

**THE L2 ACTOR'S USE OF THE PROSODIC ELEMENTS
OF SPEECH TO EXPRESS CLARITY AND INTENT IN
PERFORMANCE**

By Karina Lemmer

A thesis in fulfillment of the requirements of the degree

DOCTOR OF PHILOSOPHY

In the Department of Drama at the

**UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES**

SUPERVISOR: Prof. M. Munro

March 2018

DECLARATION BY CANDIDATE

I hereby declare that the dissertation for the degree Doctor of Philosophy at the Drama Department, University of Pretoria is my own work and has not previously been submitted to any other institution of higher education. I declare that all sources cited and quoted are indicated and acknowledged.

A handwritten signature in black ink, appearing to be 'K. Lemmer', written in a cursive style.

K. LEMMER

ABSTRACT

This study considers the L2 actor's engagement with L2 text, within a multilingual South African actor-training context, and includes an autoethographic element as I draw from my lived experience as lecturer-director at a university with a multilingual student body. It investigates the challenges that the L2 actor navigates when required to embody and envoice text in a L2 and investigates the prosodic elements of speech as a base for designing creative explorations that could aid the L2 actor and the director in a multilingual context. Prosody is explored, as communicative device that conveys the meaning and intent of the speaker and utterance, with specific focus on the universal patterns applied to express the primary emotions. This is complimented by consideration of how prosody is implied and applied in the approaches to the actor's training in acting and theatre-voice. A series of pilot experiments, productions created with L2 actors is discussed through ex-post-facto reflection. This reflection, informed by relevant literature, traces the development of creative explorations that are applied in the study's formal experiment, a production of Chekhov's *Three Sisters* in which the embodied prosody based explorations were used as primary creative and directing strategy. The participants (cast) and researcher (director)'s reflection of the process and elements of the final performance is discussed. The formal experiment concludes that applying creative explorations that are based in pre-linguistic bodyvoice patterns and escalate to include paralinguistic and L1 content could assist the L2 actor in the embodiment of L2 text, towards communicating the character's intent in performance.

Keywords: *L2 actor, actor-training, prosody, embodiment, embodied acting, bodymind, bodyvoice, pre-linguistic expression, multilingual performance, directing.*

ACKNOWLEDGEMENTS

The completion of this study was made possible by the continued support I received from several sources.

To my supervisor, Prof Marth Munro, thank you for your wisdom and for truly being a mentor to me. It has been such an honour to be supervised by you.

I would like to thank the Tshwane University of Technology for financial assistance and the Drama Programme in particular for enabling a creative context in which I could grow and reflect. I also express my gratitude to the University of Pretoria who awarded a bursary to me and the Department of Drama at UP for providing a performance platform for the formal experiment. Thank you also to cumlaude language practitioners for the assistance with the editing of the text.

I am deeply grateful to all the collaborators (credited in the text) who have influenced my journey, particularly the student actors, who were the inspiration behind this work. Thank you to the cast of *Three Sisters*, the participants in the formal study, for your beautiful commitment. Here I need to also mention composer Franco Prinsloo who was a special creative source in this 'sound journey'. To my friends and colleagues: Janine Lewis, Jenine Grove, Khabi Thulo and Gale Moabi, thank you for being there for me, and my sisters Petra and Marna for supporting me in so many ways during this process.

Finally, to my long-suffering husband, I could only do this because I knew that you had my back.

TABLE OF CONTENTS

DECLARATION BY CANDIDATE	I
ABSTRACT	II
ACKNOWLEDGEMENTS	III
CHAPTER 1	1
1.1 Introduction	1
1.2 Motivation and Rationale	3
1.2.1 The Context.....	3
1.2.2 Envoiced Text and Performance	5
1.2.3 Envoiced Text and the Actor	8
1.2.4 Envoiced Text and the Director	16
1.2.5 Envoiced Text and Actor-training.....	19
1.2.6 Embodied Learning	26
1.3 Problem statement	28
1.4 Research Question.....	29
1.5 Methodology	29
1.5.1 Method(s)	29

1.5.2	Research Phases	34
1.5.3	Participants.....	35
1.5.4	Ethical Considerations.....	36
1.5.5	Chapter Outline	36
1.6	Conclusion.....	38
CHAPTER 2.....		39
2.1	Introduction	39
2.2	Embodiment.....	41
2.3	Embodied Acting.....	51
2.4	Embodied Actor-training	59
2.4.1	Stanislavski	61
2.4.2	Chekhov	65
2.4.3	Lecoq.....	69
2.4.4	Grotowski	72
2.4.5	Viewpoints	75
2.4.6	Suzuki.....	80
2.5	Summary of Actor-training in Relation to Prosody	83
2.5.1	Embodiment	86
2.5.2	Gesture.....	86

2.5.3	Voice and Speech	88
2.5.4	Text	89
2.6	Conclusion	90
 CHAPTER 3		92
3.1	Introduction	92
3.2	Acoustic Features of the Prosodic Elements of Speech	96
3.2.1	Primary Features	99
3.2.1.1	Length / Duration.....	101
3.2.1.2	Loudness.....	101
3.2.1.3	Pitch	102
3.2.1.4	Stress	104
3.2.1.5	Intonation	105
3.2.1.6	Pause	106
3.2.2	Secondary Features	107
3.2.2.1	Tempo.....	108
3.2.2.2	Rhythm.....	109
3.2.3	Prosodic Hierarchy	112
3.2.3.1	Mora	113
3.2.3.2	Syllable.....	113
3.2.3.3	Foot114	
3.2.3.4	Prosodic Word.....	114
3.2.3.5	Phonological Phrase	115

3.2.3.6	Intonation Phrase	115
3.2.3.7	Utterance.....	115
3.2.4	Language Specificity	117
3.3	Structural Aspects.....	122
3.3.1	Prominence	125
3.3.2	Breaks / Pauses and Boundaries	128
3.4	Other Linguistic Functions of Prosody	130
3.4.1	Social Ritual	132
3.4.2	Paralanguage	133
3.4.3	Sociolinguistic Aspects	134
3.4.3.1	Age	134
3.4.3.2	Gender	135
3.4.3.3	Culture.....	136
3.4.3.4	Power	137
3.4.4	Emotion and Affective Prosody	138
3.4.4.1	Attitude	139
3.4.4.2	Emotion	140
3.5	Conclusion	141
CHAPTER 4	142
4.1	Introduction	142

4.2	Mainstream Approaches to Actor / Performance-Based Voice and Speech Training.....	146
4.2.1	The Presence of Embodiment in Approaches towards Vocal Development.	148
4.2.2	Phonemes as Applied in the Approaches to Vocal Development.....	151
4.2.3	Text Explorations as Applied in the Approaches to Vocal Development	157
4.3	Core Constructs towards Explorations	164
4.3.1	Movement and Gesture	164
4.3.2	Music and Images	167
4.3.3	Words	169
4.3.4	Emotion	172
4.4	Conclusion	173
CHAPTER 5.....		175
5.1	Introduction	175
5.2	Overarching Objective of the Explorations.....	176
5.3	The Pilot Experiments.....	179
5.3.1	Pilot Experiment One: A Doll's House	180
5.3.2	Pilot Experiment Two – Code	188
5.3.3	Pilot Experiment Three - Mosiuoa	195
5.3.4	Pilot Experiment Four - Dance of Death	205

5.4	Explorations.....	214
5.4.1	Gesture Exploration.....	216
5.4.2	Music and Drawing Explorations	219
5.4.2.1	Music.....	219
5.4.2.2	Drawing.....	221
5.4.2.3	Word Exploration.....	223
5.4.2.4	Code-switching.....	223
5.4.2.5	Discourse Expressers	224
5.4.3	Emotion	226
5.5	Conclusion.....	228
CHAPTER 6.....	229
6.1	Introduction	229
6.2	Objective	229
6.3	Process	230
6.3.1	The Text – Anton Chekhov’s <i>Three Sisters</i>	230
6.3.2	The Cast.....	232
6.3.3	The Experimental Process	233
6.4	Reflection on Explorations	237
6.4.1	Phase 1	238
6.4.1.1	Session 1: Gesture.....	239

6.4.1.2	Session 2 – Drawing and Music	250
6.4.1.3	Session 3 – Words and Emotion	259
6.4.2	Phase 2	268
6.4.3	Phase 3	275
6.5	Reflection on the Process	277
6.6	Conclusion	282
 CHAPTER 7		 283
7.1	Summary	283
7.2	Prosody	286
7.2.1	Prosody and the Actor	290
7.2.2	Prosody and the Director	292
7.2.3	Prosody and Actor-training	294
7.3	Transferability	297
7.4	Limitations	298
7.5	Recommendations for Future Research	298
7.6	Conclusion	299
 BIBLIOGRAPHY		 301

LIST OF TABLES

Table 1.1	Speech development process and corresponding elements in actor-training. Adapted from Lunchsinger and Arnold (1959: 351), as well as Hoff (2006).....	24
Table 2.1	Summary of the Actor-training Approaches Surveyed	84
Table 3.1	Primary Differences between Stress-Timed and Syllable-Timed Languages, (Summarized from. Nishihara and Van de Weijer (2011), Roach (1982), Cutler and Otake (1994), Cutler et al., (1992)).....	119
Table 5.1	Summary of the primary and secondary emotions informed by Dal Vera (2001) and Bloch (2015).....	208
Table 6.1	Symbols used in textual intonation transcription (Wennerstrom, 2001).....	238
Table 7.1	Speech development process and corresponding elements in actor-training, based on Lunchsinger and Arnold (1959:351) and Hoff (2006).....	288

LIST OF FIGURES

Figure 1.1	Depiction of the progression of the actor’s vocal development.	23
Figure 1.2	Depiction of synergistic theory and practice elements applied in research process	30
Figure 1.3	Depiction of the mixed methods qualitative research process applied in this study.	33
Figure 3.1	Visual illustration of in interrelated functioning of the primary and secondary features	100
Figure 3.2	Illustration of the prosodic hierarchy (Cohn, 2003:72).....	116
Figure 5.1	Visual illustration of the L2 actor’s potential engagement with prosodic delivery in English text.	177
Figure 5.2	Maryna Malan (Nora) and Didi Booyesen (Anne) – photo by Heinz Boesenberg	185
Figure 5.3	Thankry Mashilo (Christine) and Maryna Malan (Nora) – photo by Heinz Boesenberg	186
Figure 5.4	Elri Nel (Nora’s shadow) and Sibongile Dlelapantsi (Christine’s shadow) – photo by Heinz Boesenberg	186
Figure 5.5	Kabelo Mashika and Botho – photo by Kgodumo Mohlala	191
Figure 5.6	Katlego Mogamisi, Loveloy Philathi and Kabelo Mashika – photo by Kgodumo Mohlala	191

Figure 5.7	Code ensemble in a moment of rhythmic movement – Photo by Kgodumo Mohlala	192
Figure 5.8	Some of the Code characters in the queue – Photo by Kgodumo Mohlala	193
Figure 5.9	Kabo Timela (Enoch / Polonius), Brandon Olifant (Lief / Leiarthes) and Abe Pupunyane (Kgotso / Claudius) – Photo by Kgodumo Mohlala	199
Figure 5.10	Noxolo Thobo, Mpho Kgomo and Siziphiwe Maqubela as women at Ophelia’s (Thumelo) funeral – Photo by Kgodumo Mohlala	199
Figure 5.11	Sello Ramolahloane (Ghost), Vusi Khoza (Hamlet / Mosiuoa), Bukeka Mbonyana (Gertrude / Marumo) – Photo by Kgodumo Mohlala	201
Figure 5.12	Vusi Khoza (Hamlet / Mosiuoa) – Photo by Kgodumo Mohlala	202
Figure 5.13	Vusi Khoza (Hamlet / Mosiuoa) and Lungile Mtsweni (Ophelia / Thumelo) – Photo by Kgodumo Mohlala.....	202
Figure 5.14	Members of the ensemble cast in Dance of Death – Photo by Inganathi Mbele	210
Figure 5.15	Freddy Madise and the projected street images in Dance of Death – Photo by Inganathi Mbele	211
Figure 5.16	The ensemble in the rhythmic traffic jam – Photo by Inganathi Mbele	212
Figure 6.1	Afrikaans cast applying gesture – Photo by Thapelo Sebogodi	246

Figure 6.2	Sesotho cast applying gesture – Photo by Thapelo Sebogodi	246
Figure 6.3	Final drawings of actors who played Olga	253
Figure 6.4	Final drawings of actors who played Masha.....	254
Figure 6.5	Final drawings of actors who played Irina	255
Figure 6.6	Illustration of scene sequencing that informed the structure of the performance.....	269
Figure 6.7	The casts in the ‘overlapping’ scene – Photo by Thapelo Sebogodi	270
Figure 6.8	The ‘casts’ in the ‘text-sharing’ scene – Photo by Thapelo Sebogodi	274
Figure 6.9	The symbolic use of objects in space in the final staging – Photo by Thapelo Sebogodi	276
Figure 6.10	The ‘gesture-clothing’ exploration incorporated in performance – Photo by Thapelo Sebogodi.....	278
Figure 6.11	Depiction of the Progression of the Explorations applied in the Formal Experiment.....	280

LIST OF FILM CLIPS

Film Clip 5.1	Moments from Code – filmed and edited by Kgodumo Mohlala and Inganathi Mtebele.....	195
Film Clip 5.2	The Ghost’s First Appearance – Cinematography by Hencas van Huyssteen, Edited by Waldo Roodt.	201
Film Clip 5.3	Three Excerpts from Dance of Death – Filmed and edited by Neels Lemmer	213
Film Clip 6.1	The full final public performance of ‘Three Sisters’	281

LIST OF AUDIO CLIPS

Audio Clip 6.1	Afrikaans cast.....	248
Audio Clip 6.2	Setswana cast.....	249
Audio Clip 6.3	Afrikaans cast.....	267
Audio Clip 6.4	Setswana cast.....	267
Audio Clip 6.5	Afrikaans and Setswana casts	275

CHAPTER 1

1.1 Introduction

This study investigates the actor's use of the prosodic elements of speech to convey the character's intent. It is situated in the field of theatre and performance and draws on my experience as lecturer-director with a Drama Department of Drama at an institution that has a multilingual¹ student body. The study is located in the area of actor-training and feeds into the pedagogy of theatre-voice and acting, two areas in which I teach young actors. Subsequently, the study is stimulated by the contemporary approaches applied in acting and theatre-voice training. The study seeks to engage prosody, a suprasegmental communicative device that conveys meaning beyond semantic content (Ito *et al.*, 2011:2). Prosody is broadly defined as the use of rhythm, stress and intonation in a spoken utterance to reflect a variety of features of the utterance and speaker. It is applied to express communicative attitudes, intentions and meanings (Esteve-Gibert & Prieto, 2010). Prosody is primarily investigated in applied linguistic studies. It is considered here in the context of the second language speaking (L2) actor's production of text as a means to convey intent to the audience. It is infused with my own lived experience of engaging with L2 actors as part of the training and theatre-making processes in a multilingual environment, and therefore this study involves an interaction between the literature and my narrative as lecturer / director / facilitator/ researcher. Subsequently, two styles of writing are included to differentiate the autoethnographic narrative within the scholarly discourse.

The need to investigate the manner in which the actor engages with the prosodic elements of speech grew out of my direct context. I have been involved in the training of L2 actors since 2005. In 2011 I was appointed as a fulltime lecturer and

¹ The student body at Tshwane University of Technology, the Institution where I teach, is reflective of South Africa's linguistic diversity and include L1 speakers of Setswana, Sesotho, Sepedi, Northern Sotho, Southern Sotho, IsiZulu, IsiXhosa, IsiNdebele, SiSwati, Venda, Tsonga, Shangaan and Afrikaans.

this meant teaching voice, acting and directing productions as part of the actor-training process within a multilingual paradigm. Although English is the official language of instruction at the institution, teaching voice and acting in a multilingual environment meant that I was confronted with the complexities of multilingualism as students engaged with text. This posed specific challenges. Firstly, I had to seek strategies to teach voice and acting in a manner that would be accessible in a multilingual context, an approach that would not require actors to negate cultural identity (Msila, 2007:157). I had to create a learning space that fostered inclusivity. This had to be balanced with preparing the actor for entry into the professional industry, which meant incorporating L1 and English texts. My initial experiences with L2 students revealed that the outcomes achieved in acting and voice classes were impeded when L2 actors had to use English text in performance. I noted that the focus seemed to shift to conquering the lines and striving to produce them 'clearly' or 'correctly.' Berry (1988:9) notes that a 'gap' frequently occurs between the actor's imagination and the text that he finally speaks. If this is true for the L1 actor, then it could be argued that the gap is extended when the actors applies L2 text. In reality, in my teaching situation English can be anything from a second (L2) to a sixth language. I observed that L2 actors-in-training tended to steer away from text, opting to reduce the amount of text they used, or using physical expression to compensate. I sought solutions from the primary approaches that are used in contemporary acting and theatre-voice training and discovered valuable strategies to promote the embodiment and envoicement of text. However, these approaches are applied from a Western perspective and work from the presumption that the actor performs in his L1. I realized that the multilingual actor-training context required an approach that could accommodate the exciting possibilities that could potentially emerge from a diverse context, while equipping the actor with the skills required to embody and

envoice text. Such an approach could possibly contribute to the development of a South African voice and speech pedagogy. In simple terms, the 'words' were experienced as an obstacle and it was in an attempt to bridge this obstacle that I considered not focussing on the words, but the pattern that shapes meaning when the words are expressed. This led me to consider the prosodic elements of speech and to experiment with prosody as a means to assist L2 actors with the delivery of text. Prosody is present in all languages and therefore has the potential to tap into intent. This meant a potential approach that could bridge linguistic division in training and creative situations. Simultaneously, as a director I had to seek ways to convey intent with multilingual casts to multilingual audiences and started considering prosody in this context as well. This study iteratively traces this journey in an effort to understand the impact prosody has in the context of acting, performance and directing.

1.2 Motivation and Rationale

1.2.1 The Context

It is the artist's goal to transcend the limitations of normal human communication by means of visual, vocal and verbal expression (Hauptfleisch, 1989:73). The actor can be viewed as an artist who interprets text and makes creative choices, which he applies to embody a character (Krasner, 2012:2). The embodied character then manifests through the actor's behaviour, actions, body, voice and verbal performance of the text. It could be argued that the verbal delivery of text is one of the ways in which the actor's and subsequently the director's interpretation, is expressed. The envoiced text is therefore central to the theatre-making process. Application of text within an actor-training context demands exploration of language, which is cognitively embodied as it arises from the embodied human mind (McConachie & Hart, 2006: 31). Engagement with language therefore activates awareness of self and in its essence celebrates personal uniqueness, which is relevant in any training context that explores acting, voice and speech. Mills

(2011:84) emphasizes this by examining the power relations of sound, specifically relating to language in the diverse South African context. Language is therefore certainly a consideration in the context of actor-training in a multilingual context.

In the context where I teach voice and acting, the actors-in-training represent 10 of the 11 official South African languages, thus constituting a truly multilingual context. However, all classes and most productions tend to be conducted in English in line with the policies of the South African Department of Higher Education (Hibbert & van der Walt 2014:15). Msila (2007:151) states that classrooms cannot be divorced from the societies they reflect, and that is certainly true of the diversity within the research context. As classes are taught in English, a mode is created in which students draw from multiple language systems in the real world and are then subjected to a somewhat artificial context in the classroom (Stein & Newfield, 2006:4). The complexities in navigating this linguistically artificial space have been the subject of research and discourse (Msila, 2007; Stein & Newfield, 2006). Hibbert and van der Walt (2014:20) propose a 'transformational' language practice where at least the 'informal language practices' of the current socio-cultural multilingual milieu stimulates a translingual practice in the classroom. In actor-training, however, there is an additional layer to the complexity.

The L2 actor is not merely exposed to learning material in an L2, but needs to embody and envoice character(s) through L2 text to convey intent and emotion. Buccino and Mezzadri (2015:197) state that language yields feeling, even if it does not include emotion. Thus, feeling cannot be separated from emotion and the connection between language and emotion should be considered in the training of the L2 actor. Additionally, the intricate nature of emotions complicates the processing of language that conveys emotion. This poses the question: how is the processing of emotional language that is so crucial to the actor impeded when the language in question is in an L2 or L3? If language engages the motor system in linguistic tasks (Buccino & Messadri, 2015:192), then could this process be inhibited if the actor applies L2 text? Conversely, one could propose that focussing on the universal prosodic patterns associated with emotion could give the L2 actor access to embodying L2 text. This could be equated to opera, which Garles (2011:21) cites as an example where the actor's performance affects the observer even

if they do not speak the language. Could the use of the prosodic features of speech applied to L2 text enable the actor to convey emotive intent in an L2? Additionally, could conscious application of prosody in the theatre-making process translate meaning and intent for a multilingual audience?

Several scholars have examined how basic human emotions translate into vocal expression. Kostov and Fukuda (2001:800) examined how the subtle changes in voice and speech manifest when anger, sadness, happiness, disgust, surprise and fear is experienced and they concluded specific adjustments in tempo, pitch, power and formants. Ang *et al.* (2002) conducted similar work with the basic emotions to isolate adjustments in what they term rate features, pause features, pitch features, energy features and spectral tilts. Although these authors do not apply uniform terminology in their description of speech adjustments, they refer to prosodic adjustments by implication. If the patterning of such adjustments conveys emotion, then it could be considered as a tool to activate text in a multilingual performance context. Prosody (which is detailed in Chapter 3) as a potential creative tool in the L2 actor's performance, is centred in text, and therefore the actor and director's relationship with envoiced text as a performance construct should be determined.

1.2.2 Envoiced Text and Performance

The term 'performance' suggests an interplay between efficiency, productivity, acting and entertainment (Schechner, 2013:8). Therefore, the act of performance is not limited to the theatre space (Bala, 2017:14), but could be applied to socio-cultural practices such as ritual, sport and efficiency of outcomes in areas such as business. Schechner (2017:3) defines performance as any action that is framed, presented, highlighted or displayed, suggesting that performances are actions that extend beyond artistic practice to include participant observation and socio-cultural practices. Investigation into performance therefore considers religious and social ritual and extends beyond the performing arts and could be linked to fields such as anthropology (Allain & Harvie, 2014:21). Schechner (2005:25-31) argues that activities such as ritual, games and sports share features with aesthetic genres that include event and symbolic time elements, objects that gain

prominence, communal spaces, ceremonial feelings, solidarity and the fact that these activities are essentially deemed non-productive. Social and cultural practices could therefore be viewed and examined as performance (Allain, 2014:22), since performance occurs both in the fictional and real realms (Aronson-Lehavi & Zerbib, 2014:106). Schechner (2013:9) submits that performance is a cultural process and posits that culture in itself is an unfolding performance rather than a refined structure. Schechner (2013:3) states that in the contemporary world, cultures are constantly interacting and performance subsequently displays intercultural influences. Within this evolving practice, the body of the performer is fundamental.

Auslander (1997:16) defines performance as an act in which the body is a signifier in a manner that exceeds flesh so that it gains a symbolic or metaphorical meaning, thus implying that the body or performer is central to performance. Subsequently, performance consists of embodiment, action, behaviour and agency, which all relate to the body (Schechner, 2013:13). It is the creators of the performance who designs a frame in which the signifiers and spatial elements shape the audience's experience. As a result one may suggest that the performance occurs in the performer's body, the spectator / audience's bodies, the performance space and even the socio-political space that surrounds the performance (Aronson-Lehavi, 2014:106-107). Bala (2013:15-16) maintains that performance could be viewed as both a process and a goal. The process as such includes the skill encompassed by artistic performance, the performance associated within the speech act, where language is applied to achieve meaning. Bala (2013:14-18) notes that theatre tends to be associated with the dramatic text, yet in performance the performer's embodiment and interaction with the observer is central (Bala, 2013:18). This construct of embodiment achieving prominence over text is evident from performances in non-scripted traditions. Allain (2014:19) affirms that contemporary theatrical practices embrace elements of such traditions. There has been a diversification in theatre so that elements such as dance and multimedia have an impact on traditional dramatic western theatre. This suggests a divide between the traditional notion of the text and performance, which has led to performance studies in the past defining itself as something distinct from literature studies (Bial, 2014:38).

Language can, however, not be removed as a performative element as it is a co-constructive of reality since the speech act suggests the simultaneous acts of saying and doing (Bala, 2013:19). The act of speaking is initiated by an impulse that activates memories of lived and linguistic experiences and associations that frame the developing expression (Lutterbie, 2013:107). Lawrence (2013:67) indicates that the spoken word is always a movement in time and therefore constitutes a performative event that strings together the immediate past, present and future as the performer speaks and hears himself speak (Lawrence, 2013:71). This constant interaction between the present impulse and past experience influenced by individual and cultural memories generates a number of possibilities that could be applied to satisfy intent in the current situation (Lutterbie, 2013:108). This expression of intent is activated by means of language. Language may therefore be viewed as performative as it is conveyed via speech, which is an action in which the selection of the word shapes the thought (Lutterbie, 2013:107). Zerbib (2014:28) concurs that language has affect and meaning because it is performed (through the speech act) and could therefore be viewed as performative. Performance may not be based in text alone as classical drama was defined, but could be viewed as a vital expressive ingredient of contemporary performance. Schechner (2013:4) refers to the formation of hypertext in performance, which he defines as a combination of words, images, sounds and various shorthands that are applied in contemporary intercultural performance. The notion of the performative speech act extends beyond the performer to the observer / audience's experience and perception during the interaction of performance. During a performance, the audience will listen to sound controlled by a performer. Sound is a pivotal element of the performer and observer's experience during the performance. The transient nature of sound results in the act of listening, engaging an audience and offering demands that are not present in reading. Through listening, the audience are engaged in their own individual experiential worlds of sound (Lawrence, 2013:67). It is an embodied performance act in time that influences the observer. As Lawrence (2013:146) posits, an audience can look away, but never hear away, implying that sound is a constant experiential component of performance. If sound implies the performer speaking, then it follows that the prosodic elements of speech are an ingredient

of performance that could influence sound and text, and skill in the application of prosody could aid the performer and affect the observer's experience.

As noted above, the term performance could potentially be applied to a broad range of socio-cultural activities. For the purpose of investigating how prosody could aid the performer, this study focuses on performances in which the performer is revealed as character, which could be deemed acting (Schechner, 2005:66). The actor performs actions that are framed, presented, highlighted or displayed within a space and therefore the work of the actor could be considered a performance. In this process, the actor is tasked with embodying the character for the audience, and this shift implies that his skills draw from a specific aspect of performance – that of acting.

1.2.3 Envoiced Text and the Actor

Rozik (2002:110), states: '... "acting" refers to the mechanism by which a real object on stage "enacts" in the sense of 'representing and describing' an object in a real or fictional world...' Féral and Bermingham (2002:11) cites that whatever the object observed by the audience, the one element of performance that is always perceived as real is the body moving in space. The object(s) on stage to which Rozik refers therefore includes the scenic elements and the actor's body (Rozik, 2002:110) and the action it applies to represent and describe a character could then be considered 'acting'. This suggests that acting implies an element of representation, which contrasts with performance as it applies performance persona rather than character (Auslander, 1997:16), implying that performance is a function of the performer's self, whereas acting sees the actors functioning as the character. Pia (2006:10) defines acting as 'living the role,' thus implying that the actor should truthfully commit to every moment in his space on stage to be carried away by the circumstances of the performance to the extent that he 'thinks' not as himself, but as the character. Krasner (2012:2) describes acting from an aesthetic perspective stating that it is a subjective art that requires a skilled artist (the actor) who invents something (the character) using imagination and inspiration. McGaw *et al.* (2011:3) also comments on acting as an art form, indicating the difference between acting and other arts as the actor has to reach the audience by employing the truthfulness in his own body,

voice and inner resources to create a character that was conceived by a playwright. Similarly, Morris (2000:19) indicates that acting involves the actor creating by being in touch with everything that he experiences in the moment while exploring and expressing specific impulses and choices that will fulfil the objectives of the piece.

Schechner (2005:74) notes that the actor's creativity is located in the small scope between the details of the *mise-en-scene* and his obligation to interact with, but not disrupt other actors. This implies that the actor creates within the confines established by the playwright and director and that he therefore has to draw on his own inner resources to complete the creative act. According to Morris (2000:20), acting reaches beyond the actor's body and voice, also tapping into awareness and consciousness as the actor applies observation and imagination. Chekhov (1991: xxxvii) also acknowledges imagination as a key component of acting and notes that inspiration illuminates acting. However, since this cannot be commanded at will, the actor has to develop technique, which implies agility in body, voice and inner resources. It is this tapping into the inner resources that establishes a personal uniqueness in acting according to Meisner and Longwell (1987:xviii), as each actor is a unique person. Since the actor is his own instrument, his personal uniqueness will manifest in the work he creates. Zinder (2013:3) also notes the actor's creative individuality and indicates that this can be honed by training what he terms the actor's three basic expressive tools: body, voice and imagination. Terms such as personal uniqueness and creative individuality seem to indicate that the actor as person influences the process of acting and this, Banfield (2000:238) cautions, confounds the establishment of universal principles for acting, which is further complicated by the varied performance traditions present in different cultures.

Based on the definitions briefly examined above, core elements seem to manifest when defining acting. The term 'truth' or 'truthfulness' is a recurring theme in the literature surveyed about acting. Pia (2006:10) cites 'truth' as 'living the role' thus implying that the actor quite literally allows himself to be carried away by the character's circumstances and actions. McGaw (2011:46) indicates that the actor applies his imagination in a manner that is always concerned with 'truth.' He notes that this 'truth' is conveyed to the audience when the actor expresses the character's actions in a manner that is clearly

motivated by the character's desire (McGaw, 2011:93). Therefore, McGaw (2011:93) implies that it is the actor's sense of 'truth' rather than actuality that will render a character lifelike to an audience. Chekhov (1991:6) applies the term 'developing a sense of truth' to describe the actor's process of applying imagination in an effort to develop 'instinct' that hones responses that are 'truthful' rather than mere 'logic.' Cook *et al.* (2013:86) equates acting to storytelling, which demands representation and pretending. The actor applies embodied imagination to represent the 'truth.' This is in turn made real to an audience who wilfully suspend their disbelief (Cook *et al.*, 2013:86). What is termed 'truth' in a fictional performance could therefore point to the active engagement of the actor and audiences' imagination. Zarrilli (1995:8) debates the notion of truth in acting and coins it as a metaphorical truth that is a version of the truth created by a particular actor and director for a particular audience. 'Truth' in acting therefore does not imply 'truth' in actuality, but rather 'truthful response' by a specific actor to a specific audience cultivated by the actor's imagination. If this response is verbal, the choice of and manner in which the prosodic elements of speech are applied may influence if the response is deemed 'truthful' by a particular audience, and therefore prosody could potentially be a means to convey the sense of 'truth.'

Based on my observations, the L2 actor could understand the given circumstances and the lexical meaning of the text, but might be unable to deliver the text in a manner that conveys intent and resembles interaction. One could therefore argue that it affects the 'sense of truth.' While working with L2 actors, I noted that the focus on conveying the segments of the text 'clearly' or 'correctly' affects the rhythmic outcome and subsequently the notion of 'truthfulness'. Therefore, I posed the question: Could focus on prosody or the overall pattern rather than 'accurate' production of segments enhance the sense of truth that the actor experiences and conveys to the audience? This would imply considering how the L2 actor expresses intent through body and voice.

The body is central to all forms of performance. The actor communicates the playwright's words and ideas through and with his body, thus the meaning that is conveyed cannot be separated from the actor's body (Cook *et al.*, 2013:89). The actor's body is therefore the core ingredient of acting and the actor's body and voice are the primary means of expression and thus vital creative tools (Adrian, 2008; McGaw, 2011, Pia, 2006; Krasner, 2012; Chekhov, 1991; Morris, 2000; Zinder, 2013). If the body and voice are the actor's primary tools, then the actor is tasked with developing these as creative and expressive artistic instruments (Krasner, 2012:36). The actor is required to direct his bodily instrument (thus body and voice) into expressive motion, in which he confines actions in directions, purpose and shape (Bainter, 2013:92). The actions include physical actions and the speech act, so the actor uses his body to 'shape' physical action and speech (text) with specific purpose and quality to embody the requirements of the character and performance.

Zinder (2013:4) states that the body in space and the voice are the means by which the actor embodies what is generated by his imagination. Although body and voice are seemingly noted as separate terms when discussed in the context of acting, these cannot be separated as the vocal act involves the body and the actor's full physical commitment (Rodenburg, 1997:14). Gutekunst and Gillet (2014:19) examine the vocal demands of the actor and note that the actor's voice should be flexible, not only to convey the literal meaning and formal structure of the text, but ultimately to express the imaginary world of the character. She is of the opinion that this may be achieved through cogitative representational choices or organic experiencing of the character's circumstances (Gutekunst, 2014:7). Such differing philosophies relating to actor-training and vocal expression are examined in the Chapters 2 and 4 of this study. One may, however, conclude at this point that if the body and voice are the actor's primary means of embodying character and conveying meaning and intent, then optimal development of bodyvoice is considered vital for the actor.

This poses an additional dilemma, namely that of gaining the required flexibility in a manner that would not result in mechanical activity, which could impede sensitivity and creativity. Schechner (2005:75) refers to this dilemma as the conjunction of opposites, in

which the actor is required to master both spontaneity and discipline to embody the character during performance. The spark of spontaneity emanates from the actor's inner resources.

McGaw (2011:4) describes inner resources as the actor's own experiences, thus everything that the actor has felt, thought, seen and done. He then uses this as resource to create the character's thoughts and feelings. This results in an interplay between the objective demands of the role that is being portrayed and the subjective motives of the actor who is portraying the role (Schechner, 2005:75). Therefore, McGaw (2011:5) posits that only by probing his own experience or inner resources can the actor find truth and express the character's experience through body and voice. Krasner (2012:53) notes that tapping into self-experience provides inner content to the character's outer form, which generates truth. Application of his own experience or inner resources thus seems a crucial skill for the actor and McGaw (2011:5) suggests that acting is in part a discovery of self.

Hetzler (2007) asks whether actors truly experience the feelings they portray when tapping into their inner resources. His survey amongst actors reveals that most actors stated that they reproduce and control feelings, thus they are able to differentiate between what the character feels in the moment and what the actor feels (Hetzler, 2014:77). This suggests interplay between physical, emotional and mental capacities that according to Connolly and Ralley (2007:92), should be integrated to promote the communication and interpretation between actor and audience. The actor-audience relationship relies on the actor conveying the character's thoughts, feelings and emotions in a manner that reads clearly to the audience.

As Berry (1988:9) suggests, a gap can appear between the actor's imagination (inner resources) and his delivery of the text. In my experience with L2 actors in a training context, this gap is widened when the L2 actor has to connect his inner resources with an English text. Subsequently, a divide occurs between the actor's inner experience and outer expression. If meaning and emotion are conveyed via prosody, then active engagement with prosody may assist the L2 actor in linking

inner intent with outer expression of the text. My involvement with L2 actors in a diverse context has taught me the importance of considering every actor's personal uniqueness².

If the actor employs his own body, voice and inner resources to portray the character's actions and experiences, then the actor's uniqueness as a person should be considered, as this would impact on the portrayal. Thus, the actor's personal uniqueness would inform the performance as it is governed by the actor's body, which houses the actor's non-logical affective consciousness (Rokonitz, 2013:117). Rozik (2002:113) states that the signs (physical and vocal) that the actor applies are both indexes of the actor himself and the character he enacts. This could be assigned to the spectrum of experiential, physical, emotional and behavioural phenomena that shape the individual (Rokonitz, 2013:118). Rokontiz (2013:121) also maintains that it is not only the fact that the body houses all these experiences, but how they are registered, as some experiences are registered in the analytical conscious mind, whereas others live in the physical self. Schechner (2005:343) extends this by stating that reflexivity of responses within the self is what makes the professional actor aware that they are acting. How experiences are registered and how this affects expression would depend on the individual.

Kimbrough (2002: 107) states that the act of speaking does not translate an individual's thoughts, but rather accomplishes it. This establishes a direct link between the act of speaking and the individual's inner and situational intent. Thus, the voice and sounds of speech are deeply personal and assert identity (Brown, Rothman & Sapienza, 2000). It is at its very core the act of giving physical form to sound waves and then sensing the vibrations (Cavarero, 2005:2), which is a deeply subjective experience. The individual and his personal uniqueness should always be considered in voice, speech and acting training as it emanates from the

² The term 'personal uniqueness' is applied with the understanding that each human being applies their own unique responses to his / her soma-psyche and to the external environment, which includes culture (Hackney, 2002:48)

self. Although this is to be considered in all actor-training contexts, it is in my experience of particular relevance in a multilingual diverse context, where a balance should be established between honouring the subjective experience and achieving the training and performance outcome. From this perspective I have explored how prosody could be applied in a manner that enables the individual subjective awareness without dictating 'how' text should be interpreted.

One of the unique features of the actor's communicative context is the fact that the playwright assigns the actor with text that he has to interpret. The actor is tasked with communicating the playwright's lines to the audience (McGaw, 2011:96). This differs significantly from conventional interaction where the individual makes his own word, phrase and utterance selections to convey his intent. Child (2006:424) indicates a significant difference between speech and text, noting that speech represents the intention to speak and word choices that are based on the speaker's intent and the perceived outcome or reaction from the listener, whereas text reflects what the author intends to communicate, although the words themselves may be similar. This difference is central to the act of acting as the actor has to convey the words provided by an author (the playwright) in a manner that resembles his (the character's) own personal intent. Mortimer (2009:227) discusses the potential disconnect between actor and text, noting that differences in culture and generation could contribute to the actor's ability to fully embody the character's text as he would his own words. Schechner (2005:229) notes that in a western performance context, audiences come and go, yet the actor has to repeat this work from the start to the end in every performance, while the audience is moved and moves on. This condition of the actor's work demands that he continuously repeats the lines the character speaks and this could lead to mechanical delivery that depletes meaning (Pia, 2006:150).

McGaw (2011:98) notes that it is important that the actor interrogates why the character says what he does by finding what he terms the 'under-meaning' of the lines. This 'under-meaning' is concerned with the result that the character desires from saying the line in connection with the character's primary motivation and its relation to the character's

immediate context (McGaw, 2011:98). This correlates with Child's (2006:242) argument that the first meaning of spoken text is the speaker's intention to speak the words. Thus, the actor should consider how the line relates to the forces that motivate all the character's actions and how it is relevant in the specific scene. Pia (2006:151) refers to 'subtext' instead of 'under-meaning' to describe the ideas, images and feelings that lie beneath the character's spoken words.

Meisner and Longwell (1987:166) state that the actor should make poetic text sound like everyday speech to convey emotion. This could hint to the application of prosodic shifts that highlight meaning rather than the rhythmic features of poetic text, thus another possible indication of the relevance of prosody in acting. Zinder (2013:237) notes that the actor should approach text freely and creatively to ensure that the built-in patterns of the language do not suppress expression. A potential means to override the built-in patterns as suggested by Zinder (2013) could be creative choices in the application of the prosodic elements of speech.

McGaw (2011:96-97) indicates that voice is the primary means that the actor employs to interpret the lines in the text and that development of vocal skill is thus an actor's duty. Specific elements of this skill that he notes include volume, quality, clarity and the ability to hear subtle changes in pitch and quality. McGaw (2011:97) equates the actor to a musician who should be able to recognize subtle variations in speech. Although McGaw applies different terminology within the discipline of acting, his description of variations in volume, pitch, quality, clarity and musicality could be interpreted as the variations in pitch, loudness and length that constitute the prosodic elements of speech. Therefore, it may be interpreted that the vocal skill that McGaw (2011:96-97) advocates is the ability to apply the prosodic elements of speech. Pia (2006:156) advocates emphasis, pause and intonation as possible means to convey the character's meaning. These relate to prosodic elements (which are described in Chapter 3) and could pose an argument for equipping exploring prosody as a creative tool to convey the character's intent to the audience. This intent is conveyed via spoken language, which is why language remains central to the actor's enunciation of text.

All languages have specific acoustic features. Eskenazi (1996) determined that L2 speakers' adjustments in phone production due to first-language transfer affect the prosody and could impact on clarity. White and Matty (2007:502) noted adjustments in rate and timing when analysing L2 speakers' speech production, and De Leew *et al.* (2011:13) noted specific prosody patterns in bilingual speakers. It is important to note that none of these studies featured actors, whose application of prosody in L2 is arguably more complex. The L2 actor has to produce text in an L2 that has a specific prosodic pattern embedded in its phonological and syntactical structure. This may be influenced by the inherent prosodic pattern of the actor's L1.

Additionally, the L2 actor has to assign prosody to this L2 text at a base embodied level to convey the character's meaning and emotion. An interplay therefore occurs between the embodied prosodic pattern that conveys meaning and emotion, the actor's own L1 prosodic pattern and the prosodic pattern embedded in the text. Such an interplay could affect the intent expressed and cause the actor to reduce embodied expression as the subconscious act expressing prosody becomes conscious when performing L2 text. Conversely, if the interference of the L1 pattern is significant, it may affect the clarity, and subsequently the meaning conveyed to the audience via the text.

1.2.4 Envoiced Text and the Director

The performers / actors are generally the main sources of information that is transferred to the audience (Hamilton, 2017:36). However, the director is the organizer of the time, space and bodies that constitute the performance (Glass, 2000:60). The director therefore plays a pivotal role in the information transfer system that constitutes a theatrical performance (Hamilton, 2017:36). When text-based work is performed, it is the director who is responsible for making the text as the primary source accessible to the audience (Cheeseman, 2000:34). This is achieved by devising a concept that conveys a deeply felt personal experience, yet communicates beyond the director as individual to speak universally (Dean & Carra, 2009:3). Brook (2014) states that the director considers the visual elements; the nature of the text; the relationship between the text and the audience; and the relationship between the actor and the audience. Thus the director interprets the

text, via the actor, to the audience as part of the information system (visual and auditory) that is generated as a theatrical production. Such interpretation is crucial as language consists of multiple potential meanings (Bloom, 2001:13). The director has to uncover the dramatic action encapsulated in each line and convey this to the audience (Hodge & Mclain, 2015:32).

Castledire (2000:25) describes the director as a messenger who delivers a truthful and well-realized message to the audience. This message is generated by shaping or rearranging the visual and auditory parts into a whole world (Dean & Carra, 2009:3). The director therefore arranges shapes that exist in space and rhythm that exists in time (Glass, 2000:62). As the coordinating interpreter of the text in space and time, the director too could apply the prosodic elements of speech as a means to convey the text to the audience in compliment to visual elements. Secondly, the prosodic elements of speech could serve as a tool that the director could employ to enable the actor to embody the text as a means to relay the playwright's intent and the director's message. This is investigated in this study as a secondary aim in an effort to explore if the prosodic elements of speech could indeed be a creative aid to the director as well.

When considering literature on directing and documented interviews with theatre directors, it is notable that the terms 'rhythm' and 'musicality' are frequently used. Glass (1999:134) refers to the different melodies and rhythms of theatre. Pascal (1999:133) cites that a director should find the musicality of a piece. Mulgrew (2000:122) compares the director to a music composer, who mixes sound and visual elements towards achieving a message that is translated to the audience.

Baines *et al.* (2016:4) cite rhythm and sonority as the key that translates meaning during performance. Newson (1999:127) states that the director applies changes in rhythm in terms of speed and quality to underscore action. This is echoed by Monday (2017:11), who contends that rhythm changes illuminate changes in the emotional intent of the text and that the director should apply tempo and rhythm to shape the form that is derived from the text (Monday, 2017:xxi). Bloom (2001:59) notes that it is the combination of imagery and rhythm that conveys the text's emotional energy that the director should

uncover and portray via the actor. Brook (1968:119) equates a fragment of language expressed during performance to a metaphor or illustration that is shaped by a rhythmic pattern that conveys an experience. It is essential that the actor discover the character's rhythmic pattern (Brook, 1968:120). Beyond the individual character, tempo, rhythm and pause generate tension (Monday, 2017:172). It enables the director to apply emphasis and enables intensification through contrast, tone and vibrancy, which enables the performance to become dynamic (Dean & Carra, 2009:5).

The consistent reference to the terms 'musicality', 'rhythm' and 'tempo', seem to suggest that the director should apply an acute awareness of the acoustic changes that shape a theatrical performance. Such changes would apply to the individual actor's vocal output and the overall acoustic structuring of the production. The ingredients of rhythm and musicality – pitch, duration and loudness – are potentially essential creative tools for the director. Literature on directing discusses these tools under the umbrella terms 'musicality,' 'tempo' and 'rhythm,' but the core ingredients that generate these are not explored individually. An approach that attempts to isolate the ingredients of rhythm is Bogart's vocal viewpoints. Viewpoints explore pitch, dynamic (which is cited as the increase and decrease of volume), tempo and duration, timbre, shape, gesture, repetition, silence and architecture (Bogart & Landau, 2011:105–108). This is applied during the creative process to enable the performer to discover vocal sound separately from linguistic and psychological meaning. Although the vocal viewpoints seem to explore the ingredients of prosody, pitch, loudness and duration, limited information is supplied about these viewpoints and their application, and focus is on generating freedom and new possibilities in vocal expression (Bogart & Landau, 2011:106). The focus is not on how prosody could consciously serve the message. I argue here that a conscious awareness of the prosodic elements of speech that constitute musicality, tempo and rhythm could assist the director in the acoustic shaping of the text and subsequently the message conveyed to the audience via the actor.

The prosodic elements of speech are therefore viewed from the director's perspective as a possible means to convey meaning and intent to the audience via the actor's vocal and verbal expression. It is posed that the actor who interprets text in a second or third

language is tasked with additional challenges as multilingualism makes the embodiment of text a greater challenge. This research considers the fact that the prosodic elements of speech potentially offer a pre-linguistic universal tool that could aid the L2 or L3 speaking actor. I investigate how the prosodic elements of speech could be applied by the actor and director to convey clarity and intent when performance is created in a multilingual context.

