perspective. This dual perspective revealed important connections between the marks I created on the page and the movement of my body on the ice and led to new insight into how the costume designer can work with the physicality of the performing body. Because this insight depended on my role as both researcher and research subject the positive impact of the subjective perspective outweighed the negative. As Pink (2009) highlights an ethnographic approach is not concerned with preventing subjectivity but is concerned with limiting the negative outcomes of this subjectivity.

The negative outcomes of the subjectivity involved in the ethnographic case studies in my research included researcher bias. Researcher bias was addressed and limited using a Grounded Theory approach, which meant that only recurring data were included in the final analysis and only data considered reliable were used to answer the research question. To ensure reliability, recurring data from the research drawings were examined further using external sources such as theatre reviews, interviews, performer feedback and research into existing scenographic practices.

Researcher bias was also limited by using a secondary drawing stage. By re-drawing the first drawings I was able to re-examine my encounter and experience of the physicality of the performing body from the perspective of a researcher rather than as a costume designer or performer. Although it was not possible to dissociate myself completely from the role of costume designer or performer during this process, by removing myself from the performance environment in which the drawings were created I limited the way in which these roles influenced the research analysis. Because the secondary drawings were not created during observations of a live performance they focused entirely on the recreation of a first drawing and the position and quality of the marks used in this drawing. This not only meant I had more time to examine the differences between the marks and between the different drawings, but it also meant that the data revealed by the drawings and used in the final analysis were less likely to be influenced by external stimulus.

In the final chapter I use the data from the final analysis to answer the research question. In doing so I describe and explain how the process of drawing and re-drawing enables the creation of costume designs that enhance as well as work with the physicality of the performing body. I go on to outline how this repetitive drawing process facilitates collaboration between the performer and the costume designer.

## Chapter 6. Conclusion

*How does the act of drawing enable the costume designer to design costumes that work effectively with the physicality of the performing body?*

To create costume designs that work with and enhance the physicality of the performing body, the act of drawing is conducted through a repetitive mark making process based on a shared physical language that exists between performance and drawing. Whilst the repetitive drawing process facilitates new encounters with the performing body and a reflective account of this experience, the physicality of the mark making process enables a critical discussion and application of these experiences within the development of a performance. For this repetitive and physical drawing process to be used effectively it is structured through and conducted within three distinct stages.

Firstly, the drawing and re-drawing process is used to reveal and identify different ways in which the physicality of the performing body can create and express meaning. This understanding is then used to create new narratives that inform the costume designer's interpretation of the physicality of the performing body. Finally, the drawings are used as a story telling device to express and discuss the costume designer's interpretation of the physicality of the performing body.

By providing a dynamic stimulus for the development of both the performance and the costume design, the drawings applied within each of these three stages become a tool for a constantly evolving collaboration between the costume designer and the performer.

### **Stage One. Revealing and identifying differences**

Firstly, the process of drawing and re-drawing is used to reveal and identify the different ways in which the physicality of the performing body can create and express meaning. Key to revealing this information is the repeated act of drawing, which, when applied during rehearsals, reflects the constantly changing physicality of the performing body and the many different meanings that this body can create.

Situated within the rehearsal space as the performers explore their performance the costume designer responds to developments by drawing and re-drawing the performing body as it changes and evolves. This drawing and re-drawing process can focus on a part of the performing body or the complete body. However it is important that the drawings are created in pen and are guided by a focus on specific physical elements within the performance.

Using pen ink ensures marks cannot be erased and that the journey of the costume designer is made externally visible. This means that the costume designer can re-trace their process after the act of drawing, reflect on this experience and what it could mean and examine how they have interpreted the body in relation to past and future drawings. Pen ink also encourages a rapid drawing process and limits the time that the costume designer has to over-think or over-analyse what is being observed and drawn. This means the page becomes a space for exploration rather than analysis and records both new ideas and mistakes. This record becomes important later on as the multiple meanings expressed by the marks on the page are used to create new narratives.

The elements that provide the focus for the drawing and re-drawing process include the angles of the performing body, the placement of body weight, the direction of movement created by the performing body and the space surrounding this body. These elements ensure a focus on the physicality of the body and prevent the drawings from being over-complicated by illustrations of costumes or set. By using a physical language to describe the type of action and movement used by the performing body these physical elements enable a dialogue with the performer.

In the drawings these physical elements are recreated by making and re-making marks on the page. The angles of the performing body are recreated using the point at which marks intersect on the page and the spaces that are left between them. The placement of body weight is represented on the page using the pressure of the pen on the page, the number of times a mark is re-made over the top of existing marks and the thickness of a mark. The directions of movement created by the performing body are represented using the motion of the arm and hand as a mark is made and the placement of this mark in relation to the edges of the paper. These edges become the 'ceiling', 'floor' and 'sides' of a 'room' and when a mark is created from one side to another a tension and force is implied. The space surrounding the performing body is represented and manipulated using the distances left between marks.

As the physicality of the performing body is drawn and explored new marks are added to the drawing in order to re-draw these physical elements and change and correct how one part of the body relates to the next. However, by altering a mark by a few degrees one way and then another, for example changing its weight with a greater pressure of the hand and pen on the page, the meaning it expresses and the level of this expression also shifts. This shift may be caused by a mark moving further across the page resulting in a tighter angle between two marks. It might simply alter one part of the drawing, or it may impact further on the weight given to another part of the body in the drawing. However, the difference between what was and what now is expressed through the marks in a drawing develops the costume designer's understanding of how the physicality of the performing body can create and express meaning.

The part of the body these marks represent, their location on the page and the degree to which these marks are made suggests level of expression of the body in the drawing. For example marks used to represent the arms of a performer, drawn low on the page and created one on top of the other express the low position of a greater weight in the body. The more the marks are overlaid and the thicker they are the heavier the weight of the drawn body. How this weight is interpreted depends on the experience and knowledge of the costume designer and as such is variable and subject to change as the costume designer continues to encounter the performing body.

Re-drawing the performing body in the rehearsal space facilitates these new encounters and therefore enhances the costume designer's understanding of the different meanings that are created and expressed by the physicality of this body. As the performing body shifts and changes position, the angles, directions, weights and spaces created by and between the marks that seek to represent the body on the page must also change. By re-drawing the performer and creating new and different relationships between the marks the costume designer re-evaluates their initial interpretation of the performance that they observed. The more drawings that the costume designer creates, the more information about the performing body is revealed.

However, although new drawings challenge the initial interpretations of the physicality of the performing body this understanding is not rejected but used to begin the next stage and application of the drawing and re-drawing process.

## **Stage Two. Creating narratives and interpreting the physicality of the performing body**

Secondly, drawing and re-drawing the performing body facilitate the creation of new marks that, when viewed in relation to previous marks, reveal information about how the angles, weights, direction of movement and spaces between the marks create and express meaning. However, in order to apply this information to the costume design process the drawings, and the marks within them must be 'read' and interpreted so that choices about the styles, shapes and textures of the costume design can be made.

Although the initial drawings of the performing body can be used in isolation to do this, when used alongside the drawings created during the re-drawing process the costume designer can also interpret the changes and evolutions visible within rehearsals. These changes are re-created and reflected in a 're-drawing' by changes made to the marks used to represent the angles, weights, directions of movements and spaces between parts of the body. These physical elements are expanded and reduced, or increased or decreased depending on further observations of the same performing body.

By varying the weight of a mark, the angles and spaces between marks or the direction of the movement of a mark new tensions and forces are created within the drawing. These tensions and forces pull a mark outwards towards the edges of the paper, push a mark inwards towards its centre. They can lift a mark upwards or pull it downwards. A single mark can be pulled in opposing directions but can also influence and interrupt another mark, changing its angle from wide to narrow or its space from open to closed. These forces and tensions are revealed and made visible on the paper. However they are also understood by the type of movement used to move the arm, hand and pen over the paper to create the marks. For example, a quick, sharp flicking motion of the hand will express a different quality of mark and a different level of tension to a slow, sweeping arc that is drawn across the page.

The relationship between the tension and forces created and expressed within a drawing impacts on the interpretation of the drawing as a whole. However, to provide a more detailed understanding of the physicality of the performing body and to reveal information relevant to the development of a costume design the drawings and re-drawings are compared and contrasted. To facilitate this process of comparison the drawings of a performing body are drawn and re-drawn on the same page or cut and pasted together after they have been drawn. By positioning the drawings closer together the differences between the angles, weights, directions of movement and spaces between the marks are emphasised and made visible. These differences tell their own story. For example a body may initially be drawn with narrow angles between the legs, arms and torso and thick marks to represent the lower parts of the body. It may be re-drawn with longer lighter marks that move vertically across the length of the page. The story is located between these drawings rather than in one or the other, and is expressed through the opposing qualities the drawings express, for example, light and heavy, up and down, narrow and wide. The story is always one of change, but what that change is will differ from one rehearsal room to another and from one costume designer to another.

Drawings of more than one performing body observed during rehearsals can be used to locate this 'story' within the wider context of the complete performance. To create this wider performance perspective the drawings are cut and pasted together on a single page. By re-positioning the drawings in new sequences and groupings



differences are revealed between the angles, weights, directions of movement and spaces between marks. These differences create new relationships between the 'characters' observed in rehearsals and enable the costume designer to identify recurring themes relevant to development of a costume design.

The costume design becomes part of the drawing process as recurring similarities and differences between the drawings highlight specific types and levels of expression and identify parts of the body that require particular emphasis. For example, more than one drawing that makes visible and emphasises the amount of weight used in the left arm and left leg of a performer can be used to confirm or reject an initial interpretation of the body that was based on the location and level of body weight. By using fabrics, textures, shapes and styles of the costume to emphasise the weight on the left hand side of the body the costume can be designed to work with this physicality. However, the choice to maintain or change the physicality of the performing body through the costume, for example to add or take away weight or increase or decrease the angles of the body, provides the designer with the opportunity to enhance as well as work with the physicality of the performing body and the meaning it creates.

During this drawing and design process the narrative, and the costume design that develops from this narrative, will depend on the experience of the costume designer and how they use this experience to create and interpret their drawings. However, this individual experience and interpretation of the physicality of the performing body is key in revealing differences that initiate the next stage in the drawing process and a collaboration between the costume designer and the performer.

### **Stage Three. Drawing as story telling; a tool for collaboration.**

Thirdly, the drawing and re-drawing process is used as a tool to enable a collaboration between the costume designer and the performer.

To prevent the narratives developed during the creation and comparison of the drawings from becoming isolated within the costume design process the drawings are used to initiate dialogues with the performer. These dialogues are based on a process of story telling, conducted through and using the drawings of the performing body created by the costume designer. For clarity, the visual stories are accompanied by a verbal description based on the angles and weights of the marks, the direction of movement suggested by the marks, and spaces between the marks.

The narrative or 'story' that is told through the drawings will be different to that of the performers 'story' developed during their rehearsal process. However, because it is based on observations of their physical performance it is still relevant and connected to their work. The value of this story telling process however is not in the similarities between the performer's physical performance and what the costume designer observed and drew, it is in the differences between them. The potential of further development of both the costume designs and the performance lies in the differences between one story and another; between the performance and the drawing and the way in which the marks on the page, like the body in the rehearsal space, provides a subject for further exploration.

Using a combination of drawings, re-drawings, and the cut and pasted edited drawings the story is 'told' to the performer and physical elements within it that are judged to be important in the expression of a particular meaning are discussed. Differences between these elements and the emphasis they place on parts of the

performing body are used to challenge how the performer uses their body to create and express meaning. However, it is only by recreating the drawings in the rehearsal room that the differences can be fully explored and exploited. By recreating the angles, weights, movements and spaces visible in the drawings the performer can re-examine and reassess their performance and how they use their body to create and express meaning. During these physical investigations the drawing and re-drawing process is repeated and the collaboration between the performer and the costume designer continues.

In conclusion, to create a costume design that works effectively with the physicality of the performing body, the drawing process that leads to this costume design must also work with and be integrated within the performer's rehearsal process. The drawing and re-drawing process I have outlined in my research facilitates this integration because it is based on the physical language of the performing body and because, like this body it provides the means to express and reflect on new experiences. However, for this drawing process to be effective it must be applied within both the performance and design process. While in theory this is a relevant and valuable approach for a costume designer working in a performance environment that uses the physicality of the body rather than a text to create a performance, in practice it requires specific production conditions. The costume designer needs to be sensitive to the performing body and to the process of drawing in order to respond effectively to observations through mark making. This requires practice at both observing and drawing the performing body and a commitment to drawing without fear of making mistakes. The performer must also become skilled at 'reading' a drawing in order to understand how the marks on the page communicate and express meaning and how this meaning relates to their own physicality. Most importantly however, the drawing and re-drawing process requires time. Without time and space for these explorations and discussions the costume designer and the performer will struggle to fully explore, challenge, expand on and enhance what they observe in each other's work.

However, when these conditions are met and when applied through the three stages outlined above the act of drawing enables the costume designer to create designs that enhance the physicality of the performing body. This process not only facilitates a collaborative process between the costume designer and the performer, but also enables the costume designer to be an active part in the development of a performance.

### *Applications of the research and further work*

The drawing and re-drawing process used in my research provided me with an opportunity to rehearse my responses to and understanding of the performing body. The page became a rehearsal space and a place to explore ideas without worrying about a finished final product. As I created more drawings I became practised in responding quickly to what I saw and was able to make more certain and defined selections about what I drew and what I didn't. As a result the drawing process became both an approach to costume design practice and a way of training myself to look, see and work with the performing body.

In relating the drawing and re-drawing process outlined in my research to theatre design and scenographic pedagogy it is important to acknowledge that the type of drawing applied is not dependant on the designer being an excellent artist. Instead the focus of the drawing and re-drawing process is as much to enhance the designer's

personal responses to different performance situations and environments as it is to create an individual response to the performing body.

In applying this drawing and re-drawing approach to teaching it has been evident that theatre design students are often unprepared for the study and examination of their own physical responses to performance. As a result students often take time to become physically expressive without fear of making a mistake or producing something that might not have an immediate and clear meaning. If the student is not confident to engage with the process of mark making and is self-conscious about discussing their work, the collaborative process can become less effective. However with practice students develop a greater confidence in the physicality of their body and its relationship with both the subject of the drawing and the marks they make as they draw. With practice the student can discuss their drawings using a vocabulary directed more towards descriptions of the physical properties of the performing body, objects and spaces. They use words such as 'swirling', 'soft', 'rough', and 'jagged' and their subsequent physical engagement with the drawing process increases. Although this work demonstrates the pedagogical potential of drawing and re-drawing the performing body further research is required if it is to be applied to education as a long term training practice. A more specific research project based on work with students would be valuable in examining how drawing and re-drawing the performing body could be applied to teaching multiple design disciplines and within wider performance environments.

Other areas for further research include investigating the application of digital editing software as a means to create new narratives from drawings of the performing body. Although the digital images I created as part of this research were not used or examined further, they provide a starting point for new research focused on the interaction between drawing and digital media in costume design practice.

Focusing on the drawing process itself could also provide an area for further research as although my research used monotone line drawings the way in which the drawings are created could be altered to explore new ways of encountering the performing body. For example by increasing and decreasing paper size or using different textures and colours.

How drawing and re-drawing the performing body could be integrated with text-based analysis, and other design practices are also areas that could be examined. As is the possibility of creating drawings of the performing body in groups of both designers and performers in order to create the opportunity for interdisciplinary peer feedback and a further development of collaborative processes.

However, recent applications of this research have been based in the field of sport and exercise science, with the development of drawing and theatre workshops for figure skaters. Applying the drawing and re-drawing process to these workshops I examine the athletes encounters with and experiences of the performing body in order to develop new insight into performance and training practices. This interdisciplinary application of the drawing and re-drawing approach examined and developed in my research has been discussed at both sport and theatre conferences, including the Theatre and Performance Research Association conferences (2008 and 2009), the British Association of Sport and Exercise Science conference (2009) and the International Conference in Qualitative Research in Sport and Exercise (2009). My research has also been published in the *Qualitative Research in Sport and Exercise Journal* (2010).

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## Appendix A: My text-based approach to costume design

The following documentation is a record of my costume design process prior to this thesis. The documentation relates to my work as the costume designer for a production of *A Midsummer Night's Dream*. This design project was originally intended as one of the research case studies but was omitted because it is more useful as a record of my costume design process prior to the development of the drawing process in my research. The costume designs for this production were developed using a text-based analysis based on my training and previous professional experience. It was a paid position and required attended production meetings throughout the design process. The following records follow the production schedule:

### Design Time-Line

March - Read script. Develop design ideas. Take notes on meaning of play and themes, colours and materials that may be relevant. Take notes on characters – important parts of their personality – or what the script says they should wear. Note basic information such as age / character types / job – lifestyle.

Note any changes of costume needed. Note the character's relationships with each other.

April - Begin collecting visual ideas that comment on the mood of the piece.

Period research of era – silhouette, details of male and female dress.

Start sketching ideas.

Combine ideas with any relevant historical research.

Take measurements and meet cast.

Meeting with director to discuss initial ideas and make suggestions.

Get initial casting list.

Develop design ideas.

Re-read script – go through the costume changes required for double casting.

Final Costume designs.

Meet director to present ideas - make any changes needed.

May - Practical work.

Source costumes.

Casting finished.

Fittings.

23rd May – 9th June rehearsals.

Second Fittings.

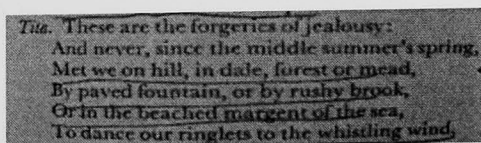
Further shopping and alterations.

9th June – 26th June performances.

### Text analysis

Working to this schedule I responded to my first reading of the text by creating notes about each of the characters and any important themes and images that could inspire ideas. For this research I focused on my design journey for three of the main characters; Titania, Oberon and Puck.

During my reading of the text I circled and researched further recurring images and references.



Tit. These are the forgeries of jealousy:  
And never, since the middle summer's spring,  
Met we on hill, in dale, forest or mead,  
By paved fountain, or by rushy brook,  
Or in the beached margin of the sea,  
To dance our ringlets to the whistling wind.

References of jealousy in relation to Oberon, but also to the contrasting elements of water and earth

References to the jealousy of Oberon.

References to playfulness of Puck. Connected to earth, and night.