I initially considered prosody as training tool for students and actors in creative contexts. However, delving into prosody also made me view directing differently. In my subjective experience it provided me with a directing tool, a means to shape and organize auditory elements in space and time to convey meaning to the audience. As indicated above, the literature on directing are united in the opinion that musicality, tempo and rhythm and variations of these elements form a crucial part of the director's task as he 'orchestrates' meaning to the audience through the actors. Although the importance of orchestrating text and auditory signals is acknowledged, the director is not given ideas on 'how' this could be conducted. In my personal experience, an understanding of prosody assisted my task as director in facilitating the actors in shaping sound to create meaning and then translating this meaning to the audience.

1.2.5 Envoiced Text and Actor-training

The shaping of sound to generate meaning implies active engagement of the actor's voice. As I explored this in creative work with actors-in-training and as lecturer who teaches voice and acting to L2 students, I came to the realization that prosody is a pivotal point where the actor's vocal and acting skills meet, where the character's intent, as explored in acting training, is conveyed by a flexible resonant voice. Finding strategies to actively connect the prosodic elements of speech to the performance of text became a point of focus in my

teaching and creative work with actors. At first, I did this quite theoretically. I summarized the core theory relating to prosody for L2 actors and facilitated their conscious application of this by marking English text. This did not yield a constructive outcome as I found that L2 actors became even more preoccupied with assigning perceived correctness and recreating rhythmic patterns that were clearly not organic. It became clear that prosody needed to be applied in an embodied fashion if it was to engage the L2 actors' enunciation of text. It therefore became important to consider the approaches applied in the actor's voice and acting training to facilitate embodiment and enunciation of text.

Berry (1988:14) asserts that the actor's voice communicates to the audience what is in his mind and imagination, suggesting voice as a vehicle that the actor applies to convey the character's intent to the audience clearly. When applying text, voice is extended to the expression of words that should not merely be conveyed cognitively, linguistically and vocally, but embodied or expressed through the entire physical self (Berry, 1988:22). This is echoed by Shewell (2009: 216), who describes voice as a part of meta-communication that transcends linguistic, cultural and emotional barriers. Therefore, the audience does not only respond to the actor's vocal expression and words on a linguistic level, but connects with it on what Berry terms an intuitive level (1988:22) and indicates that it is not 'how' the voice sounds, but how that sound is released into words (Berry cited in Armstrong & Pearson, 2000:42). Similarly, Rodenburg (1997:146) states that audiences go to the theatre not to see 'how' people speak, but rather to hear 'what' they say. The 'how' refers to the vocal tone³ and production of the phonemes⁴ and the 'what' to how

³ The term 'tone' can be defined as the description of a sound regarding its quality, pitch, strength and source. (Spencer, 1996).

⁴ 'Phonemes' refers to any contrastive sounds (vowels and consonants) in a language that can be used to distinguish one word from another (Spencer, 1996:4).

these components of vocal expression are applied to clearly signal the actor/character's intent⁵.

The actor's training process however, is initiated with a focus on the 'how' as voice development generally commences with explorations to develop vocal tone. Vocal tone is developed not only to achieve aesthetically pleasing quality, but to secure voice building, which according to Munro (2001:108) refers to the optimal and repeatable production of sound that is free of effort. To develop enhanced tone, the primary systems used in the actor's vocal development apply different approaches. Lessac (1997:122) applies tonal NRG (energy) by means of kinesensic⁶ awareness, which encourages the inner sensing of sound rather than critical external listening. Linklater (1992:7) refers to the 'freeing of the natural voice' as preconceived notions of correctness are removed by means of exploration and metaphor. The term 'natural voice' refers to vocal expression that is not hindered by physical tensions, inhibitions or any other defences that result from environmental factors (Linklater, 1992:7), thus vocal expression that is connected to emotional impulses and portrays cognitive intent, yet is not inhibited by intellect (Linklater, 1992:8). Rodenburg (1997:93) applies explorations that generate awareness of the different resonators to cultivate experiential awareness of vocal tone.

Although the primary systems⁷ apply different approaches, explorations and philosophies, their work include strategies to aid body–voice connectivity, safe and organic optimization of respiration, phonation and resonance to promote voice usage that is both sustainable and aesthetically pleasing (Rodenburg, 1997; Linklater, 1992; Lessac, 1997). Voice development is then extended to include resonator shaping, which elevates vowel

⁵ Adrian (2008:33) describes 'intent' or 'intention' in the context of the actor in performance as the qualitative changes in sound and movement motivated by an emotional / psychological connection.

⁶ Lessac (1997:273) applies the term kinesensic, coined from *kine* (implying motion) and *sense* (identifying) to describe the process of self-perception, self-response and self-sensing that is central to his approach.

⁷ Although the work of Lessac, Linklater, Berry and Rodenburg are not the only work applied in the voice training of actors, their approaches are considered here as they are well documented and span all the elements of voice training for actors. All four authors are honorary members of the Voice and Speech Teachers' Association and their work continued to be investigated in VASTA's publication *The Voice and Speech Review*.

production and promotes projection. Lessac (1997:160) explores the shape and size of the voice and speech instrument by means of structural NRG (energy), while Linklater (1992:15) encourages the performer to experience the open passageway that applies breath as source and extends to the mouth. Berry (1974:36) explores vowel duration, and lastly, Rodenburg (1997:119) encourages awareness by means of exaggerated production in what she terms the 'vowel workout.'

Once resonator shaping and vowel production are established, the functionality of the articulatory organs is developed and applied to the production of consonantal phonemes. Lessac (1997:63) enables the performer to discover the musicality of the consonants as a component of his kinesensic approach, while Linklater (1992:22) encourages the performer to sense the vibrations as consonants are produced. Berry (1974:42) develops 'muscularity' with a specific focus on the speech organs. Rodenburg (1997:109) examines the production of voiced and voiceless sounds directly by means of a 'consonant workout.' Finally, when the performer has explored tone, vowels and consonants, all these aspects or segments are applied to clauses, phrases and sentences to connect all the phonetic elements into speech. Connected speech explorations are generally followed by application to text, where the actor experiences the combined application of all segmental elements (Rodenburg, 1997:91, Linklater, 1992:173, Lessac, 1997:203, Berry 1974:69). Rodenburg (1997) provides a large number of explorations that apply vocal range to text. Berry provides explorations that focus on the delivery of poetry. Linklater's (1992) explorations to text are aimed at dissolving limitations and linking breath and range to text, while Lessac (1997) advocates the application of a trinity of energies (tonal, structural and consonantal) to the vocal delivery of text. The primary systems used in the actor's vocal development therefore apply an organic developmental process that is initiated by tonal development and culminates in explorations that apply voice to text, as depicted below:

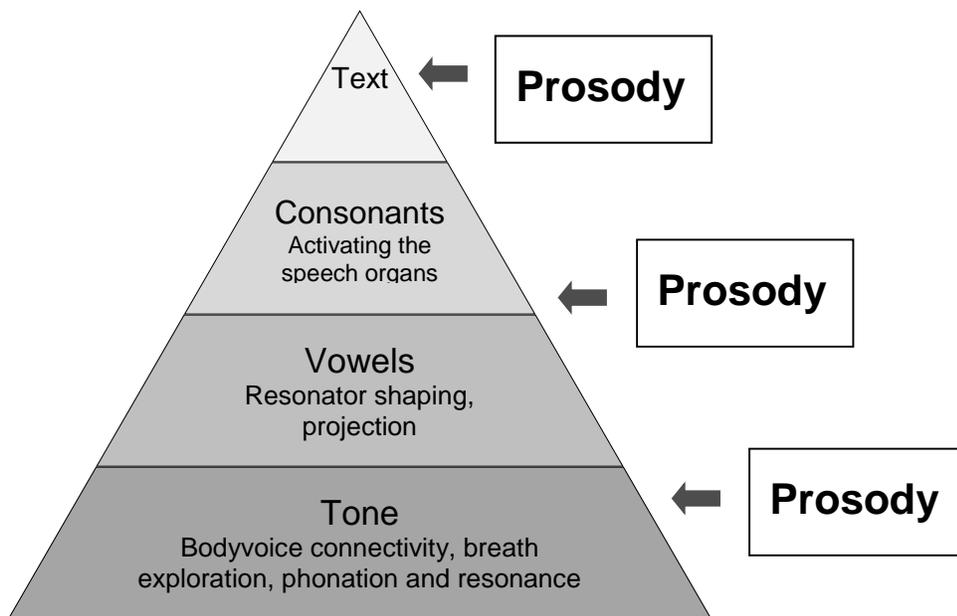


Figure 1.1 *Depiction of the progression of the actor's vocal development.*

The development of the actor-in-training's voice echoes the early stages of speech and language development as described by Luchsinger and Arnold⁸ (1959:351). Their summary of the early stages of speech and language development is listed below and connected to the developmental phases applied in vocal development of the actor-in-training.

⁸ In the development of this document, primary sources that define and investigate prosody as an element of the study of phonology a branch of applied linguistics were consulted as these sources contain information that has served as a basis for continued research in this field. These sources date from the 1950s and 1960s as the core definitions remain unchanged.

Table 1.1 Speech development process and corresponding elements in actor-training. Adapted from Lunchsinger and Arnold (1959: 351), as well as Hoff (2006).

Age	Developmental Aspect	Corresponding Aspect in Actor-training
1 Month	Tone in reflex cries	Exploration of tone connected to body and breath
2 Months	Structured sounds of babbling	Exploration of tone, phonation, resonance and initiation of resonator shaping (vowels)
8–10 Months	Beginning of speech comprehension and association with linguistic elements	Production of vowels and consonants
13–18 Months	Symbolic consciousness initiates and words and monoverbal sentences develop	Application of tone and phonemes to words and carrier sentences
18–24 Months	Biverbal sentences	Application to connected speech and text
3–4 Years	Structured pluriverbal sentences and completion of language acquisition	Application to performance, which implies employment of prosody

Critically reflecting on the above, one could speculate that the vocal development of the actor-in-training follows an organic and embodied learning paradigm. However, the apex of the above depiction is the completion of the acquisition phase or text-applied performance in the actor’s context, which implies integration of all the segmental elements of voice and speech. This reflects the utterance that the audience will hear and interpret by means of the prosodic elements of speech. The primary systems applied in the actor-in-training’s vocal development apply text-based strategies towards enhancing the manner in which the actor shapes utterances, yet this is achieved by means of explorations that do not directly utilize the prosodic elements of speech. Halliday (2006:4) highlights that the infant utilizes prosody as an expressive means at a protolanguage level, thus before words are formed, prosodic patterns can be noted in ‘baby-talk.’ Stevens (2001:149) points out that exaggerated prosodic patterns, specifically pitch

patterns in conjunction with gesture, are noted in the pre-linguistic infant. The infant not only produces, but also perceives prosody at a pre-linguistic level as he reacts to prosodic features in the mother's speech (Reissland & Snow, 1996). Such responses include pitch cues in the mother's speech, which enables the infant to distinguish between playful and ordinary situations for example (Stevens, 2001:149). This suggests prosody as a pre-linguistic means towards meaning making with body and voice as the infant co-opts limbs and voice to express intention symbolically before language is formed (Halliday, 2006:9). It becomes an embodied conveyer of state, for example the infant expresses pain or discomfort through body-clasped fists, repetitive movement of the limbs, and high-pitched crying (Halliday, 2006:10). This may be viewed as the very basic, embodied expression of emotion in a human, yet the actor's vocal development, which otherwise echoes the development of human language, seems to skip this and move straight ahead to the shaping of phonemes and words.

Evidence of this statement is noted in Saklad's (2011) interviews with prominent voice teachers. In these interviews master voice teachers discuss their philosophies and approaches with specific focus on voice and speech training in the new millennium. Berry (Saklad, 2011:51) stated that she applies text-based explorations to encourage the actor to experience the language so that it is felt and seen. Linklater described her approach (Saklad, 2011:196) as allowing text to come alive by means of releasing the performer's expression patterns (vocal and physical) whereas Rodenburg (Saklad, 2011:225) expressed that the actor should feel the word to release the meaning. Kinghorn, a master teacher who uses Lessac's kinesiastic training indicates that the actor should explore the text using vocal and body energy towards uncovering and conveying their own inner imagery, which would colour the text (Saklad, 2011:133). In Saklad's (2011) interviews with these master voice teachers, expressions such as 'language that is felt', 'text coming alive', 'release the meaning' and 'inner imagery' suggest that explorations are applied to enable the actor-in-training to deliver text in a manner that conveys emotional intent, thus applying prosody. It seems that although prosodic variation could be viewed as the desired outcome of such explorations, it is implied, but never noted directly in any of the interviews cited above.

Within my context as lecturer-director I have worked with the above approaches and can attest that they are useful in the training of actors. However, there are additional challenges in a multilingual actor-training context as notions such as ‘conveying inner imagery,’ ‘releasing meaning’ and ‘feeling language’ are in my experience difficult to achieve when the actor is confronted with text in L2, as the text is not fully embodied. This is further complicated when confronted with a student cast that include several L1s. Therefore, I became aware of the need for an approach that would enable the actor to not only find the meaning in the words, but to seek for an embodied meaning beyond the text, thus tapping into the universal pre-linguistic expression, as a means to assist the L2 actor-in-training to apply the prosodic elements of speech to convey intent. Additionally, it is important to note that although the term ‘language’ is constantly applied in the actor’s vocal development, mention is not made of multilingualism. This seems to suggest that the actor’s vocal development is framed by an assumption that the actor will perform in his L1, which is rarely the case in the context in which I work and which prompted the investigation. In an effort to circumvent language specificity, I realized that an embodied approach would be required to activate the L2 actor’s enunciation of text. Explorations therefore had to be grounded in embodied learning.

1.2.6 Embodied Learning

Embodied learning can be described as a somatic approach to learning that considers the individual’s entire experienced history and current experience (Kerka, 2002). Johnson (1999:12-13) holds that meaning is grounded in the body and that reason is an embodied process, thus suggesting that mind and body cannot be separated in the individual’s unique experiences. The activity of acting or performance implies embodiment and cites the body and its expression as one of the actor’s primary tools (Krasner, 2012:17). Voice specifically has been defined as an expression of personal and communal power

(Barnwell, as cited in Armstrong & Pearson, 2000:55). It could therefore be argued that the training that the actor-in-training receives, should apply an embodied approach.

Bakker *et al.* (2011) depicts the process of embodied learning as one that starts with expressive exploration that leads to embodied schema and culminates in embodied metaphor. The outcome is elevated awareness of self, body and activity. Increased awareness of self and expression in body (Gustafson, 1998) could assist the actor-in-training when translating the explorations applied to aid expression of prosody into performance. Embodied learning is already implied and applied in several systems, currently used in the development of the actor-in-training, as the body (including voice) serves as the actor's primary expression tool (Krasner, 2012:36). Lessac (1997:5) advocates the enhancement of inner harmonic sensing, referring to a heightened and organic inner awareness of the signals processed by the fundamental outer senses. This implies awareness of the body, self and activity that secures intuitive and experiential learning in compliment to logical and analytical learning (Munro & Coetzee, 2009:457). Delorey and Carlton (2007:132) also discuss learning explorations that encourage synergy between intellect and intuition in their performance work with heightened text where physical expression (body) is used as a means to elevate performers' delivery of complex text (Delorey & Carlton, 2007:133). Since the actor's work demands physical expression by means of body and voice, awareness of the self (including body and voice) is a crucial outcome. Therefore, any exploration developed to assist the actor in his work should be based on the principles of embodied learning. As noted, seeking correctness in the production of prosody in an L2 text may lead to conscious, cognitive awareness, which may inhibit the actor. Therefore, 'correctness' is substituted by 'creativity,' thus providing the actor with creative embodied explorations that would enable him to discover prosodic possibilities to convey the character's meaning and intent.

Halliday (2006:4) notes that an infant's language development displays a time parallel between the use of prosody as a means of expression and perception and the early intersubjective creativity where communicative meaning is constructed. Providing the L2 actor with explorations that actively explore the prosodic elements of speech is therefore

aimed at tapping into a pre-linguistic place of creative discovery and symbolic expression, which could serve as a tool for the L2 actor and the director who facilitates L2 actors.

In summary, my experience with L2 actors in a multilingual context revealed that the actor experiences challenges when required to embody and envoice English text to express the character's intent due to focus on the segmental correctness. This affects the actor's ability to access inner resources and depletes the sense of truth experienced due to the link between inner intent and the act of speaking. To potentially assist the L2 actor, I have explored with nonsegmental or suprasegmental aspects of expression that are connected to non-verbal expression. Although the connection between speech-gesture and the expression of intent in text is addressed in the approaches applied in contemporary actor-training, it is assumed that the text the actor has to embody is in his L1. Enabling the L2 actor to embody text became an objective in my creative work as lecturer-director. Explorations that developed out of these rehearsal processes served as pilot studies towards a focused creative process in which prosody could be applied as core tool.

1.3 Problem statement

The actor applies text in performance to communicate meaning and intent. This implies utilizing vocal patterns to depict and embody the character, and to convey emotional intent to the audience. The L2 actor is assigned a more significant challenge when such patterns have been envoiced in a text that does not constitute his L1. The director in turn employs the actor's vocal patterns as a crucial component of the information system that is communicated to the audience. In order to communicate clarity, intent, and emotion, the actor intuitively employs the prosodic elements of speech as part of the communicative act, and the L2 actor should find ways to feed this intuitive act into his delivery of L2 text.

1.4 Research Question

Given the above context, the study examines the following primary research question:

How can the prosodic elements of speech be applied as creative explorations to aid the L2 actor's expression of the character's intent and emotion in a L2 text?

The following secondary question flows from the primary question: How can intentional application of creative vocal prosody by the actor enhance the directing process in a multilingual context?

1.5 Methodology

1.5.1 Method(s)

This study applied qualitative research, which Mouton (2001) describes as seeking meaning rather than establishing generality. Bless and Higson-Smith (2000:37) emphasize the use of qualifying words or descriptions in qualitative research to document 'world-aspects,' in contrast with quantitative research, which measures and analyzes variables. Qualitative methodology is applied using multiple research methods. Gray and Malins (2004:121) term multi-method research as the use of multi- or hypermedia, thus applying different methods to gather information from different perspectives to reduce bias and secure multiple experiential and sensory information. Johnson and Onwuegbuzie (2004:17) refer to mixed or multi-method research as the application of multiple approaches that are expansive, creative, inclusive and complimentary in nature.

In this research process, the explorations that applied prosody to enable the L2 actor's delivery of text in performance were generated from a synergistic relationship between theory and practice (Shusterman, 2008). This enabled the process to consider the outcomes of the creative work and to connect this with theory to create a formal experiment, which was then again linked to the theory. This process can be depicted as follows:

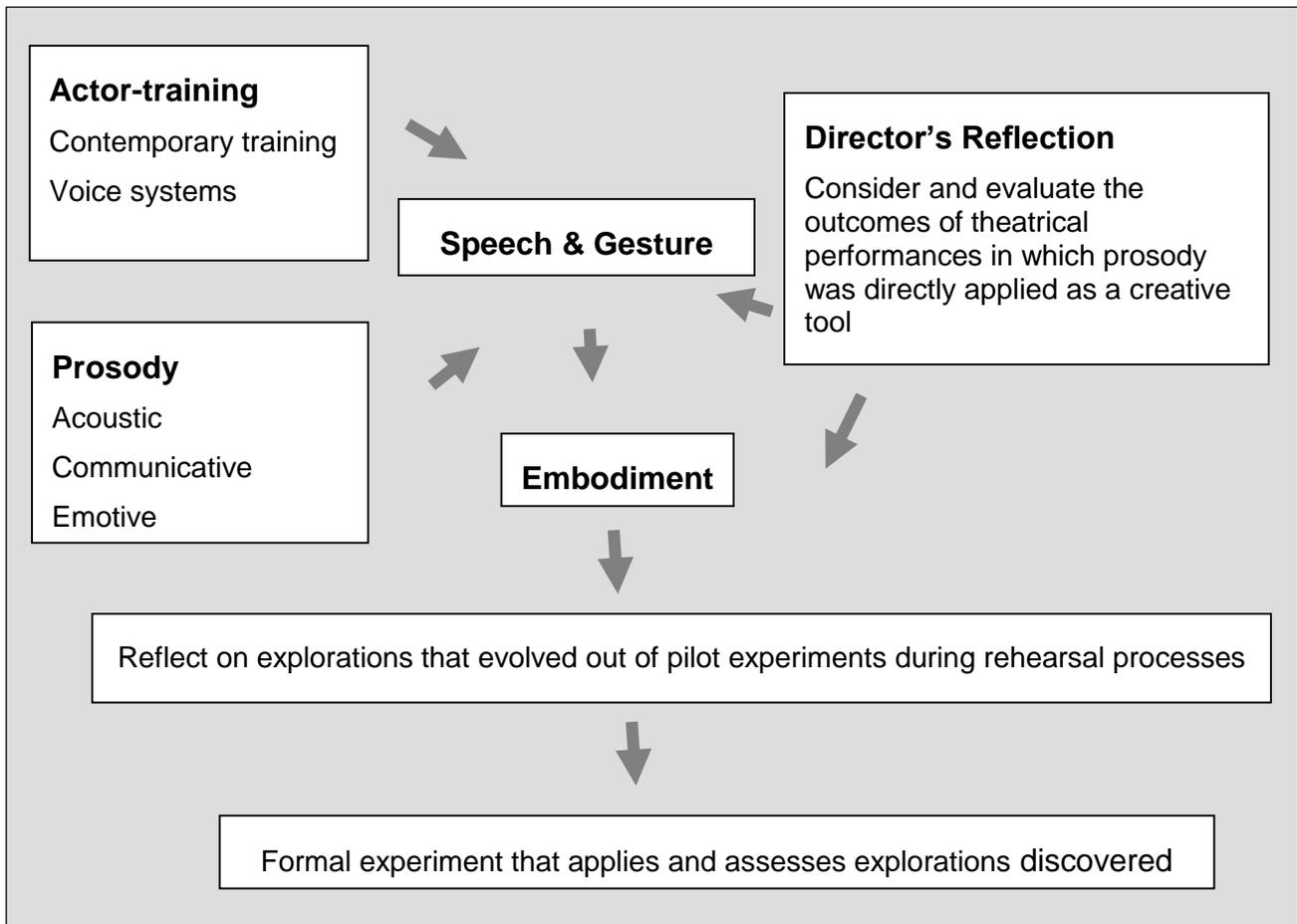


Figure 1.2 *Depiction of synergistic theory and practice elements applied in research process*

A methodology that utilizes mixed methods allows exploration from several perspectives to balance the review of relevant literature with the researcher’s autoethnographic narrative and the ethnographic data and description of the participants’ experience. Autoethnographic research can be applied as a method or technique to achieve critical reflection (Woods *et al.*, 2010) as an examination of the self and the self as educator (Henning, 2012). An autoethnographic element was applied in this study as the research process drew the researcher’s lived experience and observations as lecturer-director in a multilingual context. This element is constructed from my lived experience in engaging with theory and as a participant in the creative process. It resembles what Ashton and Harris (2007:2) calls ‘embodied practice’ rather than ‘disembodied observation’ and it was used to intersect review of literature and discussion of processes and patterns that seek

to answer the research questions posed (Ellis, 2011). Reflective autoethnography as it intersects relevant literature was also used to discuss the outcomes of the creative work (productions) that served as pilot studies, which informed the final experimental project. This was applied as the process was examined from the researcher's perspective. The autoethnography then led to ethnography in the applied project, as observation of participants and their reflective experiences were included. Harris and Johnson (2006) state that ethnography can be defined by its literal meaning 'a portrait of people,' implying the study of behaviour in an everyday context where data are gathered from observation and informal conversations. This approach was taken as a rehearsal process was allowed to unfold and the observations of the researcher and reflections of the participants (cast) were gathered and analysed. The data collection could therefore be described as unstructured as it did not follow a detailed plan, which is in line with the description of ethnographic research (Hammersley, 1990).

The study also included an element of action research as it involved the collaboration of a group of people (actors and director) who took action (created a performance) in a manner that is democratic, participatory and that considers the participants (Berg, 2004:197). The focused experimental project (production) that applied prosody as creative focus could therefore be described as containing aspects of action research as it was a collaborative process in which the experiences of all the participants and researcher (actors and director) were documented and discussed. The pilot projects also constituted collaborative work, although the actors who participated in these processes did not document reflective journals and these projects were therefore examined from the researcher's (director's) perspective with specific focus on how the explorations that culminated from the creative work informed the final explorations that were used in the focused production. This study considers creative work as data. According to Hallam and Ingold (2007), creative work constitutes improvisation that arises from a source or sources and that applies a procedure to produce something influenced by people, places and processes within a time frame (Hallam & Ingold, 2007:12). The creative work discussed in this study arose from sources (director and casts) and were generated within a specific time and place (the training of actors in a multilingual context). What was considered in this study is the 'procedures' applied and which generated explorations to enhance the

L2 actor's use of prosody when embodying text. The manner in which the procedures and outcomes developed were examined, in other words how the outcome of one pilot project influenced the next towards ultimately creating a set of explorations that were applied in a focused practical experimental production. The discussion of the pilot productions therefore employed to some extent an *ex-post-facto* interrogation. Simon and Goes (2013) define *ex-post-facto* or retrospective research as seeking to reveal the impact of one variable on another by examining data already collected.

This 'after the fact approach' was used to interrogate prosody as used in productions directed by the researcher by means of notes, reflection and recordings. In order to determine and then develop explorations that would aid the actor's application of prosody in performance, a literature survey was complimented with the researcher's journaling and the participants' experience, as well as information gained from the retrospective data collected from the researcher's work as director. The outcome of this investigation, i.e. explorations to enhance the actor's use of prosody, was then applied to a performance creation process in which six professional actors participated. This process was journaled, and the final outcome recorded. The mixed methods qualitative research process applied in this study could be depicted as follows:

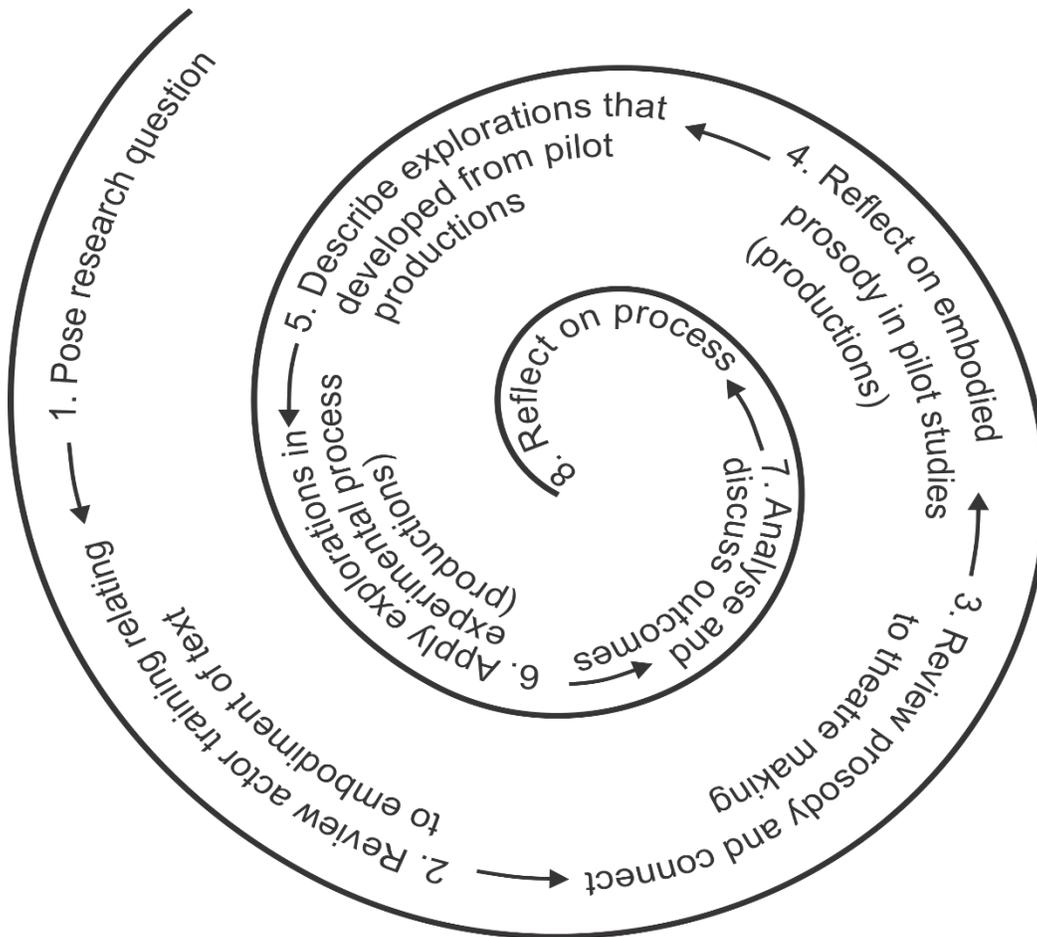


Figure 1.3 *Depiction of the mixed methods qualitative research process applied in this study.*

Self-reflective journaling was incorporated in two ways to add to the multi-perspective approach towards generating optimal information and data for analysis. Firstly, I documented the process during the praxis component of the project in an effort to reflect on actions and outcomes. This was applied in an effort to connect research and practice according to the principles of reflective practice (Gray & Malins, 2004:22), the process of internal talk and talk-back as the research unfolds (Shumack, 2010:1).

Participants in the formal project were requested to journal their experience of the praxis explorations in self-reflective discussions that were audio-recorded. This was employed to trace methodologies to provide a more comprehensive perspective of the study's

outcomes. Self-reflective journaling captures personal presuppositions, experiences, choices and actions (Ortlipp, 2008:695). This is deemed relevant in this study as performers' experience are subject to uniqueness as the speech act that is examined in this study and inherent uniqueness implied in the speech act, may influence the results. Different sources of data and methods were used towards trustworthiness, an alternative to validity and reliability in qualitative research. This constitutes triangulation, which was applied towards the four epistemological standards of trustworthiness, being truth value, applicability, consistency and neutrality (Botma *et al.*, 2010:232).

1.5.2 Research Phases

Mixed methods were applied to examine the actor's use of prosody to express clarity and intent in performance by means of the following phases:

- **Phase One:** Initially literature was surveyed. A review was conducted of relevant literature on existing methodologies and explorations applied in the development of actors-in-training, embodiment and prosody.
- **Phase Two:** Information regarding of the use of prosody in four productions directed by the researcher was gathered using ex-post-facto research. After each production, a critical reflection process took place. The discussion explores how the outcome of each production informed the next production.
- **Phase Three:** The outcomes of the literature survey and ex-post-facto investigation were harnessed to develop practical explorations that could serve to develop the L2 actor-in-training's production of the prosodic elements of speech.
- **Phase Four:** The explorations developed during phase three were applied to create a text-based performance. The explorations informed the rehearsal process; thus the devised explorations were used as a primary tool to create the performances and to construct the production. During this process the researcher and the participants kept reflective and self-reflective journals to track the actions and methodology, ensuring

that personal choices, experiences and presuppositions are considered. The final production was video recorded.

- **Phase Five:** The outcomes of the production and the reflective journals were then analysed towards refining explorations that would provide the actor-in-training with strategies to apply the prosodic elements of speech creatively.

1.5.3 Participants

Since the proposed study investigates strategies towards developing the actor-in-training's use of prosody as an aid to expressing clarity and intent, it may be assumed that participants are actors-in-training. However, utilizing students as participants in projects that fall outside the structured curriculum posed logistical challenges. Therefore, it was decided to conduct the experimental phase, the creation of a production using prosody explorations as base, with independent professional actors. All the participants had completed formal actor-training at the Drama Department where the researcher practices. Their training was therefore deemed homogenous to some degree and they had explored the primary constructs of bodyvoice development, thus allowing for focused exploration of developing the expression of prosody. As such, purposive sampling and specifically typical case sampling was used in selection of this sampling group (Palys, s.a.).

A homogenous group (N=6) of female actors participated in the creation and performance of an adaptation of Chekhov's *Three Sisters*. The group was therefore homogenous in gender and to reduce the impact of language as a variable, the group was sampled to include three L1 Setswana speakers and three L1 Afrikaans speakers. The text was performed in English to allow for investigation of the L2 actor's experience of creative prosody when performing a text in English. Actors were informed of the study by means of an information leaflet and they participated voluntarily. Practical considerations demanded a smaller number of participants to allow the researcher to apply a case study approach, thus documenting each participant's performance outcomes as an individual case study. The combination and triangulation of information gathered and self-reflective

journaling will be aimed at achieving data saturation to yield results within this qualitative study.

1.5.4 Ethical Considerations

This study adheres to Ethical Guidelines as stipulated by the University of Pretoria and applied to research that utilizes the aid of human participants. Participation was voluntary, and all participants were provided with relevant information regarding the study and how results are to be applied (see information leaflet and letter of informed consent attached). Participants provided informed consent and anonymity is secured at all times.

1.5.5 Chapter Outline

Chapter 1: Background and contextualisation. This chapter frames the context for the study's central question. Prosody is defined and located within the contexts of performance, acting and directing with an emphasis on the communicative demands the actor faces. To examine such demands, the contemporary systems applied in actor-training is briefly discussed in relation to the application of the prosodic elements of speech, concluding that embodied learning is pivotal to foster connectivity of bodyvoice, speech and gesture. Finally, this is relayed to the multilingual South African context and the specific challenges that the L2 actor faces. This contextualization then informs the problem statement and central question. The chapter concludes with a brief summary of the research method applied.

Chapter 2: Phase 1: embodiment, embodied acting and approaches to acting. This chapter initiates Phase 1 of the research process. It examines embodiment, embodied acting and embodied actor-training to establish a base for the ultimate development of explorations to aid the actor's use of the prosodic elements of speech. The investigation then examines the primary acting systems applied in contemporary actor-training. The work of Stanislavski, Chekhov, Lecoq, Grotowski, Suzuki and Bogart (Viewpoints) are discussed with specific focus on how these systems approach the embodiment of text.

Chapter 3: Phase 1: prosodic elements of speech. In this chapter, Phase 1 of the research process is continued. The prosodic elements of speech are investigated to generate a theoretical base for the development of explorations that could assist the actors in applying prosody as a creative tool. The chapter attempts to explore all the linguistic and sociolinguistic layers that influence prosody to the extent allowed in the study's scope. The focus is on phonological analysis of the features: pitch, volume, length and pause while examining these features' impact on tempo and rhythm. The theory reviewed is then connected to the researcher's context as director by means of retrospective consideration of how the various aspects of prosody could be applied as a creative tool in theatrical performance.

Chapter 4: Phase 1: vocal systems. The vocal systems are discussed as the final stage of Phase 1 of the research process. This chapter explores the primary approaches applied in the actor's vocal development, with a view to distil elements that could be applied towards developing explorations that would enhance the actor's use of prosody. Focus is placed on voice-to-text explorations in the work of Berry, Lessac, Linklater, Rodenburg and aspects of the Alba emoting approach as documented by Dal Vera. The chapter concludes with core elements that manifest in many approaches and that could be applied to develop explorations that would heighten the expression of prosody. This initiates Phase 2 of the research process.

Chapter 5: Explorations. This chapter continues Phase 2 and then discusses Phase 3 of the research process. It connects *ex-post-facto* reflection on the researcher's creative work as pilot experiments with the core elements defined in Chapter 4 and the theory collected in Chapters 2 and 3 to define and describe embodied explorations designed to assist the L2 speaker with the delivery of text in performance.

Chapter 6: Experiment. This chapter outlines Phases 4 and 5, the rehearsal and performance process that was informed by the explorations generated. The performance outcome and the reflective journals are discussed. The tools and criteria applied are discussed and motivated. Finally, all the data and information gained are analysed and discussed to generate the study's findings.

Chapter 7: Conclusion. The final chapter summarizes the study's core objectives and the processes applied. The findings generated are discussed and recommendations for future research are formulated.

1.6 Conclusion

This chapter provides the background and contextualization to the study, framing the actor's communicative context as an artist who is required to embody the playwright's words to convey the character's meaning, intent and emotion to the audience. Prosody is defined as the subconscious communicative act that all humans apply from pre-linguistic age to express intent and emotion. The potential impact of prosody in performance, acting and directing lies in the fact that the theatre actor, performer and director are required to deliberately and creatively apply a communicative act that all humans practice subconsciously. Against this background the approaches applied in contemporary actor-training are considered and the specific challenges facing L2 actors are noted. The conclusion is that although prosody is not deliberately applied in actor-training, it is implied in many approaches due to the connectivity between speech and gesture, voice and body. Therefore, two primary areas should be examined within relevant literature, namely embodiment and embodied acting and prosody. Chapters 2 and 3 focus on these areas to form a theoretical base for the explorations developed and applied to aid the L2 actor with the use of prosody to convey meaning, intent and emotion.

CHAPTER 2

2.1 Introduction

Chapter 1 outlined the actor's communicative context and concluded that the actor is tasked with embodying the playwright's text or the text that emerges during the devising process to portray the character's intent to the audience. In doing so, the actor draws on his inner resources and applies body and voice to portray the character and the character's intent. This generates specific challenges for L2 actors and this study proposes that the prosodic elements of speech could potentially contribute to the delivery of this intent. In order to determine how the actor could be trained to creatively apply the prosodic elements of speech in performance, it would be relevant to assess related strategies that exist in contemporary actor-training to build on these in the development of explorations that would aid the actor in creatively applying the prosodic elements of speech to convey the character's intent.

This chapter initiates phase one of the research process and considers the approaches to actor-training⁹ applied in the research context, being a Drama Department with a multilingual student body.

The L2 actors-in-training that I work with receive training in a variety of approaches. When engaging in creative work with L2 actors-in-training, it is important to consider the training approaches that they are exposed to as the theatre-making process serves as praxis application of the student actor's acting, theatre-voice and movement training. For this reason, I sought to connect the

⁹ This study reflects on my engagement, as lecturer-director, with L2 actors-in-training. For this reason, the approaches to actor training discussed are in-line with the training applied at under-graduate level, within the context where the pilot experiments and the subsequent explorations evolved. The approaches discussed were therefore selected to establish congruency. The work of Brecht and Meyerhold was considered but omitted as they do not form part of the under-graduate actor-training within my context and is deemed an additional layer that is employed once fundamentals are embedded. I do however acknowledge that there are approaches applicable to actor-training, other than the practitioners discussed in this chapter.

explorations aimed at enhancing prosodic expression to the approaches that they have or will encounter in acting class.

Therefore, the acting methods, systems and approaches¹⁰ are examined from a perspective that the actor employs inner resources, body and voice to portray the character and that these elements are integrated within the actor as a dynamic system. Merlin (2001:39) refers to the subtle interplay between the emotion, the thoughts and the actions within the actor and suggests that the successful actor learns to tap into this interplay. This implies an embodied paradigm of acting in which the dynamic relationship between the physical (bodyvoice) and the mind and emotion (inner resources) is pivotal. This is relevant to the investigation of the prosodic elements of speech as prosodic expression (vocal – voice and speech) and non-verbal expression (physical – gesture in time and space) do not function independently and intersect within the communication act (Cruttenden, 1997:177; Pell & Monetta., 2008:415). This implies that the actor's expression of prosody would be influenced by his expression of gesture. Mortimer (2009:233) considers performance historically and asserts that the actor precedes the text and that the physical precedes the linguistic in terms of acting. An investigation into how the actor applies prosody and could potentially apply it optimally would therefore have to include the physical training of the actor.

Prosody portrays linguistic meaning and emotional intent. Thus, the prosodic elements of speech are verbal and vocal manifestations of physical, cognitive, linguistic and emotional activity. It is then apt to consider prosody as embodied, as it spans all aspects of the dynamic human system. For this reason, embodiment in acting is considered in this chapter. The concept of embodiment in acting is discussed with specific reference to the embodiment of text, as this supports the focus of this study. Finally, this chapter provides

¹⁰ Contemporary acting systems are examined in this chapter with considerations of the elements that are applied in the curriculum of actors-in-training, which is largely based on the western theory surrounding acting, as the non-western paradigms and practises have only recently been examined as a compliment to contemporary actor-training (Zarrilli, 2009:23).

an overview of specific systems, methods and approaches applied in actor-training. Approaches that are applied in the syllabus of the Drama Programme that serves as the context of this study are explored to consider how these provide strategies to promote the embodiment of text.

2.2 Embodiment

Before embodiment is explored within the realm of actor-training, the term embodiment is briefly discussed to establish a base for the investigation of embodied acting and the systems, methods and approaches that promote embodied acting.

Working with L2 actors in a multilingual context, I have noted a need to find commonality, a base from which creative expression could be approached. The body and subsequently the actor's embodiment serves as a universal that all share and therefore has become a point of reference in exploring creative expression. Although it may seem simple to state that focus could be placed on embodiment as a universal unifier within in a diverse and multilingual context, the construct of embodiment is complex as it implies the systemic connectivity centred in the sense of 'self.' I therefore needed to examine the construct of embodiment and its engagement with language to further the search for means to aid the L2 actor's expression of prosody.

The concept of embodiment is depicted in various contexts and fields with terms such as bodymind, semantics, self-regulation, organism and holistic (Carroll, 2011:240). In simple terms, the construct of embodiment could be summarized as 'the mind is of the body and the body is of the mind' (Lutterbie, 2011:30). This implies that the body and mind cannot be separated. Not only does the body house the mind, but the body is the means of interpreting and expressing what is deemed as the 'mind.' Therefore, the act of thinking does not occur separately from being (Dourish, 2004:19). Meaning is grounded in the body and reason is an embodied process, suggesting that mind and body cannot be separated in the individual's personally unique experiences (Johnson, 1999:12-13).

Bresler (2004:7) describes embodiment as a web that integrates thinking, being, doing and interacting with the world. This suggests that what is often categorized as body (doing), mind (thinking) and emotion (feeling) connect as a dynamic integrated system. Thinking can therefore not be separated from being and acting in the world (Dourish, 2004:19). What is deemed 'mind' or rational thinking therefore arises from the emotional, bodily and relational (Carroll, 2011:247) as part of an integrated system. One's experiential embodiment is thus essentially the source of all that is known to the individual (Barrat, 2010:117) as embodiment is the perspective from which the world is experienced (Peters, 2004:19). The body is simultaneously the source and site of human existence (Csordas, 2004:138). Therefore, embodiment implies that humans process and act through the physical manifestation of the world (Dourish, 2004:111), which includes the physical embodiment of the body as an object, the bodily skills and situational responses humans develop, and cultural skills and understandings that sprout from the cultural context in which one is rooted (Dourish, 2004:114). It could also be framed as the human body being both the means and object of human labour or action (Williams & Bendelow, 1998). Body and mind or bodymind is therefore interconnected and cannot be experienced in isolation.

The notion of a systemic interconnected bodymind contrasts with historical western thinking, which advocates a dualism in which the body is viewed as a machine, controlled by the mind and subject to the laws of physics (Barrat, 2010:1). This perspective results in contrasting constructs such as mind vs body, reason vs emotion, society vs biology and object vs subject (Williams & Bendelow, 1998:18). These contrasting constructs suggest a duality of one or the other, which conflicts with what is understood as embodiment. Embodiment implies a sense of self, connected by reflection of self. Such reflection marks the coming together of mind and body, which results in reflection. There is not only reflection on lived experiences, but the reflection becomes the experience (Varela *et al.*, 1993:27). Lutterbie (2011:28) concurs that the three categories have wrongfully been assigned as body, mind and emotion and are viewed as somehow operating separately, whereas these are three integral parts of one system that are in constant discourse with one another. Embodiment could therefore be described as a process rather than a state (Carroll, 2011:255) in which the mind is integrated in the

physical body, therefore the term 'mind-full body' (Sheets-Johnstone, 2007). The body is then no longer viewed as merely a vessel for the brain.

Damasio (2010:142) examines the role the brain plays in the integrated being and argues that the brain records entities for later playback. It is not a passive recorder, but engages the body actively. In turn, the body reacts to and is influenced by context as the body cannot be separated from the space in which it lives (Dourish, 2004:18). This implies both space and context, referring to the body's orientation and movement in space and time and the social and cultural context in which the individual body engages. The orientation of the body in space is therefore key in understanding the construct of embodiment. It is also highly relevant in the context of actor-training as the actor's body in space is the source of performance (Auslander, 1997:16; Schechner, 2013:13).

The body moves in space and time. Csordas (2011:147) notes that the body's movement in space and time in effect creates space and time, and by doing so the manner in which it moves influences the space in which it moves. It is arguably the body's movement in space and time that generates the individual's understanding of space and time, making embodiment central to the navigation of human existence. Additionally, Barrat (2010:141) refers to the boundary functioning of bodies, implying that the boundaries where one body ends and another begins in space define bodies rather than bodies creating boundaries. Thus one knows one's own body by its relation to other bodies and objects in space (Burns, 2012:40). Embodiment implies that the body does not function or experience in isolation, but in socio-cultural context.

Varela *et al.* (1993:51) declare that to be human implies that one is always in a situation or context, thus the individual cannot be separated from the world in which he lives and acts (Dourish, 2008:18). Human experience is therefore dependent on contexts, and as a result the body and the embodied experience are always concrete and individual (Bowman, 2000:43). This implies that the system or process of embodiment reaches beyond self-awareness to extend to social and cultural contexts. According to Ramos-Zayas (2011:27) embodiment extends beyond the conscious sense of 'self' to include socially embodied personhood. It is the culmination of one's experience of the body as

flesh and the world in which it exists (Barrat, 2010:93). Thus the body and its lived experience is always social or cultural (Bowman, 2004:44), as every act of interpretation is occupied by the cultural practices that shaped the interpreter (Mans, 2004:78). As a result, daily human interaction could be characterized as both physical and social (Dourish, 2004:99-100). Embodiment constitutes fundamental human existence in relation to the world (Csondas, 2011:137), extending to the culture and experience that the body 'is' (Boddy, 2011:120). Different modes of consciousness subsequently manifest in different linguistic and social contexts (Ramos-Zayas, 2011:27). The body becomes a framework for interpreting culture. In turn the social world becomes a framework for the realities in which the body exists (Ramos-Zayas, 2011:38) thus it could be interpreted that the body cannot be separated from culture or social contexts. Williams and Bendelow (1998:28) state that expression is coded by the body, determined by culture and controlled by social demands, indicating that embodiment is subject to cultural and social context.

The context in which the body lives will affect not only the embodied experiences, but how the individual perceives and reflects on the lived experience. The interconnectedness between the individual body and the socio-cultural context in which the body lives should therefore be considered when working with the actor in a diverse multilingual context. Socialization and acculturation could alienate the individual from his embodiment and this could be overcome by listening or being attune to one's embodied experience. Barrat (2010:105) surmises that western thinking advocates that power of action orientates will, in other words the individual is autonomous within the social and cultural context. In contrast, the dualism of mind controlling body does not form part of the African paradigm (Mans, 2004:80), where multiple levels of sensing and learning is located in physical experience. In traditionally eastern practices such as yoga the body is considered central to spiritual practices (Barrat, 2010:106), which illustrates the different paradigms related to embodied experience.

Whatever the paradigm, the body is a primary means of experiencing the self-reflective whole that is the individual (Steyn & Munro, 2015:105). Bresler (2004:9) states that the body is pivotal in the process of enquiring and constitutes what could be termed 'a mode

of knowing'. Such enquiry is constantly conducted by the body through sensory experience. Beauty and pain for example are associated with sensory experience as it is expressed in language (Mascia-Lees, 2011:8). This leads to an element of embodiment that is potentially vital for the actor, namely emotion.

Williams and Bendelow (1998:37) cite that human emotion is the outcome of a merger between learned and unlearned processes. They claim that humans share certain primal patterns with animals, yet humans have through historical development learned to control emotions, desires and interests. The fight or flight instinct could be noted as one such example (Williams & Bendelow, 1998:37). This instinct could be characterized as a physical inner and outer response to stimuli. Similarly, Bloch (2015:45) notes emotion as a dynamic function of an entire organism that includes the visceral, endocrine and muscular systems, while corresponding with subjective states that are termed feelings. Emotion may be evoked by a memory based on the individual's unique experiences (Bloch, 1993:2). What is considered a memory is actually the composite memory of the sensory and motor activities related to the interaction between the organism (body) and the object during a specific period of time. If the body is viewed as a system, then it may be argued that a system is generally defined as elements that function together to generate a complex whole. If a system is deemed as dynamic, it implies that there is a constant state of response and disequilibrium between the elements (Lutterbie, 2011:31). This system responds to both internal and external stimuli, which generate tension that, according to Lutterbie (2011:31), generates specific patterns that we in turn define as behaviour. It is this behaviour that the actor should reflect in embodiment and enunciation of the character. Bloch (2015) provides actors with a potential guideline when she describes the notion of primary emotions.

Bloch (2015:46) states that primary emotions occur on three interconnected levels. These include the mental or subjective level, the organic physiological level and the expressive level. The expressive level sees adjustment in facial expression or body attitude, specific to each primary emotion (Bloch, 2015:45). Primary emotion is according to Bloch (2015:53) biologically primitive, manifests in very early post-natal development and provide a basic code or foundation for all human emotions (2015:55). The expressive

level of emotion is of specific value to the actor, who is tasked with conveying the character's intent via expression. The actor could employ specific patterns that depict the basic emotions, through facial expression, body attitude and prosody.

Similar to prosody (which is discussed in Chapter 3), emotions are tempered by the physical and cultural, becoming a fusion of technique of the body within a social context (Williams & Bendelow, 1998:137). Ramos-Zayas (2011:27) notes that emotion or affect yields its own linguistic and cultural sense that is the outcome of the experience of embodied personhood and not a mere cultural interior self. It could thus be deemed a combination of an engagement with the world and a connection between self and culture (Williams & Bendelow, 1998:154). The actor is required to tap into this intertwined connectedness to draw on his inner resources and to express intent, which poses the question of how one taps into one's embodied self.

A means of tapping into embodiment is through consciousness, which can be defined as a state of mind in which there is knowledge of one's own existence and the existence of surroundings. It is experienced in the first-person uniqueness of the organism and cannot be experienced by another (Damasio, 2010:167). Barrat (2010:94) describes consciousness as a whole-body activity that could be intentional, preconscious or repressed. Thus the body is more than the subject of action, it is a preconscious subject that processes intentionality and knowledge (Peters, 2004:19). Consciousness could therefore be cited as the ability to have conscious thoughts about oneself (Hanna & Maiese, 2009:31), employing three distinct elements: it is subjective, experiential and neurobiological (Hanna & Maiese, 2009:35). Damasio (2010:191) states that the brain builds a self-process within the mind. Barrat (2010:120-121) denotes consciousness as the outcome of complex neural networks. This complexity results in multiple modalities of consciousness, which extends from the central nervous system to and from other bodily systems. Therefore, consciousness demands what Hanna and Maiese (2009:32) term pre-reflectively conscious sensorimotor subjectivity. However, in certain activities such as driving which applies non-deliberate actions, sensorimotor subjectivity does not require consciousness. This is described by Carroll (2011:255) as the mind moving between observation and immersion while anchored in its experiential base, the body. Barrat

(2010:186) deems consciousness as pre-symbolic and preverbal. Damasio suggests this process of self-awareness in terms of bodymind awareness in three stages. The most basic stage indicates that part of the brain that represents the protoself or the organism. This includes the gathering of images to describe the relatively stable parts of the body and it generates the living body's spontaneous feelings. The second stage is what he refers to as the core self (Damasio, 2010:192), which establishes a relationship between the organism or protoself and the object-to-be-known. The final stage or autobiographical self refers to the stage where the brain allows multiple objects that are recorded as lived experience or anticipated future experience to interact with the protoself. This refers to the pattern-making processes of the brain, which according to Damasio (2010:192) generates multiple self-pulses, which can be interpreted as awareness, feelings or in the case of the actor, intent.

Intent is unleashed from embodied consciousness, as consciousness is inherently kinesthetic, implying that it is present in the body, which is either moving or is on the verge of moving intentionally (Hanna & Maiese, 2009:87). Morris (2000:20) examines consciousness in the actor's context and describes the actor's ability to feed off external and internal stimuli that form the basis of impulses that the actor could harness in his creative process. Lutterbie (2011:30) concludes that to be embodied is to apply all our abilities when engaging with the world. This, according to Kemp (2010:8), has fundamentally shifted theoretical thinking and practice around acting and actor-training. Thus, the actor applies consciousness to embody and envoice the character. The core ingredients of the conscious mind are wakefulness and images. Wakefulness is the physiological and neurologic process that generates awareness and alertness. Images refer to any object or action being processed by the brain, present or recalled, concrete or abstract (Damasio, 2010:199). The actor hones this awareness towards coordinating bodymind.

Varela *et al.* (1993:28) alleges that one can develop habits in which bodymind becomes fully coordinated, resulting in a level of mastery that is not only familiar to the individual, but also visible to others. Animated gesture is cited as an example of such mastery (Varela *et al.*, 1993:28) and it could be noted as reflective of the expression the actor

applies. The actor's understanding and expression, like human interaction, relies on verbal and non-verbal language and it is therefore important to consider how language functions as an integrated component of the embodied system, specifically in a study concerned with the L2 actor's embodiment and enunciation of text.

Gardenfors (2007:63) suggests that human beings create patterns that are employed to ensure connected meaningful experience with the world and reasoning. Such patterns order actions and perceptions and these patterns manifest as meaningful structures for bodily movements in space and perceptual interactions. Language could be deemed such a pattern. According to Barrat (2010:22), it is presumed that language is logical and rhetorical and central to the processes of reasoning and structuring one's experience of the external world. Language may also be viewed as symbolic computation or the rule-based application and manipulation of symbols (Varela *et al.*, 1993:42). Lakoff and Johnson (1980) state that metaphor plays a significant role in cognition. Jones *et al* (2011:73) professes that language is a system of codes that connects images, words and thoughts. It is the coding system applied to relay (verbally or visually) how humans understand the world. It is also shared by groups and it is this notion of sharing that removes the abstract and makes words meaningful and seemingly concrete (Jones, 2011:73). In relation to this, Gardenfors (2007:57) distinguishes between the realistic and cognitive meaning of words. Realistic meaning or semantics advocates that the meaning of an expression exists out in the world, whereas cognitive semantics claim that meaning is assigned in the individual's mind, and these structures in the mind resemble the schema one creates and applies when one sees, hears and touches. Thus meaning is 'perceived' (Gardenfors, 2007:58) and this perception becomes truth and one's means of relating to the world (Jackendoff, 1987:123). Lakoff and Johnston's work (1980:454) point to the idea that most of the image schemas applied are aligned with kinesthetic experiences as the concepts that govern thought are not merely intellectual, but connected to everyday functioning. It is therefore the perception of the body's functioning in the world that generates the metaphorical perception which frames one's reality. Perception is initiated by experience, thus seeing and hearing leads to understanding (Dourish, 2004:19). It is the actor's perception of the intricate 'pattern' which is language that should be

considered in his expression of text. Thus, the embodiment of linguistic expression should be deliberated.

Varela *et al.* (1993:46) intimate that children do not learn language through a process of reinforced association. Instead children acquire language by means generating hypotheses about the adult speech that they encounter through exposure. Consequently, Regier (1996:27) notes that the process of language acquisition could be considered experimental. If exposure is equated to lived experience, then this process of acquiring language is in fact embodied. Jackendoff (1987) concurs that meaning assigned in language is to some extent embodied. Humans encounter embodied phenomena directly and not abstractly, thus actions could be viewed as embodied features of the world. The body and its resultant orientation in and awareness of space generate spatial concepts that are highly prevalent in thinking and language, as is evident in notions such as 'near' and 'far,' 'up' or 'down' which could directly be connected to the human body's upright orientation in space (Lakoff & Johnson, 1980). Gardenfors (2007:58) cites examples of prepositions such as over, under and on, or descriptors such as up and down, which he notes are directly related to the body's orientation in space and verbs corresponding to a process in time (Gardenfors, 2007:61). Objects in turn are, according to Gardenfors (2007:67), not perceived in specific detail, but perceived as they relate to the body in space. This denotes the notion of the body being supported. Lakoff and Johnson (1980:461) submit that metaphors in language initiate from a physical domain and then extend to a cultural and intellectual domain. It is therefore the embodied experience that activates the coded system that is language. Barrat (2010:184) notes that representational language employs the metaphorical and relies on a process in which the sign or symbol applied in the language is constant due to its relations with other signs and symbols. This leads to the radical conclusion that conceptual thought is not an activity of reason, but integral to the body (Kemp, 2010). Williams and Bendelow (1998:27) affirm that the body is not always viewed as an expressive medium of communication since privilege is often assigned to spoken communication. In the context of acting, the body as communication medium is pivotal as the actor's body in space is the essence of the performance act. Therefore, it is essential that the body should not be separated from spoken communication in the aesthetic task of acting.

Marcia-Lees (2011:7) is of the opinion that all aesthetic experiences are essentially embodied as they are somatically grounded, affective and mediated through culture. When bodies are in performance, they reveal not only lived experience, but the varied histories of gender, status and power embedded in the individuals' cultural and social experience (Mans, 2004:79). An investigation into the actor's vocal and verbal expression should therefore examine the notion of embodied acting.

In considering embodiment as the individual experience of 'self' in relation to the world, I have come to realize that when working with actors in a multilingual diverse context, awareness of the actors' embodiment reaches further than the systemic integrated discourse between body, mind and emotion. When working with actors in a multilingual context, it is crucial to consider that an individual's embodied experience cannot be divorced from its social and cultural context, which includes the patterns used to connect with the world – language. It is therefore important when working with L2 actors in a creative context to be mindful that different modes of consciousness are applied in different linguistic, cultural and social contexts. I have often wondered to what extent the use of an L2 could alienate an actor from his own embodiment, specifically in moments when he is required to connect with and express emotion. This is a notion that I have become very sensitive to and it has steered me towards exploring pre-linguistic patterns as a means of expression, which is the focus of this study.

Additionally, Mans (2004:80) states that in an African paradigm multiple levels of sensing and learning are located in physical experience. One cannot generalize this statement, but in my subjective experience actors in my direct context (South Africa) gravitate towards explorations that are based in physical expression. This has initiated a journey for me as a director to examine how the verbal and vocal delivery of text could potentially be activated through the physical, and subsequently the notion of embodied acting is considered.

2.3 Embodied Acting

If the body is deemed a dynamic system and the actor is indeed a 'bodied being in space,' then the actor himself is a dynamic system of bodymind. The term bodymind is increasingly being used in the theory around acting and actor-training, assigning depth to what is termed 'psychophysical'¹¹ acting. Zarrilli (2009:19) refers to interrelated bodymind connectivity in acting as a '...deeply felt resonant inhabitation of the subtle psychological dimensions of the body and mind at work together in one moment.' This suggests an awareness that is so open that the actor is totally focused on the action in the moment. This could be described as the psychological impulse affecting the physical and the physical affecting the psychological, therefore the term psychophysical (Gutekunst & Gillet, 2014:xviii). Kemp (2012:3) interrogates the concept of what embodied acting is and relates this to four key areas: non-verbal communication, the relationship between thought, speech and gesture, the relationship between self and character and the impact of empathy, imagination and emotion. Embodied acting implies an interconnectivity between the so-called inner and outer aspects of expression.

Lutterbie (2011:27) argues that many acting techniques that apply a more intellectual approach tend to take the body for granted and to view it merely as a tool. This leads to a separation between what is deemed the inner (mind and emotion) and the outer (body). Kemp (2012:41) states that the separation between body and mind is rooted in western philosophical and religious traditions, which resulted in the paradigm of the recessive body. Leder (1999) advocates the acknowledgement of a unity of the lived bodymind as a tool in medical treatment and discusses the Cartesian dualism or historical separation of the mind as higher functioning reason and the body as primal entity, posing that this gave rise to the thought around 'the recessive body' within western philosophy and religion. This may attest to the separation between what is deemed as inner and outer in western acting theory. In contrast, Zarrilli (2009:49) comments on the fact that Asian

¹¹ Psychophysical acting can be defined as an approach to acting that connects the sensory and cognitive experience. It does not reject western approaches such as Stanislavski, but extends these to consider non-western influences (Zarrilli, 2009:23).

tradition has long cultivated the bodymind modality through experiential assumption and training. Merlin (2001:37) states that acting techniques that tend to distinguish between the inner and the outer are over-simplified as the distinctions are not clear. She advocates that the connection between body and what she calls 'psychology' be viewed as a continuum. As human beings navigate life, different experiences stimulate different points of the continuum. Lutterbie (2011:19) cites embodiment as a universal to acting as all actors engage with the environment using the same biological rules, which dictate that the body determines how one feels, thinks and acts. He does, however, clarify that this is the case in terms of 'how' and not 'what' we think, feel or act. Placing attention on the inner messages of the bodily experience results in what could be termed focussing (Barrat, 2010:186) and this could enhance how these messages are translated into external expression. This suggests that it may not be viable to refer to psychological approaches or physical approaches in acting if bodymind works holistically, as it implies that all acting is embodied.

If all acting should indeed be considered embodied, it may be crucial to examine briefly how this integrated system of bodymind operates in the task of acting. Kemp (2012:18) states that not only does the brain work within and because of the body, but physical experience forms conceptual thoughts and thoughts in turn operate through many of the same pathways as physical action¹². According to Meyer-Kalkus (2007:168), it is the kinesthetic dimension that merges what is heard and what is seen into a bodily reality. Humans apply kinesthetic and perceptual experiences to navigate metaphorically abstract concepts. These experiences generate patterns for higher cognitive activity. The mind is therefore shaped or influenced by the body. Many of these concepts are described using an action. When the actor performs the character he expresses a concept through physical action, resulting in the creation of a temporary body image (the persona or character). This requires a combination of analytical and improvisational actions

¹² The argument cited here is presented from a neuroscience perspective.

(Lutterbie, 2011:153). This demands technique that is analytical, improvisational and physical, thus embodied. It develops bodymind awareness.

Zarrilli (2009:48) discusses the cultivation of bodymind awareness in the actor and notes three potential stages or levels. He refers to the first order, which is pre-reflexive and refers to the stage that precedes intentional experience. This stage or level encompasses a direct awareness of bodymind integration as a goal. The second order or level he cites also as pre-reflexive as bodymind is secondary to the actor's goal, so the actor is not deliberately thinking about it. According to Zarrilli (2009:48), this is the most primal and optimal state for the actor. Lastly, he refers to a third or reflective / reflexive state in which there are many elements that demand awareness, this may not be optimal, but is necessary when the actor has to analyse text or complex action. Zarrilli (2009:50) also notes that interrelated bodymind enables psychophysical acting, which develops a certain type of quality relationship between the doer and what is being done, which one could argue contributes to the actor portraying authenticity. Lutterbie (2011:30) notes that the actor has to think, feel, move, speak, perceive and engage, and that it is important to note that all these qualities are interlinked. The construct of embodiment could then possibly be connected to the activities that the actor engages in as discussed in Chapter 1. If one considers imagination, for example, imagination is increasingly stimulated through physical activity (Kemp, 2012:20). All character creation that requires imagination works through the body's physiological processes. This is reinforced by Barrat (2010:101), who claims that improvising with movement enables experimenting with novel ways of 'being,' thus activating the actor's imagination. It is the different individual experiences that generate different identity formations and behaviour patterns (Lutterbie, 2011:19)¹³, thus the actor applying his personally unique inner resources.

With reference to perceived inner resources such as emotion, embodiment should also be considered. Lutterbie (2011:78) states that an emotion is a physiological process that is largely an unconscious process that will manifest as a feeling for the actor. That feeling

¹³ As noted in 2.2 above, behavioural patterns are not only reflective of uniqueness, but are informed by context and cultural paradigm.

in turn will be conveyed by means of a change in body state. Kemp (2012:20) notes that what is often referred to as emotion in the context of acting, is in fact the awareness of physical symptoms within the body. It may be deemed the result of multiple physical, psychological and subjective responses in the body that translate as feelings (Baker, 2008:7). Kemp (2012:20) adds that the muscular activity that is consciously selected can generate affective states¹⁴. Zarrilli (2009:41) refers to inner and outer eye as metaphor for the actor's bodymind awareness. The actor keeps the outer focused on the point / action ahead, while the inner is aware of the inhalation that links inner and outer expression. This link requires the application of breath beyond the automatic. Barrat (2010:47) posits that when one breathes and moves with awareness, this awareness could enable reconnection of the body and mind. The body, or what has been perceived as the deliberate use of bodymind connectivity, plays an integral role in what is deemed the actor's inner processes. Rokonitz (2013:177) cites this process as embodied affective consciousness, a spectrum of experiential phenomena that is embodied as it does not rely on logical analysis. This begs the question of what the role of bodymind connectivity would be in the delivery of text, considering that the focus of this study is the application of the prosodic elements within the L2 text to assist the L2 actor with portraying intent.

The actor and director are tasked with 'how' the text is delivered, which implies a process that includes thought, imagination and expression (Kemp, 2012:89). Thus the actor has to translate written language into embodied and envoiced expression. The brain processes written language in a different way than it does speech. According to Cook (2013:87), written language is a system of signs and symbols depicted in words that correspond with the world. The speech act, however, activates the word to become embodied meaning. Thus, linguistic expression often has innate movement tendencies and accessing these could assist the actor in embodying the text (Kemp, 2012:19). A potential means of accessing such tendencies within the text is through gesture.

¹⁴ This is congruent with the effector patterns, defined by Bloch (1992 & 2015) to assist the actor in conveying the character's emotion and subsequent feeling(s).

Movements may be termed gestures when it has an identifiable beginning, a clear ending and is synchronized with speech (Sekire, 2011:177). Language and gesture form one mental system that operates in different ways that complement each other (McNeill, 2012:90). They are equal in their communication of meaning. An utterance has two components; speech and actual or visuospatial imagery (McNeill, 2012:91). Stam (2011:4) notes that gesture is applied at the meta-level of interaction to highlight information. Therefore, it could be stated that language as applied in the communicative act draws upon the metaphorical and therefore taps into the body, as noted in the work of Lakoff and Johnstone in 2.2. Due to its innate structure(s), language segments and linearized meaning, a thought becomes a series of segments. In written language, physical action does not affect the series of segments, but spoken language is complimented or modified by gesture (Kemp, 2012:90). Therefore, once a linguistic sentence is uttered and thus influenced by gesture, it becomes embodied and envoiced. Gesture is a universal symbol¹⁵ that is expressed as a whole and is not segmented (Kemp, 2012:90). As a result, the entire gesture reflects the meanings of its parts (Stam, 2011:4). Unlike a sentence that contains different words that are distilled into a hierarchical system, gesture has no hierarchy, thus meaning cannot be assigned to the individual parts of a gesture as is possible with a linguistic clause. Gesture contains no syntax (Stam, 2011:5), no standards or rules that utterances must follow (Kemp, 2012:91). Subsequently, unlike written language, gesture is to some extent unique to the individual.

Gestures reflect the uniqueness of the speaker, they represent those elements of meaning that are significant to the speaker and reduce the elements of language that are not relevant to the speaker's intent. Gesture could reflect the speaker's (or actor's) uniqueness to some degree. Ekman (2004:15) claims that non-verbal expression also

¹⁵ Gesture is an expression of the self's innate moving faculty, which is obtained through the intermediary of the other. It reflects the unique self and are kinetic acts that emphasise learnt behaviour as an embodiment of culture. (Noland, 2010:24 & 32).

adheres to socially learned rules about how, when and to whom emotive expression could be revealed, which differs depending on culture. Subsequently, the speaker's (actor's) expression could be reflective of his uniqueness and the display rules subject to socio-cultural context and is therefore potentially complex, despite findings that some universality can be noted across cultures, specifically in the display of emotion (Ekman, 2003:14). This is of particular relevance in this study, which is positioned in a multilingual context and seeks to find strategies that honour uniqueness while tapping into the universality of pre-linguistic prosodic expression. Seeking strategies to connect non-verbal expression with verbal delivery could potentially assist the L2 actor with the display of emotion. Simultaneously, it would be crucial to acknowledge the L2 actor's socio-cultural and unique non-verbal patterns.

McNeill (2012) discusses the systems of non-verbal communication and categorizes them into sub-sections: visual-kinetic¹⁶ (facial expression, eye behaviour, gesture and posture), proxemic (space and distance), auditory (loudness, pitch, rate, duration, quality, regularity, articulation, pronunciation and silence), tactile (touch), olfactory (smell), chronemics (use of time). Within the context of this study, the prosodic elements of speech could be deemed an auditory component of non-verbal communication since loudness, pitch and duration are the core ingredients of prosodic expression as applied to acoustically shape an utterance. Applying the prosodic elements could also affect rate, rhythm and loudness in space and time, thus prosody may also be deemed as chronemic and proxemic elements and could be viewed as an integral part or accompaniment to non-verbal expression. Since this study is concerned with the prosodic elements of speech, the focus is on the use of gesture when applied with utterances that carry intent, as it is this interplay that may provide the actor with means to apply prosody to embody text.

Chu and Kita (2011:265) indicate that the connection between speech and gesture originates at a conceptual level where pre-linguistic thoughts are generated and

¹⁶ The emotive expression of certain non-verbal elements has also been documented extensively by Ekman (2003) and has been assigned specifically to the actor's context in Bloch's effector patterns (1992).

organized into units suitable for speaking. This could also be described as the activation of the mirror neuron system in the perception and production of familiar and meaningful gestures and mouth movements (Capirci *et al.*, 2008). Gesture as a co-expresser to speech therefore clarifies the intent of the speaker and the perception of the listener. The majority of gestures that accompany speech are metaphorical in nature. Gesture is linked to speech, but communicates meaning in a different way. Ishino and Stam (2011:4) state that gestures that accompany speech tend to contain a high level of communicative dynamism to depict contrast, assign focus and highlight new information. Since gesture activates feelings and imagination, it can be applied to enable the embodying of text, which in turn assumes adjustment to the prosodic elements of speech. This suggests true bodymindedness, the body responding to the mind and the mind responding to the body, thus shifting in thinking from *about* the body to *of* the body (Barrat, 2010:37). Such shifting develops a bodymind modality. Zarrilli (2009:54) states that cultivating the bodymind modality enables the actor to make embodied choices rather than relying on cognitive analysis, which can be described as embodied consciousness (Shusterman, 2008). Thus the actor applies embodied consciousness in his expression of text, which implies constant synergistic shifting in awareness between the cogitative or analytical language activity and the embodied signals. Within this process, gesture could potentially be used as a means to enhance conscious awareness and influence 'how' the text is embodied and enoiced.

Adults rely on non-verbal cues in communication (Kemp, 2012:50). For the actor this means that non-verbal expression can alter the intent of the words in the script, it can modify, contradict or confirm. If non-verbal cues or gestures co-express with prosodic features, then embodied expression is crucial in the delivery of text. Language is multimodal as it uses a combination of many modalities such as sight, hearing, touching, motor actions etc. (Kemp, 2012:137). Therefore, language is not abstract as it actively employs mirror neurons to help the reader understand by internally stimulating the action that is read in the sentence. The dilemma of a text is that it does not include descriptive text (Kemp, 2012:137). It implies action through dialogue. Stanislavski realized this and indicated the need to populate dialogue with action as physical action stimulates imagination, thus finding freedom and spontaneity within the structure of the language

(Gutekunst & Gillet, 2014:xxx). The text remains the same, but gesture and consequently prosody provides the actor with a means to interpret. Thus embodied acting could generate a heightened relationship between thought, gesture and language. It could assist the actor in translating text into what Lutterbie (2011:171) refers to as total communication, which suggests that the body leads the experimentation as the actor (and subsequently the character) activates his intention to engage with another actor (or character) through the text.

Text may be positioned as an outer stimulus as it is from the playwright and thus not from the actor's body. In order to embody the text, the actor could treat the text as action, and gesture co-expressed with speech could be one such means, applying awareness to keep the outer focused on action ahead while connecting with the inner (Barrat, 2010:18; Zarrilli, 2009:41). Applying gesture to activate prosody could assist the actor in conveying the character's subtext. The inner monologue that depicts the constant flow of thoughts has to be conveyed to the audience, especially when what the character says differs from what the character is thinking (Vaughn, 2010:78).

Finally, one should consider what implications embodied actor-training holds for the actor's technique. Actors acquire technique to develop certain skills, such as voice and movement, and according to Lutterbie (2011:162), the development of technique will excite neurons that are central to the technique, which over time engages other neurons in related bundles that may or may not be associated with a specific skills set related to the actor's technique¹⁷. The more frequently this is used, the more likely the activation of the set of neurons becomes. This technique becomes more than a tool, it becomes the means to create a character (Lutterbie, 2011:163) due to brain and body plasticity.

Hodge (2010: 35) comments that the contemporary actor has become more than an interpreter of text and that performance text is often derived from the actor's personal material. This personal material is more than lived experience, it is all that is encoded into

¹⁷ The term technique in this context considers the development of physical technique as well as consciousness and embodied awareness as viewed from a neuroscience perspective.

the bodymind, which becomes the dynamic system which the actor is and draws from to create his art.

In my work with L2 actors I have become increasingly aware of the dynamic system which is bodymind, its complexity and personal uniqueness. It is intertwined and important to consider in a creative context. I have found the notion of allowing the body to lead constructive in working with L2 actors, which has led to exploration of gesture. Written text is an external stimulus that the actor has to embody, thus connect with bodymind and emotion. In my subjective experience, when the text is in an L2 the already external stimuli becomes more removed from the actor's own self. Gesture connects with speech, yet is not language specific and not segmented. Therefore, exploring gesture to lead the L2 actor's discovery of text could potentially assist the manner in which the actor conveys prosody. This rationale resulted in me seeking ways in which to apply gesture to activate prosody, which led to examination of different approaches to actor-training to discover how gesture and text could be explored to activate prosody towards conveying intent.

2.4 Embodied Actor-training

As noted in the previous section, all acting could be considered as embodied. Lutterbie (2011:33) states that the type of theatre does not matter, and that embodied acting could apply to all styles. If acting is embodied, it presents the task of training embodied acting to the actor-in-training and within this study, considering how conscious application of the prosodic elements of speech could potentially contribute as an element of embodied acting. In considering strategies and explorations to actively and consciously develop the actors' use of the prosodic elements of speech, existing systems, approaches or techniques of actor-training are now explored with a view to noting how each consider prosody, contribute to embodied acting and develop prosodic expression. The systems, methods and approaches that are examined were selected from mainstream approaches

to acting and performance that are applied in the context where this study was situated. The goal is not to evaluate these approaches, but rather to consider the extent to which the approach could develop the actors' use of the prosodic elements of speech and to gather information on how these approaches could feed into the development of explorations that could facilitate prosodic shifts as a tool for actors. The systems, methods or approaches applied in actor-training are reviewed based on literature. Hodge (2009:40) argues that each actor makes unique choices and by doing so reinvents and personalizes acting systems. For this reason, it would be impossible to predict the outcome of any of the systems as it would be shaped by the actor's unique attributes.

A question that could also be posed is whether a singular acting training approach or system could be viable for all styles of theatre. Hodge (2009:40) states that the training of the body in a manner that enables the actor to articulate his physical, rhythmical and special vocabulary may possibly provide such a universally applicable approach¹⁸.

Rather than providing an overview of each approach or the historical context underlying each, the emphasis is on the following elements given the focus of this study:

- The fundamental principles of the actor-training approach with specific focus on embodiment and the integration of so-called inner and outer elements, as it has been established that prosody is a by-product of cogitative, linguistic, attitudinal and emotive meaning.
- The strategies or techniques applied to the expression of gesture as gesture is a co-expresser to prosody and therefore explorations that develop the actor's gestural expression could influence his prosodic expression.

¹⁸ A universal embodied approach to actor-training that could be applicable to various theatre styles does not imply that different cultural paradigms should not be considered in the context of actor-training. Noland (2010:1) states that culture is embodied through corporeal performance. Therefore, embodied actor-training could not be completely divorced from culture. The notion of universality is simply applied for pragmatic purposes.

- The incorporation of voice and speech as part of the approach, considering that prosody is a vocal and verbal communicative act.
- The strategies and explorations offered towards carrying acting through to text, since this study examines the prosodic elements of speech, which demand application into connected speech. In the actor's context this implies text.

2.4.1 Stanislavski

Stanislavski's work has been prominent in actor-training for a century. It has spread across the world and has influenced several contemporary approaches (Carnicke, 1998:7). Lutterbie (2011:35) notes that Stanislavski's aim was to show the human spirit in artistic scenic form. He expected of the actor to create and: *'live life of the human spirit.'* Thus the actor is tasked with creating a living character by generating the emotional life of the character. Stanislavski contends that feeling, will and thought or imagination comprise the human being's intricate mechanism (Merlin, 2001:25). He hints at embodiment as he acknowledges the integration of emotion (feeling), body (will) and mind (thought or imagination). Stanislavski, however, terms this the creative state. The physical submits to emotional identification – the inner feeling (Lutterbie, 2011:37). The creative state could be considered an inner creative state. At the base of this technique is the intention that prepares the actor to elicit inner action. Merlin (2001:170) states that what is meant by inner action is in fact the synthesis of emotion and external manifestation.

The journey of creating a character begins with understanding the given circumstances of the text (Lutterbie, 2011:37). If this is done optimally, it will elicit emotions in the actor. A process of active analysis is applied, examining every facet of the play (Carnicke, 1998:194). An understanding of the given circumstances enables the actor to identify with all aspects of the character's experience, which includes what the character does, thinks and feels. Analysis then culminates in identifying every action that the character has to perform to achieve his objective. This culminates in two questions: 'What does the character want in the given circumstances?' and 'What does the character do in the given circumstances?' (Carnicke, 1998:195). Stanislavski therefore applies a strategy of analysing the actions in pursuit of a goal (Kemp, 2012:87). In an effort to uncover all the

actions, even at a micro level, improvisations are included and actors are asked to list the logical sequence of physical activities (Carnicke, 1998:196). This is extended to breaking up the script's action or dialogue into units 'beats,' which shows the actor the underlying structure of the action in the text before they learn their lines (Carnicke, 1998:196). The division into beats could be linked to impulse, as it connects dialogue or language with physical intent (Kemp, 2012:62). This enables the actor to grasp the play's anatomy before learning lines, which extends beyond overall structure to embedded elements such as rhythm, which spans beyond semantic meaning. He refers to this as the 'facts' of the play (Hodge, 2009:86). This implies that the actor is required to apply the text beyond semantics and towards aspects such as style, rhythm and images. It may be argued that such application of text beyond semantics and awareness of rhythm could promote creative application of the prosodic elements of speech.

Stanislavski viewed action or 'doing' as the core element of acting as it encompasses the inner life of the character. 'In every action there is something psychological and in the psychological there is something physical' (Stanislavski, 1989:258). It is this approach of active analysis that has led to his approach being considered as cognitive. Yet, Stanislavski does acknowledge the systemic whole of the bodymind to some degree as he concludes that physical actions generate inner life and the emotions validate the truthfulness of the sequence of actions (Lutterbie, 2011:38). This suggests an interaction between the perceived inner and outer action. Hodge (2010:31) concurs that Stanislavski had an interest in scientific investigations into bodymind connectivity and strived towards a holistic system such as yoga, which deems the physical as a threshold into the spiritual (Hodge, 2009:55). Stanislavski considered the organic connection between body and soul¹⁹ to be so strong that an artificial breathing pattern could not only affect the flesh, but also in his words 'the life of the spirit' (Stanislavski, 1989:349). This suggests what could be considered as a connection between internal intent and external expression. Carnicke

¹⁹ Stanislavski applies the term 'soul,' which can be defined as the 'essence' of a person. It is part of the body, but unlike the body is not material, whereas 'mind' can be defined as conscious thought and action (Ahnert, 2014: 301-3012). The immaterial notion surrounding the term 'soul' has assigned spiritual connotations to the term. Perhaps what Stanislavski is referring to in terms of the character's 'soul' is the very essence of the character's inner intent.

(1998:186) suggests that this connection between the inner content (emotion) and outer form (action) refers to all outer expression. The act of speaking can therefore be deemed as action within the context of Stanislavski's approach. Stanislavski notes that actors speak through their actions, therefore actions are as important as what is said (Carnicke, 1998:186). It seems that the term action is applied to all means of expressing intent and could potentially be extended to the prosodic elements of speech. In terms of communication, Stanislavski examines non-verbal expression and advises actors to recognize and apply the rays of energy that carry communication (Hodge, 2009:70). This may be interpreted as an inner energy or intent that should inform all action, thus gesture and speech, which implies that the action (gesture and speech) should be fuelled by an inner stimulus that could arguably affect 'how' the action manifests.

Stanislavski also includes work that develops the actor's sense of self through awareness using the skills of concentration, imagination and communication (Hodge, 2009:57). In addition to sharpening the senses, the actor is encouraged to heighten their emotional memories for application in sensory and affective recall or affective memory (Hodge, 2009:65). This, according to Merlin (2001:21), is activated when remembering the past causes changes in an individual's psychology in the present. This may be applied in the context of assisting the actor to generate emotional expression for the character, but is in fact crucial to acting. Memory is vital in our assessment and interpretation of all in our environment; it becomes a matrix of all our experiences and actions (Lutterbie, 2011:31; Arnold, 1970:77). It would arguably be impossible for the actor simply to ignore affective memory. However, Merlin (2001:21) states that as individuals we do unconsciously suppress emotional experiences and therefore affective memory may not be available to the actor on command. According to Lutterbie (2011:29), Stanislavski in his later work moved towards a more holistic theory that included physical action. His work with emotional recall was extended and taken into a specific direction by the Method practitioners.

The Method includes the work of Lee Strasberg, Stella Adler and Sanford Meisner and is aimed at helping actors achieve greater persuasiveness, feeling and depth (Krasner, 2012:307). According to Lutterbie (2011:68), the founders of the Method are inconsistent

in their description of the bodymind connection and generally view the body as a vehicle for the expression of inner feelings. Krasner (2009:310) states that the Method approach focuses on justification in that the actor has to justify every word delivered. Generalization is rejected, and the actor aims to find subtext in the given circumstances of the play. Additionally, emphasis is placed on truthful behaviour, thus the actor should behave as if in the circumstances of the play and should strive to accomplish real feelings (Krasner, 2012:310). This demands that the actor experiences the play moment by moment, talking and reacting as if the events in the play are actually happening. To achieve this, the Strasberg approach focuses on training the internal skills of the actor through explorations that develop relaxation and concentration (Strasberg, 1988:116). Actors are encouraged to appeal to the unconscious and subconscious to create out of themselves (Strasberg, 1965:81). This demands that the actor lives his private moments in public. Strasberg extensively applies affective memory in his work, with actors using a variety of explorations to draw out emotions from the past that are engrained in the actor's bodymind. This enables the actor to transcend beyond the literal interpretation of the text (Strasberg, 1965:112).

In contrast, Stella Adler advocates that actors apply imagination rather than consciously tapping into their past to create an empathetic past for their characters (Krasner, 2012:324). This results in several explorations that assist the actor in personalizing the role (Adler, 1988:21), while finding inspiration from the world of the play itself. Adler states that the actor should not be dependent on the words, but should find the actions of the play encouraging him or her to develop a repertoire of actions and to portray these convincingly. She states that if the justification lies in the actor, not in the lines, and if this is untapped through physical action, then the actor will experience the action and the emotion (Adler, 1988:48).

The third member of the Method movement, Sanford Meisner, constructed his approach from the premise that acting is the reality of doing (Meisner & Longwell, 1987:16). The Method places strong emphasis on the actor not developing new skills, but unleashing or tapping into what is already in him (memories, thoughts etc.), (Lutterbie, 2011:68). This is extended further by Meisner, who states that the actor is dependent on the fellow actor,

thus responses and subsequently inner resources should be activated by being receptive to the fellow actor (Lutterbie, 2011:75). A core exploration applied by Meisner is the repetition exercise in which the actor verbalizes what they perceive to another actor in a simple phrase, repeated about a dozen times (Krasner, 2012:332). The objective is that the actors read each other's behaviour. According to Meisner, this taps into the actor's instinct, which picks up changes in the other actor's behaviour and inflicts changes on the dialogue (Meisner & Longwell, 1987:29-30). It potentially generates insight and causes actors to observe each other beyond a superficial level, examining emotions, feelings and thoughts (Krasner, 2012:332). This interactive approach with a focus on listening and insightful observation and interaction is the base for other explorations that Meisner applies.

2.4.2 Chekhov

Chekhov, a former student of Stanislavski, developed an approach that centres on imagination and physical expression of inner content. It requires the actor to unleash his will power, which he defines as wants, wishes, longings, and desires that are interlinked with feelings. He advocates that the means to unlock this is movement such as action and gesture (Lutterbie, 2011:64). It is aimed at leading the actor to a power that is greater than the everyday sense (Petit, 2010:16). He believes that the shaping of the body liberates the creative impulse for the actor. According to Chamberlain (2009:164), Chekhov's work is aimed at harnessing the actor's creative individuality to help the actor move beyond the text. Chekhov stated that the ego of the actor is not that of the character, rather the actor seeks artistic union with the character (Petit, 2010:18). This led to an approach that embraces imagination as a core component. Merlin (2001:42) notes that Chekhov's work aims to free the actor of subjecting to the dominance of the analytical bias by tapping into the creative subconscious. Chekhov encourages the actor to work with images that he then allows into the subconscious, where it is altered (Chamberlain, 2009:173). As such the actor has to accept the independence of the world of the imagination. This is aligned to a core principle of his work, the psycho-physical nature of acting. Chekhov asserts that the body and psychology is one and that the body should be trained to become sensitive to this (Petit, 2010:21). Aligning both these principles, the

actor is then encouraged to embody these images. Thus Chekhov demands of the actor a well-developed, flexible imagination and a body that is sensitive to inner impulses (Chamberlain, 2009:173). This should be in place to enable the actor to translate the inner event to an outer expression (Petit, 2010:46). To achieve this, he applies exercises to heighten concentration and imagination and to delve into atmosphere, to which he refers as the 'tone' of a situation (Chamberlain, 2009:174). He equates atmosphere to music and notes that a sensitive actor should be able to create atmosphere, which will ultimately generate a connection between actor and audience.

There is synergy between Chekhov's work and the current thinking around bodymind connectivity (Kemp, 2012:75) as he strongly acknowledges the connection between inner intent and physical expression in the physical and metaphorical sense. Petit (2010:47) refers to Chekhov's approach as moving imagination, thus not visualization, but an embodied version of imagination, experiencing the movement without a muscle moving. This can also be noted in Chekhov's list of actions that signifies a link between physical action and thought, thus the practising of gestures becomes both a physical and mental activity (Kemp, 2012:74). Chekhov states three aspects that are important to movement, namely quality, kind and strength. According to Lutterbie (2011:65), that forms a parallel triad to what Chekhov terms the 'individual psychological state,' which is accessed through a combination of images, feelings and will impulses. It is a way to express the entire character in a concise physical form that captures the character's main desire (Chamberlain, 2009:179). To distil the character's desire in a physical form, Chekhov employs what he terms psychological gesture, which implies the use of physical gesture (body) to stir and mould the inner expression. Cues such as verbs in the text are transformed into what Chekhov terms archetypal statements of action, which then leads to gestures (Petit, 2010:67). Chekhov notes that people tend to use gestural language when referring to psychological processes, for example 'grasping ideas' or 'drawing conclusions' (Chamberlain, 2009:179) and he uses this conclusion as the basis of the theory that producing such a gesture could activate an inner response. To achieve this, Chekhov defines seven characteristic gestures that he views as defining emotional states and that can be linked to character qualities (Lutterbie, 2011:65). This is created from the actor's imagination and is based on the character's primary objective. Merlin (2001:74)

describes the psychological gesture as a self-contained combination of one physical posture that transitions into a second physical posture. This repeatable sequence of pose-transition-pose summarizes the character. An effective psychological gesture should combine form and movement and should employ variety in tempo, amplitude, direction and rate (Merlin 2001:75). It should also initially be expressed in a manner that seems 'bigger,' filling more space than a natural gesture to ensure physical commitment and to find the place or moment in the gesture where there is a strong awareness or excitation (Petit, 2010:73). This sensation will aid the recollection of the gesture. Over time the effect of the gesture is 'memorized' and can be applied by the actor in performance. Chekhov sees the definition of psychological gesture as a first step towards generating a score for the character, and notes that the physicality of the body could be used as a base to generate a through-line of emotion for the character (Lutterbie, 2011:66).

Chekhov's work seems to acknowledge a connection between speech and gesture. The actor is encouraged to speak the words until the gesture comes (Petit, 2010:71). Conversely, the approach also advocates that the gesture could precede text. The gesture is reduced as speech is introduced, yet the gesture continues to influence and disappears into the speech (Chamberlain, 2009:179). Petit (2011:156) notes that Chekhov would also apply this in reverse, letting the actors improvise stating only their gestures in dialogue, example 'I grow,' 'I rise,' 'I pull' , etc. This suggests an understanding of the co-expresser nature of speech and gesture and implies that application of Chekhov's explorations could influence prosodic delivery.

There is speculation on whether the psychological gesture should be visible to the audience, thus expressed externally or internalized. Chekhov refers to two types of gestures, visible or actual gesture and invisible or potential gesture. Chamberlain (2009:180) notes that whether the gesture is actual or potential, it would still influence the inner life. In this regard it may be added that visible or not, the gesture may also influence the prosodic elements applied in the speech, considering the communicative connection between gesture and prosody. Also possibly linked to prosodic expression, Chekhov directly considers variety in expression and provides four ways or qualities for movement that correspond to the Greek elements earth, water, fire and air (Petit, 2010:133).

Chekhov applies imagery that triggers the imagination to sense the impact of the elements on the body physically. This includes explorations such as moulding wet clay, thus the actor sculpts or moulds the air around him, imagining that he is sitting on a large stone in the middle of a body of water, allowing himself to be swept up by the body of water, imaging that he is in a dark room and being surrounded by light and warmth or imaging that he is walking on hot sand and needs to take off quickly to experience flight/air (Petit, 2010:141). The actor is then guided to sense the energy of the quality of the movement and to speak containing the physical quality, which influences the speech (Petit, 2010:136). The consideration of variety is extended to the rate of movement and speech. Chekhov comments that in everyday life, we tend to move at a habitual rate, which according to him denies what the body can do and encourages the actor to slow movements down or speed movement up to elevate awareness (Petit, 2010:56). He also notes that the tempo of movement can represent the core of the character. This too may equate to shifts in prosody. Another element of prosody that Chekhov discusses is pause, stating that that it cannot just be a pause, but has to be the result of what just happened or what is going to happen after the pause (Merlin, 2001:63). Pause is a prosodic feature, as is discussed in Chapter 4. It is used to demarcate linguistic groupings to convey meaning and subsequently assigns emphasis. If the actor applies Chekhov's interpretation of pause, it equates to emphasis of what occurred before or after the pause, and such emphasis could influence how prosody is applied to shape the utterance.

Zarrilli (2009:54) cites Chekhov's strategy of employing psychological gesture as a means to denote characterization as pre-reflexive to embodiment as it allows the actor to explore the possibilities of physicalizing, thus incorporating an element of embodiment. Chekhov also distinguishes between the physical body and the life-body, the life-body representing the inner experience (Petit, 2010:150). The objective is that the actor drops the energy of the physical movement and its quality into the life-body to sustain an internalized sensation of the physical impulse, thus enabling integration of the inner and outer expression.

2.4.3 Lecoq

Lecoq's work has a strong physical focus and is built on the premise that outer movements resemble inner movements (Kemp, 2012:104). He refers to inner movements as primal expressions that are applied before language, visual images and physical movement. Lecoq (2009:39) reflects on mime as an inspiration for his work and states that when one mimes an action, one literally embodies it and therefore understands it better. For this reason, his approach initially applies silence in improvisations, which is referred to as psychological replay (Lecoq, 2009:46). This involves the revisiting, recalling and reviving of a lived experience without words in the simplest way. This then leads to improvised 'play' where rhythm, tempo, space and form are explored without using voice or text. Lecoq (2009:46) states that he initiates exploration with silence to enable the actor to reconnect with primal nativity, a state of innocent curiosity. Silence can then be 'broken' by action. The aim is to re-examine or re-experience or 'rewrite' the habits of the body to unleash the actor's creativity (Lutterbie, 2011:60). His interest lies in reducing the everyday habits captured in the body to enable what he terms 'universal poetic sense' (Lutterbie, 2011:61). To achieve this, he advocates an initial state of neutrality, which he refers to as a neutral mask. Lecoq (2009:53) asserts that the neutral mask serves as a blank page that takes the student to a starting point, thus freeing the body of habitual patterns. The neutral mask limits the face and aids posture²⁰, gesture, rhythm and tempo of movement (Kemp, 2012:110). It opens the actor to the space around him and places the actor in a position of discovery where he is ready to receive and react to the environment around him (Lecoq, 2009:55). Through this state, the actor releases physical tensions that are the result of inner conflicts generated by everyday life (Lutterbie, 2011:61). Lecoq (2009:58) refers to this as the fundamental journey.