And jealous Oberon would have the child  
Knight of his train, to trace the forests wild;  
But she perforce withholds the loved boy,  
Crowns him with flowers, and makes him all  
her joy.  
And now they never meet in grove or green,  
By fountain clear, or spangled starlight sheen;  
But they do square; that all their elves for fear  
Creep into acorn-cups, and hide them there.  
Either I mistake your shape and making quite,  
Or else you are that shrewd and knavish sprite  
Call'd Robin Goodfellow. Are not you he  
That frights the maidens of the villagery,  
Skim milk, and sometimes labour in the quern,  
And bootless make the breathless housewife churn,  
And sometime make the drink to bear no barm,  
Mislead night-wanderers, laughing at their harm?

And I serve the Fairy Queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be;  
In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours.  
I must go seek some dew-drops here,  
And hang a pearl in every cowslip's ear.

Queen  
a dream  
in reality

15

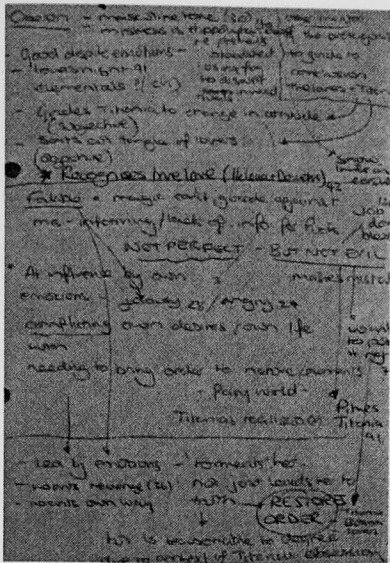
Connection of Titania to the earth.

Obe. That very time I saw (but thou couldst not),  
Flying between the cold moon and the earth,  
Cupid all arm'd: a certain aim he took  
At a fair vestal, throned by the west,  
And loos'd his love-shaft smartly from his bow  
As it should pierce a hundred thousand hearts.  
But I might see young Cupid's fiery shaft  
Quench'd in the chaste beams of the watery moon  
And the imperial votress passed on,

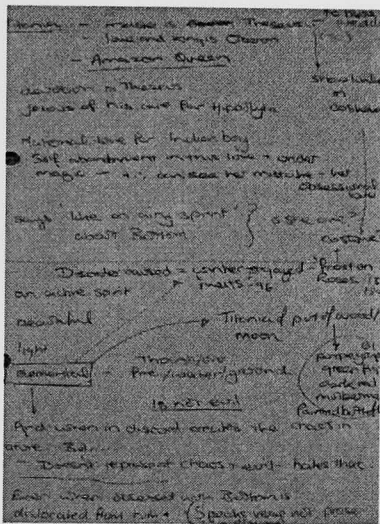
Fairies between earth and sky.  
Love connected to night.

Examples of analysis of text in script

Oberon character notes



Titania character notes



Examples of my analysis of the text. Notes made from script

| Titania  | Oberon   | Puck   |
|--|--|--|
| Amazon Queen.  | Recognises true love and restores order        | A jester and showman                           |
| Light  | Likes the night                                | A performer                                    |
| But elemental- part of the wood and its flowers      | Jealous  | Familiar with the Athenian world: Seen in town |
| Moon references                                      | Angry  | Needs an audience                              |
| 'melts'  | Led by emotions – and wants revenge            | 'swift as a shadow'                            |
| Not evil – maternal love                             | Conflicts with his role as king to bring order | 'nimble spirit'                                |
| Loves Oberon. Devoted But is angry and wants revenge | elemental                                      | A shape shifter                                |

|   |                             |                                  |
|---|-----------------------------|----------------------------------|
| Does not want chaos and disorder in spite of being proud and unforgiving. | Authoritative, and powerful | 'light of heels'                 |
| 'purple grapes'   |                             | Vehicle to bring lovers together |
| 'green figs'  |                             | 'waggish boy' 'a child'          |
| 'dark red'  |                             | Wing'd cupid'                    |
| 'mulberries'  |                             | 'night wanderer'                 |
| 'painted butterflies'   |                             | But is described as 'gentle'     |

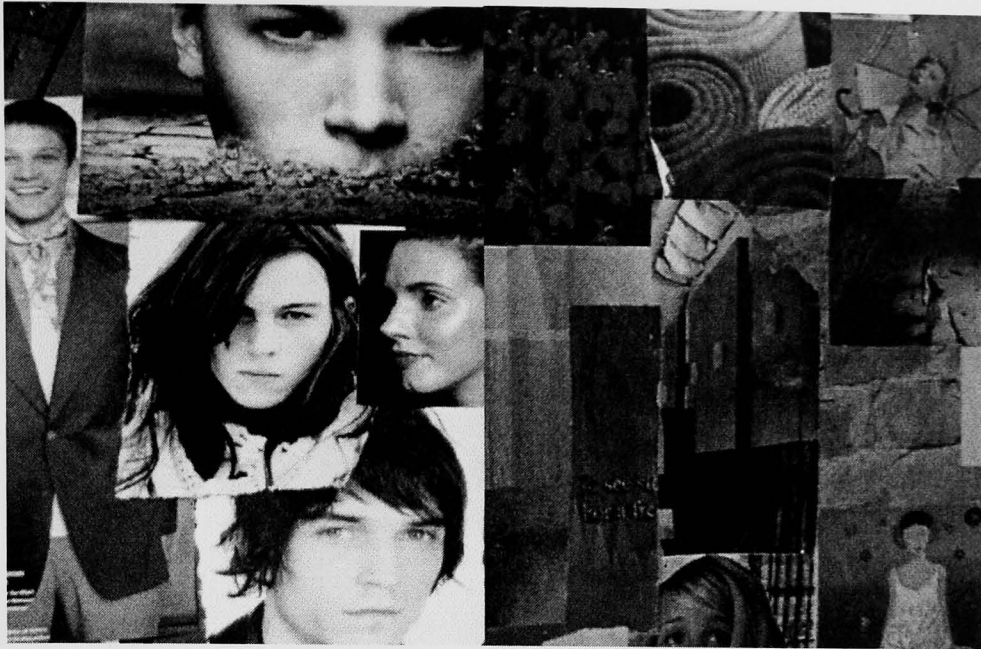
| Other fairies                                 | Themes  |
|---|---|
| Light   | <b>Opposites:</b> <ul style="list-style-type: none"><li>• Dark versus light – Athenian world – sun – versus moonlight of fairy world and wood.</li><li>• Order and summer (Athenian world ) versus disorder and discord. Winter and frost. ( fairy world)</li></ul> Illusion versus reality. Distraction, transforming. Clarity and blurred. Perception |
| Elemental                                     | <b>Imagination</b>  |
| Travel through water and fire                 | <b>Obsession</b>  |
| In wood. With moon                            | <b>Circles</b> – Rings. Umbrella. Dances. Moon.   |
| Where people lose themselves in light of moon | <b>The moon</b> – Goddess. Moonshine. Man in the moon. Silver. A watery glass. Cold and objective.  |

Summary of text analysis

Initial visual response

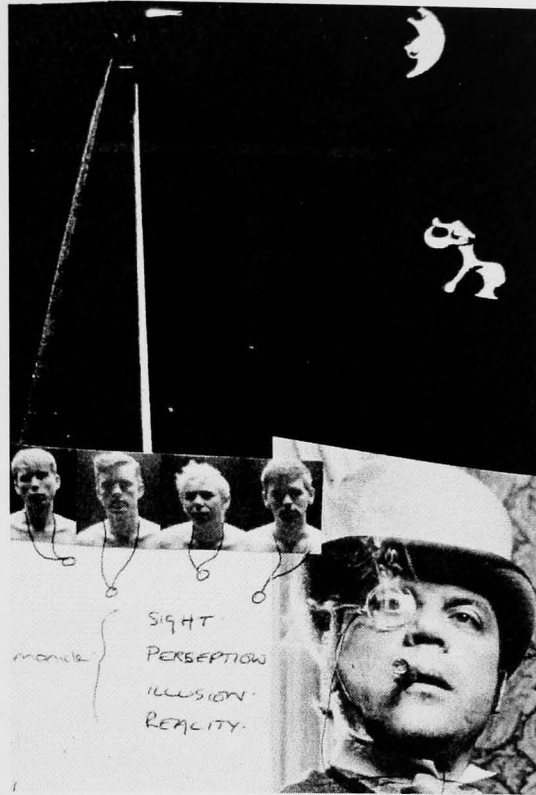
From these notes I searched for images of colours, objects, textures, spaces and clothing that related to the words I'd collected from my notes. Images were selected from a variety of books, magazines, historical sources and photos I took. I placed these images together to make more sense of how the ideas would work together and how the relationship between them could clarify my understanding of the meaning of the play and the characters in it.





### Visual images one

The colours of the images that I collated reflected the imagery in the text. These images became more connected to the earthy quality of the flowers and fruits than the images of flight and air. Being an outdoor production I knew the characters would be seen outside and would be performing in a wood so the textures and colours of the trees and the ground that would be my 'set' affected my choices more than normal. The colours I was drawn towards seemed more autumnal than summery, contrasting with colder blues and whites to reflect the discord caused by the conflict in the fairy world. Using this idea I divided the ideas for fairy characters and Athenian characters, limiting the colours used to represent the latter.



Visual Images two

Following on from this realisation I started to think about how to represent the fairies in relation to Oberon and Titania, as this relationship would impact on these main characters. The images I collected and that responded to recurring words and images I had focused on in the text, involved themes revolving around sight, and light and dark.

The performance space also started to become important to me. The fairies started to become one creature, visible against the contrast of the large open space of a wood, but also a key part of it. Their world seemed small against the power and control of Oberon. In my mind a white block of colour against an infinite black space echoed this, where the void of the black space threatened to envelope everything near it.

### Diary entries: Starting point

March

*I already want to start sketching the shapes of the characters, even though I'm not sure about the type of costumes they should wear. Ideally I would like to talk to the performers to develop how the character might look so I can play with costume ideas, however casting isn't complete yet and it'll take too long to wait until this is done. I know the director plans to get some performers to double up and play two characters, so I'm also thinking about how to make the differences clear.*

*Images of the moon in text are making me move towards circular images and maybe a circular motif throughout the fairy characters.*

29.3.05

*Following these responses I have spoken with the director on the phone to discuss our ideas. He talked about things I'd also been thinking: a darker more grounded fairy world and an Edwardian Athenian world. He wanted Puck to start off looking like a traditional storybook fairy and then reveal his true, much more real fairy identity. I like that idea. However I don't agree with his ideas for Titania and Oberon. He wants them to have Athenian clothing, with Titania in a corset. I've been imagining them*



less encumbered and restricted than that. I understand how Edwardian clothing could help ground the characters to the earth, but I need to explore how this could also represent a less mortal world. The two worlds need to be different from each other. The director liked the palette of colours though and the descriptions I used for the characters so I believe we are thinking along the same lines.

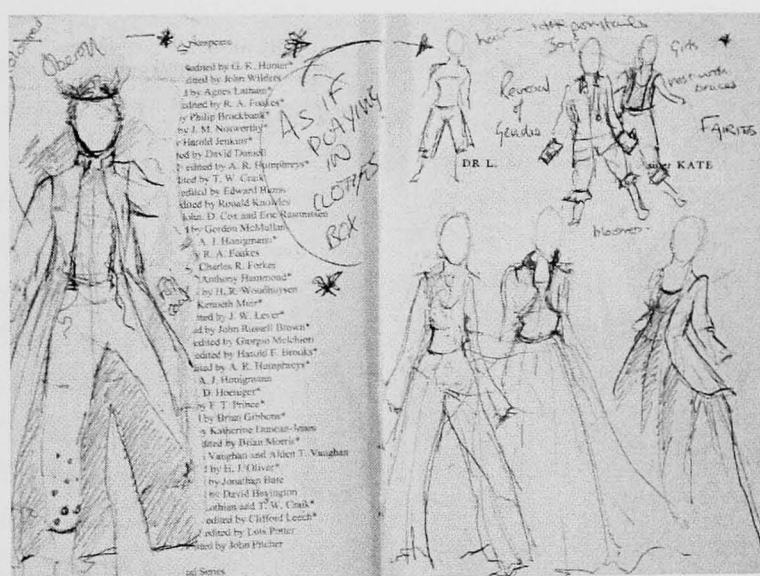
It's frustrating not having access to the performers yet. I have ideas that I want to explore with them rather than in isolation. I know the director wants the performers to explore their characters and costumes, but they haven't yet finished casting, and I can't afford to wait too long. I would think the director will guide them to towards things we have discussed so our ideas and theirs work together. I'm really not sure how much I should give the performers and how much should be left to them.'

30.3.05

'I'm re-reading the script, making notes and making a few sketches. These mainly address how I can make sure the characters wear the right fashion of the period whilst maintaining a sense of their own individual character.

However I am also trying to explore how I can combine the Athenian fashion with the characters of the fairy world.

The sketches are changing a little as I'm reading and as my ideas develop. I am altering them, drawing over them or sticking paper over them if, and when, I need to redraw them. But I'm still not sure how to do this.'



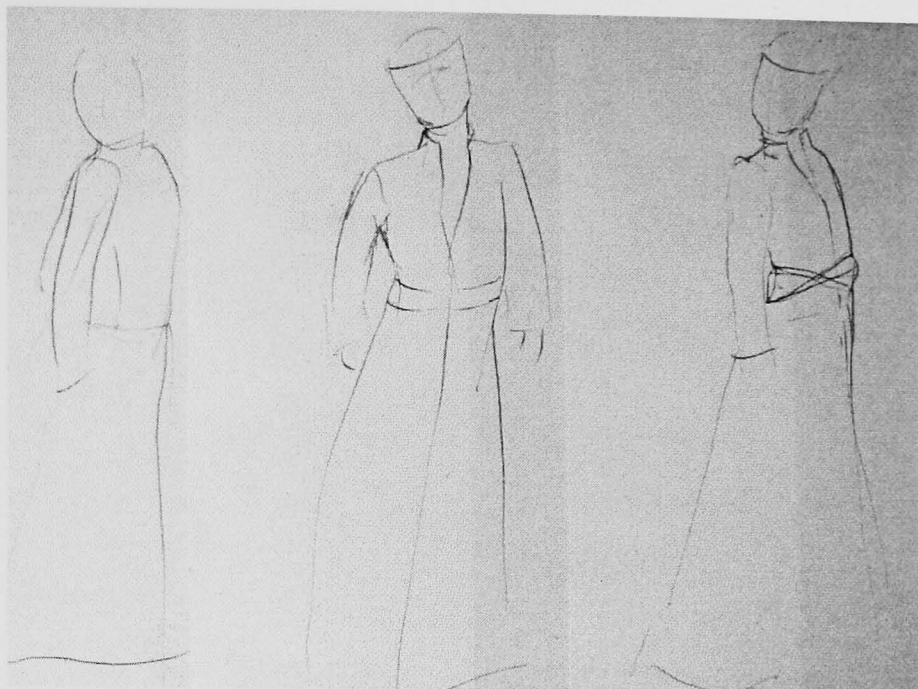
Script thumbnail designs

## Diary entries: Initial design drawings

4.4.05

'I have finished reading the script, and have started making initial sketches of the characters. It's helping me to see the characters shape and the costume ideas altogether.'

Character drawings (figure 11.) were made in response to the collected images, thumbnail sketches shown above (figure 10.) and my notes from the text (table 3.). They are shown below, together with my initial assessment of each, reflecting how my understanding of character developed through the drawing process.



Initial Design Drawings - Oberon

The costume and body shape of the performer were created simultaneously as I created these drawings.

**Diary entries: Reflecting on my first drawings for Oberon.**

*The first costume is too stiff. It reminds me too much of his 'alter-ego,' Theseus.*

*There needs to be something different about him. More open and flexible.*

*The length of the body is good. I like the line and stretch that is coming through in what might be a cloak.*

*The second drawing shows good strength and position in the shoulders shows control and authority. I think the position of the head is important. But it's not right here.*

*There needs to be a twist. Something more playful.*

*I like the collar of the cloak. It keeps the head up.*

*In the third drawing the angle of the head works better. He looks curious or questioning. Possibly playful.*

*Whilst still having shoulders back and chest out, which still gives him authority.*

*Line of the body is still good. I want to keep this.*



Initial Design drawings - Titania

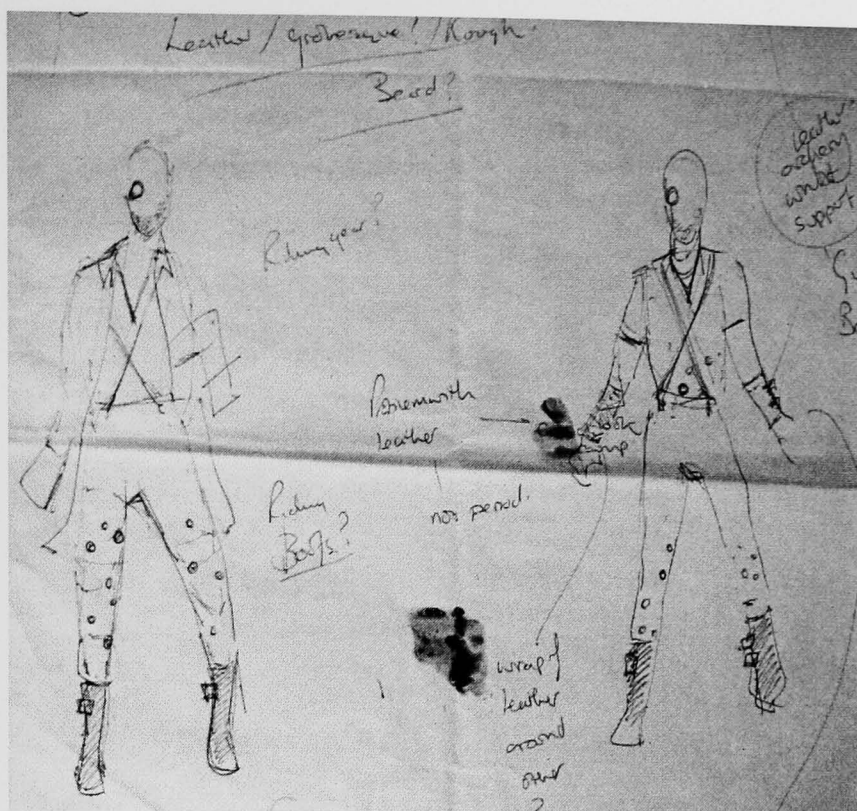
### **Reflecting on my first drawings for Titania.**

*In the first drawing I struggled to give Titania's body weight and authority whilst maintaining a lightness that is fitting to a character and that is connected to the element of air and the images of the sky and the moon. This drawing is too light and does not make enough of a statement. It has no connection to the earthy images I have selected, and doesn't hint towards her more human quality and maternal instinct.*