Although silence plays a significant role in Lecoq's work, he does acknowledge the importance of voice, stating that it would be absurd to separate voice from body (Lecoq,

²⁰ Within Lecoq's lexicon, the term posture is applied in reference to the body's integration and attitude. In contemporary performer training, the term posture is replaced with integration or body attitude as 'posture' could generate perceptions of 'correctness' and 'holding a specific ideal orientation.'

2009:88). Text is introduced in the form of poetry. He advocates that text should be approached like music, first examining the sounds before creating musical works, thus his approach advocates that separate words are explored, focussing on verbs before full text is applied (Lecoq, 2009:67). Lecoq (2009:67) states that emphasis is placed on verbs as these provide a physical dynamic. He refers to this process as putting the words into motion. This can be explained as placing focus on a singular linguistic unit that is perceived as physical, which links to sensorimotor experiences, thus aiding embodied expression (Kemp, 2012:114). Once words are explored, the actor listens to poetry being read and uses his body to set the words in motion (Lecoq, 2009:68). Music is also used literally and actors are tasked with visualizing the music in space and determining the physical impact of sounds, such as whether the sounds are pushing or pulling (Lecoq, 2009:69-70).

Lecoq applies voice to what he terms his dramatic gymnastics, a set of gestures that are executed in a precise sequence (Lecoq, 2009:86). He encourages the actor to discover a voice that is inherent to each gesture (Lecoq, 2009:88). Importantly, Lecoq states: ‘...the utterance of a voice in space, shares the same nature as the execution of a gesture...breathing and voice join to form a single movement...’ (Lecoq, 2009:88). This suggests a strong acknowledgement of bodyvoice connectivity and possibly an understanding that physical gesture could influence voice and subsequently when text is introduced, the prosodic elements of speech.

Lecoq also introduces what he terms the seven levels of tension aimed at generating self-awareness of the muscular tension in each state, thus heightening the sense of self at each level. The actor is asked to move from one level to the next, and is encouraged to continue to play, thus not allowing intense emotional response (Kemp, 2012:139). A ‘voice’ quality is then assigned to each level as summarized here by Kemp (2012:140).

- **Level 1:** Without contraction, Movement: As if you had no spine, falling down, trying to get up, staggering. Focus: None, Voice: groaning or grunting.
- **Level 2:** Relaxation with smile. Movement: Arms swinging, feet as if kicking a ball with every step, Focus: Wandering, Voice: Slang expressions with minimal energy.

- **Level 3:** Economy of movement. Movement: Just enough energy to accomplish the task. Minimal swinging of arms when walking, efficient without being robotic. Focus: On the goal. Voice: Efficient and complete.
- **Level 4:** Alert. Movement: Suspended, alert, grounded, arms suspended away from the body, responding to the empty space as if it were a fellow player, hyper-aware. Focus: On the space, the horizon, the emptiness. Voice: Questioning, listening for a response, calling out into the empty space.
- **Level 5:** Decision, Movement: Deliberate and urgent, Focus: Intensely on the task. Voice: Commanding.
- **Level 6:** Colourful action, Movement: Asymmetrical, unpredictable, impulsive, intensity, surprised, quick changes of tempo and rhythm. Focus: Intense but rapidly changing from point to point. Voice: Extreme.
- **Level 7:** Asphyxiation, Movement: Complete muscular tension, Focus: Intensely fixated, Voice: Beyond speaking.

Lecoq's work with gesture as primary expresser extends to the exploration of what he terms gestural languages. In these explorations, gesture replaces language in different performance/ acting styles (Lecoq, 2009:123-124). This is applied to equip the actor to find ways to convey meaning with the body and includes the use of face and hand gesture to convey concept in pantomime language, the conveying of objects in figurative mime, cartoon mime where gesture is used to release the dynamic force contained in images, and finally storytelling mime where the different gestural languages are used to tell stories (Lecoq, 2009). Lecoq (2009:127) claims that through these explorations with different non-verbal 'languages,' the actor portrays meaning, image and situation without the word-by-word approach required by text, thus potentially connecting the actor with the true embodied intent.

Lecoq's (2009:162) approach employs various other physical explorations and eventually incorporates text in the form of play scripts, which he states should be entered through

the body. Thus he advocates that text is produced from the onset with free gesture, first by listening to the text and then producing it to set the text free in the body and avoid the body from becoming an obstacle (Lecoq, 2009:163). One could interpret this statement as referring to an embodied approach to text, thus avoiding a cognitive interpretation that may be based on perceived correctness, or a preconceived idea of how the text should be interpreted. In fact, Lecoq (2009:162) states that he does not favour interpretation of text, but rather promotes a truthfulness to the internal dynamic of the text. Instead he advocates explorations to add 'different voices' to add light and shade to the text, without concern about interpretation (Lecoq, 2009:165). What Lecoq terms as 'different voices' could possibly indicate changes in pitch, duration and intensity, which could imply that prosody is explored. The literature consulted does not indicate how these different voices are applied, thus the previous statement is based on interpretation. Lecoq (2009:165) in reference to vocal chorus work states that the actors should search for rhythm, movement and intonation in the exploration of text, which implies embodied discovery of the prosodic elements of speech embedded in the text. He also refers to feeling the body dynamics of the text or committing the entire body to the action or feeling portrayed in the text (Lecoq, 2009:166). This enables the actor (according to Lecoq) to find a voice that flows from the entire body and to retain a physical relationship with the text. This, he believes, will enable the actor to embody the text before they come to think of interpretations (Lecoq, 2009:167).

2.4.4 Grotowski

According to Schechner (2009), Grotowski can be deemed a highly influential figure in the development of experimental theatre and actor-training techniques over the past three decades. He strongly focuses on the process of theatre-making and the actor's journey within it and therefore states that the actor should focus on the process not the result, although he acknowledges that it will be the result that would be considered as art (Merlin, 2001:132). It could therefore be stated that his approach is process-driven rather than product- or outcome-orientated. Grotowski continues with the basis developed by Stanislavski in terms of providing the actor to live more truthfully on stage (Richards, 2014:2; Grotowski, 1980:193). Yet, as Wolford (2009:407) comments, their perceptions

of what is meant by the 'truth' may have differed. Grotowski sought a transcendental approach to acting, which he calls the *via negativa*²¹ (Lutterbie, 2011:56). He views the *via negativa* as an almost sacred journey in which the actor works inductively to remove blocks as opposed to a deductive approach where the actor merely learns skills (Merlin, 2001:131). According to Lutterbie (2011:57), Grotowski pursued a link between the carnality of the body and a higher spiritual experience. This was initiated by developing the level of the actor's capacities with an aim to enable the actor to perform at a virtuosic level (Wolford, 2009:414), with a goal to discover the power of truthful expression (Chrisof, 2017:16)

Grotowski applies the philosophy of learning through doing (Richards, 2003:5) Explorations included the corporels or a series of exercises that almost seem gymnastic, aimed at reconnecting with the energy that is dormant in the lower half of the body (Wangh, 2010:81). It is aimed at integrating the body and is followed by plastique isolations or movements of one body part at a time in various directions. Wangh (2000:114) explains that each isolation is in itself an emotive gesture as the actor becomes aware of the feeling that accompanies the movement, like a stream of life flowing through the body (Richards, 2014:5). Grotowski aims not to teach the actor isolated skills, but to develop the actor holistically (Grotowski, 1980). He believes that intense training would enable the living action or impulse to be born in the actor's body and then manifest itself to the periphery (Wolford, 2009:416). The actor is encouraged to work beyond fatigue to a point where the mind is no longer manipulating the body (Richards, 2014:5), as this is seen as a state that will reduce resistance and assist in the accessing of emotive impulses such as anger (Wangh, 2000:165). Subsequently, the actor is encouraged to find text that would express this anger as it results in the actor who is speaking with rage. The actor thus connects at an emotive level, resulting in the sounds and words serving as containers for the voice (Wangh, 2000:165). It may be stated that this activity could influence how the text is delivered in terms of prosody, as the reduction

²¹ The *via negativa* refers to a process of elimination in which the actor discovers and removes obstacles and resistances that may inhibit his creative work (Wangh, 2010:36).

in resistance and the subsequent emotive response on a physical level may shape the manner in which text is uttered.

Grotowski does not seek for the actor to create a character as demarked in the play, but rather to present a character that reaches a parallel between the text and the actor's work (Lutterbie, 2011:58). Focus is therefore placed on unleashing the actor's creative expression rather than portraying a character that renders true to the playwright's intentions. The achievement of creativity requires details in the physical actions and immersion in the internal rhythms of the text. He also refers to this as a vehicle or a song (Lutterbie, 2011:60). The statement 'immersion in the internal rhythms of the text, could be internal rhythms of the text' (Lutterbie, 2011:60), may be interpreted as sourcing the emotional intent within the text or discovering the prosodic rhythms that are embedded in the language. Although the true meaning of this statement is unclear, it reflects an acknowledgement of the prosodic elements of speech as a conveyer of intent. When considering voice or vocal expression, the actor is encouraged to return to the pre-linguistic bodily vocal expression of the infant (Wangh, 2000:188) as language may not always foster a bodily connection. This involves adding sound to plastique explorations, experiencing different parts of the body as resonators and sensing sound as an emotive entity by using imagery to seek emotional states (Wangh, 2000:188; Richards, 2003:7). Vocal training is extended to sounds, which are applied to gibberish and then simple words in an effort to connect to language and text. Grotowski suggests that words are the visible tip of a large undercurrent of image, emotion and vibration (Wangh, 2010:204). It seems that Grotowski strongly acknowledges the emotive abilities and impact of vocal expression. The strong focus on physical expression discourages a linguistic focus. Therefore, it seems that Grotowski seeks vocal expression driven by emotional intent, which implies shifts in how the prosodic elements of speech are applied.

One of the other key elements of the system is the development of a score for the actor. Grotowski, Lutterbie (2011) and Richards (2014) refer to the actor's score, or a series of actions that are to some degree repeatable. The construct of a score is not dissimilar to Stanislavski's sequential listing of actions, created by the actor for a performance. It involves the repletion of each movement to the extent that it becomes fixed in memory,

while allowing for new elements to be added. According to Lutterbie (2011:185), this is focused on a specific concept or text. The text is linked to physical actions; the actor generates physical and vocal impulses to each action based on connections that he makes with his own experience. It is in essence the written text being transformed into an embodied text (Lutterbie, 2011:186). The creation of the score can be deemed an integrated process that embodies memory, physicality, vocal expression, interaction with other actors and the multi-dimensional space of the theatre (Lutterbie, 2011:186). The score is a chain of events made up of individual beats in which the actor is aware of all elements of the staging, cues, intensity, phrasing, intonation and the relationship cultivated with other actors (Lutterbie, 2011:203). This suggests that the actor may apply prosodic variety as he embodies the individual beats as changes may occur from one beat to another.

However, when he is in the performance space, the actor engages deeply with the score (Richards, 2014:3) and has no guarantee that once he retrieves the unit in the score, it will manifest in the manner intended. For this reason, Lutterbie (2011:221) notes that the score always remains dynamic and requires a split focus from the actor, thus the actor has to be aware of the unit of the score and the overall movement of the score (Lutterbie, 2011:221). Richards (2003:7) refers to this process as equilibrium between technique and the free flow of the actor's resources. It may be argued that what is referred to as the unit within the score relates to specific movements or physical reactions. Variety in the expression of these units could promote prosodic variety, considering the co-expresser relationship between gesture and speech.

2.4.5 Viewpoints

Bogart and Landau (2011:7) define Viewpoints as 'a philosophy translated into a technique for training performers, building ensemble and creating movement on stage.'

Bogart²² believes that similar to musicians and dancers, actors should continue to practice their technique (Bogart, 2001:15). Viewpoint training is focused on building awareness and presence on stage in the moment of performance (Climenhaga, 2010:560) by generating a vocabulary for such movements. This vocabulary constitutes a set of names applied to the principles of movement through time and space (Bogart & Landau, 2011:8). These become points of awareness that the performer or actor makes while working and are defined as: Viewpoints of Time: tempo, duration, repetition and kinesthetic response, and Viewpoints of space: shape, gesture, architecture, special relationship and topography.

Bogart and Landau (2011: 8-12) provide brief descriptions of how each of the Viewpoints are perceived within their work. Tempo refers to the rate at which a movement occurs, whereas duration describes how long a movement or sequence of movements lasts. Kinesthetic response is defined as the actor's spontaneous reaction to a motion that occurs outside of the actor's body, the timing and the sound involved in this reaction. Repetition simply refers to repeating an action on stage, which may include the internal repetition of action within the actor's body or the external repetition of a gesture or movement. Shape as a Viewpoint of space is defined as the contour of the body in space in terms lines or curves. It also refers to the mobility of shape, thus whether it is moving or stationary and the form the shape takes, thus the body in space creating shape, the body creating shape in relation to the architecture and the body creating shape in relationship with other bodies in the space. Gesture is defined as a shaping of the body or part of the body that comprises a beginning, middle and end. Viewpoints distinguishes between behaviour gesture that can be observed in everyday reality and expressive gesture, which depicts the character's inner state, such as emotional intent, which is deemed more abstract and representational. Architecture refers to the physical

²² It may be argued that there is a connection between Viewpoints and Suzuki training as both are applied in Bogart's SITI company. It has been documented that Bogart's exposure to the work of Suzuki served as a strong influence in her work (Climenhaga, 2010:575). However, for the purpose of this discussion they will be discussed separately.

environment and how awareness of the space affects movement in terms of the solid structure, the textures, light, colour and sound that is organically created with the architecture. Spatial relationship is simply defined as the relationship between the body and another body, the relationship between a body (or bodies) and a group of bodies and the relationship between the actor's body and the architecture. Finally, topography refers to the landscape, floor pattern or image that is created by the actors moving through space (Bogart & Landau, 2011).

Viewpoints training is applied by employing the above in a series of physical explorations, with a strong focus on ensemble work and composition. Unlike other approaches, Viewpoints does not consist of rigid postures or fixed exercises, but is aimed at stimulating the consciousness of specific qualities of presence in time and space, and conversely being responsive to these (Climenhaga, 2010:570). Bogart believes that the construct of the Viewpoints already exist in the body and training is aimed at unveiling what is innate by introducing and exploring each viewpoint individually at first (Bogart & Landau, 2011: 35). Initially awareness is focused on one viewpoint and once this is achieved, the aspects are combined in what she terms as putting the individual Viewpoints together (Bogart & Landau, 2011:65).

Bogart's focus is not on offering a means for actors to access emotional places, but rather to create an environment in which many emotions may occur (Bogart, 2001:5). Actor-training taps into the experience of the actor and all those involved in the theatre-making and finds ways to connect it, thus using the shared past of the ensemble to the performance (Climenhaga, 2010:563). This also shifts the focus to where the actor works on inviting the audience in rather than delivering the emotion out, a principle which Bogart refers to as the acting 'feeling into' (Climenhaga, 2010:577).

Music is introduced and viewed as an additional member of the ensemble to which the actors need to respond to in time (Bogart & Landau, 2011:95). Bogart cites that the tempo, rhythm, harmony or dissonance and volume of music influence movement as a result of the natural cause and effect relationship between music and the moving body (Bogart & Landau, 2011:97). She strongly acknowledges the body's habitual tendency to submit to

music. Bogart suggests that it is rather used as a means to enter the movement and that actors should be aware that they make choices, and this is key to the approach. Actors are constantly facilitated to question the specificity of the action and the manner in which it is staged (Climenhaga, 2010:562).

Speech is introduced initially through only a few lines of the play considered, allowing for it to be applied more spontaneously (Climenhaga, 2010:572). In expanding the Viewpoints, Bogart and Landau also introduce vocal Viewpoints that explore sound in similar manner to which physical Viewpoints explore movement, aimed at enabling the actor to be adventurous with voice in terms of freedom, control and responsiveness (Bogart & Landau, 2011:105). The following description of vocal Viewpoints is summarized from Bogart and Landau (2011:106-110) as the primary source available. The vocal Viewpoints are first introduced through exploration of three-syllable gibberish words that actors explore individually. They are asked to intone the word exploring from their highest to lowest pitch and then switching pitch on each syllable. The objective is to examine pitch as a vocal Viewpoint. Dynamic is introduced as a vocal viewpoint by taking the actor with repeatedly producing the three-syllable gibberish word escalating from the lowest possible volume to the highest. Again the actor is asked to vary the dynamic and intensity between the three syllables. Tempo and duration are introduced by tasking the actor with producing the same word as slowly as possible and then repeating it over and over again continuously increasing the rate. This is followed by varying the rate between the three syllables. Timbre is noted as a vocal Viewpoint and introduced by asking the actor to intone the gibberish word with different resonators. Actors are then asked to shape the words, adjusting the vowels and consonants in the word to generate a round shape or jiggered shape. Bogart (2011:108) introduces gesture as a vocal viewpoint and cites that vocal gestures are sounds that consist of a beginning, middle and end and that do not resemble linguistic words. Vocal gesture can, according to Bogart (2011:108), be expressive or behavioural and actors are encouraged to produce a vocal gesture that conveys a state of being or emotion and a series of behavioural gestures, such as sighing, whistling or throat clearing. Actors are asked to explore the architecture of the space vocally using the clapping of hands and a gibberish word to discover how sound interacts with distance, texture, materials and objects in the space (Bogart & Landau, 2011:109).

Vocal Viewpoints are then extended to group work by means of repetition. One actor creates a gibberish word using pitch, dynamic, tempo and duration in an expressive manner, which is then repeated by another actor. The exploration is repeated this time with specific focus on altering the range of each vocal viewpoint, such as extending pitch from high to low or dynamic from soft to loud (Bogart & Landau, 2011:109). This is followed by combinations for vocal Viewpoints such as high and loud or soft and fast for example. Kinesthetic response is applied through silence in a vocal Viewpoints context as actors are grouped and express a word each, they tune into each other to time their expression of the words according to the kinesthetic response they receive from the sound. Subsequently, Bogart argues that silence becomes an expressive field in itself that can be equated to stillness in physical Viewpoints (Bogart & Landau, 2011:110).

The exploration of vocal Viewpoints is extended to text, where short texts are first spoken as a group and then in pairs, encouraging spontaneity and vocal range that may be impeded by the actor's interpretation (Bogart & Landau, 2011:112). The vocal Viewpoints conclude with applications to text, providing short explorations of how awareness can be enhanced in dialogue work. These explorations can be summarized as follows from Bogart and Landau (2011:112–115).

Pitch is introduced as pitch play, implying that the actor who starts the dialogue clearly introduces a pitch and then this can be matched or shifted at any point by their fellow actor, while constantly retaining an awareness of pitch range. Dynamic is applied by asking actors to note how a change in dynamic can change intent and they are encouraged to adjust their vocal dynamic in response to the dynamic that they receive from their fellow actor. Actors are encouraged to respond to each other's tempo choices with deliberate choices in tempo, which can alter the meaning of the text and the special dynamic. In dialogue work, actors are also asked to accelerate and decelerate deliberately, thus start a text and deliberately accelerate and decelerate it and observe if and how it alters intent. Similarly, actors are tasked with experimenting with focus on different resonators in the delivery of text. Silence is explored firstly by delivering dialogue without any pauses between speech turns, which according to Bogart and Landau (2011:115) can stop the flow of energy in interaction.

Finally, explorations are applied to combine the physical and vocal Viewpoints, which primarily explore physical action to which text (voice) is added, allowing the physical experience to influence the vocal expression (Bogart & Landau, 2011:119).

Bogart's vocal Viewpoints: tempo duration, repetition, kinesthetic response, shape and architecture seem to describe variety that can be applied to speech that may resemble the prosodic elements of speech. The Viewpoint dynamic resembles the prosodic feature of loudness in Bogart's description, and pause is indirectly applied by means of the kinesthetic response. Pitch is included in text work and duration also features as a viewpoint. It could therefore be noted that vocal Viewpoints examine creative expression of speech in a manner that seems to be in line with the prosodic elements of speech. Bogart also acknowledges the construct of a vocal gesture, thus suggesting a connection between speech and gesture.

2.4.6 Suzuki

Director Tadashi Suzuki has theorized his actor-training method into what is now termed the Suzuki method (Allain, 2003:12). It has elicited dialogue and is deemed by some as an alternative to the psychologically charged acting of western realism. Suzuki training uses the actor's grounded connection with the earth as base (Climenhaga, 2010:564) and extends to specific explorations that work from the centre of the body to connect breath, movement and placement in space. Its goal is to strengthen the connection between movement and voice to allow the whole body to speak (Suzuki & Matsuoka, 1984:28). This transpires through rigorous exercising of the actor's bodymind by means of fixed positions and deceptively simple locomotive movement (Allain, 2003:13). The pattern of the movement remains fixed, enabling the work to become increasingly precise and awareness of rhythm and space to be elevated (Allain, 2003: 111). The explorations require control and can therefore be physically taxing (Climenhaga, 2010:167). Through this process, the actor is working on himself rather than a character and is allowed to create his own functional context for the movements (Allain, 2003:106). According to Mortimer (2009:233), Suzuki views theatre as consisting of two components of

expression, the physical and the linguistic, and states that the training aims to free words and images from the mind towards embodied expression.

Allain (2003:107) asserts that Suzuki training attempts to integrate the physical and mental towards an integrated bodymind, which is a concept familiar to Asian performance traditions. The Suzuki training applies a series of rigorous marches, walks and kata²³ (Mortimer, 2009:233). Training is initiated with four sequences termed 'the basics' that serve as a foundation of the method (Allain, 2003:113). This is then applied to music that vary in pace and the 10 ways of walking are applied while maintaining space and distance and the actors observe their positions in line (Allain, 2003:118). Stomping and stamping is introduced and different points in the feet are explored during the walks (Allain, 2003: 112). The fast rate of the walk is contrasted with a sequence where actors move very slowly in two lines, ensuring that the torso remains level and controlled and the feet contact the floor as a unit, thus not separated into heel, ball toes. This is slower sequence is referred to as the ten tekka ten. The conscious communication that actor's feet have with the floor leads the body awareness (Suzuki & Matsuoka, 1984:31). This creates a sensation that the body is pulled across the room and aids integration as the upper body is extended while the lower body pushes into the floor. Suzuki (1984:35) points out that the feet support all human activities and therefore the actor is encouraged to discover the engagement of the feet with the ground. Shifts in balance are introduced together with repeated orchestrated stomping to music (Allain, 2003:122). This then develops into the formation of standing and sitting statues that are held on tiptoes and may be orientated in any direction, with the whole body facing in one direction. During the formation of the statues, the actor is tasked with employing his imagination towards focussing on someone or something, while the statue is held with soft tension (Allain, 2003:122). The same principle applies to sitting statues that are randomly selected by the actor.

Allain (2003) and Curruthers and Yasunari (2004) discuss the Suzuki method's approach to voice training, which is conducted through classical text (Shakespeare and Classic

²³ Kata refers to a system of individual training exercises as applied in karate and other martial arts.

Greek texts) applied with the body in forward linearity as it is orientated during the walks, stomps and statues. The text is recited (spoken or sung) with intensity and control, not applying any intonation as applied in the text (Allain, 2003:124). Initially, text is applied to sitting statues and as training progresses, it is extended to the other elements. Actors are encouraged to apply voice at three different levels, full-voice, half-voice and whisper, while sustaining intensity, despite the level applied (Allain, 2003:124, Curruthers & Yasunari, 2004:20). The Suzuki method primarily considers voice in terms of energy and does not explore the production of voice technically. Also, in contrast with western practice where physical tension is reduced to achieve optimal voice production, Suzuki applies voice in positions of physical tension while the body is combating to sustain balance and integration.

Students conduct an internal monologue rather than a dialogue with others (Allain, 2003:126). Suzuki describes his approach to voice as teaching the actor to speak with the whole body, powerfully and with clear articulation. He adds that the term speaking is applied metaphorically as the body should speak even when the voice is silent (Suzuki & Matsuoka, 1984:28). The actor is, however, encouraged to allow the text to manifest mechanically, without a specific focus on conveying subtext (Curruthers & Yasunari, 2004:20), which contrasts with western paradigms in terms of text delivery. Also in contrast with western tradition is the focus on energy that may require performers to drive their vocal organs, which conflicts with western training where warm ups and voice development technique is applied not to harm the vocal mechanism (Allain, 2003:146). Suzuki's treatment of voice simply as energy may be deemed over-simplistic when viewed from a western paradigm (Allain, 2003:147). It also could result in a monotone delivery of text which conflicts with western linguistic and performance traditions, but potentially creates possibilities for the audience in terms of interpreting the text (Curruthers & Yasunari, 2004:22)

Mortimer (2009: 233) examines Suzuki's work in terms of vocal delivery of text and notes that the physical challenges faced in producing classical text while the body is actively engaged in movement echoes the intense emotional and physical struggle that are thematic in classic texts, thus it may provide the actor with a means to embody the text.

Suzuki's instruction to merely recite or sing the text without meaning seems to contradict the notion of applying the prosodic elements of speech to convey intent, as it adjusts or even reduces prosodic features. It creates what Currthers and Yasunari (2004:21) term 'a state of meaning' in which there is no correct interpretation, and the audience is invited to assign their own meaning. The adjustments or reductions that occur in text itself alter the pattern, which means the actor will apply the prosodic features in a different manner. However, there is a strong suggestion of bodyvoice connectivity in the work with the construct of taking the text into the body, which may affect the manner in which prosodic features are expressed based on the co-expresser nature of voice and gesture.

2.5 Summary of Actor-training in Relation to Prosody

The table below is designed to serve as a bird's eye view of the approaches explored in relation to how embodiment, gesture, voice and speech and text are applied. The aim is to consider existing approaches applied in the syllabus of the L2 actor-in-training within the context in which this study is set with a view to assess how the approaches could potentially aid the actor's creative application of the prosodic elements of speech. Having reviewed specific approaches according to the focus areas stated, a summary of core aspects is provided to inform a brief discussion of the different approaches and how these could potentially aid the actor's prosodic delivery in performance.

Table 2.1 Summary of the Actor-training Approaches Surveyed

	EMBODIMENT	GESTURE	VOICE & SPEECH	TEXT
Stanislavski	Action is strongly linked to the psychological intent with emphasis on creating the character's inner life. The outer expression of the inner is acknowledged. The actor applies his own memories and inner resources to the character to secure the 'spirit' of the work.	Focus is placed on 'action analysis' rather than gesture. Action is listed and applied to achieve inner intent, implying the physical act of embodied gesture. Rate is addressed as a quality of action.	The actor is tasked with 'speaking through action,' resulting in speech being viewed as action. If speech is considered action, then rate automatically is also considered as a quality for speech.	Active analysis of text towards understanding the embedded structure and meaning precedes the learning of lines. Text is scored into small sequential units or beats.
Chekhov	Psycho-physical with an aim to tap into the body to create impulse. Movement is linked to imagination, which connects the physical (outer), emotional (inner) and metaphorical.	Gesture is central to the approach and psychological gesture is applied to stir and mould the inner expression. Variety in tempo and rate is advocated and qualities are assigned to gestures.	Speech is connected to gesture and may precede or follow gesture. The gesture integrates with the speech. Free expression in intonation is advocated and pause is applied.	A focus on verbs to action and embody the text.
Lecoq	States that outer movements resemble inner psychology. Aims to unleash the body's creativity. Applies replay of lived experiences.	Applies neutral mask to reduce habitual patterns. Applies gestural language to convey meaning. Rhythm, tempo, space and form is applied to gesture.	Initially all explorations are silent. Seeks a voice that is produced from the whole body. Actively connects voice and gesture with an aim to put words into motion. Applies music, sounds, words and then text.	Incorporates free gesture to poetry to promote a physical relationship with text. Individual words are considered before text with a focus on verbs as these activate gesture. Interested in the movement of text rather than the interpretation.

	EMBODIMENT	GESTURE	VOICE & SPEECH	TEXT
Grotowski	Seeks to establish a link between the carnal body and a higher spiritual experience. Applies <i>via negativa</i> to break barriers and habits that may affect the connection between body and spirit.	Rigorous corporeal sequences and plastique isolations that elevate the actor's level and reduces resistance to emotive expression, which may lead to emotive expression.	Views sound as an emotive entity that should be produced by all the resonators in the whole body. Advocates the return to the vocal expression of the pre-linguistic infant.	Wants to create a parallel level between the actor and text. States that actor should be true to the internal rhythm or song of the body. Aims for a physical connection to the text that will generate physical and vocal impulses.
Viewpoints	Provides a vocabulary for the principles of movement that can be activated in on stage performance.	Gesture is categorized into behavioural and expressive and comprises of physical Viewpoints. Gesture and moment are produced freely, and music is applied to heighten tempo, rhythm and harmony. The focus is on being responsive to impulses in the environment rather than the actor tapping into his own inner impulse.	The descriptors of movement on stage are extended to vocal Viewpoints. These are explored to assist the actor in making creative choices while exploring sound.	Vocal and physical Viewpoints are applied to gibberish, single phrases and ultimately dialogue. Text is explored rather than analysed.
Suzuki	Connects breath and movement through rigorous walks, marches and kata aimed at aligning body and mind.	Fixed patterns of movement are applied with a focus on precision and rhythm. This is extended to individual sculptures.	Voice is viewed as an energy that should be varied between full-voice, half-voice and whisper. The voice should be powerful and emanate from the whole body. Articulation should be clear. Voice is produced from a place of active physical tension.	Words should be freed towards their embodied expression. Classical text is applied, repeated and recited or sung without any intention towards cognitive interpretation.

The above summary of the actor-training approaches explored is applied to a brief discussion structured according to the elements that may impact upon prosodic delivery to deliberate on the potential impact of the approaches, explorations and activities on the actor's prosodic delivery. The aim is to draw on certain elements in the development of explorations aimed specifically at enhancing the actors' creative use of prosody.

2.5.1 Embodiment

Based on literature reviewed in the investigation of the different approaches to actor-training, it can be concluded that all the approaches acknowledge a dynamic interaction between the inner and outer expression to some extent. Stanislavski connects action to psychological intent, Chekhov's approach seeks to tap into the actor's body and applies imagination and movement in an effort to connect the physical, emotional and metaphorical. Lecoq's approach is largely physical and aims at developing external movement that mirrors internal action. Grotowski pursues a connection between the primal carnal qualities of the body and a higher spiritual experience, which implies connection between the so-called 'inner' and 'outer' elements. Suzuki applies rigorous training to connect breath and movement in search of alignment between body and mind. Bogart's Viewpoints are perhaps the least clear in its pursuit of embodied connectivity as it is primarily based on providing the actor with a vocabulary of movement principles that can be applied to making creative choices. Bogart also states that the objective of the work is not to access the actor's inner resources. However, the work does aim to create an emotive environment and sensitize the actor to responding to this environment, which implies that the actor's inner resources will come into play.

All the approaches considered recognize the bodymind dynamic to some degree and in different ways and could therefore be deemed as contributing to embodied acting to a certain extent.

2.5.2 Gesture

Gesture serves as a co-expresser to speech (McNeill, 2012) and could influence how speech is depicted, i.e. how the prosodic elements of speech are applied. This was an

important consideration in the review of the actor-training approaches, as it may be argued that explorations that examine and develop gestural expression may affect the actor's prosodic expression due to the synthesis that exists between gesture and speech. For this reason, the different approaches' work concerning gesture was investigated and it was found that gesture is applied in some form in all the approaches. Stanislavski does not apply the term 'gesture' extensively, but his approach is centred around discovering and applying action and series of actions to activate the character's inner life. The term 'action' in the sense that he applies it refers to doing, which could be moving speaking or gesturing. The term 'action' certainly points to physical expression in some way, which could influence the manner in which text is produced. Grotowski and Suzuki's approaches also do not isolate gesture as an expresser, but both approaches apply series of rigorous movements that have to be applied with precision. Grotowski uses the acrobatic corporeal movements and plastiques aimed at honing and heightening the actor's virtuosity and reducing barriers to enable emotive expression. Suzuki's marches, walks, kata and statues are also driven by precision, but are aimed at connecting the actor with himself, his breath and his inner expression. In contrast, the work of Chekhov and Lecoq considers gesture as an essential element of the actor's work. Both dedicate explorations to the body's gestural expression as a means to tap into the psychological intent and to make meaning. Both also assign specific qualities to gestures. Gesture or the psychological gesture is considered one of the fundamental elements of Chekhov's work as it is used to initiate an internal response. It is also applied in combination with speech, potentially making it an important approach to consider in the development of the actor's prosodic expression. Lecoq also applies gesture to aid inner expression and adds the construct of meaning making to gesture by means of his gestural languages. Although his gestural work is mostly done in silence, the fact that gesture is applied as a conveyer of meaning and intent could link to prosodic expression.

Bogart applies gesture as one of the physical Viewpoints and distinguishes between expressive gesture, which is more abstract and conveys emotional intent, and behavioural gesture, which denotes habitual expression. This is a concept that may be of value when considering strategies towards the development of the actor's prosodic expression as prosody applies to an individual's habitual pattern and conveys emotional

intent. The notion of kinesthetic response or a physical response to a stimulus is also an interesting construct that could be investigated as prosody is affected by response in the communicative act.

2.5.3 Voice and Speech

It is important to note that all the approaches reviewed acknowledge the actor's voice and subsequently his speech as an important component of the actor's work and a conveyer of intent. As these systems focus on acting and not voice development as such, none of the approaches offer technical information or technique towards developing the voice. It could therefore be stated that the approaches considered are largely physically focused with voice considered as an important addendum. The connection between body and voice is established in the work of Chekhov, Grotowski, Lecoq and Suzuki, who all concur that the voice is from the body and should be produced with the entire body. None of the approaches apply the term prosody, yet terms such as 'intonation,' 'tempo' and 'rhythm' are frequently used and there is acknowledgement of pause. This suggests an awareness of vocal variety in performance and the possible impact it may yield in communicating intent.

Stanislavski views speech as 'action,' which implies that the actor needs to put the written words of the play into motion, which implies prosodic application. Chekhov creates a very clear link between speech and gesture, noting that the gesture can activate the speech, or the speech can be used to activate the gesture. He also refers to the 'gesture disappearing into the speech,' which is interpreted as applying the physical intent of the gesture to the prosodic delivery. Chekhov denotes qualities to gestures that may influence the prosodic delivery in terms of rate, variety and pause if gesture is actively connected to speech. Lecoq also establishes a connection between voice and gesture as he applies voice to physical explorations. It may however be argued that he mostly works with sounds or single words that may not offer the variety in prosodic expression that is evident in connected speech. His exploration of music as a means to sense the variety in sound can also be mentioned as a possible means to generate awareness of acoustic and ultimately prosodic variety.

Grotowski's interest lies with returning the voice to a place of primal pre-linguistic expression, and notes that the voice should be an emotive entity that conveys emotion. Similarly, yet applying a different approach, Suzuki views the voice as an energy that allows the text to flow from the body. Both these approaches emphasize the fact that all the body's resonators should be used to generate the voice and seem to establish a broad link between body and voice. This link could aid the expression of voice and ultimately prosodic expression, yet do not offer specific strategies to aid the prosodic delivery.

Bogart's vocal Viewpoints comes closest to providing a strategy to develop prosodic delivery as she offers explorations to creatively experiment with pitch, tempo, duration, kinesthetic response, gesture, repetition, shape and architecture. The explorations are applied to gibberish words, short phrases and ultimately to dialogue in an effort to break patterns and tune into other actors. Bogart also states that the objective is to provide the actor with the vocabulary to make creative choices. Although this could be deemed valuable as the explorations certainly could stimulate creative expression, it is not linked to meaning or intent, which is in contrast with the function of the prosodic elements of speech. The element of choice certainly opens creative scope to the actor, yet one may argue it incorporates a cognitive decision in terms of a speech element that is normally applied unconsciously and in an embodied fashion. It must also be noted that the descriptions or names assigned to the vocal Viewpoints are identical to those provided to the physical Viewpoints, thus terms that are used to describe movement is applied to describe speech. This may lead to confusion because although voice and gesture co-express there are fundamental differences between the manner in which speech is varied in time and space and movement is applied in time and space.

2.5.4 Text

Translating the playwright's written words into spoken action that conveys intent is the primary activity in which the actor would apply the prosodic elements of speech and for this reason the acting approaches' work concerning the application of text was reviewed. A variety of approaches was found. Stanislavski advocates the active analysis of the text with a view to identify sequential actions and beats that will generate a score for the actor

during performance. The notion of enacting smaller units of text could cultivate responses that may impact the actor's prosodic delivery. Chekhov and Lecoq both take a physical stance regarding text focusing on the verbs and allowing the subsequent actions to influence the delivery of text. This could activate the co-expresser dynamic between voice and gesture, which may influence how prosody is applied. Grotowski believes that language does not foster bodily expression and advocates that the text is activated into physical and vocal impulses by adhering to the internal rhythm of the text. This could imply the expression of gesture (physical) and prosody (vocal) to convey the text's emotional intent or it may signal that the embedded rhythm of the language should be discovered and portrayed. In both instances the actor would need to apply the prosodic features of speech. Bogart does not elaborate on the analysis or interpretation of text, beyond stating that the vocal and physical Viewpoints should be applied to generate fresh options and creative choices. Variety in the vocal Viewpoints suggests prosodic variety in the actor's delivery of text. Suzuki advocates that classical texts are recited or sung, without any interpretation, while the physical routines are performed. The objective is to 'free' the words towards embodied expression. What is meant by 'free' is beyond physical, but a shift of focus away from the perceived 'correct' manner in which classical text is traditionally delivered, thus potentially stimulating new prosodic patterns, which may be aided by the fact that text is delivered during active movement.

2.6 Conclusion

This chapter focused on embodied acting. It was concluded that prosody may be deemed an embodied activity as it simultaneously accesses the cognitive mind and metaphorical (language), the physical body (speech and gesture as co-expressers) and the emotional. The construct of embodied acting was explored to gain a deeper understanding towards developing strategies to aid the L2 actor's application of the prosodic elements of speech in performance. This was extended to a review of six approaches applied in actor-training to investigate if and how their methods and explorations could assist the actor in the embodied delivery of the prosodic elements of speech. It was found that although prosody is not named or addressed directly, there are aspects of their work with gesture, physicality and text that could potentially be harnessed to assist the actor in actively

applying prosody in performance. In order to develop strategies that would enable the L2 actor to apply prosody to express meaning and intent in performance and to generate explorations that could achieve this outcome effectively, it would be necessary to explore prosody as a communicative device in verbal expression. This is the focus of the next chapter.

CHAPTER 3

3.1 Introduction

This chapter continues Phase 1 of the research process. The discussion considers prosody from the perspective of the communicative act of the L2 actor, thus how the L2 actor could employ prosody to communicate intent when portraying a character. Secondly, prosody is viewed as a potential creative tool for actor and director in the conveying of intent to the audience.

'Hearing came first, followed by the musical inflections of phonation, until man finally invented language' (Luchinger & Arnold, 1965:405). In this statement, Luchinger and Arnold²⁴ (1965:405) describe the shaping of sounds into patterns as an innate human expression that presents intent and precedes language. This shaping of sound patterns is referred to as prosody or the prosodic elements of speech that generate patterns that convey meaning.

'While in utero infants are already sensitive to some prosodic characteristics.....thus displaying a preconscious sensitivity to prosodic aspects of language' (Hoff & Shatz, 2009:90).

The preconscious sensitivity to prosody confirms that it is an innate human ability that is present before language is acquired. Wennerstrom (2001:7) notes that although prosody is assigned to the phonology of the specific language, there are elements such as the expression of emotion that may be deemed universal.

There are two vital points in the above statements that directly connect to my work with L2 actors in a multilingual context. Firstly, the innate and pre-linguistic

²⁴ It is acknowledged that older sources are included in the theoretical description of prosody. These sources are included due to their value as pivotal works within Applied Linguistics. It was found that recent sources build on the descriptions supplied in these seminal works and for this reason older sources were consulted to locate descriptions and definitions of the core features of prosody.

nature of prosody as human expresser of intent implies that prosodic expression is accessible to all, a shared innate expressive competence that all apply. Although different languages may emerge, all humans possess this ability. Secondly, the universality of prosodic expression of emotion suggests that all humans, despite their L1, would revert to a variant of a specific sound-pattern to convey emotion. These statements are crucial for the actor, as reconnecting with the innate pre-linguistic ability could assist in shaping sound to convey meaning and intent to the audience. Thirdly, if there is universality in the prosodic conveyance of emotion, then application of those patterns could potentially assist the actor in conveying emotional intent. As a lecturer-director in a multilingual context, this implies that prosody could be a potential means to convey intent with the human voice that transcends language as the innate, pre-linguistic and universal nature of prosody would also apply to diverse and multilingual audiences. In essence, it was considering the very base of human vocal expression and interaction that led me to explore the features of prosody.

Prosody could be broadly defined as the use of rhythm, stress and intonation in a spoken utterance that reflects a variety of features of the utterance and speaker. Ito *et al.* (2011:2) refers to prosody as an informative communicative device that conveys meaning beyond semantic content. It is applied to express communicative attitudes, intentions and meanings (Esteve-Gibert & Prieto, 2010:2). Similarly, Knowles (2014:207) applies the phrase ‘tone of voice’ as a cover term referring to ‘the manner in which something is said’ rather than ‘what is being said,’ implying that the overall acoustic pattern of an utterance conveys meaning at a paralinguistic level. Prosody can therefore be termed as suprasegmental²⁵ or non-segmental (Tiffany & Carrel, 1977:45), as it does not refer to

²⁵ In phonology the term suprasegmental refers to elements of speech that are not part of vowels and consonants, but rather accompany vowels and consonants and influence ‘how’ a speech unit is uttered (Lowe, 1994:41).

any segments or specific elements of speech, such as a sound 'phoneme' or word or the combinations of phonemes or words, but rather the overall pattern of the utterance that conveys meaning (Cruttenden, 1997:1). As a result, prosody includes many different properties that can consist of acoustic elements or the use of variation in duration, loudness and pitch, which combined secure rhythm. Secondly, prosody or the manner in which the prosodic elements of speech are applied is linked to the structure of an utterance, thus the syntactical composition that generates a statement, question etc. Thirdly, the mode in which prosody is produced may reflect the meaning the speaker assigns from an emotional or sociolinguistic perspective. The application of prosody on an acoustic, structural and attitudinal / emotional level cannot be separated as all these constructs are reflected in a single utterance. Ultimately it is the combination of how prosodic elements are grouped in the production of an utterance that will assign meaning. This is implied in the expression of the actor, as the actor applies spoken utterances to convey the character's meaning and intent. The actor would thus employ all the features of prosody and an investigation of prosody should consider all these elements. Before the specific elements that constitute prosody are discussed individually, one aspect is briefly highlighted to illustrate the potential value that prosodic expression yields for the actor, namely the expression of emotion. Murray and Arnott (2008) refer to the 'basic emotion' theory, which poses that all emotions are compiled by combining a series of five basic emotions (anger, happiness, sadness, fear and disgust). The notion of basic primal emotion in human expression is also discussed by Bloch (2015) and Ekman (2004), who consider the basic emotions as expressed non-verbally (Ekman) and through effector patterns (Bloch). Comparing actors' portrayal of emotion with their neutral speech enabled Murray and Arnott (2008) to examine the specific prosodic elements applied to convey the primary emotions and examine how and in what combinations the prosodic features were assigned to the specific emotion. Their findings in terms of the basic emotions can be summarized as follows in conjunction with the work of Crystal (1969), who described a few of the basic emotions.

- **Anger:** A higher pitched frequency is applied that spans entire utterances and the stresses on lexical content occur with greater intensity. The strongest pitch accent is assigned to the first lexical word in an utterance and on the penultimate word in longer

sentences. Sentence ends display strong downward inflections (Murray & Arnott, 2008:112-113). Crystal (1976:302) also notes an increase in stress intensity specifically related to high pitch accent and sharp downward inflections at the ends of sentences. Crystal (1976:303) adds that 'angry' prosody also includes an increase in tempo and voicing that tends to be tense.

- **Happiness:** This emotion is expressed with an increase in articulation precision on lexical words and a general tendency to apply pitch rising towards the ends of utterances. A 'rhythmic' pattern occurs as stressed phonemes occur at regular intervals (Murray & Arnott, 2008:113).
- **Sadness:** Sadness displays a decrease in articulation precision coupled with downward inflections at phoneme level and low intensity. Intensity tends to decrease further towards the ends of utterances and pauses are applied frequently (Murray & Arnott, 2008:113). Crystal (1976:305) adds speech that displays laxness as opposed to tension as a feature in the expression of feelings that relate to sadness.
- **Fear:** Fear displays a tendency to apply upward inflections in the beginning of the utterance and downward inflections at utterance ends. Downward patterns are more pronounced than upward patterns and pauses are applied between words. In some instances, intensity increases to a similar range as applied in 'anger,' this is particularly notable when emotionally loaded content is expressed (Murray & Arnott, 2008:113-114). Crystal's (1976) description does not examine the patterns associated with fear.
- **Disgust:** The articulation precision of lexical words increases, coupled with downward inflections at the ends of phrases and downward pitch inflections at the ends of words. Additionally, the expression of 'disgust' is marked by a low speech rate, increased phonation time and the lengthening of stressed syllables (Murray &

Arnott, 2008:114). Crystal's (1976) description does not examine the patterns associated with disgust²⁶.