*In the second drawing the cloak gives the character weight. It echoes the stance of her feet. I think this emphasizes her shoulders and makes them broader. The gloves link her to materiality – to the human world. The lightness of the dress contrasts with the weight of the cloak and I think this works well. I've used a motif on the fabric of the dress to represent the fairy world. I wanted to show what could be a plotting of the stars, or hint towards tracings of movement the fairies make in the sky. I'm also using a circle motif to continue the theme of dark and light, and the sun and the moon.*

*In the third drawing I'm not sure the cloak is needed now. Drawing the character again seems to have sorted out the initial problem. The marks I have used are more certain and I think show a weight now. This weight works with a lighter dress and I think shows the two sides to this character.*





Initial design drawings – Puck

### Reflecting on my first drawings for Puck.

#### Main costume:

*I like the stance in the first drawing. The feet wide apart suggest a confrontation. I like the idea that the arms and legs however are quite free in movement – echoed by an oversized costume. The stance is similar to the drawing I made of Titania, where a heavier centre of gravity contrasts with the light quality of the costume. But want to develop the costume further. I want to create a puck that is slightly edgy, and that can be serious and angry too as the text suggests. I already know I like the idea of an oversized schoolboy costume. The clothing would have been stolen from the human world. But it's too removed from the magical world of the fairies.*

*In the second costume I tried to make the clothing less uniformed. But the body looks too aggressive now. The costume needs softening.*

### Reflection on the drawing process.

*By re-drawing the characters idea I am able to explore my original interpretation of the character in the text. I can test my perception of character against the character developed through the relationship created between the lines on the page. I can also start to relate the character together and find differences and similarities between them that suggest more about their relationships. However, the understanding that develops from this process seems to come from the quality of the marks made than the style or shape of the costume. In these drawings the character seems to precede the costume, and the marks seem to precede the character. The more drawings I create the more I understand the character and as a result, when introduced at this stage, the costume seems rushed.*



**Reflection on design ideas:****Titania**

*I think the costume is too 'pretty.' It doesn't suggest or compliment the weight and power of either Titania's or Oberon's character. The simple style is light enough, and references nightwear of the period, but there needs to be a gravitas to it. Maybe the fabric needs to be heavier.*

**Oberon**

*This is the right idea. But it's too light and unworn. It doesn't look commanding enough. It needs to be weightier. In comparison to Puck he just doesn't look as powerful. The coat needs to be heavier.*

**Puck**

*I really like this design. I like the contrast between Puck playing at being a fairy, and his 'real' identity. However I don't think the look is young enough. He still needs to look like a boy playing at being Oberon.'*

*Developing the colours, textures, styles and shapes of the costumes for each character is becoming easier now I have an initial idea of the qualities of the characters. I can reject or develop the costumes on this basis. However, the costume drawings also seem to enable me to further reflect on these initial characterisations.*

*Using these initial costume designs and initial collection of images I discussed my costume ideas with the rest of the production team at our first meeting.*

**Diary entries: First meeting**

*Present: Producers (also performing in the production) and director*

*I presented my initial ideas, mainly aiming them at the director. I also showed them images of the clothing worn in the Edwardian period and explained the colours I had identified with the characters. I addressed the practical issues and concepts involved in transforming performers into 'fairies' and Bottom into a donkey.*

*The team liked my idea to use a circular motif for the fairies.*

*I wanted to know their ideas too, but I was mainly interested in the directors input. I found it difficult to discuss the ideas with all of them as they all have different agendas – valid, but different. My real interest right now is in determining the concept that the director has for the overall play, rather than costume details, which understandably seems to be of interest for the producers.*

*The director suggested a military theme, to mirror the disorder and conflict of the fairy world. He wanted Theseus to be playing games that suggested this, such as shooting, and wanted the costumes to echo this. I'm not sure I like the idea of military costumes, but I think I can bring both of our ideas together so that it's suggested rather than literally represented.*

*The producer was concerned about how the fairies would stand out against the colour of the wood if they are to wear earthy colours. I think it's a good point, but I think the blending into the environment is part of the idea. I'm a little concerned about the producers becoming too involved in this creative process. I would like to talk to them as performers, but I'm not sure how to do this on an equal footing as they have more authority as producers and are currently really busy with this role.*

*I was able to question them about my concern with options for possible rain. They have told me they will have a marquee set up for heavy rain, and will use that instead.*



*We also spoke about what dates the rehearsals would start, when I could do fittings and when I would meet the cast. I was never asked directly what I needed but I knew they were trying to deal with financing the production and that was dictating what options were available. For example, I know rehearsals are in Leeds and since I can't afford to finance myself to stay there for more than two weeks I will have to do my best to do as much as possible before start rehearsals there.*

### **Reflection on the meeting in relation to the drawing process**

*This meeting enabled me to understand the ideas of the production team, and clarify any practical problems that might arise from my costume designs ideas. It became a way to validate the initial ideas from the drawing process. However, I also found some of the ideas that I developed during the drawing process conflicted with ideas communicated in this meeting by the director.*

### **Collaborations:**

6.4.05

*The director sent me an email confirming that everyone was very happy with my ideas so I have decided to go ahead with the main designs. This should give me a much clearer idea of how the costumes will work together – not just in shape, but also in colour.*

*I am finding selecting the appropriate colours for the chorus Athenians difficult. The colour and style of the costumes need to highlight the work that each of the characters do and make them stand apart from the characters in court as well as the fairies.*

*There are really 3 groups – the Athenians in court, the Athenians in the wood and the fairies. Each group needs its own 'language' - through colour, texture, pattern and eventually how the costumes are worn by the performers. I have tried to see how these elements can work together using my designs. This has helped in particular with the fairies, but I'm not sure it's helped with the other characters.*

9.4.05

*I have spoken to the director again. He has told me the oversized shirt makes Puck look too much like a boy – I thought that was the point as he's referred to as a boy by Oberon. I thought that could be fun to play on that. Instead he wants Puck to be much rougher and has suggested using leather. This really isn't what I'd imagined, and we'd not discussed the idea of leather as a texture before now. I can see why he's suggesting it, as it has a natural and rough texture but it doesn't fit with any of the other costumes and it seems a bit too aggressive. I want to create a slightly younger look. Like a school bully. I need to resolve this and find a compromise.*

A week later I made a visit to the location that this promenade performance would be performed in;

10.4.05

*This was a visit to see the grounds. I had a good discussion with the musical director about the costumes. He and some of the other performers will be playing instruments during the production and will be seen by the audience. He will therefore need to be in costume too. He suggested the performers could have their musical instruments on them as part of their costumes as this is a promenade production and they need to carry them with them in some way. Not sure how this can be done, but will try to incorporate the idea into the designs.*

*We had a walk around the grounds with the producers and the stage manager, which really helped to get a better idea of the colours of the flowers and the buildings the performers will be performing in and around. I also got an idea of the spaces being used and the practical issues involved in where they will walk and perform in promenade. i.e. gravel and grass. Practical footwear is definitely needed, changing areas must be decided and I'm still worried about what will happen when it rains. The practical issues are overwhelming.*

*During the first day we discussed the issue of props. I said I wouldn't be able to do the flags and banners they had wanted. I have so much work to do just to get the costumes fitted, made and altered. The costume design role has merged with costume supervision which is fine, but set and props seems an impossible task within the time I have. If they'd pay for help with the costumes I'd happily do set too, but there isn't enough time for me to do everything.*

***The following issues were discussed:***

- *I arranged where the costumes will be sorted, dressing room place for actors, including issues involved in quick changes.*
- *When I will present to the actors my designs.*
- *Maintenance of costumes was mentioned – that I was not to be there so to leave instructions for the stage manager.*
- *Rehearsal skirts and shoes needed and when.*
- *Props that were needed and who would get them.*

11.4.05

**Back in London -Second Designs to be done**

*I know I need to re-design the ideas I've had so far. They're not exactly right for the piece yet and I know the fairy characters need to look tougher. Next few days need to be spent doing this.*

18.4.05

**Audition process and drawings**

**Attending Castings**

*I went to the final casting auditions held in a studio in London.*

*The director and the two producers were present and I observed while they recalled actors they'd seen and liked, to make final discussions about what parts they should get and who out of a short list should get in.*

*It was really interesting to observe the casting and see how the director made decisions. They seemed very interested in getting the voice and stature right for the characters.*

*The audition process:*

*The performers were asked in on their own first and had a quick chat with the director*

*They then performed a prepared monologue from any script*

*Then read a piece from script– they'd had a short time before the audition to practice*

*Then if they were selected they were asked to wait and were called back to perform alongside another cast member, playing the role the director thought he wanted them in..*

*The director would give the pair basic direction to begin with and then would change his direction and get them to repeat the scene. If it was not going how he wanted it he occasionally interrupted a scene to go over how he wanted it done.*

*He also asked the performers questions about how they saw the character and how the character would feel.*

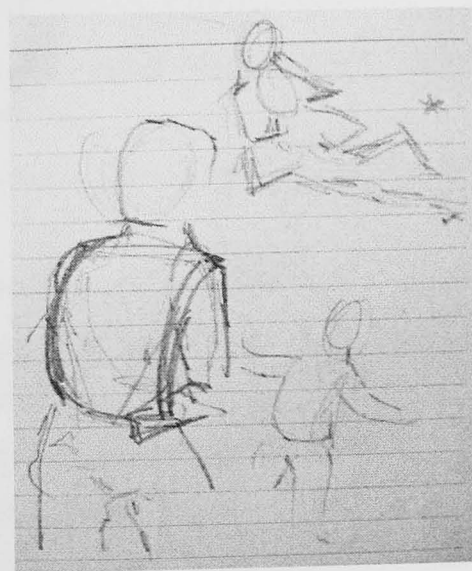
*I didn't have an input to the discussions that followed as the director and producer decided who they wanted in each role, but I wondered if I should have mentioned my thoughts on what I had seen.*

*The director occasionally asked me what I thought, and I fed back how I thought their movement related to the characterisation I had come to through my own process.*

*I hadn't planned to, but I found myself drawing some of the performers in the rehearsals.*



Auditions drawings - Oberon:



Audition drawings – Titania, Bottom and Oberon

19.4.05

*I have had problems developing the designs. My indecision about the identity of the characters is showing in the indecision about the way in which to draw the character and how they should appear in the design. Instead I have been trying to*

use the drawings I made in the casting auditions. I tried organising them into categories according to character regardless of the performer who was interpreting the role. I wanted to see if any movements I had recorded recurred. I don't think there were enough drawings to make this a useful exercise, but I think the descriptions I made from the drawings helped me clarify my ideas.



Organising the drawings

### Organising the drawings:

*First row: Oberon and Titania Second row: Puck, Third and fourth row: Helena and Demetrius. I summarized the drawings in my notes and described the qualities of the performances I had observed:*

**Oberon:** softer in the knees than other characters. Gentle, but weighty. Leans forward, seems eager or careful.

**Theseus:** In contrast to Oberon. Stands upright. Stiff. Holding back. Slightly pained movement.

**Helena:** small steps. Stooping shoulders then pushes them back when challenged.

**Puck:** shoulder forward and bend in truck of body. Head down. Relaxed. But like a boy, slightly sulky. Feet wide apart. Can seem confrontational like a teenager.

**Demetrius:** soft in the knees on occasions but with stiff upper body; head pushed forward and arms open; eager to please.

**Titania.** (only drawn when performing with Oberon) Stillness in her stance. Thoughtful and inwardly powerful.

### Reflection on the audition drawings

The process of creating these drawings in the rehearsal room seems to relate to the initial process of drawing used at the beginning of this case study. Both processes create meaning through the physical quality of the marks. However, in this situation, the drawings relate to the performing body and are sketches made from







*Titania:*

*I wasn't happy with the lack of weight in the initial character/costume design. By making the dress less full under the bust and much simpler in its style this design should work far better with the body of the performer. If the performer stands and moves as they did in the casting auditions I think it will give the character the centre of gravity more solidly to the trunk of the body, and extends the character towards the ground rather than the air.*

*Puck:*

*With this design I have tried to draw the character without the oversized shirt as I know the director doesn't like that idea. Instead, I have tried to make his character slightly aggressive, whilst also maintaining a boy-like stance, like the way the actor moved in the casting audition.*

**Reflection on the secondary design ideas**

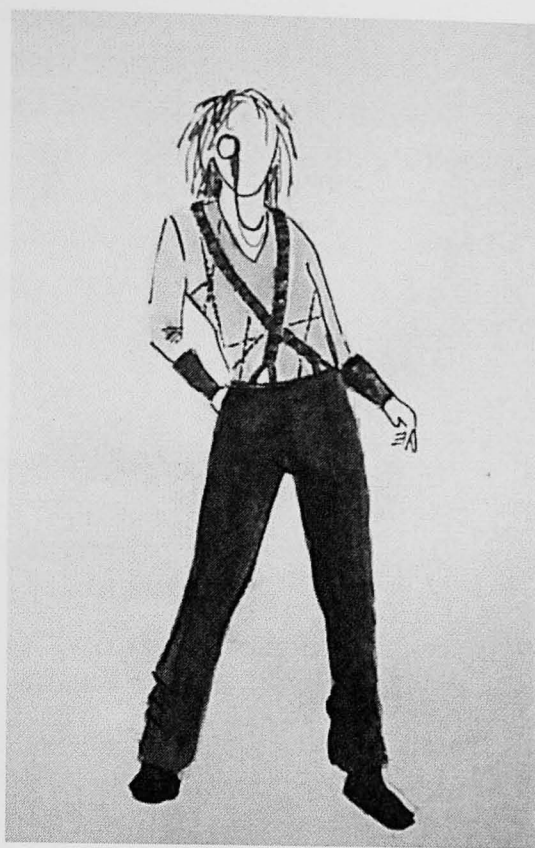
*The secondary design drawings seem to reflect a similar process of characterisation as that resulting from the initial drawings made at the beginning of the case study. The marks made, added and removed during both drawing processes enable me to develop and explore my ideas of characterisation as I start to relate the type and quality of a mark being made to those already on the page. However at this secondary design stage, where more detailed consideration is given to the costume, the marks that define the body of the character are also used more specifically in relation to those that suggest what the character will wear. The process of creating these marks has also changed, reflected in the style of drawing I have begun to use. This may be as a result of repetitive and rapid nature of the drawing process used in the auditions, and the way in which the secondary design drawings relate to the body of the character rather than a response to the text.*

**Final designs**

Costume design for Oberon



Costume design for Titania



Costume design for Puck one



Costume design for Puck two

## Reflection on the final designs

*The characterisations haven't developed much further than my initial ideas. I understand my process, and where the costume designs have come from, for example how the weight, size and shape of Oberon's coat was created from an understanding of the strength, power and authority developed through the mark making process. I understand that these drawings were a response to a synthesis of the descriptions in the text and the images they inspired. However, I'm still disconnected from the characterisation process because my interaction with the cast and their feedback has been so limited.*

## Measurements, fittings and meeting the cast

21.4.05

*It's been really interesting to meet the performers for measurements.*

*I got a chance to show each of them their designs and talked through my choices. I discussed the overall design concept including fashion history, basic styles, colours and textures. I also made sure they knew that the designs are not the finished product and that the designs will continue to develop through fittings.*

*I'm now sourcing costumes ready for the fittings. These will be in London as the cast are all available.*

3.5.05

*Sourced costumes from the National Theatre hire department. I have made some changes to the designs as a result of this visit including the colours of the King and Queen for court dress, as I couldn't find the dark red colour I wanted. However I found the right styles and tone of colour for both in blue. I found dresses in the right colours and styles for Helena and Hermia. I have looked at different fashion periods for Oberon's costume. I found some possible long coats from the medieval section that are a great weight and colour.*



Oberon's costume

## Fittings - my observations

10.5.05

*Performer 5*



*Was very calm and took his time. He moved less than the other performers, shifting weight from one foot to the other. It was difficult when one of my ideas didn't work and I had to explain why I wanted to change it. I had to find a quick solution to the problem so I removed the cord on the trousers and used army gaiters. This worked better. It gave the costume more weight, but also suggested the youth of the character because they shortened the length of the trousers. He really seemed happy with the monocle too, and tried it out in front of the mirror.*

### **Performer 7**

*This was a difficult fitting as the costume I'd imagined would work – the slip, bloomers, ankle boots looked wrong. The actress was a great shape to work with, being feminine and strong, but the costume didn't work with her body. However, when I changed the boots things started to work better. Instead of working with little ankle boots I gave her calf length boots to try on. The weight of them worked better and gave her a more powerful and assertive look. The actress really liked walking in them too, striding in them. She didn't use the mirror much; she seemed more concerned about how the movement felt. I realised I needed to change the qualities of the slip I was using. The fabric needed to be heavier.*

### **Performer 8**

*This was interesting, as I'd not met the performer previously to measure as I had the others. So we were meeting for the first time. When he was in the Theseus costume I could tell he was happy as he kept moving around in his costume. He altered the way he stood and opened out his shoulders to stand more upright. He kept pulling at his shirt collar, at the wing tip for Theseus's shirt, and I realised he might want a high collar to wear under the coat. He was happy with this suggestion.*

*When I fitted the coat for his character – he immediately swung the bottom around, moving about in it. He clearly liked the weight and movement of the coat.*

*He liked the large boots too and although he told me it found it strange to wear boots with a slight heel, he was happy to get used to them. I still need to find trousers, shirt and shoes to work with the coat. I want something that ties in with the army look I'm using so I'll look for a plain v-neck shirt with combat type trousers.*

*Overall reflection on fittings: It really helped to explore how things work on the performers body, but I would like to talk to them more about their character.*

Further fitting notes with other cast members are documented in Appendix I. These further notes are not used because, as the case study developed, the examination of my drawing and design process focused more on the three performers listed above. This enabled me to direct my data collection and analysis more effectively and in more detail.