The specific prosodic patterns serve as markers in the expression of emotion, coupled with non-verbal signals. This is highly relevant for the actor who needs to apply vocal and non-verbal markers to convey intent and meaning to the audience. It is positioned in the introduction of this chapter to create a point of reference for how prosody could serve as a tool that transcends language and thus a means to convey intent in a multilingual context. From this perspective the different features and functions of the prosodic elements of speech are discussed to generate insight that could inform explorations that could potentially assist the L2 actor and director in the conveyance of intent to the audience.

3.2 Acoustic Features of the Prosodic Elements of Speech

Spoken expressions display the features of duration, intensity, and pitch that, combined with facial expression and gesture, convey meaning. This implies that the acoustic energy that conveys the phonemes or sounds contains fluctuations in power, pitch and quality of the vocal tone as well as silences that group sound sequences into words or phrases (Tiffany & Carrell²⁷, 1977:145). These features that generate fluctuations and establish groups are termed prosodic elements of speech or prosody. Knowles (2014:207) equates the prosodic pattern to that of melody in music, noting movements between high and low, long and short and lastly softer and louder, thus local shifts in pitch, loudness and duration. These acoustic parameters indicate meaningful distinctions between different

²⁶ The primary emotions are considered as base information that could be applied by the actor in conveying the character's intent. It is, however, important to note that although there is universality, the expression and regulation of emotion is also shaped by cultural beliefs and societal models of agency (Tronnsdorff *et al.* 2012:69).

²⁷ The study is conducted in the field of drama and seeks to gain a general understanding of prosody that could be applied to aid the actor. To gain a rudimental understanding, it is necessary to consult sources that provide core theory on the subject. Current literature mostly build on the foundation provided by older sources and for this reason, older sources were consulted.

utterances within language (Broad & Peterson, as cited in, Travis, 1971:169), thus acoustic shifts between and combinations of high / low, long / short and soft / loud, convey meaning within language. Prosody is complex and has been termed 'paralinguistic' or 'extralinguistic' (Tiffany & Carrell, 1977:146) as it contributes to the conveyance of meaning attitude and emotion. Prosody is absent in writing and could therefore be stated as a feature of oral expression. This bears specific significance for the actor who applies oral expression when delivering the words assigned by the play or scriptwriter, or devised text. One could even argue that shifts between softer and louder, higher and lower and longer and shorter shape non-linguistic aspects of performance, such as soundscaping, thus prosody is present in all performative and communicative activities produced by the human voice. Therefore, prosody is connected to human expression beyond language. It is, however, an integral part of spoken language and the manner in which it is applied varies for every language, thus each language has distinct patterns that constitute the language's specific rhythm. Subsequently, it could be viewed at a macro level, which refers to the universal patterns associated with expression of emotion for example, and a micro level, which refers to the specific pattern of the language.

The notion that prosody could be viewed at a macro level, or universal patterns, opened many options for me as a director in a multilingual context. Considering the overall acoustic pattern of a scene, informed by the emotional intent or mood that underscores it, provides a tool to guide the actors and to shape the acoustic elements of the performance. For example, if a sombre mood is conveyed, deliberately applying lower intensity and downward patterns and pauses. The pattern for sadness (Murray & Arnott, 2008:113; Crystal 1976:305) in physicality and sound creates a base within which the actor could then explore the text at a more micro level. I have found this a useful and tangible means to communicate shifts in mood to a multilingual audience as the pattern conveys the intent before the words do.

Prosody manifests in units or chunks that depict an utterance at a higher level, thus a level that extends beyond semantic or syntactical meaning (Crystal, 1969:5). These units are characterized by phonetic cues. Since each language has its own unique prosodic features, prosody would be language specific. Pierrehumbert (2003:115) notes the formidable role that language specificity plays in how prosodic features are applied. However, to provide the actor with strategies to consciously apply prosody, this study explores acoustic prosodic features that appear in all languages, as the investigation of all potential languages applied within the context in which this study is conducted would exceed the scope of this investigation.

Cruttenden (1997:2) indicates that connected speech²⁸ sports a large number of prosodic features, yet notes that length, loudness and pitch are jointly applied the most consistently and therefore serve as a base for linguistic analysis. Jakobson and Waugh (1987:146) state that prosodic features are applied to phonemes when clustered into syllables and indicate that prosody is expressed by means of contrastive comparison between a vocalic phoneme and vocalic phonemes in surrounding syllables. This implies contrasts such as stressed phonemes versus unstressed, varying higher pitch with lower pitch and greater length with shorter length (Jakobson & Waugh, 1987:147). For the purpose of this study, these three features are discussed and ultimately applied in an effort to assist the actor in employing prosody to portray clarity and intent. Length, loudness and pitch are features of speech that listeners perceive (Cruttenden, 1997:2) and apply to assign meaning to an utterance. Many authors (Cruttenden, 1997:6; Knowles 2014:209; Tiffany & Carrel, 1977:145) cite additional features that most specifically include tempo and pause. As the goal of this study is to provide the actor with strategies to apply the prosodic elements of speech as a creative tool to convey meaning and intent, tempo and pause may be viewed as potential utilities and are therefore included as secondary features.

²⁸ Connected speech can be defined as spoken language conveyed in continuous sequence.

3.2.1 Primary Features

Sommerstein (1977:35) distinguishes between inherent and segmental features, stating that prosodic features are relative in contrast to inherent features as the different syllables within an utterance influence each other's prosodic features fueled by the speaker's intent. This implies that the structure of an utterance will contain specific features at a syllabic level that may influence how prosody is applied in a sentence or utterance. However, prosodic elements will be applied in specific combinations and contrasts in accompaniment to inherent features. The establishment of such combinations and contrasts result in a variety of prosodic elements, yet the base that constitutes acoustic prosodic features is the primary features that are applied to generate other features. The primary acoustic ingredients of prosody can be defined as fundamental voice frequency (pitch), voice intensity level (loudness) and acoustic phonetic duration (length) (Broad & Peterson as cited in, Travis, 1971:169). When combined and contrasted in an utterance applying language, at the same time, these three primary acoustic features generate acoustic patterns. Lowe (1994:73) equates the simultaneous application of the prosodic elements that accompany phonemes to musical notes that produce a chord when played together.

The application of combinations of the three primary features result in additional features. Authors such as Sommerstein (1977:36) cite stress as a prosodic element, indicating that stress refers to the 'strong' and 'weak' syllables and constitutes the application of loudness, pitch and duration. It is therefore a term applied to describe a feature that combines the core elements of prosody to assign prominence to a syllable. Intonation is another element that occurs as a product of the primary prosodic features. Crystal (1969:6) notes that 'intonation' is the product of different prosodic systems of pitch contrast, whereas 'stress' could be viewed as variations in prosodic features relating to loudness. Although it is important to acknowledge 'stress' and 'intonation' as prosodic elements, the focus of this discussion is on the three core elements of length, loudness and pitch to provide the actor with practical strategies to apply prosody. However, the elements 'stress' and 'intonation' can not be ignored in connected speech and are therefore briefly examined as the outcome of the combination of 'length,' 'loudness' and

'pitch.' Finally, silence or pause is briefly examined as contrasts in silent pauses combined with other prosodic elements generate varying vocal effects that may influence meaning (Crystal, 1969:6).

All prosodic elements that impact on meaning is deemed important for the actor who is tasked with employing the character's words in a manner that conveys meaning and intent. It is therefore important briefly to examine the primary prosodic elements and the features that are shaped by combining and contrasting the primary features. The relationship between the features is perhaps simplified in an effort to provide a non-language-specific framework that the actor could apply when assigning clarity, emotion and intent to text in performance. A simplified framework of the relationship between the features could be depicted as follows:

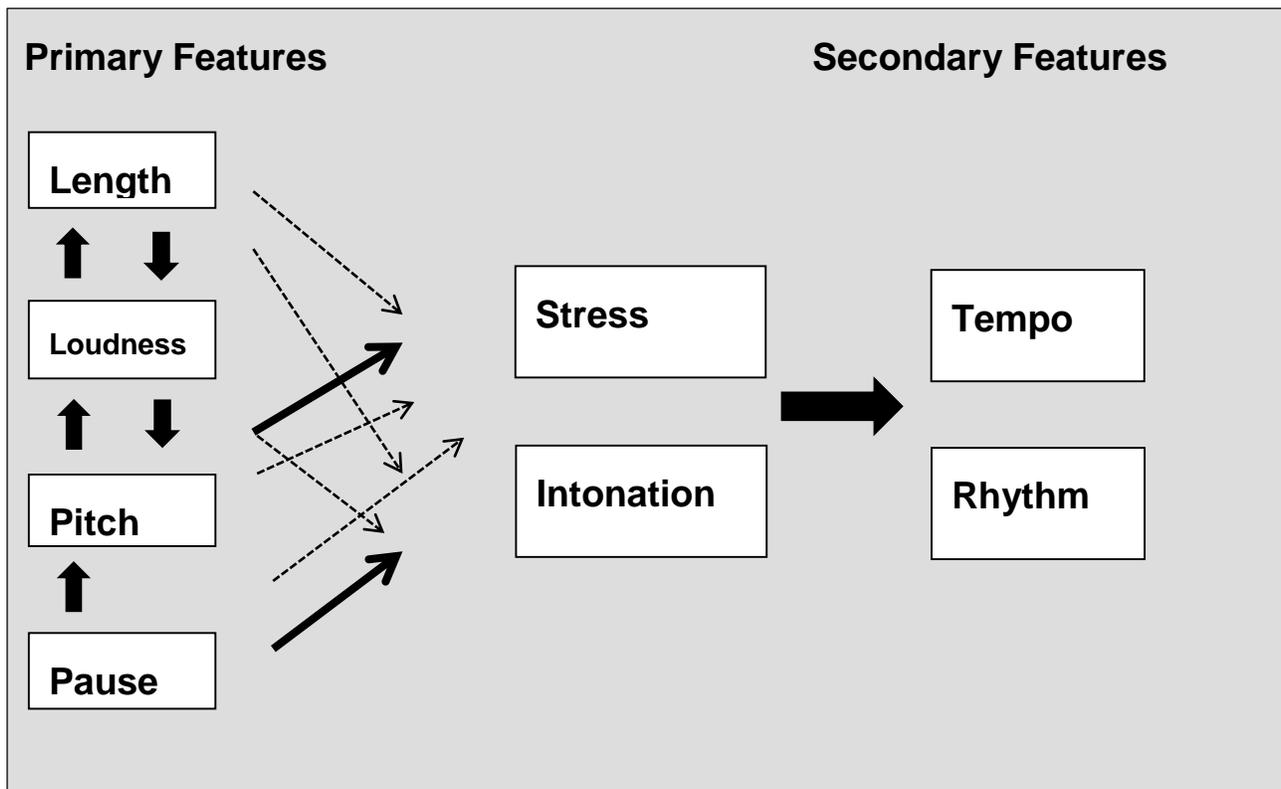


Figure 3.1 *Visual illustration of in interrelated functioning of the primary and secondary features*

3.2.1.1 Length / Duration

Length refers to the time a speaker takes to produce a linguistic unit and subsequently the length of time for which a listener hears the unit (Cruttenden, 1997:2). Length thus has to do with the duration of a speech unit or utterance. Tiffany and Carrell (1977:157) employ the term 'time' when referring to the duration of segments that ultimately in connected speech constitute the overall rate of speaking. The length or duration of a speech segment cannot be divorced from the time it takes to produce it, thus the terms 'length,' 'duration' and 'time' may be deemed interrelated. Time, according to Tiffany and Carrell (1977:157), is affected by syllable length, tempo and pausing. Since tempo and pausing is often classified as secondary prosodic features, these are discussed below and for the purposes of this discussion the term 'length' is to be applied. Length is affected by the innate duration of a segment or syllable and length or duration of vowels (Cruttenden, 1997:2). The interrelatedness of length, duration and time is noted in the expression of emotion. Anger for example is characterized by an increase in rate, thus a decrease in duration. Disgust is portrayed by a decrease in rate, thus an increase in length / duration (Murray & Arnott, 2008; Crystal, 1969). The variation of length / duration therefore potentially provides a means for the actor to convey such emotive intent or related mood states.

In transcription, length is indicated by : or ::: depending on the extent of the duration (Wennerstorm, 2001)

3.2.1.2 Loudness

Loudness is produced by the level of intensity or energy with which a sound or sequence of sounds is produced (Cruttenden, 1997:3). In turn the listener perceives the variations in intensity within an utterance or the loudness of the utterance. This can be defined as the strength of the auditory experience or the intensity of the speech signal (Tiffany & Carrell, 1977:162). The production and perception of loudness could be affected by

features such as open vowels²⁹ (Cruttenden, 1997:3) that inherently generate more intensity than closed-vowels. Tiffany and Carrel (1977:163) state that loudness could be applied to indicate the speaker's thoughts and feelings. Although loudness contributes to the expression of prosodic features, it is dependent on pitch and duration to generate significant prosodic variety, which contributes to meaning. The application of loudness or volume in speech may also be influenced by personality and ambient noise (Knowles, 2014:209). As described by Murray and Arnott (2008) and Crystal (1969), the expression of anger manifests as an increase in intensity or loudness, whereas a decrease in intensity or loudness is noted in the expression of sadness. Therefore, the use of loudness as a prosodic element could be applied as a universal tool in vocal performance to convey varieties in intent.

In transcription, loudness is indicated in conjunction with pitch and duration and therefore is not demarked by a separate symbol (Wennerstrom, 2001).

3.2.1.3 Pitch

Pitch is determined by the rate at which the speaker's vocal folds vibrate when a prosodic unit is uttered (Cruttenden, 1997:3). It may be influenced by physiological elements such as the length and tension of the vocal folds and the size of the larynx (Knowles, 2014:208). Pitch could therefore be deemed as a reflection of personal uniqueness. Zemlin (1968:171) acknowledges this and indicates the following three factors that determine the pitch of a voice: the frequency of vocal fold vibration, the pattern of vocal fold vibration and the characteristics of the vocal tract. The vocal fold vibration that generates pitch is described in terms of musical notes or cycles per second (Zemlin, 1968:191). The latter, cycles per second, is indicated as frequency. As a prosodic feature, pitch could be cited in adjustments to the speaker's ³⁰fundamental frequency, thus shifts towards 'higher' and

²⁹ Open vowels apply more space in the oral cavity due to tongue position and resonator shaping versus closed vowels, which are produced with reduced space, thus the oral cavity is more open or closed.

³⁰ The fundamental frequency can be defined as the regular waveform a speaker produces when the vocal folds vibrate for voicing, typically between 60 Hz and 240 Hz in males and between 120Hz and 220Hz in females (Cruttenden, 1997:2).

'lower' or 'up' or 'down' movement from the fundamental frequency as base, as perceived by the listener (Cruttenden, 1997:3). Knowles (1987:208) applies the term pitch range to refer to the span between the highest and lowest pitch that a speaker produces. Roach (2000:151) defines the fundamental pitch as the vocal fold vibration that is physically measurable and constitutes the fundamental frequency of a speaker's production of voiced sounds. Thus each individual would apply a fundamental vocal pitch when speaking. However, Tiffany and Carrel (1977:153) argue that the fundamental vocal pitch is not as important for the conveyance of prosody as the patterns of pitch variation. Sommerstein (1977:38) notes pitch as one of the clues that the listener applies to establish the positioning of strong and weak stresses in an utterance. It could therefore be cited as an important means for assigning meaning. Roach (2000:150) notes that the description of 'high' and 'low' relating to pitch refers to arbitrary depiction of the end-points of the pitch scale and indicates that it is the linguistic information conveyed by pitch that is of relevance rather than the speaker's pitch range. As is the case with length and loudness, pitch is affected by the characteristics of the utterance (Cruttenden, 1997:4). For example, since voiceless sounds do not require vocal fold vibration, these do not convey pitch and the number and position of voiceless sounds within a prosodic unit will therefore affect the pitch assigned to the voiced sounds that surround the voiceless sounds. The application of pitch within an utterance over many segments generates a pitch profile, which is termed a pitch contour (Tiffany & Carrell, 1977:155), which is important in the expression of intent as it shapes the sound-pattern of the utterance. Pitch as a prosodic feature could be described by assigning the following three classifications to pitch features:

- *Pitch-Level* described as: low, mid, high and markedly high
- *Range* described as: monopitch, narrow, normal and markedly wide
- *Contour* described as: level, rising, falling, rise-fall and fall-rise (Tiffany & Carrell, 1977:156).

Peppe *et al.* (2000:323) cite three pitch factors that affect prosody, namely movement, reset and range. This could be clarified as the movement that occurs when pitch is

extended upward or downward. The reset as pitch is adjusted in the beginning of a new utterance and range is the span between the highest and lowest pitch applied to generate pitch variation. Pitch variation occurs in reoccurring patterns. Such pitch patterns then establish intonation, which assigns a meaningful tune to a unit or even sentence (Cruttenden, 1997:5). Pitch variation is the most complex of the primary prosodic features and of significant value for the actor as specific pitch patterns characterize the expression of all the primary emotions as described by Murray and Arnott (2008) and Crystal (1976).

In transcription, pitched is indicated by the following symbols (Wennerstrom, 2001):

<i>High-rising pitch boundary</i>	↑
<i>Low-rising pitch boundary</i>	↗
<i>Plateau pitch boundary</i>	→
<i>Partially falling pitch boundary</i>	↘
<i>Very high pitch</i>	+word+

3.2.1.4 Stress

Stress is the feature that assigns prominence to a segment of speech by means of application of length, pitch and loudness in different combinations. The three primary prosodic features in combination(s) therefore constitute emphasis, which results in 'stress' being applied to a specific speech portion, assigning that portion prominence (Tiffany & Carrell, 1977:163). According to Cruttenden (1997:13), the terms 'stress', 'prominence' and 'accent' are often confused. He points out that the term 'stress' may refer to the prominence assigned to linguistic units and breath-force or loudness applied to a specific linguistic unit, whereas the term accent is often used to refer to syllables that gain prominence primarily by means of pitch adjustments. Cruttenden (1997:13) concludes that the term 'stress' can be related to assigning prominence by means of pitch,

length and loudness and the term stress is applied in this investigation when referring to assigning prominence to convey meaning. Two types of stress are commonly distinguished: 'phrasal stress' and 'word stress.' Word stress refers to the prominence that is assigned to a specific syllable within a word, whereas phrasal stress refers to a word or segment that is made acoustically prominent within a phrase. Stress or emphasis is applied by means of assigning the status of 'strong' or 'weak' or 'long' or 'short' to parts of utterances by means of fluctuations in pitch, length and loudness. When the statuses of 'strong' and 'weak' as well as 'long' and 'short' are applied repetitively, a pattern emerges that constitutes the rhythm of speech (Knowles, 2014:90). As noted in the work of Murray and Arnott (2008) and Crystal (1976), specific universal stress patterns occur in situations associated with specific emotions. This includes lexical stress with increased loudness when anger is conveyed. Thus a focused increase on specific elements or lexical words that portray the speaker's intent serves as a reflection of the speaker stating explicitly what they feel. When happiness is conveyed, however, the stress pattern shifts to occur at regular intervals. This could be of value to the actor when the character has to express such intent.

In transcription, stress is indicated as follows (Wennerstrom, 2001):

Primary stress *á*

Secondary stress *à*

3.2.1.5 Intonation

Crystal (1976:6) defines intonation as the product of different prosodic features, specifically pitch and loudness, that generate a sound-pattern. It can also be viewed as recurring pitch patterns applied in the uttering of single words or groups of words of varying length (Cruttenden, 1997:7). The term pitch patterns is applied as pitch is a significant contributor to intonation as it establishes rising and falling patterns. However, pitch does not constitute intonation. Pitch, length and loudness combine to generate a pattern in which the voice 'rises' or 'falls' (Knowles, 2014:210), thus an upward or

downward acoustic movement is generated by the combined application of the three primary prosodic features. Knowles (1987:210) posits that an increase in volume would demand greater breath-force, which is likely to increase pitch and decrease length, thus resulting in louder, faster, higher speech. In contrast, a decrease in volume could secure a decrease in pitch and an increase in length, likely resulting in a reduction in speech rate. Therefore, it could be argued that it is the combination of the primary prosodic features of speech that produce specific patterns. Such rising and falling patterns are evident in the universal expression of emotion. Anger is characterized by a sharp downward inflection (Murray & Arnott, 2008:112-113, Crystal 1976:302). In contrast, happiness is reflected in a raising pattern towards the ends of utterances (Murray & Arnott, 2008:113). Sadness is marked by downward patterns at the end of utterances (Murray & Arnott, 2008:113, Crystal, 1969:305). Fear in turn displays a more complex pattern as utterances are initiated with an upward pattern and concluded with a downward pattern (Murray & Arnott, 2008:113-114). Lastly, disgust is marked by a downward pattern at the end of all phrases (Murray & Arnott, 2008:114). Emotive expressions are revealed in quite specific sound patterns, which is potentially a useful tool for the actor as recreating these patterns could enable the conveyance of the associated emotion to the audience at a level that transcends language.

In transcription, intonation is indicated by combinations of all symbols as it depicts a pattern. Additional symbols specific to intonation include (Wennerstrom, 2001):

<i>High pitch accent</i>	<i>CAPITALS</i>	<i>Steeply rising pitch accent</i>	<u><i>CAPITALS</i></u> <u><i>UNDERLINED</i></u>
<i>Low pitch accent</i>	<i>SUBSCRIBED CAPITALS</i>	<i>Steeply falling pitch accent</i>	<u><i>SUBSCRIBED CAPITALS</i></u> <u><i>UNDERLINED</i></u>

3.2.1.6 Pause

Pausing fundamentally allows the speaker to replenish breath during the speech act and could be used to formulate the next verbalization (Tiffany & Carrell, 1977:159). It also fulfils a cardinal linguistic role as pause indicates linguistic groupings of syllables and

words that assign meaning to an utterance. Pausing therefore contributes to the emphasis of an idea (Tiffany & Carrell, 1977:159) and could be assigned three durations: 'short', 'long' and 'extended.' Different types of pauses may also be identified as suprasegmental features for speech. These include:

- *Unfilled pause described as a silent interval in the acoustic energy.*
- *Filled pause that contains vocalization and could be classified as:*
 - *Adventitious fills that contain non-lexical content such as 'uh' and 'um'*
 - *Repetition fills that occur when words or phrases are repeated*
 - *Steady fills in which the speaker vocalizes the pause continuously such as 'mmmm...'* (Tiffany & Carrel, 1977:161).

The notion of pause positioning as a means to group information and therefore emphasize an idea is crucial for the actor as he is required to clearly convey the character's ideas to the audience. Choices made regarding the positioning of pause is therefore an important part of the actor's interpretation as it would result in the emphasis of specific ideas. Pause is also applied in the universal sound patterns associated with the portrayal of emotion. Murray and Arnott (2008) and Crystal (1976) propose that sadness conveys a pattern that applies frequent pauses in various positions, whereas fear is expressed by pauses between words.

In transcription, pause is indicated as follows (Wennerstrom, 2001):

Pause (.)

Long pause (..)

3.2.2 Secondary Features

As noted in the introduction on the prosodic features, the core features 'length', 'loudness' and 'duration' (and pause) constitute the core prosodic features applied in spoken language in the portrayal of meaning, intent and emotion. When these features are applied in different combinations, 'stress' and 'intonation' occur, 'stress' more extensively shaped by 'loudness', 'duration' and intonation is shaped predominantly by 'loudness' and

'pitch'. Another outcome when the primary features are applied in connected speech is the production of tempo and rhythm. As these are the result of the varied application of the primary features, 'tempo' and 'stress' are referred to as secondary features within this study and are briefly defined. 'Tempo' and 'rhythm' are deemed significant within this investigation into the actor's application of prosody as tempo reflects time and rhythm patterns, which imply the overall manner in which speech is perceived by the listener. Since the audience perceives and interprets the overall rate and pattern of the actor / character's speech, it would be relevant to consider tempo and rhythm within the scope of this study.

3.2.2.1 Tempo

Tempo refers to the time it takes a speaker to produce speech segments, utterances and the overall rate of the speaker's connected speech. Therefore, it could be defined as the rate of speech, to some extent directed by the time available (Knowles, 2014:209). Tiffany and Carrell (1977:158) state that the average speech rate³¹ is measured as four syllables per second, yet cite that this may vary and is influenced by the application of other prosodic features and the structure of the segment(s) uttered. Cruttenden (1997:172) notes that tempo as a prosodic system is particularly difficult to define as the assignment of meanings to variations in speed is complex. However, Knowles (2014:209) states that when viewed most simplistically, tempo serves to highlight speech chunks to which the speaker wishes to assign more importance, as less important items of speech may be 'skipped over' or produced at a greater rate. It may therefore be argued that tempo is affected by the production of the primary prosodic features 'length' and 'stress.' This is of value for the actor who needs to ensure that the speech chunks that are highlighted clearly convey meaning. Additionally, it is significant in the portrayal of certain emotions

³¹ Dellwo and Wagner (2003) studied the speech tempo in different languages and found that although the number of syllables produced per second may vary, an element of universality was noted as speaker intent influenced tempo. The perception of speech tempo was strongly connected to how temporal features such as duration are produced. Language specificity therefore seems to impact on tempo, yet the speaker's prosodic production seems to have a significant impact on how tempo is perceived.

is associated with rate. For example, anger is depicted by an increase in rate and disgust by a decrease.

In transcription tempo is depicted as follows (Wennerstrom, 2001):

Tempo speeding up >>

Tempo slowing down <<

3.2.2.2 Rhythm

Rhythm can generally be defined as a temporal experience sensed in bodymind (Attridge, 2012:8). It is characterized by the regular repetition of a pattern, which includes variations between parts that are 'strong' versus 'weak' and / or 'long' versus 'short' (Knowles, 2014:90). In terms of prosody, it may be noted that rhythm is the pattern(s) that result from variations in the features 'loudness' and 'duration.' Crystal (1969:161) refers to rhythm or rhythmicity as the recognizable peaks in an utterance. According to Knowles (2014:91), rhythm occurs in speech at various levels. The most core of these is the duration patterns that manifest between the segments in a syllable. The patterns of different syllables then produce the rhythm of accent groups, accent groups then produce patterns that determine the rhythm of phrases. Finally, the 'duration' and 'loudness' patterns of phrases combine to shape the rhythm of larger portions or 'chunks' of discourse (Knowles, 2014:91). The patterns that produce rhythm in syllables and accent groups therefore form the core of the broader patterns that shape the pattern(s) of phrases. Knowles (1987:142) notes that the pattern within an accent group may constitute an unbroken rhythm or may be rhythmically separated, influenced by accents³² within the phrase. This suggests that the phonetic and linguistic content of a phrase will provide rhythmic parameters. However, it is important to note that rhythm of phrases is not static but is to some degree controlled by the speaker (Knowles, 2014:142). Therefore, the speaker's intent would influence the rhythmic pattern produced. An example of this could be found in Murray and Arnott (2008) and Crystal's (1969) description of the prosodic

³² Accent refers to pitch movement (Crystal, 1969:24).

patterns associated with the expression of happiness, which is universally conveyed by a pattern in which stress occurs at regular intervals, thus conveying a rhythm that depicts happiness.

Having considered the primary and secondary acoustic features of prosody individually, it may be posed that all the features contribute the vocal expression of intent and emotion. It is, however, vital to acknowledge that none of these features work in isolation. It is the interconnectedness of how the features are applied that generates a pattern that conveys meaning, intent and emotion. The interconnectedness is potentially a construct that makes it difficult for the L2 actor to reproduce.

As noted in Chapter 1, I have explored the idea of assisting actors in consciously applying the prosodic features. This included theoretical discussion and marking the lexical stress according to meaning in the text and then experimenting with the features. In my experience, the outcome was unnatural as focus on one feature affected the production of other features. For example, actors would become overly aware of stress, which resulted in loudness being applied to all syllables, resulting in a forced rhythm, or they would become overly focused on pitch, resulting in assigning upward inflections to all utterances or they would focus on duration to the extent that syllables became unnaturally sustained or shortened to the point that a staccato rhythm emerges. Although the value of such explorations is not disputed, I noted that it did not assist the L2 actor with embodying the text. Instead it often tended to become more deliberate and lacking in intent. This led to the realization that prosody should perhaps be explored as a full pattern rather than isolated features when working with actors, and this became the focus of explorations in creative work.

The interrelatedness of prosody extends beyond the complexity of its features to the fact that it is a pattern that is shaped by a combination of linguistic elements and speaker intent. Therefore, one cannot ignore the fact that language specificity is prevalent.

In my work with L2 actors I have argued that a better understanding of the prosodic patterns of English would assist the L2 actor when performing English text and potentially aid the clarity of his spoken English. I have explored this in class and production work and indeed conscious application did initially assist the actors, in my view, to emulate the rhythmic pattern of English closer to the manner in which an L1 speaker would utter it. I observed, however, that it led to a habit where actors would find a pattern and then try to recall it time after time, similar to learning the melody of a song. Actors would constantly self-question whether the pattern was reproduced identically and the result was a reduction in confidence and intent. It is also important to state that these actors are L2 speakers and not L1 speakers, they may perform English text, but they do so in a context where most (including audience) are L2 speakers, therefore the goal is never to inflict L1 speech production, but to enable the L2 speaker to clearly convey intent. This implies that the audience should be able to perceive the meaning and intent and not 'clear speech' as measured by L1 standards.

There are, however aspects of prosody such as the expression of emotion, that are universal, and this provides potential for the actor and director to apply prosody to communicate intent universally. The five primary emotions are potentially simplistic as the actor may need to convey complex meaning and nuance and this is one of the elements that is examined in this study's experimental phase. Wennerstrom (2001:7) reveals that despite their phonological differences, all languages are underlined by a rhythmic base. If one considers the universal notion of a rhythmic base as point of departure, creative interplay becomes an option in the exploration of the acoustic features of prosody.

Seeking ways to assist L2 speakers with the expression of intent through prosody has heightened my awareness of prosody as a director. The director is tasked with shaping the overall acoustic pattern to convey meaning and intent to the audience. In this regard, I have discovered that the primary and secondary

acoustic features have provided me with a vocabulary. I would pose the question: what should be emphasized to convey the meaning or intent clearly to the audience? It may be a moment, a phrase, or even an utterance. Then I would consider 'how' this could be emphasized, realizing that the tools I have at my disposal are the prosodic features. Length or duration could be applied by altering the duration of the unit that should be emphasized. Pitch or a sense of up or down, high or low could be applied or an adjustment could be made in loudness. The deliberate use of silence (pause) can be used to emphasize a moment. Then I would pose the question what comes before or after the pause, does it imply a shift in loudness or a change in tempo? I have found that this has provided a tangible way to create contrast and rhythm. As noted in Chapter 1.2.4, the literature surveyed concurs that one of the director's tasks is to create and contrast tempo and rhythm. I have found that by using sound, music or movement to assign stress to specific moments or units within the action generates rhythmic patterns that can then be repeated or interrupted or directly contrasted to convey meaning.

The acoustic features of prosody serve as building blocks that are interlinked and combine to create patterns that convey meaning. It is, however, important to note that these patterns manifest from words, therefore the lexical and structural content and its influence on prosodic expression cannot be ignored and they are subsequently briefly considered.

3.2.3 Prosodic Hierarchy

As indicated in the introduction to this section, prosody is concerned with the study of non-segmental phonology or the features that are applied in unit(s) of speech that exceed phonemes. This implies that the application of the primary prosodic features 'length,' 'loudness', 'pitch' and the secondary features span various units of speech. To generate an understanding of this towards ultimately devising strategies that the actor could apply

to employ prosodic elements in the portrayal of clarity and intent, it would be important to consider the scope of speech units to which prosody could be applied. To achieve this, the prosodic hierarchy is briefly considered. The prosodic hierarchy is a theoretical illustration of how the units of speech could interact with regard to the application of prosodic features (Selkirk 1978; Nespor & Vogel 1986). Within the hierarchy, each speech unit is made up of units from the next lower level (Jensen, 1993:123). The prosodic hierarchy functions from a theoretical construct that declares that every unit must belong to the next unit positioned above it on the hierarchy. Additionally, each unit must exhaustively comprise of the unit that features below it on the hierarchy (Jensen, 1993:124). Jensen (1993:124) cites the example of prosodic words that should consist exclusively of feet as an illustration of this rule. To clarify this further, the different units that comprise the phonetic hierarchy are briefly defined, commencing with the smallest unit.

3.2.3.1 Mora

The mora can be defined as a minimal unit of metrical time that is equivalent to a short syllable. Thus it has a stronger status than a mere sound. A mora occurs when two adjacent segments in a syllable carry different pitches (Broselow *et al.*, 1995:188). According to Cohn (2003:73), the status of the mora in terms of weight and timing has been debated inconclusively. For example: the word 'stretch' has one syllable, but a pitch change could occur resulting in 'str^ˈe-tch'. Since this study is concerned with examining prosody from an actor-training perspective, which implies applying prosody to phrases, utterances and connected speech, comprehensive exploration of this minimal unit is not applied.

3.2.3.2 Syllable

Knowles (2014:66) regards the syllable as the smallest grouping of sounds that constitute a speech unit. Thus the syllable may be viewed as the smallest speech unit. Roach (2000:70) notes the important role the syllable plays in governing rhythm in spoken language and defines the syllable as a collection of sound that contains a centre that has limited obstruction to air flow, which is then preceded by and followed by sounds that offer

more air flow constriction. The centre of a syllable is perceived as louder due to the lack of obstruction and usually consists of a vowel (Roach, 2000:70). Knowles (2014:66) concurs and refers to the centre of the syllable as a 'syllabic.' Jacobson and Waugh (1987:29) declare the syllable a '...constructive complex unit within the verbal sequence...' In its simplest form, a syllable may consist of a single vowel (Roach, 2000:70) and may extend to the inclusion of more complex consonantal clusters.

3.2.3.3 Foot

The term foot can be defined as a purely metrical unit that has no direct relation to the meaning of a word or phrase. Thus a foot is a metrical unit larger than a syllable, but not a recognizable word and therefore lexical meaning cannot be attached to the foot alone. According to Goldsmith (1995:3), all syllables within a well-formed word are associated with a foot. Knowles (2014:159) indicates that the metrical foot comprises of a metrically strong syllable element, the 'ictus' and a metrical weak syllable the 'remiss.' The combination of these two is considered a foot. As feet include strong and weak elements, it may be stated that prosodic features would be applied to produce the contrast between strong and weak and thus it may be concluded that the foot would play a role in the overall rhythm of an utterance. However, Evans (1995:749) states that the foot serves to make the morphological structure available for stress and therefore precedes stress assignment and is thus not subject to stress rules.

3.2.3.4 Prosodic Word

Within the prosodic hierarchy, the prosodic word is referred to as 'clitic groups³³.' The prosodic word is the speech unit in which word stress is assigned and meaning occurs. The prosodic word or clitic group contains accent, which results in elements of intonation (Knowles, 2014:117) applied by means of the prosodic features. Crystal (1969:24) notes that pitch changes may occur in single words. Cruttenden (1997:23) indicates that a single

³³ The term 'clitics' refers to words that are treated similarly to unstressed syllables (Knowles, 2014:126).

lexical word may comprise of more than one prosodic word and notes that the basic unit of rhythm is one full-voweled syllable grouped with a reduced-vowel syllable(s) that follows it. Thus a prosodic word not only governs rhythm, it could also assign lexical meaning. The prosodic word is the smallest unit to which prosodic features are applied to convey meaning and intent.

3.2.3.5 Phonological Phrase

Cruttenden (1997:24) defines the phonological phrase as a domain that is larger than the prosodic or phonological word, but smaller than the intonation phrase. It is concerned with the assimilation and elision of sounds at word boundaries and is a language-specific feature (Cruttenden, 1997:24).

3.2.3.6 Intonation Phrase

The intonation phrase, sometimes also referred to as the 'intonation group' is the unit or domain within the prosodic hierarchy in which pitch patterns occur (Cruttenden, 1997:24)

3.2.3.7 Utterance

Roach (2000:152) defines an utterance as a continuous segment of speech that is demarked by a pause at its beginning and its end. An utterance may be as small as a single one-syllable word (Roach, 2000:152) applied to convey a specific meaning. Cruttenden (1997:25) notes the utterance as the domain within the prosodic hierarchy, which is relevant to turn-taking and thus interaction.

It is important to state that the above definitions of the units of the prosodic hierarchy examine the units within speech from a prosodic and phonological perspective rather than a syntactical perspective. It is therefore concerned with how the units that constitute an utterance that is voiced rather than what the unit comprises. However, the two can not be divorced. This is particularly relevant to the higher levels of the prosodic hierarchy. Cohn (2003:72) offers the following depiction:

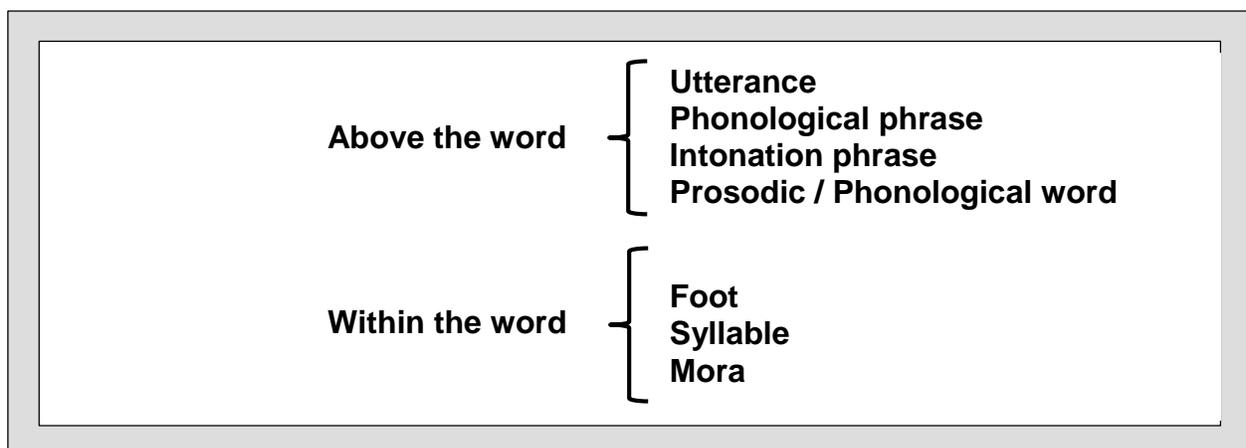


Figure 3.2 *Illustration of the prosodic hierarchy (Cohn, 2003:72)*

The prosodic hierarchy as theoretical illustration depicts the complexity and interrelatedness of prosodic expression.

Within the context of my work with L2 speakers, awareness of the prosodic phrase serves to illustrate how intricate the act of assigning meaning to an utterance is. This theoretical illustration reaffirms the complexity of providing the L2 actor with tools to apply prosody optimally to convey meaning, intent and emotion. It would arguably be a highly analytical task to expect of an actor to identify each syllable and foot within an utterance. However, it may be these smaller units within the hierarchy that influence the overall expression of the actor's utterance. I found a possible clue in Elordieta and Prieto's work with sign language.

Elordieta and Prieto (2013:350) note the prosodic hierarchy as a construct present in all spoken languages and sign language. This suggests an innate, embodied means to convey intent through layers of structure in space and time, which connects with the communicative task of the actor and the objectives of this study, concerning L2 actors. The units of the prosodic hierarchy that are positioned above the word account for greater interaction between prosody and syntax (Cohn, 2003:72). The unit of the hierarchy that fall above the word level would also be relevant to this study as the actor will employ text that is comprised of words, phrases and ultimately utterances to convey meaning,

emotion and intent. Prosodic features are applied to the units manifested within the word and therefore these contribute to the rhythm of the overall utterance. It is also important to note that the interaction between the units of prosody, phonology and syntax implies language specificity, as the unique characteristics of a language would influence how the prosodic features are applied within the prosodic hierarchy. This is now briefly considered.

3.2.4 Language Specificity

If one considers the phonological structure of language or the manner in which vowels and consonants are sequenced to produce syllables, a specific structure emerges for a language (Wardhaugh, 1993:262). The phonological content and sequence of syllables would influence the voicing of the levels of the prosodic hierarchy within a specific language. The result is potentially extensive options of how prosody could be applied. Investigation of how prosody is applied within different languages based on the units within the prosodic hierarchy is potentially vast and cannot be explored within the scope of this study. However, the students that I worked with and the participants in this study (L2 actors) are second language speakers that represent different language groups and therefore the language specificity in terms of prosody should be afforded consideration as it may affect the rhythm with which they deliver English text.

In my work with L2 actors in a multilingual context, creative work is mostly generated with actors from different L1 backgrounds. There is never L1 homogeneity in the rehearsal process. This often also results in multilingual text being incorporated in production (as is discussed in Chapter 5). Although a detailed phonological analysis of all South African languages is not possible within the scope of this study, the relationship between language specificity and prosody cannot be ignored when working with L2 actors as this will provide insight, even on an initial surface level, that could be applied to develop explorations to assist the L2 actor to express meaning, intent and emotion. Additionally, as a director who does not speak all the South African languages, but needs to direct text in South African languages, an awareness of the prosodic structures could only aid

the process. This is also investigated with a view to not only distinct differences, but to isolate potential commonalities that could be applied when facilitating diverse and multilingual actors in the vocal patterning of the character's intent and emotion.

The discussion now turns to certain primary features that may be language specific, starting with the general features found in international languages as they are more comprehensively documented. This is followed by a consideration of certain South African languages, specifically languages such as English that sport open (vowel-ending) syllables and closed (consonant-ending) syllables, whereas other languages may consist of open syllables only (Wardhaugh, 1993:262). Similarly, some languages apply consonant clusters whereas others do not, and some languages such as Chinese favour different pitch or tone levels (Wardhaugh, 1993:262). Not only does the structural phonological content of languages differ, but the manner in which syllables are voiced in prosody vary. In languages such as French for example, all syllables are given the same amount of time. In contrast, in English some syllables are afforded more time than others (Wardhaugh, 1993:262). Cruttenden (1997:14) refers to 'stress-timed' languages, stating that these languages feature a rhythm that is constructed by the regular incidence of stressed syllables in connected speech. Similarly, Ramus *et al.* (2000:3) indicate '...different elements would recur at regular intervals establishing temporal organization: syllables in Spanish or Italian and stresses in English or Dutch.' Tiffany and Carrell (1977:140) also describe English as a 'stress-timed'³⁴ language as stressed syllables tend to appear at regular time intervals. Roach (1982:73) notes that stress-timing is characterized by variety in syllable length. In contrast, languages that do not display this feature is referred to as 'syllable-timed,' implying that less contrast exists between the amount of stress assigned to syllables and the length of syllables. This results in stress pulses that occur unevenly (Roach, 1982:73), affecting rhythm. Nishihara and Van de Weijer (2011:156) indicate that in 'stress-timed' languages, stressed syllables within a

³⁴ Other stress-timed languages include Swedish, Russian, Arabic and European Portuguese.

broader utterance occur at more or less the same intervals and that the duration of the utterance is affected by the number of stressed syllables. Languages classified as 'syllable-timed'³⁵ are constructed of syllables that all hold an equal rhythmic beat and subsequently the duration of utterances are affected by the number of syllables in the utterance. Speakers of stress-timed languages would potentially denote speech in feet, while speakers of syllable-timed languages would denote speech in syllables (Cutler *et al.*, 1992; Cutler & Otake, 1994). Based on the literature surveyed, the following general comparison is summarized to illustrate the primary differences:

Table 3.1 Primary Differences between Stress-Timed and Syllable-Timed Languages, (Summarized from. Nishihara and Van de Weijer (2011), Roach (1982), Cutler and Otake (1994), Cutler et al., (1992))

Stressed-Timed Languages	Syllable-Timed Languages
<ul style="list-style-type: none"> • Some syllables are afforded more time than others • Regular intervals between stresses occur • Stress intervals governed by foot / feet (containing long vowel) • Variety in syllable length • Duration of utterance is affected by the number of stressed syllables. 	<ul style="list-style-type: none"> • All syllables are afforded the same amount of time • Regular intervals between syllables occur • Stress intervals governed by syllables • Less variety in syllable length • Duration of utterance is affected by the number of syllables.

However, Roach's (1982:78) analysis of different languages concludes that many languages display elements of both stress-timing and syllable-timing, although a specific timing may be deemed predominant in a specific language. His investigation also found that timing (stress or syllable) may be influenced by the speaker and context (Roach, 1982:78). This suggests that conclusively categorizing a language as exclusively containing a stress- or syllable-timed rhythm may be an over-simplification. It does, however, potentially provide a construct to reflect on the rhythmic adjustments that may

³⁵ Syllable-timed languages include Spanish, French, Italian, Finnish, Japanese, Brazilian Portuguese and all South African languages.

occur in the production of speakers to produce a second language (L2), which is highly relevant in the South African context and the environment in which this study is conducted.

Crystal (1975:177) cites South African English as an example of how the production of a stress-timed language (English) is affected when produced by speakers of syllable-timed languages (Afrikaans and other South African languages). Similarly, Nishihara and Van Der Weijer (2011:160) indicate that South African English, and in particular the English of speakers who apply the different South African languages as L1, employs as syllable-timed rhythm reflective of their L1. To cultivate a base understanding of the South African languages, literature that considers specific patterns present in the Nguni languages (isiZulu, isiXhosa, siSwati and isiNdebele) and the Sotho-Tswana languages (Sesotho, Sestwana, Sepedi and Northern and Southern Sesotho) was consulted. It must be noted that the literature confirms that the South African languages' prosodic features in relation to structural characteristics are significantly under-described as compared to Western languages. However, there are a number of elements that could be deemed useful. Coetzee and Wissing (2007) studied the prosody of Setswana and found that it assigns a specific rhythmic organization, which resulted in equal intervals between stress accents. They also concluded that this pattern is often transferred to the speaker's L2 English. Other findings include the fact that South African languages tend to show no evidence of deaccentuation (Zerbian *et al.*, 2010:2). This implies that, unlike English, when stress and accent is assigned to a syllable, the surrounding syllables are not produced as neutral or deaccented. As a result, vowel production becomes what Zerbian and Barnard (2008:237) term non-contrastive, which implies that the contrast between short and long vowels is not as marked as it would be in other languages. This is connected to the fact that long vowels do not form part of these languages' phoneme inventory (Swerts & Zerbian, 2010), which implies that unlike English, there are no vowel phonemes that are inherently only long or short, instead certain vowels are lengthened to a degree to express intent. Since no deaccentuation occurs, there is a tendency to merge vowels, which implies that the final vowel of the first word would sometimes merge with the initial vowel of the second word to create one new vowel in connected speech (Zerbian & Barnard, 2008:239). For example: 'wa' + 'umuntu' (*of the person*) will merge in connected speech

to become 'womuntu'. Specific patterns regarding vowel production in these language groups' prosody also include the tendency to use longer vowels in shorter phrases and shorter vowels in longer phrases (Zerbian & Barnard, 2008:237), which impacts upon the rhythm generated. In their work with Nguni speakers, Swerts and Zerbian (2010:1) state that speakers tend to assign stress by means of length to the penultimate vowel in a word, which results in a specific word-stress pattern that influences rhythm. In Nguni languages the stress on the penultimate vowel is often accompanied by assigning lower pitch to the word-end (Swerts & Zerbian, 2010:2). The use of lower pitch in the prosody of South African languages seems to be a key consideration as Zerbian and Barnard (2008:240) note that low tones tend to be used as default and higher tones are applied with a limited pitch range.