### **Meeting with Director**

18.5.05

*I showed the director my designs and talked through what had happened in the fittings. I wanted to know about any changes he wanted to make. He had a few suggestions about the Athenian costumes but he seemed happy with how things were going.*

20.5.05

*The producer phoned to tell me the costumes for four of the characters will need to withstand some very physical scenes in which the characters have to fight each other. Doing this outside means they will get fairly dirty and will potentially get damaged.*

*This is a problem as the costumes are hired and they after a few performance may start to get damaged, especially if it rains. I suggested we get the actors to undress to period underwear and they can at least get muddy in the underwear costumes that can be made, cleaned/washed and repaired more easily. This idea also fits with having Titania in underwear (night slip) and with the idea that when in the wood the characters start to change. I don't think the director was keen at first, but when I explained my reasoning he seemed happier.*

2.6.05

### **Get in and photocall**

*This was difficult because I'd not seen them all in costume since the fittings and things had changed since the, for me because I'd made alterations, and for the performers because they'd been in rehearsals. The director wanted to see the performers in their costumes after the photos. It was good to have his feedback at this stage. He made a few practical requests and commented on the fit of the costumes.*

### **Cast reactions**

#### **Performer 7**

*Tried her costume on for Titania. I had bought, altered and dyed a night slip. It was a heavier cotton than I'd designed, but seemed to work well with the heaviness of the boots. However I think the actress had a word with the director as they both came to me to say she wanted a bit more weight to the costume. She said her character had developed in rehearsals last week and needed to be earthier and that she needed to be more grounded. I could see she had been through a really important journey to develop her character. But I had not been part of this and found the way she explained what she wanted difficult to understand. I asked her to be more specific. I asked her is she meant in the upper body, or lower body. I had to translate an idea into something solid and practical. She was able to then tell me the problem was the lower part of the costume. I asked if it was the skirt that wasn't working and she explained and opened up more. She told me she'd rehearsed in a bigger skirt that she'd tucked in up at the waist. This started to make more sense and I was able to offer her a solution. I suggested I could make a skirt like the one she was using in rehearsals but out of same fabric as Oberon's coat. I knew using this fabric I could add the skirt to the slip and make it into a completely new costume, combining both our ideas. She was happy with this.*

*However the next day she did text me asking for a corset. I can understand that her ideas have changed and I can see why she might want this, but with a lack of money and time I don't think I can sort this out.*

#### **Performer 8**

*The costume for Oberon works really well. The performer moves really well in it.*

### **Reflection on cast reactions:**

*The reaction of the actress who plays Titania was understandable given the references to nature and the earth made in the text in relation to her character, and as I also recognized in my analysis. However, although my drawing process enabled me to develop an understanding of character by creating and exploring differences between the marks made, and relationships between the resulting drawings, it really didn't create such a strong character as I think she had developed during rehearsals. This conflicting experience reinforces the need to re-examine the way in which the drawing process works alongside the processes of the performer.*

**Watching rehearsals:**

*The performers are starting to wear their costumes in rehearsals and there's a real sense of interaction and play now with their environment.*

*It's really great to watch. I can see how the movement of the performers is key to their understanding of their character. Watching the rehearsals I can see how the performers are having to really think about their movement because of the qualities of the 'set.' The gravel and leaves, and the trees are providing so many new interactions for them. I really like the way the performers are using this environment to explore their characters and how they move. I wish I had more time to explore with them.*

Rehearsal photo one; Oberon and Puck

**Production meeting 6pm**

*I was able to discuss the issues of costume maintenance. I had to argue to get a day off from site to do alterations and shopping for more costumes. Tomorrow they wanted me to watch a run through to plan where costume changes happen. But I said no to this. If I don't go out on Friday, I won't be able to get to the shops until Monday which is too late as I need to alter costumes over the weekend*

5.6.05

**Complete run through**

*It went well, and I was very happy with the way it looked. Colours, tones and styles were all working well together. At the end of the day, with the costumes being requested for another run tomorrow I had to say I needed time with the costumes to finish some of the major alterations. A compromise was made, so that I got some of the costumes, but I don't think the director was happy about it.*

6.5.04 - 8.6.05

*I watched another costume run today and am interested in the way the performers are starting to change the way they wear their costumes. Oberon has started to wrap the bottom of his coat over his shoulder.*

*I like the way Titania's rhythm of voice and movements vary from weighted and authoritative to light and breezy and Puck has started to wear his trousers higher which I think works as it makes him look much younger.*



Rehearsal photo two. Theseus and Hippolyta



Rehearsal photo three. Sarah Goddard as Titania





Rehearsal photo four. Derek Hagen as Oberon

*The costumes seem to be a natural part of the performers characterisation now. Even though the performers play more than one character, they really make the differences between their two characters clear. I can see it in the movement, and I know the costume has been part of this, particularly as the cast now want to wear their costumes in rehearsals more and more.*

### **The first performance.**

9.6.05

*The performance went well and it was interesting to see how the performance integrated with the audience as they sat on the lawn, or moved through the grounds to watch the action. I noticed the performers were making slight changes to their costumes and how they were wearing them, which is good. Titania had added a 'tattoo' to her arm. I don't mind this and I think it's an interesting idea for her character, but I would have liked to have been involved in the discussion about it.*

### **Final reflection**

My initial design drawings began with a basic shape, placement and positioning of the body of the character, and were either developed further or dismissed depending on whether the character that was created in the drawing corresponded or conflicted with my original reading of the character in the text. The drawings therefore became a means to assess and challenge the assumptions I had made about the characters during the initial textual analysis. Drawings found to effectively validate the characterisation derived from the text were used as a foundation layer on which my costumes ideas were drawn onto. These layered drawings were assessed in relation to how they worked with the characterisation and meaning I attributed to the character resulting from the positioning and shape of the drawn body and my analysis of the text.

Each consecutive drawing I created of each character enabled me to refine the types of marks used to express the qualities relevant to the body shape and position I



had developed for them in the drawing. The ‘attitude,’ or what essentially seemed to define them was either confirmed, rejected or developed. This repetitive exercise enabled distinctions to be made between what my initial responses and understanding and the development of this understanding. Where a costume design failed to fully communicate or represent the text the process was restarted using one of the initial drawings that focused mostly on body shape and body position.

The drawings I used to create my designs in this production did not lead to an understanding that worked with the way in which the performer interpreted their performance.

In retrospect it seems that the problems of co-ordinating my drawing and design process with that of the performers resulted from a financial issue. Casting had to happen later as the costs were too high to bring the cast together too early. I therefore had no time to discuss the physicality of the characters with either the director or the cast prior to this. The subject of the physical qualities of the performer was never more than a quick discussion and this seemed to be the key point at which our ideas differed. As the performers developed their own ideas in rehearsals, my ideas needed to change. With more time and more dialogue, this could have been a positive development. Instead I was left in the role of facilitator rather than costume designer.

In highlighting this problem and the separation of the processes between the costume designer and the performer I recognise the need to spend more time observing and responding to the performer’s process.

## Appendix B: Scoring system to select productions for drawing

Scores out of 8

Scores given in advance of observations and drawings using existing reviews, previews and articles and used to select which performances to watch.

Performance scores of over 40 are to be drawn.

Performance scores (of performances that do not use cross dressing) of over 10 are to be drawn.

### Date:

Highest score = those performed most recently. Judged on year of performance. This means my research is based on the most current performances and represents current performance trends and approaches to performance.

### Geographic

Highest score = performances that are performed in London, and within Britain, This means my research is focused and directed to examine specific productions in detail rather than many, in multiple areas that might, due to time and financial resources being stretched too far lead to details of a performance being lost.

### Performer interest

Highest score = performers that have positively replied to requests to meet to speak about their own performance. This means I will be able to examine the performer's approach to creating their performance and examine my drawing process in relation to this.

### Performer history

Highest score = performers who have been involved in creating other performances that use cross dressing. This means their approach on stage might be guided by further training and could lead to performances that successfully create and communicate meaning.

### Gender changes

Highest score = performers who change the appearance of their gender the most times on stage or productions that have multiple cast members that cross dress. This gives me more data to work with during the drawing process.

### Gender

Highest score = performances where the theme or focus is about gender.

### Venue

Highest score = venues that treat audience and performer spaces and relationship differently from a proscenium arch space. I want to experience and draw performances in variety of different spaces so I can understand better how space affects my drawing process and the understanding that can be developed from them.

Performance lifespan

Highest score = productions that will tour, or have toured in Britain as these should produce more reviews that I can use to compare with my drawings.

Production team

Highest score = Productions that have a team member or creative team experienced in creating performances that use cross dressing. This past experience provides me with a greater amount of data to consider when examining my drawings and how my drawings relate to the processes of those also involved in its creation.

## Relevance Scores

| Production and date                                   | Geog | Performer Interest in interview (contact made after initial score given) | Performer History | Gender change | Gender | Venue | Performance lifespan | Production Team | Total and rank |
|---|------|--|-------------------|---------------|--------|-------|----------------------|-----------------|----------------|
| A Midsummer Night's Dream (Comedy Theatre) 2003       | 8    | Not performer but designer<br>5  | 8                 | 8             | 8      | 2     | 8                    | 8               | 55             |
| A Winter's Tale (Richmond Theatre) 2005               | 7    | Not performer but designer<br>5  | 8                 | 8             | 8      | 2     | 8                    | 8               | 54             |
| Cinderella (New Wimbledon Theatre) 2005               | 7    | 0  | 10                | 5             | 1      | 2     | 5                    | 9               | 39             |
| High Heels Parrotfish (Theatre Royal, Stratford East) | 7    | 0  | 6                 | 8             | 8      | 2     | 3                    | 5               | 39             |
| Whistling Psyche (Almeida) 2004                       | 8    | 8  | 9                 | 8             | 8      | 3     | 6                    | 6               | 56             |
| Taboo (The Venue) 2004                                | 7    | 8  | 7                 | 6             | 6      | 7     | 7                    | 7               | 55             |

## Performances that do not use cross dressing

|  |   |  |                |   |    |                   |    |
|--|---|--|----------------|---|----|-------------------|----|
| Swan Lake<br>(Sadlers<br>Wells)<br>2004                      | 7 | Not<br>performer<br>but<br>designer<br><br>5 | Not of concern | 2 | 10 | Not of<br>concern | 24 |
| Dangerous<br>(Camden<br>Young<br>Peoples<br>Theatre)<br>2004 | 7 | 8  |                | 9 | 8  |                   | 32 |
| Falstaff<br>(Drill Hall)<br>2005                             | 7 | 0  |                | 5 | 7  |                   | 19 |
| Kiss and<br>Tell<br>(Drill Hall)<br>2005                     | 7 | 0  |                | 6 | 5  |                   | 18 |
| Cirque<br>d'Hoffman<br>(Jacksons<br>Lane)<br>2005            | 7 | 0  |                | 8 | 5  |                   | 20 |



## **Appendix C: Figure skating disciplines and training**

The Olympic sport of figure skating refers to a specific ice-skating discipline. This discipline encompasses three main areas in which a skater can train and compete; ice-dance, free skating and pairs. For this research, the areas of ice-dance and free-skating will be used as these are disciplines that I am specifically trained and perform in. In ice-dance the skater must skate compulsory dances (usually with a partner) that use traditional ballroom music and rhythms (such as a tango or a foxtrot). These dances follow a set pattern on the ice, and require levels of expression and character normally attributed to the type of music being used. Skaters also perform original dances, where half the pattern on the rink is skated as a compulsory dance and half is composed from new choreography created by the coach and skater. These original dances must maintain the rhythm, style and pattern appropriate for the type of music used. Thirdly, the skaters perform free dances, which must use established dance moves, but can be skated in any pattern and to any music.

Free skaters train to skate solo, integrating set moves such as spins and jumps into a routine which is marked on the artistic expression used in its performance and the level of skill and difficulty shown as the elements are performed. (This includes the number of rotations of a spin or jump, height of jump, flexibility in a spin, complexity of steps and a clean landing on a jump.) All figure skaters are required to pass tests that judge their ability to perform 'field moves' which focus on good skating technique such as body position, strength and depth of edge, speed and their ability to change body, movement and pattern direction. These tests are performed in front of judges who assess the performance and award a pass or fail.

Training in figure skating is not like training in most other sports. This is because figure skating combines the rules and physical endurance of athletics with the live, dramatic aesthetic of stage performance. Because of this figure skating simultaneously employs expressive subjective performance with pedagogical frameworks used to train athletes in the technical skills and movements necessary to adhere to the sport's marking system. Both artistic and technical elements of a skating performance are developed through a physical and repetitive training structure to provide in an intuitive awareness of the positioning of the body. This includes the weighting and balance of the body and an understanding of how this physicality affects the quality of expression needed for each dance.

## **Appendix D: Notes from interview with two figure skating coaches**

21.3.05

### Inspiration

The music leads to the style of the program

It leads to the movement

The 'feel' of the music

The 'rhythm' of the music

Even in exhibition skating the music still speaks to the choreographer

There is a 'rule book' of how the dances should be done.

But there are often problems with how the rules are interpreted

Skating movement becomes second nature to skaters

### Video

Yes they use it. But not always

But don't want to be videoing rather than coaching.

Just wants to be a coach.

And don't want someone else involved, videoing.

### Problems with music

Have to be careful getting the student to choreograph too or teaching a programme as what they hear may not be the same as what the choreographer hears.

This can be a problem with partnerships in dance too.

### Notation:

Not really – apart from the patterns for the dances.

### Influences:

Ballet Rambert

Christopher Bruce

Ballet

Ballroom

Skating takes influence from traditional ballroom dances

Although has broken away with new dances such as Blues – exploiting the glide and edges of skating.

If enough people do it new things can take off.

The problem is that skating is not just about exhibition – it is mostly competition and this influences how things can be done – moves that can be used.

### Training

Behavioural and psychological training is given to coaches.

Seminars are given

Trained as how to motivate students

## **Notes from observing a figure skater's on-ice training**

### Key:

Skating coach = C1

Student A = SA (10yrs old)

Student B = SB (10yrs old)

C1 skates closely behind SA skates compulsory dance  
C1 watches from barrier as SA skates compulsory dance  
C1 watches from barrier as SA skates through programme – without music  
C1 skates near to SA as he skates through programme with music  
This involves C1 skating with SA in places then going back to barrier to watch  
Turns music off  
After C1 use gestures and gives examples of arm positioning he wants.  
He beats out music with hands to show timing  
Gets SA to repeat the step sequence  
Move's away from him to give him space to skate.  
Shows SA again where he wants his feet to be placed, but this time slows the movement down to a slower tempo so each move can be seen more clearly. He repeats this.  
He plays the music again and gets SA to skate programme through.  
Verbal encouragement after.:  
“I like that bit where you...”  
Encourages SA to add in own ideas  
“Try it if you want to....”  
C1 asks his student to repeat one of the movements of the performance in isolation.  
He tells him to angle the body further back  
He lets SA try it a few times  
He shows him how he wants it to be done  
SA inputs his ideas and this is encouraged

Week 1. Student B

SB warms up and then skates programme without music  
C1 tells me this is to help students remember their programme before they do it to music  
SB skates programme again without music  
SB skates programme with music as his coach watches from the side of the rink  
When it gets to a section that is not yet choreographed SB is asked to keep skating and to try to make up what he wants to do.  
SB has a go at a few steps but stops after a while.  
At the next run through of the performance the coach asks for more speed and accuracy of timing on certain moves. He does this during the practice.  
SB skates programme again with music, with C1 skating close behind him and when it gets to bits where SB is uncertain C1 skates the moves in front or behind of him so SB can see what he wants him to do.  
SB skates through without music again and then with music.  
SB warms down.

Week 2. Student A

SA warms up. C1 keeps distance but skates round behind him  
C1 tells SA that he will skate programme without music and shows him the way he wants him to hold his arms.  
SA skates his programme with music. C1 Skates in front of him during part of this.  
SA skates his programme without music but this time C1 keeps about 3m distance behind him to instruct him.

Skates programme again without music. C1 gives feedback and instruction during this. During the step sequence C1 claps the rhythm and tempo as he skates behind his student.

A skates the step sequence again. C1 stands and watches at side of rink  
C1 and SA talk about the performance. C1 tells him to keep his head up  
SA warms down

### Week 2. Student B

SB warms up

SB skates his dances without music

SB skates his dances to music. C1 observes

C1 stops the music after a short while and SB goes back to the starting point as he knows what he has done wrong and needs to re-start. SB restarts the dance to music.

At the end C1 moves his students head to the position he wants it in

SB skates his programme with no music

C1 skates the step sequence steps next to SB as he does them.

SB skates his programme again. C1 skates about 3m behind him

SB skates through programme again with music

SB warms down.

## **Appendix E: Main interview questions**

Introduction: Why did you choose to take the part?

To critique and establish a relevant language for research

How would you refer to the part you played in Mother Claps Molly House....Drag?  
Cross Dressing?

Why?

Does the terminology matter to you?

Can you describe to me in as much detail as you can from memory, the character you played.

Do you consider yourself to have subverted gender?

What characteristics do you see as essential male?

Where you conscious of employing these or opposing characteristics during your performance?

Which ones?

To establish how performances are developed and experienced by the performer.

What approach did you use to develop your character?

How did the character develop through rehearsals?

How did this process differ from other roles you've played?

What references did you use to develop the role?

How much freedom were you given by the director to play it the way you wanted

How did this feel?

How much is your feeling and intuition used, as opposed to observation and background research?

How did you feel about the physical side of the performance? About trying things out and experimenting

How involved were other members of the production in developing this journey with you?

How did it feel to be in the shoes of your character?

What support did the director give you?

Did you disagree about anything?

What aspect of the role came easiest?

I.e. movement or vocal?



At what level do you feel the character is expressed through appearance as opposed to their movement and gesturing?

Which moment of the performance sticks in your mind most? Or was the most important to you?

What parts of the performance did you find the hardest?

What would you have done differently?

How did the space and venue effect how you felt on stage?

How aware were you of the audience reactions to the performance, and to your role?

Did you experience any changes in the way people spoke or behaved with you in and outside of rehearsal?

How did the theatre and company publicity?

To examine the relationship between the identity of the performer, and the interpretation of gender

Do you think the role could have worked if played by a woman, playing a man...

Why or why not?

How did it affect your views of gender? If at all?

Did you read any reviews?

How did this affect you?

Have you experienced any negative responses

How did you feel interacting with other men in your costume?

How much did your past experiences, life, work etc influence your performance?

To examine the relationship between performance and costume

How did you feel during fittings?

How did you feel in front of the other cast members when wearing the costume for the first time?

Can you describe your interaction and process with the designer during the fitting, and at any other times?

How did the costume you wore make you feel?

Do you feel you can influence your costume during the rehearsal process?

How would you define your relationship with the designer of the production?

How much discussion with the designer focused on your movement of the character.

At what point during the rehearsal process, in general, not just specifically in relation to this performance, do you find it most useful to introduce the costume to your process?

(At which point have you found designers have been involved with you as a performer?)

Can you tell me why and what you would do differently?

How would you feel if you had more say in the costume?

What would you have chosen to have changed or kept?

END

Is there anything you would like to add?

## **Appendix F: Information given to interviewees**

PhD Title: Re-presenting the performing body: Revealing character in costume design  
(This title was correct at the time of the interview).

### Research Objective

To understand and document the relationship between the drawing of live performance, and the development of characterisation from the perspective of the costume designer.

### Research Aims:

#### Costume Design

To examine my design process and how I approach characterisation.  
To contextualise this in the wider field of contemporary costume design in theatre.

#### Movement

To investigate the different types of movement and theories involved in the following performance genres, and how they use movement to explore and create character:

1. Cross dressed performances
2. Dance and/or physical theatre
3. Ice-skating

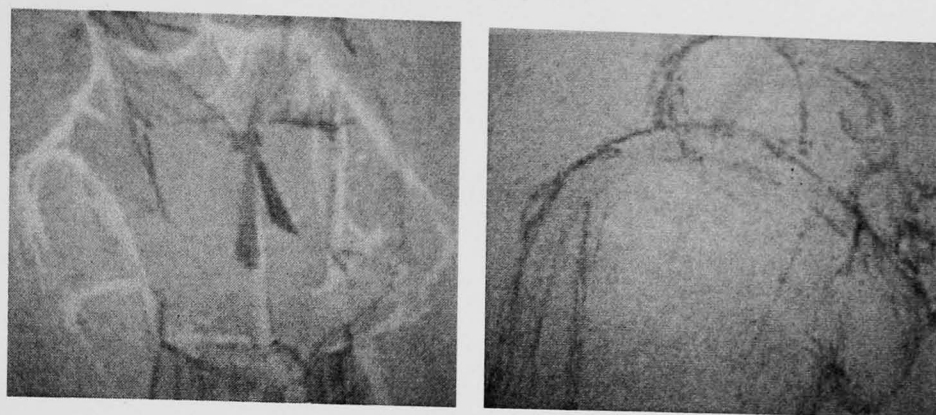
#### Drawing

To observe and draw selected performances from the above genres.  
To document what occurs during this re-presenting process.  
To de-construct and analyse this process  
To investigate the wider context of drawing in design and drawing as research

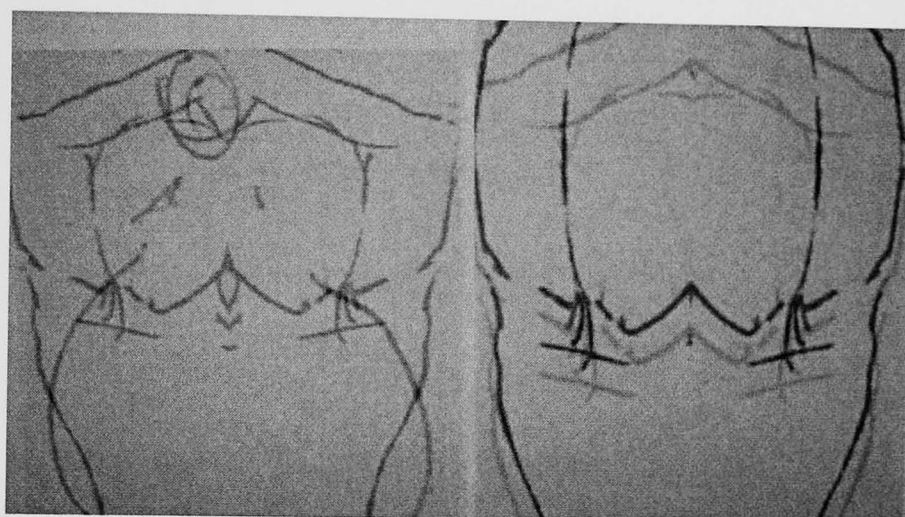
#### Theatre practice

To understand where this new knowledge fits within current design practice.

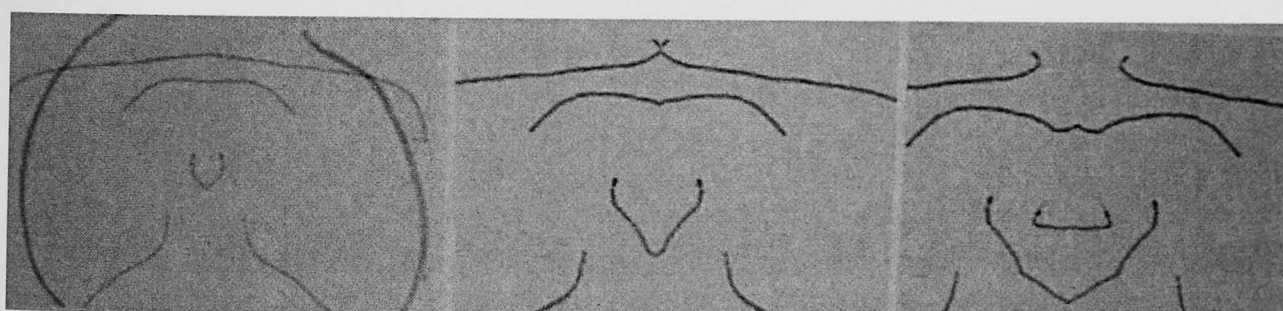
Using iMovie software the first case study drawings and secondary drawings are reorganised, overlaid, compared and contrasted.



Old and young man



Strength



Open and closed

A visual taxonomy of the drawings before they were edited was also used to examine if the drawing process and process of analysis could be more focused on specific areas of the performing body. The drawings were organised into categories depending on the type of movement and area of the body they addressed the most and were compared and contrasted in order to find recurring data.







|                                    |   |  |  |                                   |  |  |                       |  |   |  |    |
|------------------------------------|---|--|--|-----------------------------------|--|--|-----------------------|--|---|--|----|
| In sitting position with legs open | Open wide, bent at knees, spread outward, and hanging over edge. Right leg less bent than left, which is at a right angle at the knee   | Right arm up and holding onto object above head. Left arm bent and resting over left leg   | Straight. Right hand stretched upwards | Straight                          | Rolled forward slightly                | Left hand draped over leg  | Head looking downward | Left hand. Left arm Lower legs                   | 164<br>Right side of the upper body. Right arm that extends up and holds onto object above head | Placed forward over the left knee. In vertical line of body parts: left shoulder, knee and lower left arm that rests on the left leg | 46 |
|                                    | Open wide and hanging over edge. Right knee bent at tight angle so lower leg is brought under the body and slants in towards the centre line of the body. Left knee bent at right angle facing forwards out from the body | Right arm bent at elbow, raised to shoulder level, placed outward from body, resting on object. Lower arm hangs off object. Left arm bent at elbow, which is pushed out to the side. Arm direction downwards. Hand is placed on left knee to support this arm. | Upright                                | Upright. Leaning forward slightly | Left shoulder more forward than right. | Right foot toes touching ground, heel off floor. Left foot flat on ground. | Looking to the left   | Right leg. Lower right arm that hangs off object | Left shoulder, left arm and left leg.   | Relaxed, interested, attentive   |    |

|   |   |             |                 |  |  |                     |   |                    |    |
|---|---|-------------|-----------------|--|--|---------------------|---|--------------------|----|
| Open wide, knees bent at tight angle and hanging over edge. Spread outward until knees and then lower legs brought in, slanting inwards to cross over at ankles. Symmetrical on each side | Arm direction downward. Hanging loosely at side and brought inwards to the centre of the body, by the groin. Bent at elbows slightly which are at waist level. Symmetrical on each side | Straight    | Straight        | Hands by groin, clasped together       | Forward  | The arms, shoulders | 165<br>Lower legs pulling outward from crossed position | Attentive, relaxed | 53 |
| Left knee bent at right angle and hanging over edge. Right upper leg raised so knee is higher than groin and held out to the right side. Calf placed across left knee                     | Arm direction downward but bent at elbows, which raise the lower arms upwards as they hold object to face   |             |                 | Hands holding object at shoulder level | Left foot flat on floor. Right foot hanging over left knee | Shoulders, back     | Right leg   |                    | 77 |
| Open out to sides, bent at knee. Angle of bend is looser, so lower legs stick outward from the body more. Symmetrical on each side  | Arm direction downward. Hanging loosely at side. Left arm bent at elbow with lower arm resting on thigh   | Sunk inward | Curved a little | Left hand on knee                      |  | Back, arms, legs    |   |                    | 78 |

Left knee bent up at right angle and hanging over edge.

Right leg stretched out in front of body

Arm direction downwards.

Hanging loosely at side and brought inwards to the centre of the body, by the groin.

Bent at elbows slightly which are at waist level.

Symmetrical on each side

Hands by groin, clasped together

Right leg, arms, shoulders

Open wide and hanging over edge

Both knees bent at right angles, but left leg placed further away from body out to the front

Arm direction downwards. Left arm bent outwards to side so hand can rest on thigh.

Right arm bent at right angle at elbow and held along the waist line

Leaning forward slightly

Forward

Left hand on upper thigh

Looking to left

Right arm

Left arm, left shoulder, back

Open wide, knees bent at just over right angle and spread outward.

Symmetrical on each side

Arm direction downwards.

Hanging loosely at side.

Lower arms brought inwards to the centre of the body, by the groin, resting on thighs.

Bent at elbows slightly, which are at waist

Leaning forward slightly

Rolled forward slightly

Draped over thigh, hanging over legs. Feet flat on ground

Head hanging down, looking down to left

Arms, back, shoulders, head, neck

level.  
Symmetr  
ical on  
each  
side

|   |  |     |  |  |   |  |  |                                     |                                 |    |
|---|--|-----|--|--|---|--|--|-------------------------------------|---------------------------------|----|
| Open wide, knees bent at just over right angle and spread outward. Right leg pulled into centre of body slightly more.  | Arm direction downward. Hanging loosely at side. Right arm bent at elbow with lower arm resting on thigh                               | Out | Upright                                    | Pulled straight  | Right hand draped over thigh. Feet flat on ground | Up and straight  | Arms   | Back, shoulders, neck, head         | 68                              |    |
| Open wide and hanging over edge Both knees bent at right angles, but left leg placed further away from body and right out to the left side. Right leg is placed in front of the body with lower leg and knee slanting inwards | Arm direction downward. Elbows bent outwards to sides so left hand can rest on left thigh and right lower arm can rest on right thigh. |     | Leaning forwards and over to right of body | Forward. Right shoulder more so than left shoulder so it is in vertical line with right foot | Open  | Left Hand on upper left thigh. Right hand draped over thigh. Feet flat on ground | Neck turned over right shoulder. Head in line with the right knee. | Right lower arm and hand. Right leg | Left arm, back, shoulders, neck | 69 |



## Appendix H: Transcription of interview with performer from Production One

M: How would you refer to the part you played? Would it be defined by gender or would you call it by a character name?

‘...I think there were about seven or eight of us who didn’t have named characters at the start of rehearsals, but by the end we did. Mark or Nic, didn’t want it to just be a load of boys in drag, all acting a bit camp and just being there because they wanted to get laid because that wasn’t the idea behind the molly houses at all. The whole point was that they were they were for blokes who were gay and, even though that term wouldn’t have meant anything to them then, they were just places where you could go and explore your feminine side. They just knew that they liked wearing dresses and that they were comfortable in that sort of environment. This is where it was interesting for Mark because he was going at it from the idea of family...

They’d play all these games and it was like a whole fancy world. For example Princess Seraphena, who’s the obvious example, loved the dresses, and loved making them, and loved looking after them, but was essentially in our production, a man, and a mans man who got really pissed off with the boys all just shagging each other...

One actor went and did some research...(in a) drag den, where men wear dresses and have tea. It’s slightly out of date in that respect but they’re all the most unlikely subjects all just sitting around wearing dresses and acting very politely and femininely.

Mark and Nic both said specifically, you’ve all got to develop your own characters and we were all given names which were all real names from the source material. I don’t know which came first it was a bit chicken and egg.

We did a lot of movement workshops where we decided what kind of molly we’d like to be and we had to have a broad cross section because it couldn’t just be loads of boys acting camp, and I think somewhere in that the names came and the name kind of governed what kind of molly you were

I looked probably the youngest out of everybody so I was kind of very delicate....but I didn’t want it to be just somebody playing camp because there was another guy in the company who fitted that mould so much more than I did...so, in terms of clothes, he and I were dressed very femininely. He very very flamboyantly and me slightly less so. Mine was a bit more kind of delicate...much more neat and prim whereas his was just big necklaces and a big pink frock.

One of them was a real stock northern lad and they just decided that he would wear just a skirt and be topless...

M: You’ve implied it’s not drag..

P: Not in the modern sense. I think drag is a really difficult term especially in respect to this play because it immediately conquers up all these images, usually prejudicial, of camp queens that get on people’s nerves and do it for effect. But I suppose it was drag in a sense it was men wearing women’s clothes, but for a variety of different reasons...

My character in particular was... this is all stuff that’s not in the script at all it’s just stuff we had to make up on our own because he wanted rich characters...he didn’t want random boys in dresses who had no lines you know, so I suppose for me ..it was this young boy who was pretty lost and found this home and loved it, but he was slightly..he was kind of the dolly of the group and they all loved dressing him up. But

he was quite delicate. We started off, I had full face make up and I think I was the only one who did and that was obviously a whole other part of it that some people would chose to wear the make-up some wouldn't..

M: It sounds like you're defining...rather than defining it by gender and subverting gender it's more about the character....

P: yes...but I think that's more the way you'd always go about it anyway you don't necessarily think in relation to gender. It wasn't necessarily wanting to be a woman or pretending to be a woman, it was more just wanting to wear these clothes. It would be, I want to behave like a woman, but I don't want to be a woman...For my character it was about just putting on these clothes. I guess it was more about gender then in that respect. It was behaving in a delicate way in a feminine way which I suppose is inherently behaving like a woman..

M: How much did your opinions of gender come into developing the character?

P: A hell of a lot in the initial stages because I went in and obviously I was still at drama school and I was used to doing all these movement workshops and being random and you know you lose a lot of you inhibitions when you're at drama school, especially with the group that your in but I was absolutely in the mind set for working in that way. And then I came into a room full of actors who are very experienced and the movement director...we had a day where we all met each other and got to know each other as much as you can in one day and then immediately went into these workshops which was really odd because you're exposing yourself immediately to a room full of people you don't know. Doing workshops of that nature, I wasn't that comfortable because I didn't know anyone in the room and it was the National and I was scared as an actor ...but for them it was it was the complete inverse of that because they were all comfortable in the rehearsal environment. They'd all worked professionally before, but it had been so long since they'd been used to doing workshops like that they(? 149)) all found it a bit funny so it was a really interesting atmosphere because...they..we we had this big room in the Jerwood and we...in terms of gender it's particularly pertinent because the whole point was that we were exploring how women move so the girls sat out there's about five girls, and all the boys got up...

M: yes

P: ....and they kind of said you know just walk around the room in a way that you might imagine a woman would walk or you know how does a woman hold herself differently how does she walk differently what..because I don't...i'm sure you know about the whole thing of..there's a movement principle (153) that says women work more on curves...

M: Yes

P: ...and men work more on straight lines. I think it's a Laban principle or something like that er...um...so we were kind of walking round in curves where do you put your weight how do you hold yourself um and then we were all just wearing our normal clothes, and she said start exploring how women might enjoy....women stroke molly's. It wasn't women per say but...might enjoy their clothes and because it was so much about dressing up and all that sort of thing how might they wear them how..some people started tying their tops up or taking them off and putting them round their heads and stuff but there was always a funny atmosphere cos there were a few cynics in the room, and we'd be going round and they'd say you know just start interacting and greeting each other in the way that..a woman stroke molly might or..and all this sort of thing but it was weird because there were people going round going this is a load of fucking rubbish isn't it and you know..and you're like no come on you've got to...or I was anyway because I was kind of young I (?162) no I don't

want to do that I do actually really want to go for this cos otherwise what the hell are we going to find so we spent about three days and it was..it was weird because we didn't know each other that well and the girls were sat out watching it (us?163) and it is im..im..immediately something that puts you on the back foot and everyone kind of goes uh don't want to behave like a woman and you know..um..but we did and and eventually as we got to know each other better it kind of broke down an(?165) Jane Gibson and she's very good at getting everybody free and we started doing the dances as well from very early on..cos there was only I think..one or two dances in the final production but it was a..quite an integral part of the rehearsal process because there there was a lot of dancing in the molly houses and um.....and they were partner dances but obviously we were all pretending to be women so..there was no one really leading apart from Mother Clap who led the whole dance.

M: Yes

P: So we started doing all that and that freed it up a bit and um....and then..and then gradually through rehearsals they bring in little bit of costume and we'd all we all started wearing rehearsal skirts and stuff for the molly scenes which is so important because you do you hold yourself differently you behave differently and it makes you feel immediately different and this is stuff which I think..is definitely pertinent to your research..by..we could walk around in in clothes like this, which are boys clothes twenty-first century clothes that were leagues away from what we were er going to end up wearing so there's only so much that you can do when your walking around and you don't want to take all your clothes off you know cos that's where it was heading towards and we thought is that is that what she's getting at cos we really don't want...

M: yes....

P: ....on a personal level we don't want it to get to that.....um....but there's only so much you can do so you kind of tie it up or you pull it up and then and then it's like where do you go from there and the next obvious step is to put on a rehearsal skirt and immediately everyone becomes more comfortable and heels..we..they gave us heels and it kind of did ninety percent of the work for us everything we'd been trying to do and failing because we were wearing trainers and jeans.

M: mmm..

180

P: You suddenly go, ok, now we're holding ourselves differently now you feel...and it's not..it's not about going oh now I'm allowed to behave like a woman it's literally the way..and you as a woman I'm sure know it makes you feel, it makes you feel completely different. And the heels in particular we were all kind of falling over and giving it the old how the fuck do girls do this twenty-four seven

M: Did you wear a corset? Was it...

P: Yeh..I did, not not everyone did, mine was pretty much the full whammy so

M: How did it feel? I mean.one of my projects when I was studying was to wear..we had to wear a corset we made..

P: yeh

M: And even for a woman I found that a really interesting experience

P: yeh

M: Because of twenty-first century clothing and what have you. Did you find it particularly..did it help?

P: Its..it...Absolutely..more more than anything actually. We we started..we probably did rehearsal skirts and heels for about.....we had I think we had seven weeks rehearsals so we probably did that for about three weeks, and then..and we hadn't because because we hadn't really decided who was going to be wearing what by that point....um...but then but then by about three weeks the designs were all coming in and we'd established our characters a bit more so they...and actually the costumes were a really integral..I forgot about that..they were a really integral part in...choosing how we were going to be because again it was a slightly chicken and egg situation with the characterisation but there came a point where Giles came in or Nicky came in with the designs and went that's what you're going to be wearing.