In my engagement with L2 actors who apply these languages as L1, I have noted the preference for low tones, which, coupled with the lack of deaccentuation and long vowels, certainly impact when they are required to produce English text. English as a time-stressed language employs pitch accents and neutralization of non-accented vowels and subsequently a variety of vowel durations and pitch fluctuations sequenced in time. In my experience, many L2 speakers tend to find the use of an extended vowel duration variety and pitch range unnatural. The seminal work of Lanham (1979) provides a potential key. Lanham (1979:172) notes that although speakers of South African languages tend to favour lower tone and shorter vowels, shifts in duration and pitch are applied to express emotion and in key descriptions such as 'goodness' or 'badness' and distance such as 'nearness' or 'farness.' I interpreted this as possible confirmation of prosody as an embodied activity; evidence of the core human expression that extends from the experience of self centred in the body's state and orientation in space. In creative work with L2 actors I have consciously employed soundscape creation that employs only vowels and steered this to involve the body in space. In my subjective observation, it assisted the L2 actors with activating pitch range and

vowel variety that may not have manifested in lexical expression, (I report further on this work in Chapter 5) thus applying the embodied expression to activate pitch and duration. This begged the question: could this outcome be achieved with the delivery of text? Could embodied expression assist the actor in applying a broader and more marked range of pitch accent and vowel duration in a stress-timed language such as English? This question became one of the aims in the development of explorations to assist the L2 speaker in the prosodic delivery of text.

As noted above, assigning a language exclusively into the category of ‘stress-timed’ or ‘syllable-timed’ may constitute generalization as the number of variables is potentially vast. However, the two classifications provide a framework for exploring a facet such as rhythm in an investigation of prosody that includes the production of English by L2 actors. It is also important to note that the literature consulted (Zerbian *et al.*, 2010; Zerbian & Barnard, 2008; Coetzee & Wissing, 2007) is in agreement that the degree of prosodic transfer from L1 to L2 is dependent on the speaker’s fluency in English. Therefore, although certain commonalities have been noted, the notion of personal uniqueness should be considered when the L2 actor applies prosody to English text.

3.3 Structural Aspects

Attridge (2012:5) defines rhythm as the continuous movement in time where a sense of forward movement is generated by means of a series of adjustments that are organized into groups according to syntactical features or punctuation. The structural elements of a language therefore affect its rhythm. It may also be stated that the syntactical, grammatical and lexical features of an utterance would affect the utterance’s prosody when it is enoiced. For this reason, the core syntactical components that may influence prosody are briefly reviewed. Again, it is important to note that this study is concerned with how the actor can apply prosodic features in performance and therefore comprehensive exploration of this potentially vast area is not necessary. However, a core understanding is considered important, since the actor applies text that the playwright has

constructed to shape utterances based on the structural fundamentals of the given language. The actor would therefore employ utterances that are grounded in language structure (syntax, grammar and lexicon) to portray the character's intent and to convey the character's emotion. It could therefore be argued that the language structures are the ingredient to which the actor applies prosody in an effort to portray meaning and intent. A general understanding of the fundamentals of the language structures that influence prosody or how prosody is applied to assign meaning to the structures is therefore important if the final objective is to develop explorations that would aid the actor to use prosody as a creative tool.

I have in my creative work with L2 speakers included prosody that considers the emotive patterns, but does not subscribe to language structures through soundscaping. In my subjective experience, when linguistic structure is removed, actors initially find it difficult to voice. However, guidelines around the pattern of the sound, informed by the patterns associated with emotion (Murray & Arnott 2008, Crystal, 1969) proved valuable and once the pattern is established, I have noticed a freedom in vocal expression. I have also used this extensively in production work to establish links between text-based scenes and as an underscore or soundtrack to the delivery of text, which is described in Chapter 5. However, when one works with text, the linguistic boundaries established by the playwright have to be respected and the actor has to apply prosody within the language structures of the text.

For the purpose of this study, general structural elements of English are examined as the explorations are applied in English. However, considering that the explorations are aimed at enhancing the prosodic expression of L2 speakers, possible structural elements in South African languages that potentially contrast with English are briefly discussed. The goal is not to conduct an in-depth analysis of the structural elements of different languages, but to highlight specific contrasting points that could be considered in the practical application component of this study.

Knowles (2014:165) states that expanses of connected speech consist of smaller units that can be termed 'chunks,' therefore, a sentence can then be defined as a clearly defined chunk that contains items that are ordered. A sentence can be seen as an ordered sequence of phrases and clauses (Knowles, 2014:165). Within this chunk (sentence), a clause can be defined as a syntactic unit that contains a subject and a verb (Wardhaugh, 1993:265), whereas a phrase can be defined as the smallest syntactic unit that can be made up of one or more words (Wardhaugh, 1993:270). Clauses and phrases are made up of words that are grouped in a specific sequence. Words can be classified as grammatical words that have closed membership to specific classes such as prepositions, articles, pronouns and conjunctions, and lexical words that have open-ended membership such as nouns, verbs, adjectives and adverbs. Knowles (2014:126) indicates that when words are produced in connected speech, lexical words tend to be accented by means of prosody. Grammatical words tend to be deaccented. This could be considered an initial important consideration in the prosodic production of connected speech as lexical words assign meaning with the support of grammatical words. As discussed in 3.2.4, Zerbian *et al.* (2010:1) confirm that the prosody of South African languages does not apply deaccenting, which could influence the content to which the L2 speaker assigns emphasis in English.

In my experience with L2 actors I have noted that when confronted with English text, there is an initial tendency to place accent on grammatical content rather than lexical content. It may be speculated that this could be due to the L1 prosody pattern that does not apply deaccenting or potentially differences in the parts of speech in English that result in additional grammatical content. I have found that applying Lecoq (2009) and Chekhov's (Petit, 2010) approach of purposefully accenting words that generate action (verbs) and combining this with physical expression assists in shifting the accent focus to the lexical content (as discussed in Chapter 2). However, this could be an over-simplification as the actor's assigning of intent and emotion does not always follow a recipe that dictates that all nouns and verbs should be accented. It is more complex and the exciting thing

about the actor's interpretation of text is the fact that each actor would assign his own unique accent pattern. I have, however, noted that using embodied expression to guide intent and shift the accent patterns towards the lexical content aids the overall clarity of English text.

The highlighting of lexical content is however not exclusive to English. In Sesotho lexical content is marked by assigning a different pattern to verbs and nouns. Verbs will be produced without contrast in pitch on every syllable, for example 'go tlogelo' (to go), whereas nouns will typically include pitch contrast on every syllable, for example 'mòsádi' (woman). Thus the prosodic highlighting of lexical content, although applied differently, is not a foreign notion and explorations could potentially be used to harness the lexical content when such L2 speakers produce English text.

There are also other structural elements that require consideration. Buring (2011:2) suggests two aspects of prosody that can easily be detected in connected speech. These are prominence and breaks (or pause). For the purpose of this investigation, these two aspects are used to reflect on the core interaction between prosody and syntax at a rudimentary level. This is suggested since the primary focus remains the actor's use of prosody and thus a comprehensive investigation of the parts of speech in English syntax may be too extensive to incorporate. The emphasis is on how the prosodic features generate meaning in syntax rather than the syntax structures to gain a rudimentary understanding of how the prosodic features are applied in connected speech. This will provide a core structure that can then be translated into explorations that the actor can apply to aid his production of prosody. Firstly, the three core aspects are defined and their application to syntax is briefly explored.

3.3.1 Prominence

Prominence can be defined as the fact that stressed syllables protrude in connected speech and therefore become prominent (Roach, 2000:94). Buring (2011:3) states that prominence lends focus to a syllable and derivatively the word or phrase containing the syllable by means of applying a pitch adjustment, which creates a local maximum ('peak')

or minimum ('valley') in the fundamental frequency. Thus the syllable is perceived as more prominent than those surrounding it. Although Büring (2011:30) cites pitch adjustment as a primary source of prominence, other factors such as length (duration), amplitude (loudness) and formant structure of vowels contribute to the assignment of prominence. Roach (2000:95) indicates that prominence is the result of the application of the primary prosodic features (length, loudness and pitch) applied together or individually or in combinations of two. The peaks (high) and valleys (low) that are generated when prominence is assigned generate pitch accent, which according to Büring (2011:3) is sometimes referred to as 'stress'. Knowles (2014:96) concurs that the terms 'pitch accent' and 'stress' are sometimes used interchangeably and indicates that pitch accent is assigned to syllables that may be inherently prominent due to their sound content (such as open vowels) or because the speaker chooses to assign prominence to it. In a short sentence, one syllable can usually be perceived as prominent, thus that syllable bears the pitch accent. Büring (2011:3) states that even short sentences may carry more than one pitch accent and suggests that when this occurs, the last pitch accent in the sentence is normally perceived as prominent, although it may not be produced as the strongest (in terms of length, loudness and pitch). Prominence is thus applied at both a word, clause and phrase level. In contrast, Nguni³⁶ languages apply fewer pitch accent markers (Swerts & Zerbian, 2010:4), as length is favoured as a means to apply stress. According to Zerbian and Barnard (2008:238), this results in a more unidirectional pattern where short vowel is lengthened to assign stress. This, coupled with the fact that South African languages do not apply deaccentuation, potentially points to a stark contrast as the pitch assigned prominence patterns in English are frequent and complex.

Cruttenden (1997:73) defines the most prominent pitch accent in an intonation group as the nucleus, which is applied to draw attention to a specific section of the intonation group, phrase, clause or sentence to communicate meaning. In terms of assigning focus to a specific section in connected speech, two types of focus can be noted: broad focus, which implies that an entire intonation group (that contains the nucleus) constitutes the focus;

³⁶ The Nguni language group includes isiZulu, isiXhosa, siSwati and isiNdebele

and narrow focus, which means the nucleus and thus the focus is situated in a single grammatical element within the intonation group (Cruttenden, 1997:74).

Cruttenden (1997:75) mentions a few instances in English where broad focus is applied, while noting that exceptions should always be considered. Such instances include sentences in which the verb denotes appearance, disappearance or misfortune. In such cases the focus and thus prominence is placed on the subject. This pattern occurs most commonly when applied to a non-human subject (Cruttenden, 1997:75), when the reference is to a human subject, two nuclei may occur (Cruttenden, 1997:76). In a sentence where adverbs are in the final position and indicate time, broad focus can be applied, assigning the nucleus to both the subject and adverb (Cruttenden, 1997:77). Broad focus is also applied when an adjectival question word (who, what, where, why) functions as the object of the verb. In such cases the object noun becomes the accent nucleus (Cruttenden, 1997:77).

In terms of narrow focus where the nucleus falls on one unit within an intonation group, accent also tends to favour the final lexical item (word) (Cruttenden, 1997:80, Hayman, 2007:659). When examining narrow focus, it is important to consider what is deemed as 'new' information versus 'old' information. In general terms, 'old' information could be viewed as predictable content that is already assumed front of mind for the listener. In such cases, narrow focus is applied to a nucleus in a lexical item that contains new information (Cruttenden, 1997:81). Examples of instances where new information receives prominence are when information is repeated verbatim for convenience and when information follows a logical assumption (Cruttenden, 1997:81, Hirschberg, 1990:954). Therefore it may be stated that 'old' information generally does not receive the nuclear accent, unless the old information is purposefully contrasted with 'new' information. In such cases an element of comparison is noted, either a subject that is compared with two verbs, or when two subjects are compared in terms of the plus minus values of one verb. In such cases both items that are compared will receive narrow focus nucleus prominence (Cruttenden, 1997:82, Hirschberg, 1990:956). Knowles (2014:154) makes an additional distinction, terming it 'constant' information versus 'variable' information, suggesting that 'constant' information is information that is never changed,

challenged or modified, whereas 'variable' information can be changed, challenged or modified (Knowles, 2014:154). In such cases the nucleus within the variable information and the corresponding nucleus in the lexical unit within the variable are accented, whereas the constant tends to be deaccented. Based on this brief discussion, one could argue that prominence, specifically when assigned by pitch accent, is interconnected with the structure of utterances in English. This contrasts with South African languages that apply more limited pitch accent and subsequently do not rely as significantly on intonational (pitch-based) features to denote meaning. It may therefore be concluded that pitch accent could be deemed a feature that would be impacted when an L2 speaker applies English text.

3.3.2 Breaks / Pauses and Boundaries

The term 'break' refers to a period of silence before, after or in an utterance, thus a pause (as defined in 3.2.1f). When a break or pause occurs, the fundamental frequency falls or rises towards the end of the word before the 'break.' This may also result in the final syllable before the break to be lengthened (Büring, 2011:3). These breaks or interruptions in the prosodic speech continuum of a word or phrase are referred to as boundaries. According to Büring (2011:3), prosodic theory indicates that syllables before a right boundary tend to be lengthened, generating a boundary tone that is perceived as 'high' or 'low.' In contrast, in South African languages, prosodic boundaries are characterized by vowel length (Zerbian & Barnard, 2008:238).

Cruttenden (1997:30) cites three primary instances where pauses occur in connected speech. Firstly, pauses are applied between clauses and between subject and predicate. The length of the pause tends to be determined by the prominence of the intonation group boundary, for example the introduction of a new idea or topic may yield a longer pause. The second general pause or break position is before words that are high in lexical content, or stated in simple terms, words that would be difficult to guess (Cruttenden, 1997:30). These pauses or breaks generally occur at minor intonation group boundaries in noun phrases, verb phrases or adverbial phrases, thus phrases headed by a noun, verb or adverb. The break or pause could for example occur between the head (noun,

verb and adverb) and determiner (Cruttenden, 1997:31). Finally, pauses or breaks could occur after the first word in an intonation group when false starts or repetitions are produced (Cruttenden, 1997:31). Swerts and Zerbian (2010:3) concur that in South African, languages boundaries are demarcated by lengthening of vowels, resulting in a boundary tone. When a lower boundary tone is applied, it is associated with finality, versus a higher boundary tone, which is associated with continuation. Since the boundary tone is established by means of vowel length and not pitch, it may be deduced that the boundary will also depict intensity or loudness.

This section broadly considers the interplay between syntax and prosody by means of prominence and pause. This is an area that contains many variables and it would be difficult to examine briefly within a study such as this. What can be deduced is that the use of prominence and pause is complex, with many variables and interlinked patterns. It is the level of intricacy that would be difficult for an L2 speaker to acquire as the connection between syntax and prosody suggests that the pattern is acquired when the speaker acquires the structure. When considering the potential implications for the L2 actor, there are two elements that seem to emerge in terms of the expression of intent, namely where the prominence and pause is assigned and how it is assigned. In terms of where the prominence and pause are assigned, there are clearly specific interconnected patterns that generate meaning. These are complex and may be very difficult for the L2 actor to apply. Büring (2011:38) comments on the complex interplay between prosody and syntax, naming prosodic structure as a structure in its own right that may not fully coincide with syntax structure. When an L2 actor receives an English text, he is provided with one structure that consists of syntax. He therefore needs to discover the second structure, prosody, and this discovery, one could argue, does not have rule-based correctness as goal, but the conveyance of intent. This poses the question: If focus is placed on prosody as a structure without reiterating the 'correct' assignment of pause and prominence, would exploration of prosody assist the L2 actor in discovering the assignment of pause and prominence fuelled by intent? This notion is considered in the practical component of this study. The second aspect is the matter of how pause and prominence is assigned. In this regard, it could be concluded that L1 English speakers employ all prosodic features and predominantly pitch in the assigning of pause, creation

of boundaries and demarcating of prominence. L1 speakers of South African languages in contrast use all the features, but predominantly vowel duration in the assigning of pause, boundaries and prominence. This again suggests that the use of pitch accent as a means to convey intent could be a potential challenge for L2 actors in the South African context.

Engaging with L2 actors as lecturer-director I have noted that the default use of vowel duration is applied in English text. Since vowel length impacts on intensity / loudness, this at times results in forceful patterns, with actors becoming louder and louder the more they apply intent to text. During the rehearsal process I have used a physical sense of lightness and upward movement to generate variety in pitch accent assignment and other embodied explorations. These are discussed in Chapter 5. An interesting outcome of explorations with pitch accent as a means to apply prominence is that actors have commented that it adds a new dimension when performing in their L1. To me, this again points to the notion that the use of pitch, duration and intensity is a universal means of conveying emotional intent.

Considering the actor's embodiment of text, it may not be a question of the meaning and intent being conveyed through pitch or duration, despite the intricate interplay. The question is whether the meaning and intent are conveyed to the audience. Thus the overall expression of meaning may be the most crucial for the actor, and that demands applying prosody as a structure connected to embodied intent.

3.4 Other Linguistic Functions of Prosody

In the previous sections of this chapter the prosodic features were defined and their interaction with syntax was briefly considered, thus prosody was explored from an acoustic and structural perspective. The final portion of this chapter reflects on prosody from an attitudinal perspective in an effort to understand prosody as a means by which the speaker conveys meaning and intent through language. The objective is to gain an

understanding that would ultimately assist the actor and director as conveyers of meaning and intent in creatively applying prosody.

Before prosody as an attitudinal factor is explored, the functions of language as defined by Jakobson³⁷ (1960) are introduced to provide a context for the linguistic functions to which the speaker would apply the prosodic features. Jakobson (1960) provides six distinct functions of language. These include the 'cognitive' or 'referential,' which is used to convey information and messages; the 'conative,' which is used to persuade and influence the listener(s); the 'emotive,' which is used to convey attitudes, feelings and emotions; the 'phatic,' which is used to generate a sense of community with the listener(s); the 'metalingual,' which is used to clarify intentions; and lastly the 'poetic,' which is indulging in language. The functions of language thus span many facets of the human experience, and according to Lakoff and Johnston (1987), draws upon the metaphorical and therefore taps into the body. Within the context of the actor, functions such as the 'emotive,' the 'phatic,' the 'conative,' the 'metalinguistic' and the 'poetic' are arguably underpinned by intent and when applying these functions, prosody could potentially convey meaning beyond the lexical and syntactical. The language functions are also potentially highly relevant to the actor as he may need to apply several language functions to portray the character and the character's relationship(s) with other characters and the audience. These functions that extend beyond the lexical and syntactical are crucial in a multilingual context.

In the context where I create theatre productions, a Drama Department with a diverse student body where a multilingual cast may perform multilingual work to a multilingual audience, I have come to accept that there will be lexical content that will be unfamiliar to some, including myself. This has led me to use prosody as an anchor in the creation of multilingual theatre productions. I have explored using the emotive patterns as a means to underscore lexical content with the view

³⁷ Jakobson is applied as a seminal source within the field of socio-linguistics.

that at times the paralinguistic and poetic may override the lexical and syntactical content as this will convey the primary intent to audience who may not be familiar with all the languages applied.

Bearing the different functions of language in mind, elements of linguistic expression in which prosody will potentially contribute significantly to meaning are examined.

3.4.1 Social Ritual

The term 'social ritual' can be defined as communicative and linguistic acts such as greeting, thanking and apologizing that can at times be conveyed with sincerity or that are sometimes dispensed as habitual (Knowles, 2014:193). These social rituals can often be deemed an act of politeness and this is portrayed in the prosody³⁸. According to Knowles (2014:194), when rituals such as apologizing and thanking are dispensed as mere politeness, a final rise in pitch and intonation at the end of the utterance signals that it is mere politeness. If an apology for example is conveyed with a pitch and intonation fall at the end of the utterance, the final drop alerts the listener that it is not a routine expression and the listener is left to decode the intention. The manner in which social rituals of thanking is voiced, enables the listener to distinguish between an expression of sincere gratitude versus a routine recognition. Knowles (2014:193–195) offers that a sincere 'thank you' would require a fall in pitch and intonation at the end of the utterance, whereas a final rise in pitch and intonation signals a more mechanical response. Similarly, the manner in which a greeting is intoned can indicate whether the listener is sincerely wished a good morning or if it is simply the daily appearance of a familiar face. Greetings have an additional social function (Pillet-Shore, 2012:382). When a simple greeting such as 'hello' is uttered with a pitch rise in the second syllable, it may be intended to attract attention, whereas when it is uttered with a drop in intonation and pitch in the final syllable, it may signal an introduction to someone (Pillet-Shore, 2012:385). Knowles (2014:195-196) considers that when the falling pattern is applied in an inappropriate context, it may

³⁸ The social politeness that is referred to in this section and the prosodic patterns related apply specifically to English and is not intended as universal.

be deemed as ironic and continues to state that when there is discrepancy between the lexical content and the prosody in a social ritual, the listener is likely to interpret the prosodic pattern. This potentially reinforces the importance of prosody as a means to convey meaning and intent.

3.4.2 Paralanguage

Paralanguage can be referred to as communicative activities that accompany language (Knowles, 2014:203). Cruttenden (1997:172) indicates that both paralinguistic elements and prosodic features are applied to convey meaning, yet prosody is applied concurrently with segments of phonemes, words and phrases, whereas paralinguistic elements may be employed outside the phrase or sentence domain. Paralanguage includes vocalized paralinguistic effects such as laughing, giggling or sighing that could be deemed as interruptive in terms of the sequencing of the phrase or sentence and its concurrent prosody (Cruttenden, 1997:174). Wilson and Wharton (2006:428) refer to such paralinguistic effects as natural or non-linguistic elements. Paralanguage also extends to non-verbal signals that do more than merely accompany the language, but conveys meaning at a more primal level than the lexical items can (Knowles, 2014:203; Wharton, 2009:3). Knowles (2014:204) states that vocal and non-vocal signals can be grouped to shape recognizable signals in communication, citing an instance where a speaker leans forward and whispers as a potential example of how the grouping of the signals convey a recognizable message. Cruttenden (1997:177) comments on the primal relationship between vocal and non-vocal signals and cites cases where intonation disorders are linked with gestural problems, suggesting a close relationship between prosody and gesture. At a rudimentary level, this relationship between gesture and prosody includes physical connectivity as upward prosodic shifts may be accompanied by upward physical motion such as raised hands, forward movement of the head, lifting of eyebrows etc. This connection potentially points to an intuitive embodiment within the communicative act and correlates with the discussion on embodied acting in Chapter 2 that framed the co-expresser function of speech and gesture (McNeil, 2012; Kemp, 2012). This notion is highly relevant for the actor, as he is required to embody the character, which demands physical expression. The correlation between prosody and gesture hints that prosody is

potentially connected to physical reaction. For example, Cruttenden (1997:177) indicates that raising prosodic patterns and related gestures involve an increase in tension while falling prosodic patterns and related gestures involve a decrease in tension. This positions prosody as part of the integrated dynamic system of embodiment, which facilitates discourse between body (doing), mind (thinking) and emotion (feeling) (Bresler, 2004:7), as discussed in Chapter 2. Embodied learning could therefore be deemed relevant in the development of explorations to assist the actor in applying prosody as a creative tool in performance.

3.4.3 Sociolinguistic Aspects

Sociolinguistics is the study of interrelationships of social and linguistic behaviour (Wardhaugh, 1977:251). Prosody is a linguistic and paralinguistic activity that affects communication, which in turn is an element of social behaviour, thus prosody is linked to sociolinguistics. For this reason, a few sociolinguistic aspects that could impact on the speaker's production and perception of prosody are briefly discussed. Again it should be noted that the span of this study allows for brief consideration only as sociolinguistics is an extensive field that spans linguistics, psychology and anthropology. The sociolinguistic aspects that are briefly discussed are age, gender and culture.

3.4.3.1 Age

Within a speech community one speaker may employ features of intonation that differ from those employed by another speaker within the same speech community (Peppe *et al.* 2000:310). When examining individual intonation patterns within a speech community, Peppe, Maxim and Wells (2000:318) noted significant differences in the intonation variants for younger participants versus those of older participants, thus citing age as a potential sociolinguistic factor. Age as a sociolinguistic factor seems to extend beyond the production of prosody to the perception thereof. Titone *et al.* (2006:75) examined young adults and older adults' ability to perceive syntactical ambiguity by means of prosodic features and found that the young adults were able to perceive prosodic patterns quicker and were able to revise misinterpretations caused by conflicting prosodic information more effectively than the older adults. The different linguistic contexts that the two groups

are exposed to, coupled with possible working memory limitations in the older adults were cited as possible reasons for this outcome (Titone *et al.*, 2006:75).

3.4.3.2 Gender

Several studies have examined the link between prosody and gender with specific focus on the perception of prosody. Schirmer *et al.* (2004:232) note that women apply emotional prosodic clues from an earlier age when processing words whereas men tend to initially perceive the word as negative or positive, thus women may apply and produce prosody more extensively in emotive contexts.³⁹ Therefore women are potentially more effective in processing the emotive content and prosody of words (2004:232). Imaizumi *et al.*'s study (1998) applied MRI measurement to examine the interpretation of emotional prosody in men and women and found a difference between the genders in the perceptual process of prosody, suggesting that women perceive prosody more acutely and accurately. It could therefore be concluded that a difference exists between genders relating to the perception of prosody, and emotive prosody more specifically.

Working with actors-in-training in a production context, I have used prosody as a guide to facilitate characterization in instances where young actors have to portray older characters, when an actor portrays a character of the opposite gender or when an actor had to portray various characters and had to establish distinct differences. In my subjective view it provided the actor with a 'pattern' that gave access to other elements of characterization such as physicality. It also seemed to assist in generating portrayals that did not only rely on stereotypical perception. This is discussed in Chapter 4.

³⁹ Within the literature surveyed, no evidence could be found that the gender differences related to prosody are language specific, thus it is presumed that it reflects universality. I do acknowledge the possible influence of socio-cultural paradigms and social conditioning.

3.4.3.3 Culture

Examining the connection between language, culture, prosody and emotion, Pell and Skorup (2008) compared participants' ability to recognize emotion portrayed through prosody in their first language and in a foreign language. The study concluded that participants were able to recognize emotions in a language that they could not speak or understand, potentially hinting at universalities in the prosodic expression of emotion. In contrast, Burkhardt *et al.* (2006) conducted a study that examined four different culture groups' responses to emotive prosody in different languages. They concluded that the different culture groups responded differently, potentially indicating cultural difference in the perception of prosody. However, various variables were noted that may have influenced the response in this instance (Burkhardt *et al.*, 2006).

The literature surveyed could not conclusively confirm a relationship between culture and the perception of prosody. However, as culture is allied with language, the production of prosody could subsequently be allied to the language related to the culture. Cultural transmission should perhaps also be considered. This refers to the process that demands that each individual speaker has to learn the details of his / her linguistic system as it is not biologically transmitted from generation to generation (Wardhaugh, 1977:27). Since the learning of the linguistic system occurs within a cultural system, this would extend to prosody and therefore culture should potentially be considered as a sociolinguistic factor that influences prosodic perception and production. In a diverse multilingual context, it would be important to consider this sociolinguistic factor and the possible impact it may have on the L2 actor's prosodic delivery.

In the diverse context where I work with actors from various language and cultural backgrounds, I have, subjectively observed the potential connection between culture and prosody. This has manifested in the perception of prosodic elements as they have become overt during explorations. I have noted how actors from different language or culture groups perceive the prosodic features differently in their reaction to explorations. For example, some actors may view intensity and loudness as a sign of confidence and strength, whereas another may view it as

sounding too aggressive. Similarly, one actor would view upward pitch accent as weak, whereas another may experience it as a sign of friendliness and accessibility. It is important to acknowledge and honour such differences in perception, as they not only reflect cultural perception, but personal uniqueness. Within the creative process I therefore always endeavour to draw on every actor's uniqueness while establishing a base for exploration that positions prosody and a universal human expresser, equating it to the universality found in music. However, considering prosody in conjunction with culture, it is important to note that the mere action of an L2 actor performing a character in English potentially creates a culturally loaded dynamic. I have noted that actors perceive this as adjusting their own cultural prosodic patterns towards 'sounding more English.' To navigate this, I have found that it is crucial to connect prosody to the character's intent rather than linguistic or cultural context.

3.4.3.4 Power

The relationship between language and society concerns social roles and status. Examining status in a social context inevitably introduces status differences that relate to power. Roth and Tobin (2010:11) examined the relationship between the prosody of speech utterances and power relationships in an educational context. The outcome suggests that pitch levels, loudness and other prosodic factors contain social information that participants use in accommodating status differences (Roth & Tobin, 2010:12). This suggests a possible correlation between the perception and production of prosody and the negotiation of status and power.

The task of the director is to not only convey the character's intent, but to depict that while clearly establishing the relationships between the characters and their status(es). This is particularly relevant when the relationships or status shift, as is often depicted in dramatic action. An awareness of prosody as a means to depict power relationships already embedded in the text has provided me with a tool as

director. This is further discussed in Chapter 4. I have observed that prosody also aided the young actor in the establishment of such character status.

3.4.4 Emotion and Affective Prosody

The final aspect that is assessed is prosody as a means to convey and perceive emotive expression. The introduction of this chapter referred to this as it is of specific relevance to the actor. The manner in which a speaker applies the prosodic elements of speech conveys the speaker's feelings and therefore prosody could be cited as a means to express emotion. Pierrehumbert (2003:115) indicates that infants perceive certain prosodic patterns before acquiring vocabulary. The fact that prosodic perception precedes lexical perception or production potentially suggests that the perception and production of prosody is an intuitive act. Jaywant and Pell (2012:1) cite prosody and facial expression as the primary non-verbal carriers of human emotion in communication. Roach (2000:184) concurs that prosody is used to convey emotion and attitude. The terms 'attitude' and 'emotion,' are sometimes used interchangeably in the discussion of prosodic perception and production. Pell (2007:64) refers to the 'emotive attitudes' of the speaker, listing attitudes such as 'confidence' and 'politeness.' Although 'emotion' and 'attitude' are both behavioural constructs that impact on prosodic production and perception, a distinction is made for the purpose of this study as the portrayal of both 'emotion' and 'attitude' is considered important for the actor. Therefore, the term 'emotion' is assigned when referring to the primary human emotions (anger, fear, happiness, sadness and disgust)⁴⁰ as described by Murray and Arnott (2008). The notion of 'attitude' is examined and then 'emotion' as produced and perceived by means of prosody is discussed.

⁴⁰ The work of Parrot (2001), who considers emotion as connected to the field of linguistics, was also consulted. I decided to use Murray and Arnold's work as a foundation for pragmatic purposes as it was deemed more accessible and therefore could be applied to the explorations to assist L2 actors with the production of prosody.

3.4.4.1 Attitude

According to Roach (2000:184), a sentence may be said in different ways and then labelled by the listener with adjectives such as 'bored,' 'excited' or 'grateful,' which reflects attitude. The attitude may be expressed voluntarily or involuntarily and may be targeted at the listener, situation or may relate to what is being said (Roach, 2000:185). Roach (2000:186) also states that the attitude that is portrayed in vocal prosody would reflect in other paralinguistic elements such as gesture, facial expression and body movements. Pell (2007:65) states that 'attitudinal prosody' relays notional meanings by means of speech that are socially relevant to the speaker. Attitude in prosody can therefore be 'emotive' in nature, although it does not necessarily portray one of the five core emotions (Pell, 2007:65). In the discussion of the effector patterns, Bloch (2015:60) refers to diffused and fluctuating entanglement of the primary emotions. This is described as an emotional 'tone' that reflects the primary emotions or elements of the primary emotions, but may differ in intensity and duration. Bloch (2015:16) declares that a primary emotion maintained over a long period is transformed into a blended emotion. This is also described as secondary emotions, which Dal Vera (2001:53) categorizes as divisions of the primary emotions. For example, the primary emotion anger is assigned divisions such as rage, frustration, boredom and impatience. Although the terms 'attitudes,' 'secondary emotions' and 'mixed emotions' may be used by different fields in this context, it could be confirmed that all refer to the organic expression of a mood state that has its origin in a primary emotion. This is further examined in Chapter 5. The important aspect though is that such secondary or mixed emotions or attitudes are conveyed in prosody. Attitudes can be shaped when speakers adjust prosodic conventions intentionally (Pell, 2007:65). Sarcasm may be cited as such a break of prosodic convention where the association with the prosodic pattern and intention conflicts. Over time this pattern is then associated with an attitude and becomes a new convention (Pell, 2007:65). It is important to note that the portrayal of 'attitude' from a prosodic perspective always includes language content, whereas 'emotion' may be conveyed without language content, thus merely through sound (Pell, 2007:66).

3.4.4.2 Emotion

As indicated above, 'attitude' may be grounded in emotion and can thus be termed as 'emotive.' However, the prosodic conveyance of attitude is synonymous with language content (words, phrases and sentences) where emotion may be conveyed without language content (Pell, 2007:66). Attitude is also defined as a voluntary or involuntary response (Roach, 2000:185). Emotion is a dynamic physical response of the body's visceral, endocrine and muscular systems, which generate a subjective state or 'feeling' (Bloch, 2015). In terms of prosody, this extends beyond a subjective feeling as the vocal (prosodic) patterns that result from the physical response create an auditory domain that enables the listener to understand how another person feels (Bach *et al.*, 2008:920). This speaks to the outer expression of inner intent, which is of particular significance for the actor. As posited in Chapter 2, it is the awareness of physical, subjective responses in the body that translates to feelings (Baker, 2008, Lutterbie, 2011, Zarrilli, 2009; Kemp, 2012). Kemp (2012:20) adds that the muscular activity that is consciously selected can generate affective states. Thus the actor could apply muscular activity (Kemp 2012:20) or a physical gestural routine (Petit, 2010; Lecoq, 2009) that accesses inner intent due to bodymindedness and this influences the outer expression through prosody.

Bloch (2015:60) holds that emotional states, moods and behaviours are subjective and unlimited. However, Bozikas *et al.* (2004:549) confirm that the perception of primary emotion by means of prosody transcends culture, thus suggesting universality in the manner in which the primary emotions are conveyed via prosody. Jaywant and Pell (2010:1) indicate that the vocal (prosodic) portrayal of emotion is accompanied by specific non-verbal cues. This generates a valence category-specific pattern for the basic emotions that enables the listener to identify or perceive the emotion (Jaywant & Pell, 2010:1). In investigating how the actor could apply prosody to express emotive intent, I offer that perception is relevant as the audience would need to identify or perceive the emotion portrayed. Within the context of this study, however, it is crucial to understand how the prosodic features (length, loudness, pitch, pause, intonation and stress) are applied to portray the different core emotions to develop explorations that would assist the actor in portraying such emotion. The specific application of the prosodic features to

convey emotion as documented by Crystal (1976) and Murray and Arnott (2008) is discussed in the introduction to this chapter and referred to throughout the discussion, as emotion is central to the actors' prosodic production. This is also employed to inform the explorations that are described in Chapter 4.

3.5 Conclusion

This chapter examined theory related to prosody to generate a base that can be applied to devise strategies that would aid the actor in portraying clarity and intent. Since prosody is a far-reaching topic that potentially extends to several fields, prosody was viewed from a specific perspective, to generate a rudimental functional understanding that would serve the aims of this study. To achieve this, the primary and secondary prosodic features were defined and examined by means of hierarchy in utterances. This was then briefly related to language specificity before examining the syntactical function of prosody by means of prominence and pause. Finally, the social and attitudinal function of prosody was considered. Based on the information considered in this chapter, it may be concluded that prosody is complex and interconnected, as it spans the acoustic, structural, lexical, grammatical, phonological and socio- and paralinguistic elements of language, communication and emotion that are shaped into vocal utterance. When the actor shapes the vocal utterance, it in turn shapes the character's intent and transmits the meaning that the director aims to communicate to the audience. Therefore, the next chapter examines the actor's vocal training towards establishing explorations that would aid the actor to apply prosody creatively to convey intent.

CHAPTER 4

4.1 Introduction

Chapter 4 concludes Phase 1 of the research process as it assesses the approaches to the actor's vocal development. It is aimed at distilling explorations that stimulate prosody to enhance the L2 actor's expression of intent. As argued in Chapters 1 and 2, it is the actor's task to embody text, words assigned by a writer or developed through a theatre-making process. These words are written and constitute a system of signs and symbols (Cook, 2013:87) that become embodied utterances when influenced by gesture (Kemp, 2012:90). Through these utterances, the actor has to convey the character's feelings, thoughts, intent and emotion to the audience, guided by the director, a process that Berry (1987:9) describes as the actor 'getting inside' the words. The output of the process is the verbal utterance, in which words are converted into a sound pattern that is shaped to convey thoughts, feelings, intent and emotion to the audience. The shaping of this pattern is complex as it is influenced by structural, phonetic, acoustic, linguistic, paralinguistic and emotional content that are simultaneously embedded in the text and reflective of the actor's personal uniqueness. The actor's voice and speech are central to the conversion of words into a sound pattern as the embodied voice becomes the medium that conveys the sound-pattern. The interlinked complex variables that influence prosodic expression (as discussed in Chapter 3) culminate in vocal and verbal expression.

The actor receives training specifically aimed at developing vocal and verbal expression and such training is explored in this chapter. Having explored what embodied acting implies and how this is potentially facilitated in various approaches to acting, focus now shifts to the actor's vocal development. Specific mainstream approaches to voice development with a performer / actor-centred approach are briefly discussed, focussing on elements that directly speak to the prosodic elements of speech. Approaches⁴¹ applied

⁴¹ The approaches towards vocal development in contemporary actor-training are western in origin. Exploring how these could contribute to the activating of prosody in the vocal expression of L2 South African actors could promote accessibility.

in the training context where I work with L2 actors are explored with a view to extracting specific constructs or elements informed by the approaches to the actor's vocal development and embodied acting approaches (as discussed in Chapter 2, 2.4) towards designing focused explorations that could be used by the L2 actor and director, to activate the prosodic elements of speech as a creative tool. In this chapter the focus therefore shifts to the direct act of speaking text, which is central to the task of the actor and performer, yet demands specific emphasis, evident in actor-training where voice and speech training is applied as a subset of the overall development. This implies engagement with his voice, his speech and language as the actor engages with words, the means the actor uses to reach out to the audience.

The actor has to activate language and make it come alive (Berry, 1987:8). Kimbrough (2002:107) states that the act of speaking does not translate an individual's thoughts, but rather accomplishes it. This suggests a direct link between the act of speaking and the individual's inner and situational intent. Voicing and speaking is an unconscious and conscious activity that all actors conduct in daily life, yet in performance it becomes a crucial and often deliberate performance tool. This is complex as the voice and sounds of speech are deeply personal and assert identity (Brown, 2000:17). Speech is at its very core the act of giving physical form to sound waves and then sensing the vibrations (Cavarero, 2005:2), which is a deeply subjective experience. Thus, the individual and his uniqueness should always be considered as voice and speech emanates from the self and the voice is therefore a projection of the self-reflected whole that constitutes the individual (Steyn & Munro, 2015:105). It is this personal uniqueness that results in rich creative communication (Linklater, 2006:295). The voice is simultaneously personal and public and is connected to the individual's emotions and motivations, thus working on a voice could leave the individual vulnerable and even defensive (Cook, 2011:xvi).

Speaking is habitual to all humans and addressing the habit could be deemed invasive. Brown (2000:18) proposes that focus should be placed on the physical act of speaking rather than preciseness, which suggests a focus on the expressive act, rather than imitating or striving towards a proposed and ideal acoustic model. Mills (2011:84) suggests that training should engage the actor's individual voice and vocalization. The

perception of voice and speech is heavily influenced by socio-cultural and environmental factors (McAllister-Viel, 2007:100) and as a result power relations regarding sound, inferred in language and accent affect the individual's experience as voice training implies the individual actor's subjective experience (Mills, 2011:84). This subjective experience within the context of socio-cultural expectation could cause the actor to create an image (consciously or unconsciously) of how he 'should sound' (Mills, 2011:88).

The notion that voice is a deeply felt personally unique expression that is used to engage publically potentially leaves the actor vulnerable and should be respected. I have subjectively experienced that when working with L2 actors, this notion is assigned an extra layer. The manner in which the L2 actor shapes sounds in his L1 influences the public expression of L2 text and any suggestion therefore that the vocal output does not meet 'performative demands' could be damaging. I have learned that it is crucial to guide vocal development with mindful sensitivity, which implies that my own perception of the performative outcome cannot be enforced on the L2 actor. As a director, however, it is my duty to ensure that vocal utterances are shaped in a manner that will portray intent that is accessible to a diverse audience. It is this dynamic that has led to considering prosody as possible means to generate patterns that enable the actor to express freely, while ensuring that the desired intent is communicated to the audience. Berry (2001:33) posits that it is the overall rhythm and not the literal meaning of every word that audiences respond to, which clarifies why modern audiences follow Shakespeare for example. This statement is strongly connected with my experience with L2 actors and posed the question, to what extent can focus be placed on the overall rhythm or shaping of sound-pattern to orchestrate the actor's expression into a pattern that would convey intent to the audience. Therefore, how could I in my work with L2 actors shift the focus away from the linguistic preciseness and

include the L2 actor's personal uniqueness within the expression of text while ensuring that intent is conveyed?

Berry (2001:19) refers to a collective voice, which she describes as a sound that appeals to all on an emotive level and fulfils both the writing and the needs of the listener. Berry (2001:19) also notes that a perception of what good speech should be could limit the actor's creative potential. Thus Berry (2001:70) contends that words have the potential to transcend culture. Kimbrough (2002:109) states that language is a substrate of the physical embodied existence and therefore the act of expressing linguistically is universal, although languages may display vast differences. The universality of expressing thoughts and emotions in phonemes, words, phrases and gestures should therefore be positioned as a base for the actor's voice and speech development, thus an approach that does not focus on the diverse differences that may manifest due to language, but rather on the features that are universal. Prosody is such a universal element, as all languages apply duration, loudness and pitch in some form(s) to generate rhythm, which illuminates meaning and intent (Ito & Speer, 2011:2).

Condon (1976:306) found specific responses to speech rhythm in 20-month-old infants that point to a common neurological basis for speaking and listening. Although language expression cannot be removed from the actor's vocal development as he is required to engage with language to interpret and perform text, it may be argued that focus should be placed on the rhythmic or prosodic expression of the features rather than linguistic and phonetic preciseness. This is relevant in the diverse context in which the study is conducted, where multilingual productions are created and actors-in-training are tasked with performing text in the second third or fourth language (as discussed in Chapter 1).

Language expression should become a blend of the actor and character's experience (Berry, 1987:13) as the actor experiences voice and subsequently speech from within and in relation to the self (Mills, 2011:86). Within the creative process, both actor and director have a private inner voice and an external perception of how the text should be conveyed (Berry, 2001:26). It is important that the actor connects with the language and gains a sense of confidence and trust in the expression of the text. The director will strive

to make the text clear to the audience and possibly to amplify specific ideas or meanings, but it is the actor who ultimately embodies the words. Therefore, the actor's interaction with language should always be negotiated and the style and level of formality should be considered (Berry, 2001:50). Additionally, the director would apply whatever visual or kinaesthetic means are deemed necessary to convey the meaning and intent to the audience. Mills (2011) points out that the actor's voice can play a significant role in achieving these aesthetic outcomes by allowing utterances to evoke acoustic images that produce sonic stimulus and physical sensation in the hearer. This calls for deliberate construction of acoustic images that position sound central to the audience's aesthetic and interpretative experience.

4.2 Mainstream Approaches to Actor / Performance-Based Voice and Speech Training

As noted above, this chapter briefly considers approaches towards the actor's voice and speech development used in the training situation where this study is positioned to determine how prosody is applied. This is aimed at compiling specific explorations that could be applied as a creative tool for the actor and director in the conveyance of intent. Since the embodiment and enunciation of the playwright's words are one of the actor's primary tasks, vocal development is an important goal for the actor or performer. Munro (2001:107) states that the scope of such training could include bodyvoice-integration, voice-building, speech-building, connecting voice to emotion, voice in violence for combat, character development through voice and body, accent acquisition and applying voice in different performance spaces. This statement illustrates the broad scope of performer-focused voice and speech training as an element that connects with multiple aspects and styles of performance and performativity itself. Cook (2011:xvi) notes that training should enable the actor to acquire a voice that is skilful, dynamic and expressive. Expressivity is aimed at releasing a range of qualities, pitches, volume levels and emotional colours to enable the actor to portray the character's meaning and intent (Cook, 2012:125). This potentially suggests a vast range of skills that could be addressed in a myriad of ways, thus focus is placed on the elements of mainstream contemporary voice training that are considered to directly impact the actor's use of the prosodic elements of

speech. For the purpose of this chapter, the work of Berry, Rodenburg, Linklater and Lessac is considered. According to McAllister-Viel (2009:97), these four practitioners reflect the primary mainstream approaches in the training of the theatre voice internationally. This is demonstrated in the fact that the inaugural conference of the International Voice and Speech Teachers Association in 2005 showcased these four as speakers as the leading practitioners in the field. This is also reflected in mainstream curriculum (McAllister-Viel, 2007:99). For this reason, the work of these four practitioners is briefly explored, which does not imply that other less mainstream approaches do not add value. The work of these practitioners is considered as well-documented and primary influences applied in the curriculum of the actor-in-training.

Berry (1987:14) states that sound is deeply connected to emotional state and self-esteem. Linklater (2006:9) points out that the actor's voice should be flexible to enable it to depict the depth of his imagination. Vocal development is based on the assumption that all humans are capable of expressing their emotive experiences through a two-octave pitch range. However, this capability is diminished by tensions, defences, inhibitions and negative reactions to environmental influences, thus the voice should be freed of these to regain its natural capability (Linklater, 2006:7). According to McAllister-Viel (2007:101) Berry, Linklater and Rodenburg are all heavily influenced by Alexander's notion that the performer should first be freed of physical and environmental tension habits before the instrument can perform optimally. Alexander depicts this as directing the body (and subsequently, the voice) in new directions in a non-habitual manner (McEvenue, 2001:11). This could be described as discovering where blockages occur and finding means to release these (Rootberg, 2000:298). The outcome of voice training according to Linklater (2006:8) is to reconnect the voice to emotional impulses so that it is shaped by the intellect and not inhibited by thought. Lessac's (1997:3) approach centres on the construct of kinesensic training, which implies an intrinsic sensing process in which energy qualities in the body and voice are physically felt, perceived and applied towards creative expression. This implies that the actor's engagement with his inner self is mindfully presented in his outer behaviour (Munro, 2017:9). To achieve this, Lessac (1997:5-6) suggests that the actor applies what he terms 'organic instruction' or the initial conscious perception of internal physical experiences that ultimately lead to 'self-

teaching' or the harmonic unifying of the feelings and images physically experienced. The actor is encouraged to utilize a natural activity, experience or image as a familiar event to activate this process of letting his body teach him instead of him controlling his body. This enables the actor to notice his habits through experiencing and sensing (Hurt, 2009:191).

Based on the above, it could therefore be stated that the four primary approaches to performer-centred voice training all acknowledge that the voice stems from the 'self' of the actor and as such an element of self-awareness should be cultivated to enable its development in a manner that is free and organic. In an effort to consider how these approaches could aid the actor's use of prosody and to uncover core constructs towards practical exploration, specific aspects of voice development are considered in this section. These are selected because they potentially impact directly on the production of prosody. These include the approach to bodyvoice-connectivity as the production of prosody is viewed as an embodied activity and a function of embodied acting. Secondly, the approaches to the exploration of phonemes as the base ingredients of prosody are discussed, as well as how each approach applies voice to text in connected speech.

4.2.1 The Presence of Embodiment in Approaches towards Vocal Development

An individual's vocal potential is connected to the concept of body, thus if the concept of body changes, it will affect the vocal potential (McAllister-Viel, 2007:98). As discovered in the previous chapters, acting could be considered an embodied activity and therefore the exploration of the integrated system that is body and voice is considered in this section. Rodenburg (1997:5) poses that the actor's voice work makes use of the whole body. Lessac (1997:17) states that voice and speech training is body training and body training is language / communication training as well as bio-neuro-physically heightened sensitivity training. Such self-sensitivity training is based in sensing, reacting with the five senses through physical filters (Munro, 2017:15). Linklater (2006:8) argues that body and mind are undividable, therefore the physical processes that generate sound and the inner muscles of the body should be free of tension to receive the impulses that will activate optimal sound. McAllister-Viel (2007:104) claims that Linklater's approach reflects a psycho-physical paradigm as it extends the concept of bodymind beyond consciousness,

therefore it promotes both physical and metaphorical experiences. Rootberg (2000:292) concurs and describes Linklater's approach to voice as a synthesis between body, voice and psyche. Vocalization from this perspective is described as sensing of emotion, intellect, body and voice (Linklater, 2006:9). Lessac (1997:3) notes that voice development within the craft of acting should respect and consider what he terms the body-whole or the entire human organism. Thus implying an organic interrelationship between the body, voice, emotion, perception, senses and thinking (Oliveira, 2009:411).

Linklater applies the concept of 'freeing,' which implies that when the body and voice become free, the actor's natural impulses can be released through the body and voice (Rootberg, 2000:297). Mills (2011:85) reflects on Linklater's notion of the freed voice and depicts this as a voice that is felt and heard, therefore not described or labelled. Dwyer (2009:334) interprets Linklater's notion of finding the natural voice as returning to the pre-social infant self and equates this to what Rodenburg calls expressing the 'natural personality' and fully owning the voice (1997:9). Although Linklater and Rodenburg use different terminology, both statements could be interpreted as rising away from habitual expression and allowing the voice to express directly from the state of being (Dwyer, 2009:335). This enables the actor to distinguish between what is 'natural' versus what is 'familiar' (Mills, 2011:89) by developing the ability to perceive habits and register new experiences (Linklater, 2006:31). Physical relaxation explorations are applied with the core focus on awareness of the spine and skeleton (Linklater, 2006:32). This is followed by physical exploration and visualization to generate awareness of breath towards 'freeing' the breath and as the source of sound. This corresponds with Berry's approach as she includes awareness explorations towards relaxation and optimal breath (1987:23-24), which she views as the starting point or foundation of all vocal performance (Berry, 2001:52). Similarly, Rodenburg guides the actor to locate and release tension (1997:9-11), followed by locating breath as support for sound (1997:13), which she refers to as key components of the actor's vocal development. Lessac (1997:20-21) discusses the relationship between body integration, voice and breath, referring to body integration and breath as an interdependent duality that supports all physical acts, including speaking. To achieve optimal, active and instinctive balance between body and breath, Lessac (1997:21) provides self-sensing explorations towards achieving a position that generates

a dorsal curve, balancing, performing spherical actions and the spontaneous actions of pleasure smelling and yawning. This promotes an interconnected and effortless flow within bodymind and the perceived 'inner' and 'outer' environments (Loncaric, 2017:45; Hurt, 2017:196).

Lessac's work includes another dynamic that is possibly not explicitly described in the work of the other practitioners discussed here, namely the defining of energy (abbreviated with its consonants as NRG), which is used to identify the dynamics of the human body's natural energy states and qualities (1997:20). The actor is encouraged to sense and then apply the subtle changes in kinetic energy (Lessac & Kinghorn, 2014:33-47) produced when conducting natural activities such as floating (termed buoyancy), shaking (termed radiancy) and pushing or reaching (termed potency). These body NRGs are derived from energy states connected to the body's organic pain relievers: stretching, shaking and releasing without submitting to gravity (Munro, 2017:17). The actor is invited to sense these NRGs fully to convert to an NRG when demanded in performance. According to Tocchetto de Oliveira (2009:413), exploration of the body NRGs can provide the actor with a tool to elevate confidence and stimulate expressive will during performance. Lessac (1997:61) also applies the term NRG to the sound the actor produces, referring to it as a means to play the vocal instrument naturally, creatively, artistically and instinctively. Lessac distinguishes between consonant NRG, which he terms the music of the consonants (1997:63), tonal NRG, the music of the voice itself (1997:112) and structural NRG, which considers resonator shaping and is termed the music of the vowels (1997:160). Campbell (2009:432) suggests that the body and vocal NRGs are clearly connected and an interplay between NRGs in exploration can aid intuitive expression in performance.

It could be posed that all four contemporary approaches acknowledge the connection between and voice and voice, as part of an integrated system that encompassed bodymind, that includes emotion and which is expressed vocally. Bennet and Meier (2009:38) refer to the ecological functioning of voice and movement that involves the whole body and voice (Lungering, 2015:13). Thus it may be stated that although the approaches differ, they could at their core be considered as embodied.

The cultural detail of the bodyvoice relationship should always be considered (McAllister-Veil, 2007:97). Berry (2001:19) refers to a collective voice and Lessac (Lessac & Kinghorn, 2014:114) notes that since all human beings can sense the intrinsic body and vocal energies, vocal development cannot be limited by language. Munro (2017:20) highlights that due to interconnected inner movements in the act of expression, the vocal NRGs are present in all languages. This points to an awareness of the universality of bodyvoice connectivity as part of human functioning. An awareness of the bodyvoice as a vehicle of cultural information is also acknowledged and has caused a shift in focus towards the universality of anatomy in the work of mainstream voice practitioners (McAllister-Viel, 2007:100). It may be concluded that the mainstream approaches ascribe to a philosophy that acknowledges the self as central to the production of sound and aims to find ways to connect with the actor's natural, optimal sound organically. This should apply intercultural practice (Agnew & Landon-Smith, 2016:176) and not be confined to language. However, voice needs to translate into words and it is with explorations of phonemes and text within these approaches that language specificity may manifest.

4.2.2 Phonemes as Applied in the Approaches to Vocal Development

The phonemes or sounds of speech, vowels and consonants could be considered the base ingredients of speech, thus the production of a phoneme. That phoneme then connects to others to shape syllables, which may consist of a single vowel and extend to consonants or more complex consonantal clusters (Roach, 2000:70). The shaping and connecting of phonemes into syllables, words and utterances is arguably what activates voice into speech. It also constitutes the most basic level at which prosody is applied in speech, a mora which is created when different pitches are applied to the phonemes within a syllable (Broselow *et al.*, 1995:188). The prosodic features and the production of phonemes are therefore interconnected. Length is affected, both the initiate duration of a segment or syllable and the length or duration of vowels (Cruttenden, 1997:2), and loudness could be affected by features such as open vowels (Cruttenden, 1997:3). Therefore, the approaches to actor-training related to the activation of vowels and consonants are considered as the production of phonemes forms the base that shapes prosodic expression.

Berry (1987:26) refers to the muscularity of speech when addressing the articulation of vowels and consonants to achieve what she terms the texture of vowels and consonants (Berry, 2001:164). Linklater (1992:13) notes that the value of phonemes does not lie in perceived 'correct' pronunciation, but in its intrinsic musicality, sensuality and expressiveness. Lessac (1997:66-74) states that the music of the consonants should be experienced and should be 'played' and 'tasted' rather than articulated. Exploring the 'feeling' of vowels and consonants enables the actor to sense habits (Hurt, 2017:191). Campbell (2017:154) posits that the physical sensing of vowels and consonants elicits an emotional connection with text.

In Lessac's view (1997:67), consonants assign rhythmic patterns, melodies and tonal colour to words, which also aid intelligibility. Lessac encourages the tactile sensing of each of the English consonants by equating it to a musical instrument and creating a consonant orchestra that portrays plosive sounds as percussion, nasals as strings and fricatives wind instruments (1997:70). Explorations of words and text are then provided for each instrument, leading to exploration of connected text by combining all the instruments. During consonant 'playing' explorations the actor is encouraged to sustain nasal, linking and fricative sounds and to explore pitch to experience the rhythms, nuances and dynamics of the consonants fully (Lessac, 1997:113).

Vowels are explored in what Lessac terms tonal NRG and structural NRG, with a primary focus on sensing the vibrations as an inner event (1997:123) and then extending this event to shape the oral resonator to produce sustained vowels (1997:161). Lessac's approach continuously encourages inner sensing of the vibrations, contact points and shaping of the sound rather than conscious external listening or conscious over-preciseness (1997:252). This physical sensing of the shaping of vowels connects the actor with emotional impact of the acoustic output and projection (Housley, 2017:136).

Berry (1987:15-16) advocates for a balance between sound and words, stating that meaning should dictate the sound, but should not over-power the words. Thus the word should first be discovered by means of muscularity that should be applied to inform thoughts as the words are fulfilled (Berry, 1987:159). Muscularity could be interpreted as

a kinaesthetic awareness of fine motor control in the shaping of sounds in terms of direction and degree of effort (Sortore, 2017:314). This may extend to sensing approximate tongue positions and movements in the articulation of phonemes (Nicholson, 2017:125).

Linklater (2006:295) calls for a sensitive connection between the mind and the speech organs, which does not subscribe to any notion of correctness. The actor should apply vowels and consonants by sensing the vibrations in the phonemes as the physical movement of the words which should be harnessed to reach the audience (Berry, 1987:20). This is established by generating an awareness of vowel length and practically sensing the difference between what she terms continuant and short consonants (Berry, 1987:94).

Linklater (2006:297) provides explorations that suggest the most economical means of using the phonemes in articulation, thereby freeing the actor from constrictions of habits and enabling him to be sensitive to what the actor / character is thinking. Additionally, Linklater (2006:318) suggests that the actor becomes sensitive to vowel pitch and duration as a means to generate intent and mood. To achieve this, explorations are applied to enable vowel pitches to interact with inflections of thought to create a variety of harmonies (Linklater, 1992:14). Consonants, according to Linklater (1992:15), should provide a sensory experience that is translated to sensing and communicating mood and emotion. This is extended to the physical sensing of what impact different phonemes can have on the body due to areas of resonance, physical sensation and emotional effect (Linklater, 2006:328).

Rodenburg (1997:106) views vowels and consonants as the physical properties of words and suggests that effective articulation of these could add strength to the actor's performance. She advises the actor to produce vowels and consonants without sound to experience the phonemes that shape the beginning, middle and end of each word physically before speaking connected text (Rodenburg, 2015:58). Rodenburg's description of phonemes centres on Received Pronunciation (1997:107) and she

advocates that the actor should develop muscular movement that is fast and flexible instead of strained and laboured when producing phonemes (1997:108).

Berry (1987:56) applies vowel and consonant duration as a communicative strategy that she describes as 'holding the word for a fraction of a moment.' This enables the stretching or posing of a word that will uncover different weighting of the syllables, which subtly enhances meaning (Berry, 1987:80). It allows the actor to find the words that shape the character's thoughts physically (Berry, 1987:102) to ensure that thoughts are activated and not expressed in what she terms literary shapes (Berry, 1987:103). The juxtapositioning of variety in duration as the actor speaks provokes emotion, shapes dialogue and can even change meaning (Berry, 2001:24).

Actors are also encouraged to apply vowel and consonant duration to ensure that every word is active (Berry, 1987:83) and to sense how the final word of each sentence activates the first word of the next, thus transferring energy from thought to thought. This sense of flow or connection between words and their phonemes in connected speech is also advocated by Lessac (1997:135), who suggests that the actor marks specific vowels and explore these in terms of structural shape, vibration and duration. Lessac (1997:190) also encourages the actor to mark the long and short (or as he terms it neutral) vowels to activate primary and secondary stress patterns. Connections or links between voiced and unvoiced initial and final consonants are also visually marked to enable the actor to discover rhythmic options in connected speech (Lessac, 1997:118) and to produce flow. The construct is that creating a strong awareness with conscious explorations could facilitate carry-over by means of continued self-awareness and inner sensing. Once the sense of activating each word has been established, the actor stops this conscious focus as an awareness of the phonemes and how these create an active continuum in speech will remain (Berry, 1987:83). Using the phonemes to discover the energy of the word is applied in individual explorations and in group work where actors are invited to share and receive the 'energy' or vibrations as words and lines within a text are passed on (Berry, 1987:14). The actor should ensure that each word is completely 'filled' with energy and its texture fulfilled before moving on to the next (Berry, 1987:156). This will according to Berry (1987:158) create extravagant patterns, but resonance will remain.

Although they apply different terminology and explorations, it seems that all the approaches advocate an organic physical sensing of the phonemes. Lessac refers to musicality and sensing or tasting, whereas Berry applies terms such as muscularity and resonance, Linklater states that the phonemes should be a sensory and expressive experience and Rodenburg encourages the actor to feel silently how the sounds are formed. The commonality between the approaches is that they all apply a tactile physical awareness of phonemes towards the shaping of words and text, rather than a focus on accurate articulation. Although these approaches differ, they offer physical awareness development that could potentially assist the actor's production of the prosodic elements of speech. This is briefly considered using the three primary prosodic features of length, pitch and intensity as points of departure.

Length is affected by the innate duration of a segment or syllable, as well as length or duration of vowels (Cruttenden, 1997:2). Merely sensing, feeling and extending these cultivates a sensory awareness of length, which is then extended to duration in words and phrases. The differentiation between short and continuant consonants that is applied, which encourages the speaker to explore by sustaining fricative, labial and nasal sounds, establishes an awareness of length within these sounds and the segments of speech with which they are linked.

The second primary prosodic feature is loudness, which is produced by the breath-force that the speaker applies. This affects the intensity or energy with which a sound or sequence of sounds is produced (Cruttenden, 1997:3). In turn, the listener perceives the variations in intensity and loudness can thus be defined as the strength of the auditory experience or the intensity of the speech signal (Tiffany & Carrell, 1977:162). The production and perception of loudness could be affected by features such as open vowels (Cruttenden, 1997:3). Generating a kinesiastic awareness or sensing the vibrations and shape of the vowel could generate an awareness of loudness in a manner that is free and sustainable. In Lessac kinesiastics this is extended to four levels of communication; extravagant, formal, informal and intimate (Lessac & Kinghorn, 2014:64-65), that leads to changes in loudness, amongst other aspects. By merely perceiving the muscular activities when vowels are shaped, the subtle pitch changes that manifest as the different vowels

occupy the oral resonator in different ways generates awareness of organic pitch shifts, resulting in ‘the music of the vowels’, especially when juxtaposed with the ‘neutral vowels’⁴². When producing consonants, the actor is encouraged to taste the sound and to play with its musicality, implying varying of pitch in the units of the utterance. The consonants become a rhythmic musical addition to vowels and supply melody, variety and contrast, thus interpretation is influenced by how these phonemes are musically ‘played’ with intent leading to communication (Housely, 2017:135).

It could therefore be argued that exploration of phonemes as applied in these approaches could potentially provide the actor with an inner sensing of prosody, that could be connected at the point of performance. However, all the approaches explored use British or American English as base and as a result the description of the phonemes and phonetic features of connected speech are framed from a Western English L1 perspective and may therefore not be optimally suited to a multilingual context⁴³. However, the concepts of tactile sensing and music-making are universal and this could be extracted as potential strategies to enhance the actor’s awareness and ultimately production of prosody.

The connection of phonemes within a syllable generates the smallest prosodic unit, the initiation of a pattern that is then extended to span prosodic words, intonation phrases, prosodic phrases and utterances as the actor envoices text. Thus expanding the production of phonemes to activate meaning and intent when envoicing text as applied in the approaches to the actor’s vocal development is discussed.

⁴² In the context of Lessac’s kinesensics, neutral vowels refer to English vowels that are not extended in length. In English phonology, neutral vowels are reduced in length and quality due to deaccentuation of the syllable in which it occurs and is transcribed as /ə/, also referred to as the ‘schwa’

⁴³ Presently, I am part of a South African team who are finalizing a workbook that offers Lessac kinesensic explorations Setswana. Such workbooks have internationally also been developed to explore Croatian and Portuguese.

4.2.3 Text Explorations as Applied in the Approaches to Vocal Development

Cook (2012:xviii) notes that the actor has to apply vocal quality, volume, inflection and tempo and adds that an actor who can apply these would be an effective storyteller. Speaking the character's text is the activity where the actor and director would activate prosody to convey meaning and intent. It is therefore important to examine how the mainstream approaches to the actor's voice and speech development connect vocal performance to text.

Linklater (2006:9) encourages the actor to train his voice so that the voice can be absorbed by the impulses of thought and feeling. Her approach to text work advocates that the actor first becomes aware of the sensory nature of words before applying words for information purposes, with the aim to restore words to the body (Linklater, 2006:328), thus advocating the embodiment of text. Linklater (2006:188) focuses in large part on developing the actor's vocal range, by exploring and strengthening all the areas of resonance, with a view to applying the construct of pitch range to textual performance.

Rodenburg (1997:106) points out that pitch, pause and intention are imbedded in the word. This means that merely speaking the words clearly can engage the mind, heart and soul.

Berry's work focuses extensively on how the actor produces text, heightened text in particular, and is framed by the perspective that the actor is bound by the language that is set in the text and has to free himself by fully releasing the energy within the words (Berry, 1987:7). It should always be of interest to the hearer, whatever style of text is applied (Berry, 1987:17). She insists that actors should discover text on their own terms as subliminal and a constantly moving energy (2001:75). This energy is released according to Berry (1987:9) when the actor 'gets inside' the words and allows himself to respond to the words freely and then presents this response to the audience. She notes that words are the result of thought and feeling and it is the actors' task to translate the thought and feeling to the audience (Berry, 1978:10). She poses that the modern actor is less articulate about his feelings due to the manner in which modern Western society expresses itself. As a result the modern actor is possibly less capable of sensing the

emotional life of words (Berry, 1987:46). Berry (1987:12) states that the actor should become better at feeling the weight and movement of the language. This movement is reduced due to a cerebral response to language learned as grammatical structures, which reduces the intuitive response. Because words are part of the actor's everyday life, there is a tendency to apply a vocal energy when expressing words that resembles the energy the actor applies in daily life, yet this familiar 'energy' may not be effective in conveying meaning and intent in a performance context (Berry, 1987:19).

Linklater (1992:44) encourages the actor to apply a more intuitive stance when working with text to avoid manipulation of the words. This is aimed at uncovering the true emotive intent of the text to manifest in the actor's performance. She applies a series of speech poem explorations that apply breath, image and thought that are experienced and embodied as the actor juxtaposes pause and emphasis in text that is marked with visual cues (Linklater, 1992:48-2). Holmes (2016:190) asserts that the actor should seek a balance between the technical demands of the text and somatically connecting with the emotion embedded in the text. The work of Berry, Rodenburg and Linklater have such a balance as its goal. This is pursued by exploring specific aspects of text.

Rhythm is an element of text that is directly explored in all the approaches considered. Berry (1987:38) states that the rhythm of language processes poetry and musically, which is embedded in the rhythm and thus encourages the actor to discover the rhythm consciously as it could reveal the underlying situation and attitude. In distinguishing between heightened and prose-based naturalistic text, Berry (1987:45) points out that in text that resembles natural speech, what is felt may coincide with how it is said, as subtext will govern the character's feeling and subsequently how this is expressed. In poetic or heightened text, the character's feelings are expressed through the structure of the text and thus the inherent rhythm of the text should be acknowledged (Berry, 1987:45). This does, however, according to Berry (1987:47) apply to modern naturalistic text in moments when the words cannot be missed. Berry concedes that the actor should be actively aware of the rhythm of the language in such moments when the text as such should be heightened. Thus the actor should sense when and how to shift between heightened and naturalistic rhythms to optimally convey the character's intent (Berry, 1987:48). She notes

that all text could be conveyed with more emotional power if the rhythm is untapped and portrayed (Berry, 2001:17).

Rodenburg (2002:95) suggests that rhythm is connected to meaning that offers the actor a key to the rate of speech, the character and situation. To achieve this, explorations that directly focus on rhythm by identifying the rhythm and metre in the text are applied. This is achieved by reading the text with a specific focus on rhythm, discarding meaning and specifically tapping out the rhythm of the text as found in the combination of syllable length. Stress varieties allow the movement of the line (Berry, 1987:51). Similarly, Rodenburg (2002:86) encourages the actor to count the syllables in a line and then uncover the syllable that carries more weight in terms of the rhythm, and this will lead the actor to emphasis. It is therefore an attempt to not only focus on the sentence stress, as portrayed in meaning, but also a conscious focus on the metre stress, which may differ from the sentence stress and which according to Berry enhances meaning (1987:52). Berry (2001:75) states that finding the beat(s) in a line is crucial as it gives the line energy and suspense. She says that it is about finding the beat that is organic to the thought and poses that when the beat changes, so does the action or feeling, thus implying that rhythm could be a vehicle to discover and portray the character's intent (Berry, 1987:51). This statement coincides with the work of Loehr (2004:31), who notes that all behaviour is fundamentally rhythmic. Thus rhythm could be used for dramatic effect (Berry, 1987:60) as the artificiality of rhythm could heighten intent (1987:70).

Purposeful application of rhythm extends to analysing the iambic pentameter in Shakespearian text and finding the break or pause in the middle of a five-beat line (Berry, 1987:56). Linklater (1992:122-124) also consciously discusses and explores this five-beat rhythmic structure in poetic and heightened text. Rodenburg (2002:84) too examines the iambic, describing it as the release of the pace that elevates meaning through stress on a specific syllable or word. Only once the rhythm or pulse of the text has been firmly established, can free interpretations start, as an awareness of the rhythm of a character's lines will provide the actor with additional access to the character (Berry, 1987:78). This is because the actor will be enabled to feel the rhythm in the body and the mind (Berry,

1987:79). This could be extended to locating pauses or breaks within the rhythm that according to Rodenburg (2002:95) could provide access to the character's thoughts.

Linklater (1992:128) states that the actor often applies specific speech rhythms because he is aiming to imitate others. This is viewed as applying a pattern that is acquired from outside the body and the actor should rather find the patterns within the body that shape the thought. She claims that the flexible actor who explores the embedded rhythm of poetic text with an acute awareness can find these patterns (Linklater, 1992:129). Berry (2001:148) applies what she terms 'ladders of thought,' which refers to how the intensity of words increases in a line of speech. Linklater (1992:96) also applies the concept of escalating intensity in what she terms the 'ladder device,' a manner of visually depicting the escalation of intensity in the writing of the text that guides the actor when exploring the text vocally.

Linklater (1992:143) encourages the actor to enjoy words that rhyme as the repetition of sounds in rhyme patterns can affect the speaker and listener at a deep sensory level. Berry (2001:16) notes that the rhythm in prose-based text is more elusive, yet it is equally integral to meaning. Rodenburg (2002:155) reiterates that prose is carefully structured and, although less formal, provides the character's thought structures, which are pivotal to the actor. Linklater (1992:80) also applies explorations that purposefully define and explore features of poetic language such as assimilation, alliteration and onomatopoeia towards discovering the embedded rhythm of the writing. Such purposeful explorations applied to heightened text are also included in the work of Rodenburg (2015:78-82).

I have applied explorations that connect voice to text as described by the above approaches in creative work with L2 actors. In my subjective experience it provides several practical opportunities for the actor to discover the expression of intent within the text. I have, however, noted that the explorations have greater impact when actors apply these to text in their L1. This may be due to the fact that the rhythmic pattern of the L1 is patterned in the actor's embodied expression, whereas the rhythmic pattern of the L2 requires analysis before it can be

embodied. The conscious 'analysis' of rhythm is arguably an important skill for an actor to acquire as it would assist him in understanding and performing a variety of text styles. I therefore include this in my work with L2 actors, but have noted that once the pattern is analysed, the actor tends to get 'stuck on the pattern' as he cognitively tries to recall the pattern of the English text in performance. In my subjective view, an additional step is required for the L2 actor, one that would help enable the actor to revert to accessing intent beyond the pattern analysed once the text is linguistically understood. This observation informs the explorations that are discussed in Chapter 5.

Armstrong (2013:243) states that rhythmic elements such as metre must not be merely understood, it should be felt by the actor on a physical level. This is evident in the work of Lessac that does not address specific rhythms or features of rhythm in poetic language consciously, but does apply this indirectly in the marking of stressed and unstressed syllables and linking sounds. This is referred to as tono-sensory scoring and represents sound opportunities that the actor can uncover and explore within the text (McQuirk, 2017:77). Lessac (1997:216) suggests that the performer explores the sensing of the three vocal energies individually and combined, which he terms the trinity of NRGs. This shifting of prominence between tone, vowels and consonants allows the performer to apply length, loudness and pitch in various combinations, which facilitates, one could reason, exploration of the primary prosodic features in a non-prescriptive manner. The explorations advocate using the literal meaning of the text as a starting point and not as the director of the expression (Lessac, 1997:210). This could promote non-mechanical expression as the performer is tasked with finding the music-making opportunities, which would lead to production of varied length, loudness and pitch to assign stress and intonation. Such varied combinations could increase in interest when one NRG leads the expression, for example if structural NRG leads it may produce different prosodic patterns in terms of length and loudness due to the focus on open vowels. Lessac's suggestion that the performer always starts by feeling or tasting the sounds rather than listening, may have a significant impact on the prosodic patterns as it reduces the impulse to copy a

known pattern or adhere to a perceived notion of correctness. This generates mood and activates inner imagining that may assist the actor in generating a pattern that truly reflects the character's intention. Simultaneously, the Lessac explorations honour the innate structural elements of language as it considers and practices structural properties such as linking and neutrality for example. It could therefore be concluded that the vocal NRGs consider the intuitive and structural workings of an utterance, which potentially positions the work as means for the actor to discover and produce prosody. Campbell (2017:172) reports on her experience with applying the vocal NRGs to text and concludes that a combination of analysis and sensing of the NRGs empowers the actor to envoice the text.

Applying the vocal NRGs with L2 actors from the perspective of sensing and music-making is in my experience highly productive as it generates interesting discoveries. The notion of feeling, sensing or tasting the sound, instead of listening, is in my observation a means to enable embodiment and envoicement without applying the judgement attached to self-correcting or achieving an 'accurate' pattern. However, the approach includes the conscious marking of neutral sounds, and linking which in my subjective experience proves to be challenging for L2 speakers in the South African context. Due to their syllable-stressed nature, South African languages do not apply deaccentuation (Zerbian et al., 2010:2), which means that neutral sounds are not used as distinctly and thus is not a natural pattern. Although this is a beneficial activity as it may elevate the L2 speaker's awareness of the time-stressed pattern found in English, it tends to result in over-awareness and stringent self-correcting, which overrides the intention of Lessac's exploration, to sense and feel rather than listen. The time-stressed rhythm of English occurs due to the temporal organization of speech (Ramus et al., 2000:3). Such a temporal arrangement is difficult for an L2 speaker to detect as he cannot rely on set rules and subsequently would revert to the temporal pattern that is embodied, that of his L1. It is in my view a challenge L2

actors face when applying English text. Rhythm in general is a temporal pattern that is sensed by the body, as posed by Armstrong, (2013:3240), and I wanted to establish if a temporal connection with the text, through embodied exploration would aid the L2 actor in the envoicing of English text.

Based on the above, I concluded that the mainstream approaches to the actor's vocal training all apply text explorations that directly affect the production of prosody, although the term prosody is never applied. It may be concluded that prosody, although often termed as rhythm, meaning or musicality, is present in the explorations applied to connected speech and could subsequently benefit the actor's application of prosody in performance. However, it is important to note that all explorations are applied to English text and heightened English text is often used. Thus the features explored and analyses could be specific to the language or text style and may not translate to all styles and linguistic elements. Additionally, the conscious analysis of text as it is applied at times in the noting and tapping of rhythmic features and marking of syllable stress for example, does arguably require an element of linguistic knowledge and may therefore not be as accessible to L2 actors. This analysis examines linguistic elements that one could argue apply conscious and cognitive engagement, which potentially could conflict with the notion of the embodiment of text.

From this perspective and considering the insight gained in the discussion of the acting approaches (discussed in Chapter 2), four core constructs were noted that could be used to inform explorations that could be applied by the L2 actor and director to activate embodied application of the prosodic elements of speech to convey meaning and intent, that include:

- Movement and Gesture
- Image and Music
- Words
- Emotion

These are briefly discussed in the following section with reference to the information and insight gained from exploring text-based approaches to embodied acting and the mainstream approaches to develop the actor's vocal expression. It serves as a basis for the development of explorations that could be applied in a multicultural, multilingual context by the L2 actor to convey intent and enable the director to use prosody as a means to convey intent and emotion.

4.3 Core Constructs towards Explorations

Chapter 1 states that the goal of this study is to empower the L2 actor with explorations to apply the prosodic elements of speech creatively towards embodying text. Placing the idea of 'creatively' applying prosody central in this goal, the explorations developed should access imagination and expression, rather than emphasizing linguistic and phonetic differences. For this reason, the following four constructs, informed by the approaches already implied in the L2 actor's training were isolated to form a foundation.

The notion of 'creatively' applying text grew from my experience working with L2 actors and observing how free and creative expression can be interrupted when L2 text is introduced. Although the L2 actor will no doubt need to apply a different awareness when confronted with text in English as compared to his L1, I wanted to determine if it was possible to make the L2 text an extension of creative exploration rather than an interruption thereof, thus preventing a mind / body split. This also contributed to the selection of the constructs that were used as a base in creative work and finally in the design of the explorations.

4.3.1 Movement and Gesture

McAllister-Viel (2007:100) poses that western voice training of actors initially tended to divide the mind and body to first generate a cognitive understanding of principles, before reuniting body and mind in explorations. Rootberg (2000:291) note that application and integration of movement principles generate possibilities for improving the actor's vocal function and expression. Kimbrough (2002:60) notes that language was preceded by

expression that could have included vocalizations (sound) and gesture and confirms on-going speculation about what was initiated first. This implies that the actor should physically engage with the text to involve the body in text towards achieving vocal confidence (Berry, 2001:98). Rootberg (2000:305) observes that gestures applied during text explorations are more connected and meaningful. Berry (2001:22) describes the language in text as the physical movement of words, sounds, thoughts and images. This moving sound image shapes and changes understanding. This implies a direct physicality as spoken language creates image within space and time. The spoken word differs from the written as it is enlived and animated by the speaker (Kimbrough, 2002:90).

Berry (1987:47) encourages the actor to find the energy in the tactile nature of the language and Rodenburg (2002:109) suggests simple physical actions such as pushing while speaking text. This connects with the findings of Condon (1967), who argues that the boundaries within gestural expression coincide with the boundaries of speech units. In addition, similar to the structure of spoken language, gesture consists of sections, starting with the 'stroke' or smallest unit of the gesture, escalating to the dynamic peak of the movement, which may be preceded by a phase of preparation in which the articulator is positioned for articulating the stroke and possibly followed by a retraction (Loehr, 2004:22). This suggests that a gestural phrase consists of parts of expression similar to a spoken phrase and most importantly, includes a point where the dynamic energy peaks, thus where emphasis occurs. Loehr (2004:23) confirms that the gestural stroke or peak occurs just before or at the onset of a vocally stressed syllable. The connection between gesture and speech positions gesture as a means to influence the enunciation of text physically.

Berry applies several physical strategies that utilize movement to, as she terms it, carry the speech forward and open the internal rhythms within the language. Such explorations in Berry's work include walking between specific marks (1987:104), moving in a variety of shapes (1987:105), moving while linking arms with other actors and allowing the physical weight of the movement to influence the weight of the words (1987:184), creating physical barriers and obstacles that the actor has to overcome while speaking text (1987:185), and activities such as reaching and getting attention (2001:208). Rodenburg

(2002:111) applies similar activities, which she terms walking the journey of thought, which directs that the actor change direction in space when shifts in thought occur. The physical shape and weight influences how the text is experienced and subsequently how it is expressed.

Cook (2012:96) notes that activating the body when working on text activates the text. As the body moves up and down, so does the text. She encourages the actor to apply different movement patterns to achieve a variety of speech patterns, which include qualities such as angular staccato movements, chaos or free movement that is applied without rules, lyrical floating and stillness, which pulls the focus towards breath (Cook, 2012:128). Berry (1987:18-19) states that words should become an active force that generates a physical response that touches the inner thoughts and feelings of both actor and audience. Rootberg (2002:293) claims that producing sound while moving activates bodily awareness, which heightens flexibility, inner connectivity and balance. Such movement extend to applying changes in the nature of the movement.

Berry (1987:191) outlines explorations in which the actor imagines or assigns changes in physicality in terms of space and time such as smaller, bigger, thinner, heavier etc. This resonates with Lessac's (1997) application of the body NRGs designed to enable the actor to sense and activate physical changes that would activate shifts in vocal expression. Campbell (2009:431) reports that applying Lessac's body NRGs when exploring text revealed a broader range of expression possibilities and spontaneously leads to different kinds of vocal expression. This also displays synergy with Chekhov who encourages the actor to apply different qualities to psychological gestures in an effort to supply specific meaning to each moment without self-questioning (Petit, 2010:69)

Berry (2001:228) also suggests that the actor physicalize the images depicted in text, taking note of where and how the image(s) 'sits' in the body, before speaking the text. Speech transmits structured descriptive information at a rate that is much faster than gesture (Kimbrough, 2002:65). Consciously connecting gesture and movement to text could therefore illuminate the meaning for the actor. Cruttenden (1997:177) comments on the primal relationship between vocal and non-vocal signals and cites cases where

intonation disorders are linked with gestural problems, suggesting a close relationship between prosody and gesture. At a rudimentary level this relationship between gesture and prosody includes physical connectivity as upward prosodic shifts may be accompanied by upward physical motion such as raised hands, forward movement of the head, lifting of eyebrows etc. (Cruttenden, 1997:177). This connection potentially points to an intuitive embodiment within the communicative act that could be harnessed to enable the L2 actor to embody text.

4.3.2 Music and Images

Knowles (2014:207) equates the prosodic pattern of speech to that of melody in music, noting the movement between high and low, long and short and lastly softer and louder. Musicality is also a construct that is often mentioned within the Lessac (1997) kinesensic explorations. Kimbrough (2002:107) compares speech to music, stating that similar to music meaning is created by the flow of the sounds and not the signs of the language as the signs are absorbed by the meaning. Berry (1987:22) encourages the actor to find the music in language towards applying it beyond its' everyday application, thus finding the different patterns of musicality in text. She also states that heightened text applies a different musicality than naturalistic speech which tends to rely on a downward pattern (Berry, 1987:31). Rodenburg (1997:138) applies explorations where the actor intones text as if he is preparing to sing, then sustains the sensation, but moves to speak the text.

Berry (1987:10) comments that fear of being 'unreal' or not realistic causes the actor's imagination to be impeded at the moment of speaking. The actor has to express the thought (in words) either as if it was planned or as if it is created and lived in the moment (Berry, 1987:17). Berry (1987:109) reveals that text is filled with images and the expression of these is affected by how the actor as individual experiences and depicts these as inner landscape and external picture. It could be useful for the actor to be aware of the images as subsequent possibilities within the text as it may release the actor's own subconscious responses (Berry, 1987:139). Riley (2004:446) notes that images are not mere visual representations, but in fact present as a relationship between image and bodymind. Damasio (2010) concurs that images are visual, textural, aural and olfactory

representations that are not cognitive, static or cohesive, but emergent from the body. Drawing to generate an embodied depiction of sensation is applied in the voice training approaches considered. Linklater (2006:26) suggests that the actor draws a visual depiction of how he experiences his voice and images of his body perception. The resultant images are then described and Linklater (2006) encourages the actor to continue to experience sound in visual shape, colour and texture throughout her work, which generally strongly relies on visual representation.

The idea of the actor drawing while speaking text is applied in explorations documented by Berry (1987:189; 2001:220). She notes that when speaking while drawing, the focus is removed from the words onto the physical activity of drawing, which in itself frees the delivery of the words. It shifts the actor's concentration to something precise, which results in a preciseness being transferred to his speech without effort (Berry, 1987:189). Additionally, when an actor draws a picture it distils the feeling as the drawing is poured from the actor's inner self, which results in the feeling being expressed in a stronger manner.

Berry (1987:190) also suggests that the actor engages in the visual tactile activity of writing a speech while speaking, as this aids with the action of finding each word and thus allows the character to generate each thought in the moment as if he is thinking while he is speaking. Riley (2004:447) notes that in a creative context, ways should be sought to communicate imagery and movement without generating a mind / body split. This could be aided by visualizing images with all the senses and encouraging the student performer to pay attention of the images as they occur by being alert to introspective sensations (breath and heartbeat) and physical sensations (muscles and joints) (Riley, 2004:454). Damasio (1999:320) states that images are embodied and embrained representations that are produced in response to information received from the senses, which is either perceptual or occurring in the moment or recalled. Thus images could be deemed a means to activate the actor's imagination in the moment.

Kimbrough (2002:83) claims language to be a vital intersection between sensory perception and the mind, and images can strengthen this connection as such. It could be

claimed that this ties in with Lessac's (1997) concept of using an image or experience as a familiar event to activate physical awareness and sensation. Linklater (2006:369), who extensively applies image as a methodology, encourages the actor to speak text from specific image to specific image, allowing each image to generate a specific response. Music and images are applied as a means to facilitate imagination towards embodiment of text and is deemed a potentially effective strategy to consider in the design of explorations towards heightening the L2 actor's prosodic expression as it is not language specific.

4.3.3 Words

According to Berry (2001:25), it is the actor's task to make the meaning behind words clear, and then to allow the words to achieve an energy of their own. This 'energy' may be interpreted as the acoustic shaping of the words in a manner that generates intent. It is in this act that the actor creatively applies prosody and therefore explorations aimed at developing the actor's creative use of prosody should consider ways to incorporate words. Rodenburg (2002:57) describes this as feeling each word in the mouth in a manner that connects speech muscles with thoughts, enabling the actor to stay in the moment. Linklater (1992:30) notes that the actor should explore words beyond the utilitarian towards applying words as the outer expression or inner events. Words should therefore reveal rather than describe inner content (Linklater, 1992:34). The voice becomes a way of revealing the relationship between the sound or phones and what is occurring within the individual (Kimbrough, 2002:104).

Berry (1987:171-172) advocates that the actor explores words in isolation when text is rehearsed as it allows the actor to discover the variable lengths of words and unique stress patterns that manifest when words are articulated in isolation, creating a uniquely individual image (Berry, 2001:126). This could then cultivate an awareness that will be sustained when the words are applied in connected text. The use of isolation could be applied to generate a sense of physical expression, which allows the actor to connect with the word beyond a lexical level. Loehr (2004:30) analysed non-verbal patterns and noted subtle body movement patterns such as changing direction at a phone, syllable

and word level. The individual word may thus be embodied. Linklater (1992:35) states that it implies that the actor allows the words to generate image, affect breath and feeling rather than resorting to habitual patterns of controlling the word. This is achieved by isolating words in a text and then exploring the personal perception of imagery, association, sensory awareness, emotions, imagination and vowel-consonant dynamics within the word (Linklater, 1992:40).

Specific focus on parts of speech (nouns and verbs) is also advocated by Cook (2012:146), who encourages the actor to explore by physicalizing all the nouns and then all the verbs. She suggests activities such as activating the words by seeing them as darts aimed at other actors / characters (Cook, 2012:149). Berry (1987:160) too applies explorations in which the actor is tasked with finding the words that release the undercurrent of the scene, which may include tapping on and exploring verbs, nouns, time words etc. According to Petit (2010:68), Chekhov states that the actor should isolate the verbs in the text and turn these into gesture, thus generating a physical connection to the words. Lecoq (2009:167) also advocates that the actor engages with verbs and nouns (2009:167) and states that these contain intent and bodily connection that encourage or deny physical involvement.

In my work with L2 actors, I have found that exploring verbs in particular helps the actor to find the embodied action and therefore connecting the word with the systemic interplay between bodymind and emotion. In an effort to intensify the embodied connection to the word, I have explored by using the translation of verbs. This implies that the actor finds the verb or action words and then translates it into his L1. The word is then isolated and explored with physical expression. Once the sense of doing is felt, the actor is tasked with inserting the translated word into the L2 text, thus only replacing the verb. This is explored and ultimately the English verb is returned. It has been my experience that exploring the L1 verb generates a physical sensation or intent that can then be recalled and

retained when the L2 verb is returned. (This will be discussed further in the context of creative work in Chapter 5).

The notion of translation is also mentioned in the work of Cook (2012:134), who suggests that the actor translates the text into his L1 or the language that is closest to the actor's heart before applying it in English. This enables the actor to generate and sense an embodied connection with the text. Once this is sensed, the embodied feeling or intent can be transferred to the L2 text. Translation could therefore be viewed as a potential means to enable the L2 actor to connect with English text. Within the multilingual South African context, however, specific patterns occur that may be considered as more complex than translation.

One such pattern that could be linked to the construct of linguistic identity is code-switching, which occurs when bilingual and multilingual speakers consciously or subconsciously transfer practices from their L1 when they communicate in L2 (Mesthrie 2008:90). Setati (1998:34) defines code-switching as the moving between two or more languages that can be regarded as the grammarless mixture of two or more languages, and activity present in bi- or multilingual speakers. Such switching can involve a word, phrase or sentence, could span several sentences and may be viewed as part of the speaker's linguistic style. In South Africa, code-switching between English and vernacular languages has become a linguistic norm and a manner of reflecting membership of different groups (Gogh, 1996). De Klerk (2003:317) discusses code-switching in South Africa, noting that switching could signify objectives such as expressing solidarity, emotion and humour, among other things.

In creative work with L2 actors I have found that actively applying code-switching to English text provides the actor with a sense of familiarity that generates a connection with the text. I have explored the idea that in the South African context, language that conveys emotion often includes insertions from different languages to convey the intent. Transferring this habit to text is aimed at

*generating an expressive pattern that is relatable for both actor and audience
(This is further discussed in Chapter 5).*

The notion of including L1 code-switching to enable intent resonates with Ramos-Zayas (2011:27), who notes that emotion or affect yields its own linguistic and cultural sense, which is the outcome of the experience of embodied personhood and is not a mere cultural interior self. Inserting L1 codes in text connects the L2 actor with the cultural sense associated with the expression of emotion and intent, which could assist in the prosodic expression of intent.

Berry (1987:167) states that the actor could during exploration substitute a word with a more natural option to assist the actor in finding the spontaneity of an image. When substituting the actor does not only rely on thinking, as the more familiar results in a more instinctive expression that has life and colour and does not merely rely on stress patterns to convey meaning (Berry, 1987:168). Although code-switching extends beyond substituting as it involves the inclusion of a different language within the text exploration, it could yield more instinctive expression and could therefore assist the L2 actor when delivering English text. Additionally, insertion of L1 codes and substitution does not demand complex linguistic analysis, which implies that it could aid the L2 actor's embodiment of text. Thus the focus in the designing of explorations would be to access the words rather than analyse them as words are clearly an integral part of the actors' expression of intent and emotion.

4.3.4 Emotion

Throughout the literature regarding the actor's vocal delivery of text the term emotion is used and actors are encouraged to connect with the emotive undercurrent imbedded in the text. This is also sought by directors. The endeavour to find a voice that is more accessible to emotions led directors such as Brook and Artaud to imagine the voices of prehistoric peoples (Kimbrough, 2002:128). It could be deduced that the actor's vocal expression is an important means by which emotion is conveyed to the audience and strategies to enable the actor to vocally portray emotion should form part of his training.