M: Right

P: And immediately you go ok well...that..is going to effect loads of my choices because if you're wearing the full garb then you have to be a certain kind of molly,

M: Right

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P: And if you're wearing not very much at all, then equally you have to be a different kind of molly so..so she brought the designs in and mine was like I said the full wack so from then on we started wearing corsets in rehearsals as well, so it went from being...I think we'd just wear a skirt and no t-shirt or anything just literally wear the corset which is quite exposing cos if you think your only wearing that..

M: yeh

P: ..an your arms are bare your shoulders are bare...um..but again more so than the skirt actually the way that it makes you hold yourself you're immediately upright, you're bound you know, and they were really really tight as I'm sure they are on women, but for boys who aren't used to wearing them at all and you suddenly go oh my god you know, and you're holding yourself in a very upright way, and I guess it's a more feminine way....I suppose it must...yeh I suppose it must be...

M: It what way...I mean I'm..I'm just curious...

P: I was going to say it makes you more upright which is not...necessarily a feminine thing. (longer pause) But I suppose because you know that its historically something that only women wore...

M: mmm

P: ..maybe it's just psychological and you go ok this is a feminine piece of clothing therefore it makes me feel.....more feminine because I know what it is but not necessarily because of they way it felt on your body...it..it wasn't so much that...because I suppose men would wear tight jackets or whatever it may be which which wouldn't be anything like as restrictive but they would still hold you upright and make you hold yourself..in a different way but that's more a historical way of holding yourself as opposed to a gender based one, but it...I suppose it was the idea that you you immediately associate a corset with a woman, and because you were wearing it and you could see it on other people (207) it just makes made you feel more like a woman

M: I'm interested...cos you said you...you were told...the designs came in and you were like, that's what you were wearing. How did people react to that and how did you react to that?

P: I I was quite happy...I mean I..they they were beeeautiful (extended word 210) dresses and so colourful...the designs were amazing an and Giles's design was slightly um it was a little bit surreal I don't know if you remember but there were things (?212) kind of hanging off the end and it was all...

M: Yeh

P: ..it was all kind of chopped and changed in the beam like the the floor was totally naturalistic but as it.. about ten foot up it started becoming this mish-mash of eighteenth century London,

M: It was all sloping

P: yeh exactly, an big beams an..because it all also had to double up as a loft apartment in the second..the modern loft apartment in the second act, so that was the idea that if you had all these random beams it looked like eighteenth century London with bits of like St Pauls hanging ov..over one side an...

M: I remember that.

P: ..but like you say it was all kind of chopped and changed but then in the seoncd act they I think they brought something in or took the spires away and it became the roof of the loft...um.....so I think...because that..colour wise that was all quite plain...

M: mmm

P: Nicky..and Giles presumably wanted..that when we got into the molly...an an and all the normal eighteenth century clothes were deliberately quite bland characters an....i mean they were historically accurate, but everyone was wearing quite mundane stuff..um, including Mother Clap, an then..,I think they wanted..when you got into the molly house like this burst of colour and just energy an somewhere (claps during previous word 222) that you..that looks like a hell of a lot of fun because that was the whole point that..they didn't want to pre-empt the idea that these molly's all got hung which they didn't actually in in our production but..they did in in the \*\*\*\*\* one.....um..but they wanted it to just be somewhere where you went (claps 224) fucking hell that's somewhere I want to go you know...so they were really really colourful and you looked at all the designs together and it just looked amazing, and I think..I suppose....when I saw mine I I..like I say I can't remember the exact history of it and I don't know how much I decided about my character when I saw the design but I think...the design probably governed more about my choices than the other way around....

M: mmm.

P: .....um so maybe we did see them earlier than that, maybe we saw them..in the first couple of weeks, we definitely saw the model in the first week. Um.....in fact I suspect we almost certainly did and and I..I would imagine that's probably what governed our choices more than anything (229), that and the workshops...um.....an maybe, sorry this is what I was saying to you before that it will all come back slowly...

M: No that's fine

P: ...but I think actually we had our names....pretty early on as well...if perhaps during the workshops but anyway, when I saw...when I saw the designs, I loved mine and I..I ..you know...I thought ok great I'm wearing the full works that's got to govern a lot of my choices....um..and I thought brilliant why not wear all that stuff an I suppose..it was it was interesting because there were...like I say I was absolutely in drama school mode and up for anything and I didn't have a problem with anything of it and we'd signed nudity and simulated sex contracts and all that sort of thing so we all knew what we were letting ourselves in for, so wearing womens clothes was..the least of our worries really I mean because in the modern scenes it got much more graphic, and wearing no clothes was much more frightening than wearing..womens eighteenth century clothes. But. There were a couple of there was a really deliberately a broad cross section of people in..who were chosen as the molls,

M: Right

P: an there were a couple of..my two best friends actually on it, who..one of which was very kind of straight....um....sort of hard boy(241) who...who actually really did have a problem with it an I think he he had more of a problem with the simulated sex in the second act which.....kind of got thrown back onto the idea of wearing dresses and I suppose there was that kind of laddy atmosphere of err fucking hell look at (puts on deeper voice for the previous 244) you know we'd all have a joke,

M: yeh

P: and most of us actually didn't have a problem with it at all and I don't know whether they really did but there was a lot of kind of laddy chat that went on of like o fucking hell look at what I've got to wear (puts on deeper voice again for previous 245) you know look at that frock and all that sort of thing..um...but I don't I couldn't say how much of that was genuine because we didn't know each other well enough at the time to tell, but for me personally I had no problem with it at all but then, I had done it at \*\*\*\*\* (247) twice already, so I guess I was already used to it and unsurprised by it..an..

M: ok

P: ..um...but for me personally because it's..I then did a play after that about boy players an Shakespeare's boy players an who so obviously I ended up wearing dresses in that so it wasn't...it wasn't that bizarre or unusual by the time we came to do it to be honest.

M: Would you have liked the...i mean from my perspective as a designer..

P: yeh

M: ...there are times when you workshop the designs with the performer and they develop out of those workshops but this sounds very much more dictated,

P: No..yeh..i'm pretty sure they were actually, like I say I can't say exactly but I'm pretty sure they were as good as done.

M: Would you have liked it to have be work-shopped or were you quite happy...

P: Um

M: with....

P: It would..it definitely would have been quite interesting, no doubt about that. But.



Given that none of us are designers and we had a shit hot designer doing the costumes I think and also because I was still at..just out of college and I probably wanted..me personally wanted to be dictated to a little bit more,

M: mmm

P: I was completely comfortable with it the way it was. But....as an idea I think it's definitely something that (258).would and probably could and should maybe be done that if if you..you've got time like we did,

M: mmm

P: and you've got the freedom of everybody exploring their own characters and making up whatever they want it would definitely be valid to say well actually we should all have an input into exactly what we're wearing. But there was..i mean I suppose things like jewellery and make-up and all that sort of thing, they.. if things changed in rehearsal they were and definitely would have been completely up for people saying, no I shouldn't wear that or I I I don't think I should be wearing this corset unless unless it was something which the designer felt really strongly about...I think they'd have absolutely given you the freedom to wear or not wear stuff an equally, Nicky got all this..like a whole table..you remember the really long tables that slid in the in the molly house there were two...

M: yeh

(267)

P:..well that..one of those was full of jewellery, and she didn't say..actually I think she had ideas of perhaps you might wear this one or you know you'd have specific items that might be just for you..but it it became, especially when we went into the west end, there was the scene you know when we were singing the song at the end of act one, do you remember...

M: Yes

P: ..the big kind of ....

M: yeh

P: ...and the whole idea was that it was about dressing..the two boys..dressing each other up and by that time I was playing..(name.).one of the boys, so throughout the song we'd just go...it became a bit of a free for all and we'd just pick out bits of jewellery which was the whole idea that actually yo..they might look ridiculous, but they were just loving the fact that they could pick out anything an certain characters might have more taste and more idea of what would look good on the other characters and some would have no idea and they'd just pick up anything and go yeh that looks great, and..through the playing in (?273) the production and it was probably as much as bored actors just having a laugh as it was characters picking out anything..you know....um..but we would just grab anything and an there was like feathers and all sorts on there and so in that respect we completely had the freedom to do whatever we wanted, but, the dresses themselves, unless you'd felt really strongly about something I think we let ourselves..be told what we were going to wear. And why not (276) I mean she's(?) so good that..you know..who are we..who are we to change the designs to that extent you know.

M: How much did the director...sort of give you freedom...did he..was it the same sort of thing..very much he had his ideas?

P: Um yeh I think so..i suppose..now that I think about it like I say...it'll come back slowly..i think the design probably governed it more than anything because you've got nothing on the page that..in the script it's just...this..the the only thing that I specifically..or any of us specifically had to do was there was a bit there was a bit in the molly party..um....where I had to get up and start a song and..so that was the only thing had to go by but ok I'm the sort of person..who would stand up and sing a song, and in that respect he said ok well you've.. after I'd sung it, kind of another molly standing up and singing it the audience can't really identify with apart from what they've seen before but not from anything that persons said, (name)(name) gets up who wanted to be the ring leader an you know and kind of takes it over in a much more brutal.. kind of routing(?286) kind of way an so..in in that respect the director said right well I think you should do the song in.. quite a nice delicate way to kind of get a dance going and all that sort of thing....um..so that..that was how he kind of developed my character in particular but I I guess throughout the scenes...it was only when you were....having direct interaction with what was going on that I suppose he'd give you really specific notes but then actually in development of it I'm sure he was more involved in...and he'd throw ideas in what kind of molly you might be and all that sort of thing, but design wise I think they'd sat down before rehearsals and said specifically what I was saying before that we absolutely have to have the broad cross section of people and I'm an I'm deliberately going to cast a broad cross section of actors, the way they look the way they act the way they sound all that sort of thing, so..I would imagine that they had the conversation where he said you need therefore need to design...a a massive cro...it can't just be a load of boys in full (295) eighteenth century garb...if for no other reason than apart from the fact its boring..an you know..you just go fine you sweep.it..you paint it all the same colour but also that it was woman running a Tully shop who was down an out and didn't have a lot of money so the idea of her being able to dress up all these boys in beautiful (drawn out word 298) eighteenth century costumes that the National theatre costume department could obviously afford is ridiculous you know..an they were meant to be dirty and they were..they were all..do you remember..they were all frocks of prostitutes and she used to hire them out to prostitutes that was how it all began, so they're not going to be like dirty beautiful well kept clothes even though Seraphena tried to keep them all well an..you know they they weren't..so in terms of the narrative of the story it would look ridiculous if everyone was wearing perfectly groomed beautiful dresses you know...so I think they probably said ok well we'll have two that are which was me and the other guy..um an all the rest kind of a bit torn an a bit messed up so I think he probably had all those conversations with them before we started rehearsals....um..and he he was involved with it when we were doing the movement workshops he sat in on all those um..and he absolutely knew where everyone was going in that respect. But he had...in in terms of our characterisation he probably didn't have that....any more input than the designer and.. and the movement director

M: The movement sounds interesting

P: yeh

M: cos you you were saying that the dance...you found that quite helpful when they started the dance,

P: I think because on on a social level as actors and as people, if we were doing regimented steps and things that we could learn..then it's then it's easier to feel comfortable..moving like a woman you know they were all really curvy dances (310) and all that sort of thing,

M: mmm

P: so you feel less embarrassed about going..ok we're learning this dance that's fine and and then they'd say right start doing the dance as your character start doing it more effeminately or how...or less effeminately if that's how your character's going, um..an it was literally just a kind of..social ease thing because we started doing it early on and you kind of go ok now we're we're moving in..to certain steps and we're learning it um..you know in a way that we've been told to rather than just going ok this is a free for all walk around the room and by the way the girls are all watching you (315) you know that kind of discomfort that comes with that um but that really helped an like I say in particular because I don...she probably didn't do it deliberately I think it was just the way the dances were, but they were all very curvy and she just encouraged us to..to hold ourselves in a certain way and you know not to just kind of go through the steps as boys..

M: yes

P: ..in the twenty-first century but to just think about how..i mean that was probably the most important part early on of...in in respect of gender..of how to change yourself because it's it's the first thing isn't it the way you move it's not..the the way you speak is almost irrelevant and actually someone said..a teacher said this to me at drama school your absolutely right if you get the physicality right you get the voice for nothing he always used to say which is true, an I think you know the way you hold your body (322) I mean like I'm talking to you now in a very deep gravelly voice because I'm sat down and it's early an you know all these sort of things, but if it was later in the day or if I was holding myself differently or if we were in a different room, I'd be talking an behaving very differently an its exactly the same with that..that as soon as you...as soon as you start moving in that way..i think my voice lighted an just..you know anyway..you get all that for nothing basically so i suppose the first port of call to get right is the physicality, and that's something which the clothes can..like we were saying before completely give you. And it's weird because, like I was saying you can do those workshops til the cows come home and try stuff but like I was saying I think the clothes probably do ninety percent of the work for us once you start getting those on. It's the same with \*\*\*\*\* wearing a rehearsal skirt and heels for this, she's playing \*\*\*\*\* an an....an she started wearing them from really early on you know how people have the whole thing about character shoes and all that sort of thing an I think it's all so important because it does start making you hold yourself in a different way...an...

M: So is that something you draw (?333) on in other performances that you do regardless of gender?

P: I think so I think if it was..i mean obviously with this it's like massively (334) more important because I suppose if you're doing a play that's set in the..I don't know..in the eighteenth century but you're playing a man, you might want to wear different shoes or if you're doing Chekhov you might want to wear particularly heeled shoes or something so yeh I think it definitely would be...um...if I was playing...you know..if I was playing a modern drama I was just wearing trainers and that would be fine it wouldn't be such an issue but I think the two main things are historically and in relation of gender obviously in this respect, but in relation to gender massively so that actually how could you do it without, if you if you're going to be wearing them in performance..it would be stupid to think you could get all the way through rehearsals without them (? 340) because it changes us all so much when we put them on,

M: yeh

P: so if we'd gone if we'd just got into the tech and started putting them on, it would have been it'd have been chaos, not least cos we'd all be falling over because we were

M: Was it was it difficult I mean how did people react when they first... did you all have a group costume fitting or was it done individually?

P: No they were done individually um..i think more so because it always is rather than because...you know..anything to do with...

M: That's true..that's right

P: Yeh...

M: But...when did you all first all appear in costume and what was that like? Cos you must have...

P: Um...well I think..because I was saying about wearing the rehearsal skirts and stuff I think actually it was quite gradual, an an also, an I realise this isn't related directly to your research but we were all so nervous more about the scenes where we were wearing nothing, than we were about wearing dresses that actually it got completely sidelined and an it was because we'd been wearing rehearsal skirts and heels. It was quite funny I suppose the day that we all put our rehearsal skirts on and I can remember thinking the...the..the real laddy boys looked quite funny but they dealt with it very differently one of them...probably the most laddy of all, was absolutely fine with it...you know that kind of...that way that..some people don't give a shit and.....and some people....some people really enjoy it and love it, some people are completely (?353) and really don't give a shit either way and..but the people in the middle, who maybe it's to do with their own sexuality or..or whatever it might be.. I mean they they actually were very secure in their own sexuality so I don't know why they would have particularly had a problem but there was one boy in particular, who really..did feel awkward and I remember thinking he looked funny when he first put the skirt on because..he looked awkward and I could see that he wasn't really comfortable wearing it which is fine in the context of the show because maybe his character wasn't you know..but um.....so I suppose that it was more in rehearsal....there there were two points when we first put the rehearsal skirts on I would say there was um..definitely an atmosphere of 'ok now we're all wearing frocks, um an..an I suppose in the tech when the first time we all came out in the full garb, and we all had tights and stuff which we hadn't had in rehearsals, I had full make-up and the wig (160.).for me it was it was it was just funny because..you know I came down and I was I looked like a girl basically so..but it wasn't.. it didn't make me feel..particularly uncomfortable or.. I just thought it was quite funny and I think they did as well..you know,

M: Was that because you felt like you'd had a good team...you know..you knew people, you'd...

P: Yeh I mean we'd know each other for like eight weeks by that point an and also like I say there was the more pressing issues of the show was opening and we didn't have a clue what it was like I mean we we had no (365) idea how it would go down an it was Nicks calling card for being artistic director and all that sort of thing so there was a lot of pressure in that respect, and also that we were all a hell of a lot more nervous about the sex scenes than we were about those, so I think...those (367) bits were actually more fun an I think we all just had a laugh with it in the end to be honest certainly, by the time we were well into the run and we were touring and certainly by the time we were in the west end, no one (368) had a problem with it..it had completely stopped being an issue, like we'd we'd literally be sitting around back stage in these massive frocks (369) having completely normal conversations an you know, by that time..the aware sometimes you'd catch yourself going (laughing) what

the fuck we're wearing, but most of the time it just completely had stopped being an issue by then but I guess the first time, it was all just a laugh it wasn't.....me personally it didn't make me feel particularly uncomfortable (372) I didn't..the only time I would feel uncomfortable was if cos you know the National's such a big building and sometimes during a tech you'd go to the canteen or something, and you'd try and take as much of it off as you could, but there in I suppose in the public domain and this probably does relate to your research yeh I did feel odd and awkward because we were doing this enclosed little show in the Lyttleton, but there were two other theatres and rehearsals going so much going on and there's the whole all the floors upstairs so there's like hundreds of people wondering around and that would (376) make you feel awkward you know if I were backstage an with the crew and stuff like that who are all quite sort of..you know obviously cos of \*\*\*\*\* you know what they're all like. They're lovely don't get me wrong but it was a bit..with them I probably feel a bit less comfortable than I had done with the cast who I'd known for that long and all that sort of thing but the bottom line was everyone knew what the show was and they knew what it was about and..fuck it I mean if anyone had a problem with it they shouldn't be working in the building should they so...

M: What did..I mean it sounds like there weren't any problems but did you feel that you the director would support...you know was he giving time to people who weren't so comfortable...or did he just sort of not want to....

P: Um....I think with the simulated sex he absolutely did, he was brilliant he was absolutely brilliant with all that. In terms of wearing the clothes I think he'd be less sympathetic because, and rightly so I think because like I say everyone knew what we were getting into, the simulated sex scene we say ok fine there there is a reason for feeling uncomfortable about that and..

M: mmm

P: ... um..you know he could understand why it was but if the people had the problem with the drag and I suspect..and this is something which I don't know how far I can go into this but because of \*\*\*\*\* own sexuality and all that sort of thing and him being very free and comfortable with it all, I think he would probably get quite annoyed by people who would take a job like that and then have a problem with wearing a frock ..i mean ok..getting your kit off and getting shagged up the arse fine that's quite embarrassing it's not something you do on stage everyday.. (laughing 389),

M: mmm

P: ..but wearing a frock it's it's really not that bad

M: In comparison

P: Yeh..in comparison and also....generally speaking I mean if you don't want to wear a dress you shouldn't be taking a job like that in the first place..so and that was pretty much his attitude and I think rightly so, but like I said I don't think anyone really had that much of a problem with it, but with the with the sex and all that sort of stuff he was he was brilliant..he he basically he'd say things like..because in the script it would say....ur..man one and man two go up against a tree up stage right blah blah you know so it's completely unspecified what they're actually doing and if you're like two weeks into rehearsal and you're doing the blocking and you're with someone that you may not have even chatted to that much and suddenly you're supposed to go against a tree at the back of the stage while Nicks directing the main scene down stage, and he'll like go right lets go for that and you know that at that point when it comes to do the final show you're going to be down on your knees

doing whatever it is..

M: mmm

P: ..but you don't want to do it any rehearsals so he'd literally say right just go up there you know (?398) whatever we can come to that through the course of rehearsals so you can start off..just sort of standing there and not really..an just watching what's going on, and he just let it happen cos he knew it would an he knew..he knew that we had to get from A..we all knew we had to get..from A to B by the time we opened, but we also knew that we had seven weeks to do that so there wasn't any need to rush into it and things like the main scene of of sex in the modern scene he everyone else went and just he sat with the two actors an you know talked about how they were going to do it an..

M: It sounds very supportive..it sounds like..

P: Oh completely like massively so an rightly so because..I think if you set it up like that where you leave the actors to do it themselves, you could argue that they're going to end up doing nothing and it's going to look crap but I think actually over the course of rehearsals you get to know the other person pretty well..you more often than not and certainly in my case you get to be mates with them an an you just end up having a laugh an finding it quite funny an an and once you're that comfortable it stops being an issue. I wouldn't say that was the case for everyone. I think there were people who who were still quite uncomfor..because we were having to kiss each other and stuff like that which..for some people..was not comfortable an you know which which I can completely understand but again I go back to the thing of well we all knew this was the nature of the piece but then it probably was easier for me because like I said I'd been doing it for two years at \*\*\*\*\* on and off..so..none of it was a surprise to me..

M: Do you think the training that you got was particularly good..i mean at \*\*\*\*\*?

P: I think I think it was in respect to this play in respect of training per say it wasn't any diff..you know it was as good or as bad as any drama school I think

M: What would it be that.. in relation to the play..

P: Just because we..I'd worked on it with a group of people that I knew really well and..um..I was really lucky I had a really nice year so we all trusted each other and...um...and we'd done it all...we'd done all the simulated sex an we an we'd kind of been through all that with people admittedly with a completely different group of people who I had a completely differently relationship with but it stopped being shocking we'd already performed it once and I'd done the scene..the the anal sex scene you know an and it had been very shocking and everyone had gasped and all that sort of thing and then so it stopped being shocking and literally, once we were in the west end I can remember like three weeks in where again I was doing that scene which I wasn't doing at the National, and you (418) just do it and it would hardly even cross your mind that it was shocking you know and then you'd hear the gasp and you'd go oh yeh..you know..once you've done it a couple of times..it was like the nudity, the first time I was shitting myself....an after that it was absolutely fine..so...I think it was just a comfort thing so by the time we got to do it at the National I'd been wearing the dresses you know I'd done the workshop and the..um...the third year production and it had all just stopped...actually may..I hadn't thought about that maybe that's why I didn't find it weird at all when we were putting rehearsal skirts on, and maybe that's why I couldn't understand why..some of the other boys were (424) finding it awkward..in fact that's probably exactly the reason because I'd been doing it for all that time so.....i would think.. (425)



M: Yeh that makes a lot of sense..um.....what part of the role do you find came easiest....what bit of it?

P: Umm.....

M: I mean..it's a very wide question..but I mean for instance...

P: I suppose in this respect it's probably easiest to talk about the part I played in the west end rather than..because the one.. the one at the National was..it was brilliant and I had a great time and all that sort of thing but it.. there was only so much depth to it because there was nothing in the script to..it was all just stuff that we made up ourselves..i mean it's up to you which one you want to talk about but in the west end one there was much more in the script an...and I suppose what I found easiest about playing (name) was the whole sort of..predatory..naughty..devilish side to him which I enjoyed doing an..so that I found quite easy and what what I found.....maybe harder is when he becomes vulnerable and when....when...(434)when his guard goes down really an...um.....that was all a lot harder because he's so full on for the first half of the play and when it all goes tits up for him....i don't know what it is whether it's the writing or what but it just it always seemed a bit.....no it didn't seem fake actually that's not fair (437) it just..I just found that a bit harder but the whole game playing and the fun and the devilish nature of him I loved and I just..I enjoyed all that..an actually I think the whole dressing up thing for him was much more about sex an getting people to do things they shouldn't than it was about wearing dresses...

M: yeh

P: I don't think..um..gender wise he really gave a shit whether he was dressing up like a woman or like a..an animal or whatever it might have been it was just the whole game he loved playing games and it happened to be that he'd fallen into this environment where the game was playing families and putting dresses on.

M: When you where talking about..how shocking things were, you said you could hear a gasp..

P: yeh..

M: Was that from the audience?

P: Yeh but it wasn't so much..yeh it was from the audience..but it was more to do with the nudity and the sex than it was to do with the frocks.

M: Yeh..I'm just wondering...have there been other productions where you've had such a..sort of.. audible reaction?

P: Yeh there's..I've done one show where there was much much more so where...which was a production of \*\*\*\*\* (447) you know that one that was in the west end?

M: Yes.

P: Well I did that on tour last year and obviously it's four boys doing \*\*\*\*\* so obviously at some point there ends up being two boys kissing on stage and actually.....it even though what we were doing with Mother Clap was much more.....much more explicit and much more shocking....um.....the reaction was probably more with \*\*\*\*\* because it was it's a set text and you get loads more kids in so..it was just the nature of the audience, whereas I think Mother Clap became a

bit of a gay cult so a lot of the people..there was really audible response to the song but it was slightly annoying actually because..there were jokes like rimming in the second act which a lot of straight people didn't know what it was and a lot of the queens absolutely did know what it was, but they kind of laughed so loud just to go, that's a joke and we find it really funny and it was slightly exclusionary and it got a bit annoying because you..you thought well actually this is not..this is a play...this is Mother Claps Molly House about a woman in the eighteenth century who does all these things..it's not a play about gay men, it just happens that there's...well it is of course it's about gay men that's a stupid comment..but essentially it's this woman's story (457) who happens to end up making a load of money out of boys hiring her frocks that were meant for prostitutes because it's the only way she can make any money

M: mmm

P: Um.....so there are loads of comments from the gay community but because of all the nudity and the celebration in the first act of gay lifestyle and all that sort of thing it became a bit of a gay cult and the the audience response in respect it..it just got a bit childish and you and you just thought ok there's a joke about rimming it's not actually that funny and the whole point of the modern scenes was to say look how banal and inane and dead and unoriginal the these sex parties have become, and an it was actually saying look what the gay community has done to itself as opposed to, look how much fun it is to say the word rimming on the stage at the National and I think a lot of those audiences (464) kind of missed the point completely and it they were just going this is our world and we find it really funny, and they would laugh a bit too loud and a bit too hard (465) and you just thought oh fuck off you know....it's....that's not the point.

M: Did it sort of worry you at all that there were certain audiences coming then or were you sort of not...it didn't bother you?

P: Well I think everyone's got the right to be there and react in the way they should so..no not really. There were a lot of older people who wouldn't necessarily have gone to a play like that who would just book up all their mailing list stuff at the National and suddenly end up in this Mark Ravenhill play, you know, but in fairness...I think the majority...well...whether they enjoyed it or not they weren't they weren't as shockable as everyone thought...I think we all thought we were all being so off the wall and so shocking, and actually people can deal with a lot more than..you know sort of middle-class old white audiences can deal with a hell of a lot more than anyone gives them credit for really and it's a bit..self-righteous for us to all sit there and go oh look how shocking we're being and an they're all going to walk out, obviously people walked out and that's their prerogative and you know..it wasn't it wasn't there to offend people, none of Marks plays or \*\*\*\*\* (475) you know, people say they just do it for the shock factor and I actually naively I kind of thought that before I met mark having not seen any of his plays which was ridiculous (?476) just from the stuff I had read in the press um...but when you meet him he's the most sensitive, articulate and gentle guy and you think, why would he want to write a play just to piss people off he's not that sort of guy..um..and like I say the whole point of the piece was...well not the whole point but one of the main points was to say, look what the gay community's doing to itself. Actually we're exploring the nature of family in the twenty-first century and this woman's story, as a historical document of with molly houses and all that sort of thing...there's so many more levels to it....um.....(481) so it wasn't just about the sex scenes and an actually it particularly wasn't about those really and that's why there was so little of them and an they just came in the second half....but I think um..well you know a play like that of course it's going to invite a strong reaction but..bizarrely the reaction was definitely stronger with \*\*\*\*\* (other production 484) from the boys kissing, and what was

really interesting with that show is that the story was good enough cos it's Shakespeare and it's brilliant that..by the second half when it got to the morning after scene you know the lark scene when when they're going away or..he's going away...um we were kind of lying on top of each other an I think we kissed again at that point, an quite often there'd still be a bit of a response by then but it was much less so than the first kiss an you think well fair enough they've kind of bought into the idea that it's four boys doing the story and that it's a good enough story that it..that you know you can kind of forget about that, but that the reaction..i mean literally we'd have kids shouting an you know you'd look out into the audience at the end and even teachers and stuff would be looking...they'd often be pissed off that they hadn't got the standard doublet and hose \*\*\*\*\*, but they should have read the education pack really (laughs)

M: They sent one out did they?

P: Yeh

M Oh..they should have then..

P: For the group bookings they did I mean I'm sure there were people that booked on a web site (?493) but..it's it was called \*\*\*\*\* it wasn't called \*\*\*\*\* (494) so immediately I think you should think well.....there's something different about this production.

M: You've mentioned the fact that you're at the National and that made you feel differently, how did it affect the way you worked? Did you change to the space?

P: Yeh...

M: In what...

P: well not..maybe not by the time I got on stage but in rehearsals definitely I was like a different person although, I think even now I still am I'm kind of I'm perhaps a bit serious in rehearsals..an..an I..maybe I do take it a little bit too seriously an....I don't know I don't know if that's true.....(laughs) the only reason I say that is cos the understudy director when we were doing Mother Clap said um...there was one day in rehesarsals and I was really thinking so hard about something, and he went are you alright? And I went yeh I'm fine and he went he went  
It's just that you look and he was terribly sort of English and he went um you look.sort of um.um..miserable. I was like (laughing) no..i'm having a great time I was like maybe that's just my thinking face or what or maybe I act too serious in rehearsals but, but I definitely..i mean I'm sure I'm less so like that now that I've done a little bit more (?504) um but at the time I was pretty much petrified and like I say I was still at drama school and there was people in the room who..who..were..not my idols but you know who I reveered..like Deborah who'd I'd seen in Winters Tale just before that (506) an an she was with Alex Jennings who absolutely was one my idols..an..you know I was in this building that had been my meca when I was a kid and I used to come down and watch matinees it sounds so bloody romantic but it's true I did I used to come down..to matinees and just loved being there, and loved the environment and all that sort of thing and suddenly I was still at college...but I was going to work there an I remember calling my dad when I was on my way over Hungerford Bridge one day and I was like I'm on my way to work and we were kind of laughing down the phone.....but um...yeh it did..I was really quite insipid and quiet and didn't really talk to anyone very much for the first few weeks and was very much..into myself an um...as in introverted not ( laugh 512.).you know..um..so yeh I think it did affect the way I worked..

M: Did it affect the way that you..moved or..was it..

P: Well that's whats...

M: ..because it's such a huge venue and the stage is...

P: Well I think like I say..by the time we got on the stage I was probably a lot more comfortable by then although....the first time I got on the stage...I remember when we went in to look at the theatre we did some voice work and stuff..er I was bowled over again because it was this theatre that I'd seen all these great plays in and blah blah blah and suddenly it was empty and we were working on it and all that sort of thing..but...it probably effected me more during rehearsals I would think because...because of the nature of the material and me being the the young kid out of college an inexperienced and all that sort of thing.....i don't know I don't know how....it's really weird cos like I was saying before I was very much in drama school mode so in terms of letting myself go in the workshops, I think I did almost more so than I would now, but equally like I say fighting against that was the fact that I was inexperienced and I didn't want to piss anyone off an and I didn't know how it worked and you know it just...I was learning so much I'd never been (522) in a professional rehearsal room before so...so I..so it probably did hold me back a little bit in that respect but it was more...I guess it was more just socially I was I was just quite I didn't really speak to anyone very much or I only spoke when spoken to and all that sort of crap you know (laughs 525)...

M: Yeh

P: Um....but in the work itself I don't think it probably did affect me too much....because like I say actually everyone else was less comfortable with it than I was because I was still in that open....

M: How long.....sorry.....how long was the rehearsal? Just to check

P: I think it was six and a half weeks

M: Six and a half weeks, ok. Doesn't..i mean..is that longer than normal or..i have no....

P: Yeh I think so...I I was amazed that we had that long to be honest but..I I think it depends..um..normally in commercial theatre sometimes they give you as little as three weeks because it's all about money and they just want to get you out on the road and you know an pay you as little as they possibly can and it is quite mercenary, in subsidised theatre an..particularly at The National, you have the luxury of getting as as long as it's going to take (532) really an an I mean that to me that was an absolute luxury cos we were doing shows at drama school within two or three weeks rehearsal and you know they'd be patched together, and suddenly we're in this rehearsal room where I remember one day Nick went oh it'd be good if you had a bow an arrow at that point (phone rings) sorry...

M: That's ok..

P: ...and the DSM disappears and comes back with a bow and arrow like three minutes later and you think..sorry...

M: That's ok...

P: I'll just turn this off...um..an you think where the fuck has he got that from you know..so..you're working in this really luxurious environment with loads of time but

um say like here we had six weeks but that was considered quite a lot for this theatre I think normally they'd have about four and a half five, and I think probably four or five is the average but say like Deborah Warner's Julius Caesar got eleven weeks. and you think what the fuck are they going to do for eleven weeks (laughs) but \*\*\*\*\* (540) are in it and they're just playing games and stuff..but..that's how she works which is completely valid and fair enough and I was speaking to a guy who worked a lot in Eastern European theatre last night and um....he was saying that er...they..there was a production of a Moliere play that had fifty four weeks in Russia, over a year (542) to rehearse and you just think that is ridiculous..what....

M: I can't imagine what they'd do for all that...

P: Well what could you do? By the time..surely you'd be so bored by the time you got to opening it.....I think you have to keep a freshness (clicks 544) and a..an...there's momentum that builds up in shows I'm sure you know you know where you get to about.. four or five weeks whatever it is and you do the first run and you're really riding it, and and by then I think what is the point in going over and over and over stuff (546) by..once once you've reached a point like that? No point.

M: I mean if you're...how do you work..are you a method actor...

P: Um...I don't really know ...I certainly wouldn't categorise myself into any particular I think I probably I work differently depending on the project...um...and I'm learning all the time so I change the way that I work all the time you know I cos I'm only three years out of college so I've still got (550) I remember a teacher at college saying five years after you finish your training then you're trained and that's you know when you've been working but actually I don't think that's even true I think you're always still training because like Simon's said stuff to me in this that I go yeh that's...but he's he's got this thing with Macbeth in particular where he just goes line to line to line and goes right why does he do the next thing, ok why does he say that, and rather than going this is Macbeth by Shakespeare which is a play about a warrior who ends up killing a king (554) blah blah you know he just goes here's a man, right let's start, which is why some people have said his production his performance is so different but it's all completely text-based,

M: Right

P: and there's a valid reason in the text for everything that he does...so that's something that's massive that I've learnt with this, but I think...um....with Mother Clap I guess.....I'm not I'm not a method actor to the extent that I'd go and...like live as a molly for six weeks or anything like that, but..we were going to go down to a drag club and in that respect I'd be completely wide open for that sort of thing..I think there's there's...research is..there's no problem with (560) doing research and I..I can't...I think no actor can knock any other actors way of working..you know how people knock Daniel Day Lewis for running round the block five times before a scene or whatever it might be and all those sort...well you know and Dustin Hoffman there was a story about Dustin Hoffman..

M: ah yeh..

P:...and (?563) Laurence Olivier running round the block or something and...and Laurence Olivier said darling why don't you just act (563) and I think well..actually fuck it you can't knock other people's techniques and I think that's all a bit self-congratulatory to do that sort of thing, if it takes somebody that much to get..this is something Nick said actually, if it takes somebody that to get there and it takes somebody else..sitting down and doing the crossword and having a fag and they arrive at the same place, then they're equally valid and who cares, so I think for me I'd say

it it's all a bit of a mish-mash really at the moment and I...if I thought it was valid to go down to a club an an dress in drag for that production I would have done it I didn't as it happens but um...I'd have no problem with doing that and if the director said that he thought we should which he did actually it just never ended up happening. um..then I completely would have done it and would have had no problem with that...um.....i'm trying just to be..as..organic (570)...cos I'm quite technical I suppose in the way that I work, so I'm trying to be...more spontaneous an a teacher told me a thing about taking the safety net away and not..cos it's quite easy if you if you do that and you're very technical to just get on stage an press play and suddenly you realise you're on autopilot three minutes later and you're not listening to a word's that's been said..

M: mmm

P:...so I'm trying much more now just to go on stage this is something Simon said as well, without having made any plans...and just (clicks 574)..an you know you know the lines especially at this point in production you know everything that you've got to say and do..

M Yeh

P: ..so worst case scenario your body through (?576) will just do it..you know like when you feel like you're going to dry or something and suddenly your mouth just runs away with you and you're alright again..

M: mmm

P..um....so I'm I'm trying just to do that more at the moment an..but that's something that's just on going an.....it's so hard to listen...a hundred percent on stage but you have to try to.

M: How much historical research do you do, I mean in terms of the sort of real sit down an reading? For Mother Clap...

M: It varies from production to production on Mother Clap we did quite a lot there was a book called seventeen.....seventeen hundreds I think it was called or something like that and we and we...there were loads of copies of that flying around in the rehearsal room, and that was brilliant because it covered all..it was..um London seventeen hundreds so it was all about London life every..you know all walks of life..um..and we'd just sort of dip in and out of it an if there was..there was one chapter in particular that dealt with..um..prostitutes and..um..and it had a little bit on molls and that sort of thing so obviously we all read that...um..but for that I I did quite a lot actually (585) and I was quite..i was very studious at \*\*\*\*\* and very sort of...you know I'd do everything and have all my..paper work in the right order (think fist hits table 587) but actually there's a point where that stops being relevant and you just have to be an honest actor (587) an....I think sometimes..you know it's..it depends who you're working with like John Cadd on this he's he's very academic and you do quite a lot of research and we sat around the table for a week at the beginning of rehearsals. Nick's.....pret..quite like that as well but slightly less so..um..he's much more up for getting it up on its feet and doing the research as you go rather than sitting around for a week...at beginning of rehearsals.....um...an I think it's all really valid..and in respect to Mother Clap it was definitely valid..historically if nothing else but also to know exactly what happened with the molls an as much source material as there was for the molly houses themselves, that's completely valid because it just gives you an idea of how things might look and how things might sound..and you know there's things that..you can say ok we've got this playwright and here's why he wrote a play and he wrote it in this year and these



are things that might have effected it and those are quite useful but they're not...they're more for the audience to worry about,

M: mmm

P you know let them decide why the play was written an..but when when you get to the point of actually getting on your feet and just acting it.....sounds and smells and things like that are much more important cos those are the things you imagine..you know that get (597) sort of creative juices going it sounds very (?598) pretentious but it's true.

M: No I can understand that. If um....you mentioned when you where going in costume to the...during the tech and stuff it could get a bit uncomfortable with people that weren't in on the production.

P: Yeh

M: Did people that you knew ever see you in the costume..like your family?

P: Off stage?

M: Yeh..your friends or family?

P: Um.....no I don't think they did...they all saw the show and they were fine with it but I mean they'd had so much warning you know by that time they they were totally fine with it because I'd been doing it at \*\*\*\*\* (603) as well but..um...I..don't...think they did they came into my dressing room and saw the dress on the hanger and stuff and I think they may have seen that before the show my family in particular, er..and they saw the shoes and all that sort of thing and laughed, but I don't think they ever saw me in it and I think it would have been quite weird actually if they had because..I suppose when you're watching it on stage it's very easy to disassociate the actor and the character especially if you're doing your job properly you know you should be...that whole thing of people coming off and going darling I forgot it was you. I don't really buy into all that but I think to a certain extent you are going ok and now we're watching a play and that's somebody (?608) different but it was...it was different backstage you know when you're walking around in a frock, but like I say with the people in the show it wasn't that weird especially later on in the run because you're all used to it and all that sort of thing and that's probably why it was odd when you're just rocking around the theatre and seeing people who aren't anything to do with it because ..um...they're looking at you \*\*\*\*\* wearing a dress and a wig and all that sort of thing and it's not you're not on stage you're not playing anyone you're just walking around in a frock..so I suppose the way that makes you feel that's that's probably why I felt uncomfortable because it's you not the character,

M: Yeh

P: but when you're on stage and people are watching the show you think well fuck it that's what the play's about so (613)

M: True. How did the publicity go..how did you feel about..cos there were loads..do you read reviews?

P: Yeh I do..well if I've got if I've got a small part like that I do because I know I'm not going to get slated but if I'm playing a big part I don't

M: Did you read any..so you read the reviews...

P: Yeh yeh

M: How did.. I mean I don't know how the theatre handled the publicity that was surrounding the show but it was very much publicised as shocking..

P: yeh

M: ..did you feel that the theatre actually handled that well..I mean for instance the National?

P: yeh..I think I think um I think they kind of just let it speak for itself and I thought if people decided it's shocking let them think that and...I suppose it would have been naïve of us to think that people weren't going to be shocked but we all hoped what I said before about the fact that people would realise it was a woman's story and there was a lot more to it and all those things um.....and..I I think people were generally quite happy with the views because it was generally well received artistically you know...

M: Yeh

P: and..and the whole shock factor I suppose was something that we kind of expected and weren't particularly interested in anyway I think..i don't..i don't know how the people.. I mean there must have been letters of complaint and I don't know how the people upstairs dealt with that..but it was Trevor Nunn in charge at the time, an I..he'd seen it and was happy with it an you know I suppose once you decide to put..once you read a script like that and you decide to put it on, you probably know that.....

M: They'll be a percentage..

P: ..in the opening weeks there's going to be a bit of a backlash an so I suppose it's just like water of a ducks back really there never seemed to be a huge problem from where we were standing.

M: If for instance..you played (name), if that was to be played by a woman, playing a man, dressing as a woman..do you think that would have worked?

P: As an experiment always i think those those are (?) valid ideas you know how people do obviously all male Shakespeare's an all female Shakespeare's like at the Globe last year. Um..i don't...I think it would work as an experiment if it was a great play and a classic that people were trying to rework and reinvent and find different things..

M: mmm

P: ..actually I don't think it is and I don't know..like financially it's a really hard show to do cos you need musicians and shit loads of actors and expensive costumes so I don't know if or when it will ever get done again,

M: mmm

P: and I suppose that would be..that would be the main reason for doing that kind of experiment I think..just to try an unearth..different things about a play that's been done loads an an you know see it in (635) a different light, but with that play for the first time for the first outing definitely not cos it was written for a man we're allowed to have men and women on stage (636) these days so...so...why not.

M: And did it effect how you see gender? If..cos you were ok going through different movement..

P: Yeh...

M: ..do you now look at gender in a different way...I mean I'm not looking for like deep meaningful changes but.....

P: Yeh no..but um.....er.....i suppose I do in a certain respect much..much more..practically speaking how it was to wear women's clothes how it felt..to behave like that but because in in the play..i wasn't play..I suppose....what what would make me feel that a hell of a lot more is if I'd played a woman, if if for example in that \*\*\*\*\* (play 643) I had played \*\*\*\*\* as opposed to \*\*\*\*\*, that..that would much more so because if if you're genuinely pretending to be a woman if you're playing a woman's part like \*\*\*\*\*, and other characters are referring to you as a girl and an talking to you as if you were a girl I think that would give you much more genuine experience of what it's like to actually be a woman, but as it happens in this play, it was purely practical we were just..we were playing men wearing frocks, so we I know I know now what it's like to wear an eighteenth century dress I know what it feels like to be restricted in a corset, I know what's it's like to wear heels..which is something you can relate more contemporarily..but I..I wouldnd't say I know any much more about what it feels like to actually be a woman...you know.....

M: Cool....um.....in fittings....move on to the more technical stuff....

P: Yeh

M: How did fittings work..i mean..um...did you get much discussion with the designer during the fittings or was it very much...sort of very cold?

P: Um..well we had..first we had measurements an an they didn't really talk to us very m..that was really early on, and they didn't really talk to us much about the designs, like I say I can't remember exactly when we saw the designs, but the first time we actually tried them on, which is quite usually the case was fairly close to opening (654)...um.....and I think.....er.....like I like I was saying before I think it was pretty much dictated to an an also because I was the new boy an all that sort of thing I wasn't going to say too much but um...like I was saying before I think I think (657) if we'd had any major problem or..if there'd been something that we thought was particularly wrong by that point in rehearsal that really..had a major effect on something we were doing in the show, they would have got rid of it, but for me personally I was quite happy with everything that I was wearing an..um..the only the only thing we did discuss..bizarrely was that I've got quite a hairy chest and obviously they were relatively low cut dresses some of them went actually below the nipples..

M: yeh

P: um...which was deliberate because they decided that it was quite a sexy thing to have the nipples showing on some boys an..but mine wasn't, because mine was the most feminine one..

M: Right.

P: ..it was supposed to look like a woman's dress..

M: Yeh

P:...so I said well..do I have to shave my chest or what do I do...an they said actually no don't do that because that's what will be so surprising that you've got such a boyish face, and you look like a woman and yet (laughs 664) )they'll be this big hairy chest poking through...um..so that was completely deliberate that they said no absolutely don't shave your chest because that's going to look really odd which it did I mean it looked..I don't know if you've seen any of the photos but it looked really weird, it was this really..kind of beautiful light green dress, um..with loads of trimmings and all stuff particularly round the neck line,

M: mmm

P: ..and then this kind of...(says following while laughing 668) bulk of masculinity like poking through the top of it, and it looked really weird.

M: Did any of the other guys have to shave legs arms...

P: Er...no..

M: Chests?

P: ..no they didn't because..I think the reason that they didn't was because historically they wouldn't have done,

M: mmm

P: I think it was as simple as that that, although it might have looked good as a modern audience watching it

M: mmm

P:...an if I'd shaved my chest I would look more and more like a woman and I think there was a point where Nick said well actually, we've got to do this in a historically accurate way...and we don't want \*\*\*\*\* to look like a woman but you know that's why he cut the wig because he said..he looks too much like a girl, and we've got to always remember that they're boys.

M: That's really interesting...did you miss the wig?

P: Um.....i thought it was quite funny I quite..it was a it was a long blond curly wig but the trouble was it didn't...I think what would have been funny and this is something we did at \*\*\*\*\* (676) was that we we wore..um....you know those almost like beehive bulked up restoration wigs with the curls and those sorts of things we had all those and they looked really funny..and I don't (677)...that was probably more a modern audience looking back and going oh that's the kind of...they probably weren't historically accurate which is prob... why we probably didn't end up wearing them at the National (678), um.....but but it just looked like..a really..it looked like a Little Bo Peep curly blond modern wig...it looked like a real head of hair, um so..I I enjoyed wearing it was quite it was funny and it was..you know..the reason I do this job is cos I love pretending to be other people and and exploring looking an sounding an acting in different ways, so I I had a right old laugh when I first wore it but I literally only wore it for I think the first preview so it wasn't there very long and no I didn't...i didn't really miss it because.....like I say he he wanted it to be crystal clear that Mother Clap was the only woman on stage because it was her story..you know..an that she was surrounded by these men, and if I looked like a girl an then..that was in the scene where I had to get up and sing...I think it would have..I think it just wouldn't have helped the scene at all..no I didn't really mean that(?686-687)

M: If you could choose to do something differently or keep stuff the same what would it be? What was the..what would define your sort of part...your character?

P: Erm.....i suppose...the defining points are the delicacy cos we were saying ok we said \*\*\*\*\* we went young delicate..um innocent all those sort of things um.....there's (690) to be to be perfectly honest with you there wasn't that much to play with at the National that I would have made any major different choices there's..i think with the nature of most small parts there's only so far you can go and you do reach a point in the run where if you're playing Macbeth or something you're always finding new stuff and even even the part I'm playing in this is slightly bigger so even though it's not huge I'm still finding stuff out and I can play around with stuff, but with that, a lot of the time on stage was dancing or you know and there's only so much you can do so actually there's not a hell of a lot I would've changed but with \*\*\*\*\* (part in play) it was a much bigger part and I suppose the defining points were his devilishness and his playfulness and I think if there's anything I would change now I think so much of acting is about confidence for me in particular.

M: mmm

P..and as soon as your confidence goes you stop trying things out and you stop playing and listening..on stage and I think I if I was to play it now I'd just have more confidence so I'd play more games and I'd try more things out and I wouldn't...I I was surrounded by peop..there was a guy who I was playing opposite who was two years above me at drama school who I thought and think is brilliant and I wasn't intimidated by him because he was so lovely and he made me feel really welcome an.. but a lot of my scenes were with him and with Mother Clap and not only had I seen them on stage before I'd graduated I'd gone from being the boy in the chorus to playing on of the leads..

M: mmm

P: an I so I was very much..just wanting to do things right for them and get everything in the right place an not..you know which didn't let me have the freedom to play around and be stupid which actually would have helped them much more so than me just making sure everything was in the right place, so if I was to do that again, I as the actor..would be a lot more carefree about it and have a lot more fun and just play around with it which is exactly which immediately feeds into the character (706) cos that's exactly what he's like..

M: yeh

P:...and he might he might be the sort of person..if he was an actor who would walk off the stage and do something really random and stupid I'm not saying that's what I would have done, but to just have that freedom and and nerve basically that's what I'd do more with that...but with \*\*\*\*\* (part in play709) it wasn't..there wasn't enough to do to play around so much.

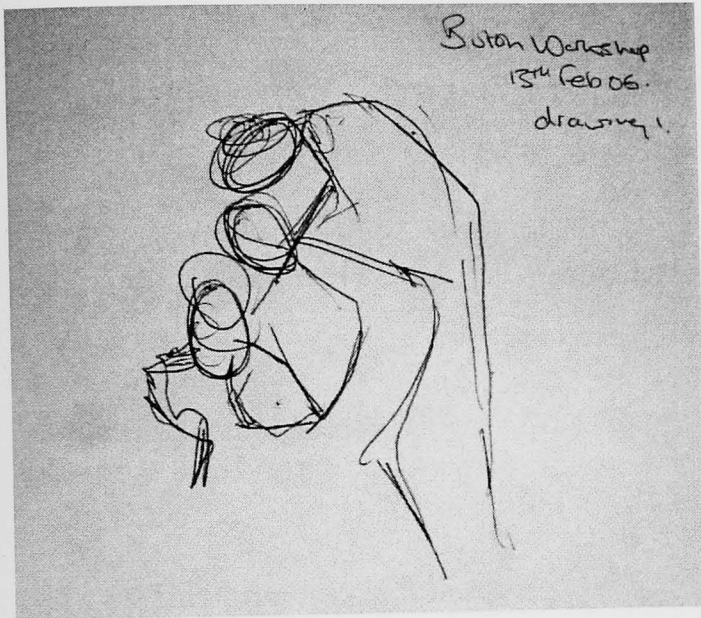
M: Thankyou very much.

## Appendix I : Butoh Training Workshop

Observing the performers in this workshop I can see how structured physical exercises are an important part of developing a performers personal understanding of how to create movement and how they can use this movement to express their understanding.

### Performance Process:

Performers were given the word “SWAMP” to inspire personal images that would make them **be** moved, rather than just move. The performers were asked to feel the image not just provide an illustration of it.



The performers used their previous training with Fran Barbe to help them. This work involved developing performances from descriptions such as “man trapped inside a wall.”

A tutor commented that they found the performance more interesting when the performer was connecting with another performer or an object or the space to search for new meaning.

My drawing from a Butoh workshop



## Appendix J: Research Outcomes

Using my research I developed theatre design workshops for first and second year theatre design degree students at Rose Bruford College. This work developed as a result of a project designed to enable students to engage with and respond to music.

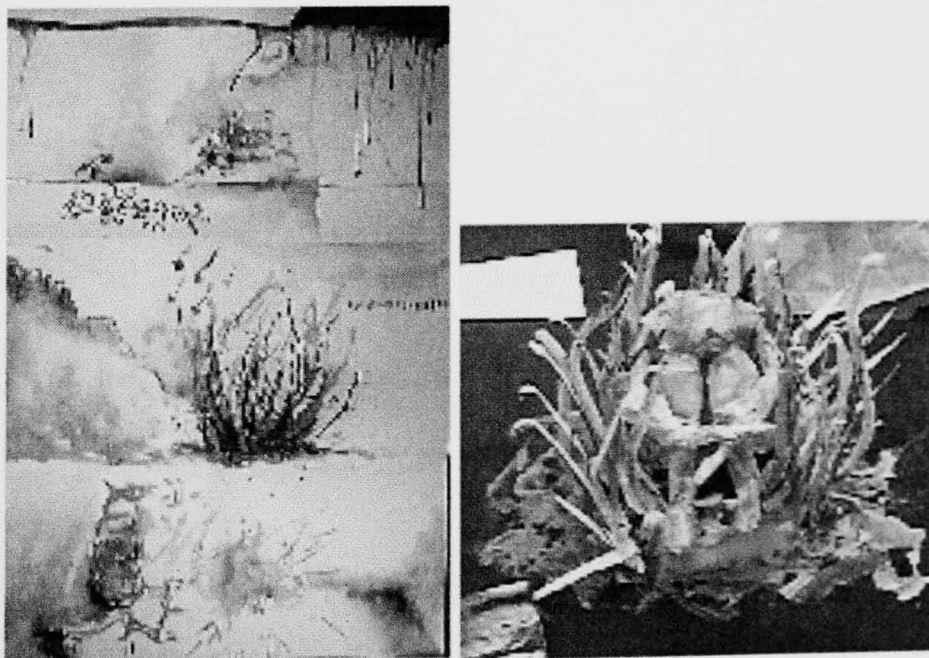
### Sound as origin project

My first workshop ran over a period of three days, and addressed how students could use sound as the origin for developing character and costume. During this workshop students were encouraged to draw their responses to music and using these responses, and a series of listening, movement, imagination, story-telling and mark making exercises, developed character and designs.



*Sound as Origin Project*

During this process students moved from drawings and mark making created during and after listening to opera music, to choosing music that was inspired from these first drawings. Responding through mark making to their own music selections the students created new drawings. From these drawings they created a three-dimensional model depicting a costume, a scene or both.



*Sound as Origin Project*

The second workshop was a two-week collaborative project with artist, Steve Duncan based at Rose Bruford. This project addressed 'Characters in Space,' and was designed to enable the design students to explore how the performing body can impact on costume and the performance space and vice versa. Using different drawing and mark making techniques the students explored different textures, shapes, spaces and words. Using their drawings the students created an object or costume and framed it within a space that they designed themselves.

The students finished the workshop by working as a group to manipulate and use these objects, spaces and costumes to create a short improvised performance.

## **Appendix K: Journal papers, research papers and workshops**

### **Journal papers:**

The Journal of Qualitative Research in Sports and Exercise.  
Drawing as Research in Sports and Exercise.  
July 2010.

The Theatre and Performance Training Journal.  
Draft accepted with corrections. 2012.

### **Conferences:**

CRESC. The Social Life of Methods. Oxford. 2010.

TaPRA conference. Plymouth. 2009.

Communicating Experiences. Roehampton. 2009.

The Inaugural Conference of Sport and Exercise Psychology. The British Psychological Society. 2008.

TaPRA conference. Leeds University. 2008.

Performing Literatures Conference. Leeds University. 2007.

How to Act. The Central School of Speech and Drama. 2006.

New Dialogues in Costume Symposium. The University of the Arts and The Arts Institute at Bournemouth. 2007.

The Society of British Theatre Designers 'Collaborators' Exhibition. Nottingham. 2007.

TRACEY On-line journal. Loughborough University. What Is Drawing For. 2006.

### **Workshops**

Figure skating / movement workshop.

In collaboration with Frantic Assembly and Simon Jenkins.

April 2011.

‘Character in Space’

In collaboration with Steve Duncan.

Rose Bruford. Theatre design.

Sept 2007, 2008.

‘Sound as Origin’

Rose Bruford. Theatre design.

Sept 2007, 2008.