The actor is encouraged to explore extreme and extravagant use of pitch range in exploring text instead of focussing on meaning to discover expressive options (Cook, 2012:95). Berry (1987:190) suggests that the actor recall a recent feeling and deliver text keeping that feeling front of mind. She declares that even if the feeling is not directly reflective of the emotion demanded by the text, it will provide a different texture to the words as it mirrors how one can speak about one thing while the mind is occupied by something else. The vocal expression in many ways therefore connects inner intent with outer expression. For the L2 actor, this implies that explorations aimed at conveying emotion should be centred in embodied acting, as it requires a discourse between doing, thinking and feeling. As Linklater (1992:47) argues, true emotion deeply affects breath and body. Thus the actor's vocal depiction of emotion is centred in the body and applies a systemic process of the psychological impulse affecting the physical and the physical affecting the psychological (Gutekunst & Gillet, 2014:xviii). Lessac kinesensics explores various vocal and body NRGs to stimulate the expression of emotion.

It is clear that the expression of emotion demands embodied acting, which includes vocal expression - physical intent fuels the vocal expression of emotion. It then becomes a question of how the actor can be guided to shape this vocal expression by means of prosody. Dal Vera (2001:56) suggests that the patterns that vocally depict the primary emotions as described by Murray and Arnott (2008) and detailed in Chapter 3, could be used as a guideline to assist the actor in shaping the vocal utterance to convey emotion. As argued in Chapter 3, the universal nature of these patterns position them as a viable strategy to apply when equipping the L2 actor with explorations aimed at conveying emotion vocally.

4.4 Conclusion

This chapter considered the vocal development of the actor. The actor's vocal expression is the culmination of embodied intent and prosodic delivery, and the actor's vocal training is therefore positioned to develop the delivery of prosody in conjunction with acting training. The primary approaches towards the actor's vocal development were discussed to determine how the explorations that they apply could be used to assist the L2 actor in

the South African context with creative use of prosody to convey intent. It was found that all the approaches considered, Berry, Lessac, Linklater and Rodenburg, apply approaches that may be deemed embodied and aim to equip the actor with skills to embody text. However, when explorations extend from voice building to text, the approaches are centred in an L1 English paradigm. This affects the L2 actor as the linguistic features that are analysed and applied may result in a body / mind split. There are, however, many aspects of these approaches that are embedded in the universal and these were used to inform the explorations that were designed to assist the L2 actor in the delivery of intent through prosody. Key constructs were identified from these approaches, including movement and gesture, music and drawing, words and emotion and they were used as outline in the design of explorations informed by the actor-training approaches and creative pilot experiments with L2 speakers in the South African context. This is discussed in the next chapter.

CHAPTER 5

5.1 Introduction

This chapter commences Phase 2 of the research process and includes a reflection on the pilot experiments and discussion of explorations that emanated from the action research. The preceding chapters discuss embodiment and prosody as the innate ability that humans process to assign intent by means of the shaping of sound. Prosody is connected to the communicative context of the L2 actor and located in the primary approaches towards actor-training (Stanislavski, Chekhov, Lecoq, Grotowski, Suzuki and Viewpoints) and voice (Berry, Lessac, Linklater and Rodenburg), as applied in the syllabus at the South African university where I am employed. This generates an understanding of training approaches applied to enable the actor to engage with and ultimately embody text. The insight gained from this investigation is applied in this chapter to describe specific explorations to assist the actor, and within my context, specifically the L2 actor, with the creative use of the prosodic elements of speech. The explorations are informed by the training approaches as discussed in the previous chapters and my creative work with L2 actors that serve as pilot experiments, as these productions explored the use of prosody as a means to convey intent by and through the actor to the audience, thus including elements of action research (Berg, 2004). I also reflect on my observations and experiences documented as embodied practitioner in a multilingual context, focussing on the specific elements of the rehearsal process that potentially influenced the prosodic expression. This journey is then connected with the information gained from the discussion of the approaches to actor-training to inform the explorations developed to enhance the L2 actor's use of prosody.

The four constructs isolated in Chapter 4, namely gesture, image and music, words and emotion were used as categories for the design of the explorations. These explorations are described as they were applied and assessed in a formal experiment that resulted from the outcomes discussed in this chapter.

5.2 Overarching Objective of the Explorations

As discussed in previous chapters, the actor is tasked with embodying the words in the text to convey the character's intent. The actor's depiction of the text becomes part of the information system with which the director conveys meaning to the audience. Prosody is central in the expression and interpretation of spoken text (Wennerstrom, 2001:viii) as pitch changes, stress patterns and pause distribution do not only convey the speaker's intent, but act as markers in discourse (Wennerstrom, 2001:4). Therefore, as previously indicated, the application of prosody could enable the actor to produce the text in a manner that resembles 'natural' or 'realistic' conversation to the audience, thus applying an unconscious communicative competence (prosody) to the conscious and artificial act of learning and delivering text in a manner that appears as if the character(s) are thinking and feeling it in the moment.

In theatrical performance though, the interpretation and delivery of text is applied beyond the 'realistic' or 'natural' towards transcending the everyday communication in a manner that highlights the dramatic, stylistic and symbolic (Hauptfleisch, 1989:73). The actor and director could employ prosody as a means to elevate spoken text from the everyday to the dramatic. Choices such as pause positioning, extending a specific syllable, assigning pitch accents and intensity shifts could be used to elevate the impact of an utterance beyond everyday expression. Thus prosody could be a means to elevate specific text elements to illuminate the character's intent and the director's message. However, prosody is acquired unconsciously (Wennerstrom, 2001:250) and it may subsequently be difficult to consciously apply as the unconscious nature of the skill may cause the actor to be unaware of his prosody usage.

Additionally, conscious awareness of the unconscious competence⁴⁴ may impede the actor's intent as he deliberately delivers text, thus stepping back to conscious

⁴⁴ 'Unconscious competence' is the final stage in Maslow's four stage model for skills acquisition, which moves from unconscious incompetence to conscious incompetence to conscious competence to finally achieve unconscious competence, which means the skills level has become embedded to a point that it does not require conscious self-editing (Stephanich, 2015:1)

competence, which affects the actor's ability to sound natural. This creates a challenge that can be equated as a chicken-and-egg scenario. The actor has to apply prosody to embody and envoice the character to make the text sound 'natural.' However, deliberate application may affect the embodiment and envoicement, causing the text to sound less natural. If the conscious application of prosody to artificial text utterances poses a challenge for the actor, the challenge is amplified when the actor performs text in an L2 as the actor not only has to be aware of the prosodic features that he otherwise applies unconsciously, but has to also consider the language specific pattern of the L2. This complex layering of the L2 actor's prosodic expression is depicted in the figure below:

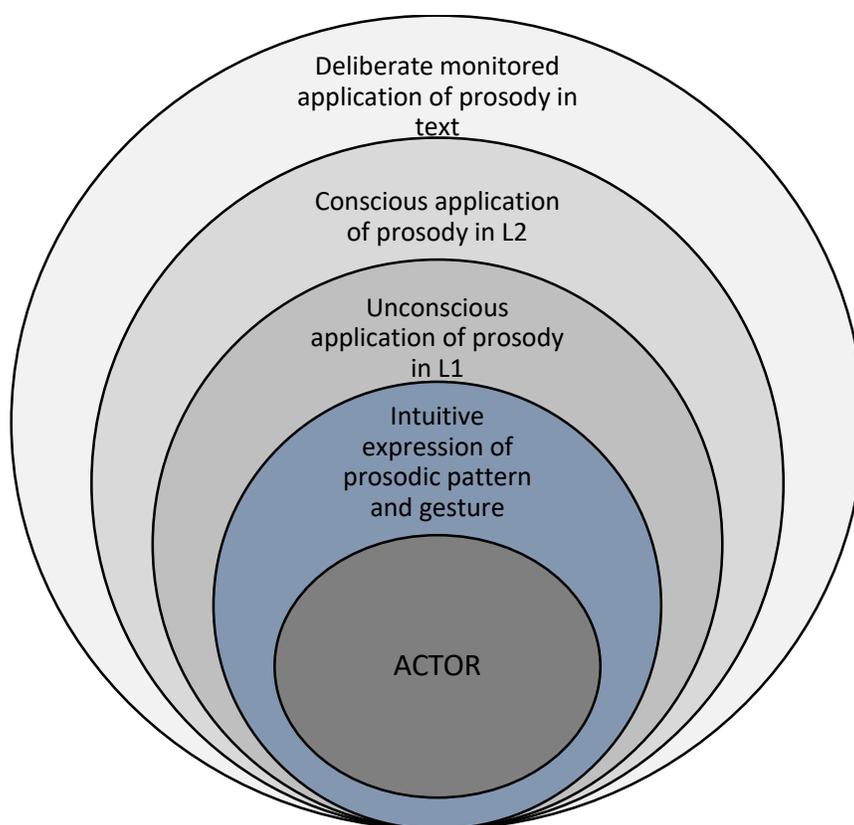


Figure 5.1 *Visual illustration of the L2 actor's potential engagement with prosodic delivery in English text.*

Trofimovich and Baker (2006:23) found that L2 speakers of English may display fluency when speaking English, but would still display transfer from their L1 in the speech melody or stress-timing and pitch usage, depending on their experience in and age of exposure

to L2 English. Wennerstrom (2001²³⁴) cites general prosodic patterns noted in L2 English speakers although they may be deemed fluent in terms of speech rate and pause usage. Such patterns include not assigning pitch accent to signal contrast, not reducing pitch accents on function words, not applying pitch shifts mid utterance to signal continuation, not applying pitch raises at the end of yes / no questions, and not utilizing an increased pitch range when topic shifts occur⁴⁵. These patterns speak to the unique rhythm of English as a time-stressed language and could potentially affect the L2 actor's prosodic production of English text, especially if the actor's L1 is a syllable-stressed language.

This is also true of prosody in South African languages, which is characterized by favouring duration to assign emphasis and to signal continuation. Syllable-stressed South African languages employ limited pitch accent and no deaccentuation (Swerts & Zebian, 2010; Zerbian *et al.*, 2010; Zerbian & Barnard, 2008), which make it likely that patterns like those described by Trofimovich and Baker (2006:23) would occur in L2 South African actors when they produce English text. Juffs (1990) points out that L2 speakers of English tend to over-apply primary word stress, resulting in a pattern that assigns stress to every word so that they do not depict English's time-stressed nature.

It has been my observation that when L2 actors are consciously made aware of their prosodic delivery in English, the stress on every word pattern arises resulting in deliberate delivery that lacks intent. It causes the actor to monitor his prosodic delivery, much like an L2 speaker would monitor his use of grammar, which becomes, cautious and cognitive, thus impeding the embodiment of the expression.

⁴⁵ It is important to state that the conclusion drawn by Wennerstrom (2001) refers to work done by several scholars who investigated L2 speakers of English from a variety of L1 backgrounds. However, this does not include South African languages and is used in this study as a general illustration as similar work that investigates L2 English prosody within the South African context could not be found.

Conscious awareness of prosody when delivering L2 text seems to result in monitoring and deliberate application. In an effort to empower the actor with the ability to convey the character's intent, the explorations outlined in this chapter replace the action of 'monitoring' with 'embodying' and the descriptor 'deliberately' is replaced with 'creatively.' The explorations are framed from the perspective of the actor embodying prosody creatively when exploring L2 English text.

Esteve-Gibert and Prieto (2013:2) conclude that babbling pre-linguistic infants apply a set of prosodic patterns to convey intention. Such prosodic patterns are accompanied by non-verbal behaviour such as gesture, gaze, manual movement and facial expression (2011:23). Infants display a difference in the vocalization of emotion, which is marked by longer vocalizations versus the shorter vocalization that marks functional expression (2011:3). The prosodic signals of infants also display a narrower pitch range when interacting with parents compared to the wider pitch range applied when playing (2011:23). The pre-linguistic, intuitive use of prosody as a communicative signal is also evident in the work of Halliday (2006), Stevens (2001) and Reissland and Snow (1996). It is this innate, intuitive ability that the explorations seek to harness to reduce self-editing and self-correcting, but rather to use embodiment as a source for generating prosodic patterns and then to creatively explore these towards generating the character's intent.

As noted in the introduction the explorations will draw from the theoretical base established in previous chapters, as well as observations in rehearsal and performance. The need for developing such explorations was driven by my experience as lecturer-director working with multilingual-lingual casts. Explorations surrounding prosodic expression in the rehearsal and performance context will therefore be reflected upon to consider how embodied and creative use of prosody formed part of shaping these performances. This will be linked to the theoretical base established to inform the explorations.

5.3 The Pilot Experiments

In the four productions that served as pilot experiments, prosody was directly and deliberately used as a creative tool. The experience(s) gained in these experiments

became a journey in which the objective was to constantly seek ways in which prosody could be applied creatively to empower the L2 actor and communicate with the L2 audience. I consider four different creative processes and the explorations that emerged out of the process as pilot experiments. Each experiment was applied with a specific objective in mind related to the application of prosody within a theatre performance context. The process was to some extent organic, as the outcomes of each pilot experiment may have influenced the objective of the next, thus action research. This section reflects on my processes as director and how it led to the structured formal experiment. Therefore, this phase may be coined 'autoethnographic action research'.

5.3.1 Pilot Experiment One: A Doll's House

This Henrik Ibsen classic was performed in 2012 with a student cast and selected for this study and retrospectively as part of my own autoethnographic journey. The theme of the disempowered female lost in a perpetual system of patriarchy was deemed relevant in several cultural contexts in South Africa. In 2012 the text was a set work in the Gauteng Department of Education's Grade 12 Drama syllabus and it was considered an interesting experience for students to participate in the staging of a classic text.

At the time when rehearsals for A Doll's House commenced I had initiated reading on aspects of prosody and was particularly interested in Berry's (2001:19) notion of the collective voice, which implies that it is the overall pattern that the listener (audience) responds to and not every linguistic unit. The potential that the performance voice has to transcend language and culture (Berry, 2001:70) resonated with me as I embarked on rehearsing this classical text with L2 South African actors-in-training. I linked this with the universal prosodic patterns that portray emotion (Murray & Arnold, 2008, Dal Vera, 2001 and Crystal, 1969) and actively and consciously considered how the notion of a universal sound-pattern could be explored throughout the creative process.

Initially, the L2⁴⁶ cast found the text a challenge. Apart from the historical references, setting and style in the text, the sheer volume of L2 text was a challenge for the L2 student actors. As we explored, it became clear that embodiment of the text was indeed a challenge. The L2 actors tended to focus only on saying the lines, not exploring the depth of the intent behind the lines. The monologues and duologues are filled with subtext that was lost in the actor's endeavour to conquer the L2 text. To overcome this, I introduced creative experiments to explore the notion that it is not the words that are important, but rather what is meant, felt and intended with the words. I sought ways to incorporate the idea of 'sound patterns' that universally and pre-linguistically convey emotion (Berry, 2001, Dal Vera, 2001; Murray & Arnott, 2008; Crystal, 1969). In this production it was essential to convey the character's subtext clearly, or as Vaughn (2010:78) says, the inner monologue that depicts the constant flow of thoughts when what the character says differs from what the character is thinking. The L2 actors had to convey this with prosody, yet I noticed a tendency to over-apply primary stress resulting in limited deaccentulization, which created a specific rhythm as reported by Juffs (1990) and Wennerstrom (2001).

In discussions with the actors I deduced that they understood the text and what needed to be conveyed. Yet it seemed that the more the notion of 'it's not what is said it is how it is said' was emphasized, the more the actors literally focused on 'how' they uttered the English text, which led to even stronger primary emphasis and defeated the objective. I realized that the actors were likely applying a conditioned mindset of 'I have to say it right.' Thus, if we were to explore prosody, it needed to be explored in a different manner.

I decided to change the approach to prosodic delivery completely. Since the English words seemed to be the obstacle, I thought that an option may be to temporarily remove the words. This strategy was applied to explore the link that exists between prosodic expression (vocal) and non-verbal expression (physical) (Cruttenden, 1997:177; Monetta

⁴⁶ The cast included actors who use Afrikaans, IsiZulu, IsiXhosa, Setswana, Sepedi and Sesotho as their L1.

et al., 2008:415). I argued that if language and gesture form one mental system that operates in different ways where the two elements complement each other (McNeill, 2012:90), then tapping into the non-verbal may assist the actors in the expression of the verbal. To uncover the prosodic delivery of subtext, we conducted explorations that included two steps:

- Physically portraying the subtext non-verbally in every scene without the words, thus communicating the character's true intentions.
- Verbalizing the lines while recalling the physical action of subtext.

This provided the actors with access to the character's intent, which connects with Chekhov's theory that producing a physical gesture could activate an inner response (Chamberlain, 2009:179). Because the intent was portrayed physically, when lines were added, having experienced the embodied intent, this intent shaped the prosodic features with which the text was delivered. The gesture also activated the innate movement tendencies that exist in language and that could assist the actor in embodying the text (Kemp, 2012:19). For example, the main character Nora experiences stress and tension in many scenes, but tries to conceal this with a positive light-hearted demeanour. Initially, this subtext did not read and was simply conveyed with an accelerated speech rate. During the explorations she would pace vigorously up and down, which assigned a pattern of breath and a quality of movement. When we then added the verbalization of text to the bold non-verbal depiction of the subtext, the breath pattern resulted in an irregular pause pattern and unpredictable changes in pitch emphasis. She was able to maintain this when the non-verbal expression was removed.

This experiment yielded such interesting creative interpretations of the text that I decided to retain some of the elements in the performance. Thus the exploration shaped the style of the production. Eventually, I decided that each character would be depicted by two actors, one would play the text realistically, while the other simultaneously physically portrayed the subtext. Each speaking character had a 'shadow' who portrayed the character's true intent as the lines were performed. The interplay between the inner intent and outer verbal expression was therefore applied literally, shaping the meaning for the

audience. Gesture reveals information by creating a path between intuition and consciousness (Tantia, 2014:211). For the actors, it provided a continued means to be aware of inner signals while expressing outer meaning as the actors fed off the shadow performer's movement. This created interesting dynamics that impacted on pause and duration as the interplay between character and shadow occurred. During the rehearsal and performance process, the actors spontaneously offered that they felt each other's breathing and responded to physical and verbal signals, thus the physical actor provided embodied stimuli to the speaking actor and vice versa. An additional discourse developed between the actor and the shadow actor as two expresser elements of one character. Discourse implies that prosody is used as cues and signals (Wennerstrom, 2001:4), thus interaction with the shadow character would result in prosodic shifts to assign signals within the discourse. This also altered the discourse with the audience who simultaneously heard the realistic dialogue and saw the subtext as depicted by the 'shadow' characters. Thus the depiction of the intent was stylized and placed the performativity of the actor's body central to the observer's experience (Bala, 2013:18). I considered that such stylized depiction might provide the L2 audience who would view the piece with access and it was decided to explore with sound-pattern as possible means to heighten the stylization further and to connect the linguistic (text) with the physical by means of sound patterns that convey emotion. This was then developed during rehearsal and we explored strategies for the 'physical actors' or shadows to activate breath and intent by using sound. This was explored by:

- Each actor selecting a signature word that depicts and symbolizes the character's intent.
- Deconstructing the word and applying its phonemes and syllables separately, isolating the essence or prosodic 'foot' within the word. Foot here refers to the metrical unit which is larger than a syllable, but not a recognizable word and therefore lexical meaning cannot be attached to the foot alone (Goldsmith, 1995:3).
- Varying the pitch, duration and intensity of the foot as metrical unit or its phonemes individually or in various combinations.

- Applying the variations to create a soundscape that depicts the mood of the scene.

For example, the actor who physically portrayed Nora summarized her character with the word 'please,' signifying her 'pleasing' nature and desperation at times. This was deconstructed by her using the different phonemes during different moments of the play in different varieties. For example, sustained /li:/ metrical unit was used during lighter moments, varying duration and pitch and percussive rhythmic use of /s/ and /p/ during tense moments. As rehearsals progressed, the 'physical' or shadow characters developed a soundscape as they interacted.

The soundscape consisted of combinations of phonemes that were assigned pitch, pause, duration and intensity variations, thus it had no lexical meaning. However, sound patterns could be assigned and we purposefully applied the universal vocal patterns associated with the primary emotions (Murray & Arnott, 2008; Dal Vera, 2001; Crystal, 1969) as the soundscapes developed to depict or contrast the text that was delivered. By orchestrating the soundscaping and allowing it to become a background for the actors who spoke the text, we generated impulse that enabled them to increase and decrease intensity, increase and decrease pitch and duration as they were influenced by the sound scape that became a sound-track for the action. Thus the actors were able to assign intent and embody it without over-focus on how the text should sound. The text was almost produced as a response to the soundscape and this 'reactive' delivery yielded spontaneous expression of prosody, specifically because the soundscape underscored the character's subtext. Although the soundscapes were introduced as a rehearsal strategy to assist the actors with portraying emotive intent in L2 text delivery, it initially proved to be effective and generated an 'eerie' quality that created suspense. Kendrick and Roesner (2011:xi) state that theatre sound is never pure music, it includes elements of noise, which generates a theatrical soundscape which alters our understanding of what noise is (2011:xvi).

From a directing perspective I decided to use the actors' soundscape to create a journey for the audience deliberately, thus employing the transient nature of sound in engaging the audience and offering elements that are not present in reading (McAlister, 2013:146).

The soundscape influenced many of the directing ‘choices’ made, as it gave an eerie suspense-filled atmosphere that informed the lighting design, monochromatic costuming and led me to decide to use puppets to depict Nora’s children as an extension of the stylized action that emerged, and the atmosphere generated by the sound.



Figure 5.2 *Maryna Malan (Nora) and Didi Booyesen (Anne) – photo by Heinz Boesenberg⁴⁷*

⁴⁷ All photographs and video-clips in this chapter depict scenes from public performances that have also featured on social media platforms. The photographers credited were compensated for documenting public performances and thus the researcher assumes ownership of the images.



Figure 5.3 *Thankry Mashilo (Christine) and Maryna Malan (Nora) – photo by Heinz Boesenberg*



Figure 5.4 *Elri Nel (Nora's shadow) and Sibongile Dlelapantsi (Christine's shadow) – photo by Heinz Boesenberg*

This experiment reiterated the importance of embodiment and envoicement and indicated how giving the actor a physical and non-threatening simple vocal signal

*can assist with intent. Once that had been cultivated the text was less deliberate. This allowed non-verbal expression to lead the embodiment and enunciation of text (Lutterbie, 2011; Petit, 2010; Berry, 2001, Rodenburg, 2002) and continued to influence the text as a co-expresser (McNeil, 2012). It also indicated the potential power of the patterning of sound as a means to communicate the undercurrent in the text. In the explorations applied in **A Doll's House**, I found a way to use sound patterns via soundscapes as a means to communicate the emotive intent to the audience and to provide the actors with a stimulus that aided the prosodic delivery of text simultaneously. Soundscapes were created by deconstructing words, therefore applying pitch, duration and intensity to prosodic units or prosodic words (Cruttenden, 1997) that constitute the smallest unit to which stress is assigned. The shadow characters applied 'prosodic words' to convey mood and intent rather than 'lexical words.' These groupings of sounds became a pattern, therefore intonation manifested. I used the core patterns that convey the primary emotions (Murray & Arnott 2008; Dal Vera, 2001) as guideline to orchestrate the intonation of soundscapes that generated the stimulus. In many ways the addition of the physical expression of subtext by the 'shadow' characters and the soundscapes shaped the production.*

*Although positive outcomes were achieved in terms of response from multilingual audiences and the potential impact of sound patterns and gesture as a means to convey emotion was revealed, I realized that this might not be applicable to all styles of texts and theatre. In many ways the physical expression of intent was separated from the delivery of text, linked by a soundscape. In **A Doll's House** the true embodiment occurred when text was removed temporarily and L2 actors guided to let intent, activated by gesture, lead the expression. I wanted to investigate if this outcome could be achieved without removing the text, thus enabling a connection between the intent and the words. An opportunity to*

*explore this arrived with **Code**, a devised production that did not employ dialogue and therefore enabled exploration of embodied sound and words without the challenges of the L2 text. This became the focus of the next pilot experiment.*

5.3.2 Pilot Experiment Two – Code

Code was an original piece created in 2015 in collaboration with writer Eddie Thaba and a student cast in an effort to generate a performance that reflects on contemporary South Africa. It paid homage to the theatre of the absurd, setting the action in a long queue where 15 characters wait in an undisclosed environment for an undisclosed service that they never receive. There is a robbery, a protest, a death, but the queue continues. The goal was to create theatre that included nine different South African languages in a manner that would be accessible to all and that would truly celebrate multilingualism and mixed codes as South-Africanism. For this reason, the ‘text’ consisted only of informal sayings, with a clear outline description of the action that would occur. In line with the theatre of the absurd, it was decided to use text that would simultaneously mean nothing and have significant meaning and that would be recognizable. As a result, we collected informal colloquiums and sayings from several communities in isiZulu, isiXhosa, Sesotho, Sestwana, Sepedi, Venda, Afrikaans⁴⁸ and several ‘*tsotsi-taal*’ or street creole phrases, which contain a mixture of different languages. Other social codes were included, such as business abbreviations, text language, the international radio alphabet, advertising slogans and pick-up lines. This was a reflection of the social interaction that is habitually used every day without people realizing its true expression. Each cast member was assigned two or three expressions, and this was the full extent of their text. Thus the actors had to portray a full range of the character’s experiences using only one or two expressions. The production relied on prosody as the language / expressions became null and the manner in which it was verbally conveyed became everything. Conveying meaning and intent in this production relied on what Knowles (2014:207) calls ‘the manner

⁴⁸ All the linguistic utterances collected reflected South African languages.

in which something is said' rather than 'what is being said,' thus the overall acoustic pattern of an utterance that conveys meaning at a paralinguistic level.

Focus shifted from the words to the intention behind the words as the intent was portrayed by sound rather than words. Therefore, from the onset, expression was focused on the suprasegmental or the elements that do not refer to any segments or specific elements (Tiffany & Carrel, 1977:145) as the segments did not reflect intent, therefore all the intent was centred on the patterning of the utterances. Initially time was devoted to finding the physical primary gesture of the character. We did a 'how would your character pose for their Facebook profile picture?' exploration and used this as a basis to find the physicality and gesture towards developing character. Gesture was explored to activate imagination, emotion and character qualities, as Chekhov proposes (Lutterbie, 2011:65). The 'text' or expressions were applied immediately. Initially, Suzuki's instruction of simply saying or singing the words (Allain, 2003) was applied. Applying this approach while expressing gesture was aimed at aligning body and at sensing the sound as energy (Allain, 2003; Mortimer, 2009).

Because the actors did not need to memorize lines, with the exception of one monologue, the vocal expressions could be fully applied from the blocking phase, which means the actors could focus on exploring the characters' intent without the obstacle of learning lines. The actors were able to discover multiple pitch, duration and intensity shifts and potential combinations, and discovered how subtle shifts such as adding a pause in a specific place could significantly alter meaning. The actors were encouraged when they had to convey intent using the expressions first to state what the character would say in their own words in their language of choice and then to apply that feeling or subtext to the phrase assigned to them. This reflects Cook's (2012:134) suggestion that the actor translates the text to the language closest to their heart. In this production, there was no 'meaningful language' in a sense as the 'text' was made up of expressions. The actors had to translate the 'sound' patterns to their 'own' words, essentially finding words (in their L1) to describe the subtext, which then informed the expression using the phrases assigned. Actors informally shared that they initially found the notion strange as they were used to dialogue, but once they realized that they could convey intent with any words as

words are simply combinations of vowels and consonants, they were able to express intent and reported that they found the experience liberating. Because the actors had to rely on prosody, they naturally tapped into pause, pitch, duration and intensity shifts. This could be equated to gibberish explorations that are applied by approaches such as Grotowski, who viewed words as the visible tip of a large undercurrent of image, emotion and vibration (Wangh, 2010:204), suggesting that the words are not as important as the meaning or intent that lies underneath them. Prosody became the means to convey this undercurrent and the result was that intonation patterns were naturally shaped to depict communicative intentions such as posing questions, confirmations, statements etc.

Utilizing one or two phrases only resulted in varying of prominence and stress. The limited 'text' also resulted in different interpretations and sometimes repetitions of intonation units. According to Wennerstrom (2001:39), listeners recall intonation units in discourse, rather than full utterances, as it provides key signals. This could be a reason the cast instinctively repeated such sound units to convey intent. As characters the actors had to converse with each other, which meant that they had to tune into the prosody as the words as such remained the same and could not convey meaning. Thus prosodic shifts were the only means to generate questions, by applying turn-taking and indicate topic shifts. Consequently, the actors started inserting vocalized paralinguistic effects such as laughing or sighing to signal intent with the minimal words at their disposal. Cruttenden (1997:174) suggests that such effects interrupt the sequencing of an utterance and its concurrent prosody, thus altering the prosody. This occurs in general in the actor's interpretation of text, but it was observed that such effects occurred more frequently and organically in this production. Pauses, filled pauses and repetition fills (Cruttenden, 1997:7) also occurred organically as the actors attempted to demark ideas with the minimal text assigned to them, which, similar to the paralinguistic effects, interrupted and altered the prosody. Because written dialogue was not applied, the turn-taking was not demarcated, and this resulted in interesting patterns in the prosodic delivery. Wennerstrom (2001) states that in natural conversation an overlap often occurs in conversational turns, resulting in speakers synchronizing the rhythm of speech across the boundaries of their speech turns. This reflects 'natural' conversation and in this

experiment this occurred more frequently and organically than the case would be with scripted dialogue.



Figure 5.5 Kabelo Mashika and Botho – photo by Kgodumo Mohlala



Figure 5.6 Katlego Mogamisi, Loveloy Philathi and Kabelo Mashika – photo by Kgodumo Mohlala⁴⁹

I observed a heightened sensitivity and awareness as the actors had to listen to each other's intent. They knew exactly what was going to be said linguistically, but how it was said shifted meaning, and the discourse with each other affected how prosody was applied in responses.

Code depicted a societal ritual of sorts, waiting in a queue with other individuals. Meaning had to be generated through collective creation in terms of rhythm and ritual (Morris, 2007:167). The physical use of rhythm in ensemble movement was applied consciously to assign the notion of ritual. The repetitive patterns created enabled the character's intent within the situation to be echoed in embodiment, as the stylized group movement of the queue varied between slow motion or stillness or fast, direct or indirect shifts. This was aimed at portraying an everyday situation in an 'extra-daily,' heightened manner, which

⁴⁹ All photographs and video-clips in this chapter depict scenes from public performances that have also featured on social media platforms. The photographers credited were compensated for documenting public performances and thus the researcher assumes ownership of the images.

afforded the actors the freedom to apply prosodic shifts beyond the daily in a manner that strongly signalled shifts in pitch, duration, intensity and pause. Since the production had minimal text, featuring only one monologue, prosody also became a conscious directorial tool. There were times when we had to apply the patterns of discourse, in other words, letting a raise or drop in pitch signal the end of a turn so that turn-taking could be signalled to the audience. This was juxtaposed with moments of chaos where no turn-taking was applied. This was contrasted by moments when sounds were lengthened to generate the feel of stagnant slow motion, the feel of waiting, contrasted by moments when short duration and repetition was used to signal the frustration and impatience of the situation. The entire production was directorially viewed as an utterance of sorts. Moments of emphasis by means of duration and intensity, and deliberate moments of complete silence (pause) to signal a shift or to highlight action. This enabled the actors and the overall action to convey varieties of what Chekhov terms the ‘tone of the situation’ (Chamberlain, 2009), thus focussing on the embodied intent and the notional subtext or intention behind the words, equating to Stanislavski’s notion of external manifestation of inner action (Merlin, 2001; Kemp, 2012).



Figure 5.7 *Code ensemble in a moment of rhythmic movement – Photo by Kgodumo Mohlala*



Figure 5.8 Some of the Code characters in the queue – Photo by Kgodumo Mohlala

*Using a devised text that consisted only of multilingual colloquial expressions meant the L2 actors were not confined to written English as most actors used their L1. Witnessing the freedom in their expression reiterated the challenges L2 actor face when dealing with English text. Similar to the outcomes of **A Doll's House**, I noted that leading with physical intent could be a viable point of access into text for the L2 actor. Whereas my experience in **A Doll's House** signalled that sound-pattern could affect actor and audience, the repetitive nature of the action in this piece indicated the strength of rhythm when applying the statuses of 'strong' and 'weak' as well as 'long' and 'short' to allow a pattern to emerge (Knowles, 2014:90). Within the construct of rhythm, I discovered the impact that paralinguistic elements such as laughing, sighing and filling pauses can have on generating rhythm that depicts conversational discourse.*

*In **Code** the focus was placed on intent, which fuelled all the expression, indicating that perhaps too much focus is placed on the words. However, words can not be removed from the actor's context, and for this reason the insight gained during*

*this process had to be applied to text that had layers of complexity, which led to the next two pilot experiments. A short film clip is inserted⁵⁰. The discoveries that I made during this experiment built on the outcomes of experiment one (**A Doll's House**). It reiterated the efficacy of activating text through gesture and action as applied by Chekhov (Petit, 2010) and Lecoq (2009) and the impact of orchestrated sound patterns to convey meaning and emotion as a score to the actors and audience. In addition to what I discovered in experiment one, in **Code** the use of rhythm to facilitate the movement (Berry, 2001) and meaning (Rodenburg, 2002) of text manifested as a means to convey mood and intent to the audience, while elevating the actors' expression. The removal of formal text resulted in the organic use of paralinguistic context, which influenced the actors' prosodic patterns and facilitated discourse and intensified meaning. The meaning underneath the words became the focus rather than the words, as advocated by Grotowski (Wangh, 2010).*

*The explorations applied in the first two pilot experiments, **A Doll's House** and **Code**, indicated that connecting gesture to text early in the creative process assisted the L2 actors to establish a connection with the text. The outcomes achieved could be ascribed to connection between speech and gesture, that according to Chu and Kita (2011:265) originates on a conceptual level, where pre-linguistic thoughts are generated and organized into units suitable for speaking. Applying gesture at the initiation of the process was an attempt to establish this base connection. The first two experiments also applied sound patterning by means of soundscaping, rhythm and paralinguistic content to enable the actor to connect with and prosodically depict text. In **Code** the focus was placed on intent*

⁵⁰ The production was invited to participate in a National Arts Festival and the clip inserted was edited as a preview for this festival. It therefore depicts a brief reflection of the performance.

and words were secondary, a means to convey the intent. Although a positive outcome was yielded in **Code**, it did not apply a conventional text and in pilot experiment three I decided to investigate how the explorations and approach applied in the first two experiments could be applied to complex, heightened text in *Mosiuoa*, an adaptation of Shakespeare's **Hamlet**.

Film Clip 5.1 Moments from Code – filmed and edited by Kgodumo Mohlala and Inganathi Mtebele⁵¹

5.3.3 Pilot Experiment Three - Mosiuoa

Mosiuoa, a Sesotho name meaning 'the abandoned one' is an adaptation of Shakespeare's *Hamlet* that was performed in 2016 with an L2 student cast⁵².

Although the relevance of Shakespeare in the South African syllabus is frequently debated, I have noted in class work that L2 actors are drawn to the universal themes, struggles and imagery in Shakespeare's work. However, there is a strong perception among L2 speakers, in my observation, that Shakespeare is too difficult for L2 actors to perform. Mortimer (2009:227) discusses the contemporary performance of classical text and notes that differences in culture and generation could contribute to the actor's inability to fully embody the character's text as he would his own words. It is a reality that Shakespeare's words are far removed from the South African L2 student actors. However, this large gap made for an ideal experiment to consider if prosody could be applied as a strategy to connect with text and to seek ways in which this could be achieved. This challenge included

⁵¹ All video-clips in this chapter depict scenes from public performances, commissioned as part of the public performance or to document the public performance. The videographers were commissioned to create footage or to document public performances and thus the researcher assumes ownership of the clips.

⁵² The *Mosiuoa* cast included Setswana, IsiZulu, Sesotho, IsiXhosa, Venda and Sepedi L1 speakers.

*seeking ways to assist the actors with embodying this piece, which unlike **Code** is reliant on text. Additionally, as a director I needed to draw from the experience gained from the previous pilot experiences and extend these to use sound-pattern and rhythm as a means to make the performance accessible and engaging to an L2 audience.*

The original text was shortened and a few reference changes were made to situate the story in contemporary South Africa, placing the themes of corruption, leadership and the search for the anchor of the father figure in our current context. Subsequently, the royal family was portrayed as wealthy business owners, Claudius taking over the reigns as CEO from his recently deceased brother and the war in the original text was replaced with a protest looming within the company. All the names were replaced with Sesotho names that have similar meaning as the original names. Apart from these reference changes, the story remained the same. Shakespeare's text was selected to expose students to heightened text from a performative angle. They study the work from a text analysis perspective as part of the syllabus. I decided to apply the heightened language as a symbol within the production by using a combination of two different versions of the text. The original 'Shakespearian' text was used for all the character's reflective moments, in monologues and soliloquies and a more modern or plain English adaptation was used for the interactional scenes. Therefore, the language style itself became a signifier for the contrast between the characters' inner and outer experiences. This was echoed in the staging that included a multimedia component, as a number of monologues that reflect the characters' inner experience was filmed (with the same actors) and projected, enabling the characters to interact with their own thoughts. This was also applied to convey the inner conflict to the audience.

The first phase of the rehearsal process was devoted to discussion and generating an understanding of the characters' given circumstances, thus mapping the characters' actions in pursuit of an overall objective or goal (Kemp, 2012:87; Lutterbie, 2011:37; Carnicke, 1998:195). During initial readings, the student actors were focused on the fact that they were attempting to speak heightened English and this in itself created a

conscious awareness of how every word should sound. This echoed the experience of the cast of *A Doll's House* and I decided to apply explorations towards embodying text before commencing with the blocking phase. Berry (1987:45) maintains that in heightened text, the character's feelings are expressed through the structure of the text and states that the actor should discover the inherent rhythm of the text. Various explorations are proposed to discover the rhythm, many of which include conscious analysis of the rhythm and rhyme features of the text (Berry, 2001:75; Rodenburg, 2002:86; Linklater, 1992:122). Based on the experience gained in the first two pilot experiments, I decided to seek ways to engage with text from an embodiment perspective first. This does not disregard the value of exploring the rhythm embedded in the text, but first approaches the discovery of rhythm from an embodied perspective before considering analysis. Child (2006:242) states that the first meaning of spoken text is the speaker's intention to speak the words. The notion of enabling intent to precede and guide the words had a successful outcome in the previous pilot experiment with *Code*. The objective here was to apply the same principle and to explore analysis once intent was experienced, thus honing the bodymind modality to enable the actor to make embodied choices that are not reliant on cognitive analysis (Zarrilli, 2009:54).

It was my observation that the student cast initially approached the text as a cognitive analytical activity, which to some extent was to be expected and required as a clear understanding of the textual meaning and lexicon had to be established. However, it was vital that this should not affect their ability to embody the text.

Specific explorations to promote embodiment evolved from and built on the observations made during pilot experiments one and two. The explorations were influenced by Chekhov's psychological gestures (Petit, 2010; Kemp, 2012) and included the following:

- After detailed discussion about the characters and their objectives and given circumstances, physical explorations were conducted and a central gesture uncovered for each character.

- This was extended by using sheets of plastic (which were used as part of the set) to give physical form to the gesture. Thus the cast used the plastic sheets to push pull, lift, tear and throw Chekhov's archetypes of gestures (Petit, 2010:71).
- This was then connected to the text as actors spoke the text with gesture and then allowed the gesture to, as Chekhov puts it, 'drop into the body,' which implies that the gesture is contained as inner movement and no longer present in the outer visible body (Petit, 2010:48). This allowed different qualities to manifest and provided a point of reference.
- The second component applied Lecoq's notion (2009:169) of activating the verbs in the text to connect voice and body to the words. This is similar to Berry's (1987:9) image of 'getting inside' the words and what Linklater (2006:328) describes as 'restoring the words to the body.'
- Extending the notion of 'restoring the words to the body,' the L2 actors were asked to translate verbs into their L1 and to insert these into the text, then sensing the 'inner movement' this generates and once that is sensed to revert to the English verb.
- Following a discussion on how code-switching, the grammarless mixture of languages (Setati, 1998:34), is applied in the South African context, each actor identified and explored with L1 expressions⁵³ that would ring true to their character. These were inserted in the text in moments of heightened emotion, humour and solidarity.
- The gestures and L1 insertions were used throughout the blocking phase and were systematically reduced, enabling actors to retain the embodied awareness of the gesture and words. This was applied to allow gestures and L1 insertions to continue to influence the speech and eventually disappear into the speech (Chamberlain, 2009:179).

⁵³ L1 expressions in Sesotho, Setswana and IsiZulu were included.



Figure 5.9 *Kabo Timela (Enoch / Polonius), Brandon Olifant (Liefia / Leiartes) and Abe Pupunyane (Kgotso / Claudius) – Photo by Kgodumo Mohlala⁵⁴*



Figure 5.10 *Noxolo Thobo, Mpho Kgomo and Siziphiwe Maqubela as women at Ophelia's (Thumelo) funeral – Photo by Kgodumo Mohlala*

⁵⁴ All photographs and video-clips in this chapter depict scenes from public performances that have also featured on social media platforms. The photographers, credited were compensated for documenting public performances and thus the researcher assumes ownership of the images.

It is my observation that the explorations helped the cast to connect with the text. The gestures became more internalized, but assigned an intent and rhythm that could be accessed during the performance. It was also tapped into stylistically from a directing perspective to create images in certain moments in an effort to convey meaning to the multilingual audience.

The insertion of L1 expressions were retained as it did not only influence the intent and prosodic delivery of the actor, but possibly also elevated impact for the multilingual audience. The performance applied Shakespeare's text with code switches into Sesotho, Setswana and IsiZulu. This may not be considered optimal, and this study does not advocate nor defend the adjustment of classical text. However, within the multilingual South African context, one could argue that the insertion of the L1 codes simultaneously assisted the actors with embodying the text and made the performance more accessible to the multilingual audience. An example of how the code-switch insertions in Sesotho were employed in the ghost scene (Hamlet, Act 1 Scene 5) is depicted below:

(It is one of the scenes that was filmed and the film clip is included as illustration)

Ghost Mosiuoa (*Hamlet*) I am your father's spirit, doomed to walk the night until the sins committed during my life are burnt away. Empa o tshwanetse o etse bo nnete bah ore (*But, you need to be certain*). Not a word of this is to reach the ears of mortal men. Ke batla o mmamele hantle o bo o nkutlwise (*I want you to listen to me carefully and understand me*) if you ever loved your father, revenge this cruel and unnatural murder. Yes, a snake took my life, everyone has been gracefully deceived over my death. Empa ke batla o tsebe hore (*But, I want you to know*) the snake that took your father's life now...

...Hang hang fela (*instantly*) it ravished my body turning my blood thick, while I was asleep by my own brother's hand, I was deprived of this life, of my wife...

...Empa (*But*) do not harm your mother, leave her to the judgement of God to the torment...

...Farewell my son kgomo o nkgopole (*you must remember me*).



Figure 5.11 *Sello Ramolahloane (Ghost), Vusi Khoza (Hamlet / Mosiuoa), Bukeka Mbonyana (Gertrude / Marumo) – Photo by Kgodumo Mohlala*

Film Clip 5.2 *The Ghost's First Appearance – Cinematography by Hencas van Huyssteen, Edited by Waldo Roodt⁶⁵.*

The example above displays that the code switches are additions rather than adjustments to the text. It indicates how code switches are applied to amplify the character's intent. Statements such as 'I want you to know' 'listen to me' 'understand me' 'remember me' summarize the character's objective to ensure that his message is heard and that he is not forgotten. Based on this example, the L1 code that was initially explored in conjunction with gesture reiterated the character's intent. This may be due to the activation of the mirror neuron system in the perception and production of familiar and meaningful

⁵⁵ All video-clips in this chapter depict scenes from public performances, commissioned as part of the public performance or to document the public performance. The videographers were commissioned to create footage or to document public performances and thus the researcher assumes ownership of the clips.

gestures and mouth movements as described by Capirci *et al.* (2011:188). The fact that the actor applied his L1 may have heightened the familiarity and therefore aided the expression of intent, which is then extended into the rest of the text. This subsequently generated empathy in the multilingual audience.

Considering these codeswitch phrase insertions and the intensifier ‘immediately’ and the use of ‘but’ to emphasize and signal a change of idea, the code switches altered the rhythm from a prosodic perspective. This is similar to the paralinguistic elements that manifested in *Code*, which interrupts the utterance and therefore adjusts its rhythm (Cruttenden, 1997:174). This seems to conflict with approaches to the actor’s vocal development that advocate the counting of syllables, marking of metre, neutrals and beats and analysis of iambic pentameter as a means to find rhythm to convey intent (Berry, 1978:52; Linklater, 1999:122; Rodenburg, 2002:86). Such analyses of rhythm appear to suggest that the actor should retain the meaning in delivery. However, Berry (1978:15) also argues that the actor should find the ‘beat’ that changes the action of the sentences and enables him to discover feeling and intent. If an L1 insertion enables the actor to find that intent, then it could be argued that shifts in rhythm may shift the prominence assigned, which will only strengthen the intent conveyed, especially if it is conveyed to a multilingual audience.



Figure 5.12 Vusi Khoza (*Hamlet / Mosiuoa*)
– Photo by Kgodumo Mohlala



Figure 5.13 Vusi Khoza (*Hamlet*
Mosiuoa) Lungile
Mtsweni (*Ophelia /*
Thumelo) – Photo
Kgodumo Mohlala

The L1 insertions or additions applied in the exploration phase influenced the production stylistically. As explored in *A Doll's House* and *Code* (pilot experiments one and two), sound was used to generate patterns that conveyed emotion and atmosphere to the audience. Unlike the initial experiments in which soundscapes were orchestrated from sound segments, thus enabling the sound-pattern to convey emotion and atmosphere, in *Mosioua* a Sesotho protest chant was created. This was used to depict that protest action that was permanently situated in the background of the action (the pending war in Hamlet). The tempo and rhythm of this chant was adjusted throughout the action and became an underscore similar to the approach applied in *A Doll's House*. In *Mosioua*, however, a Sesotho underscore was applied to a predominantly English text, which generated rhythmic interplay between the two languages with a view to generating an amended pattern that could shape the meaning and intent for the audience. Rhythm was applied directly in sections of the text that is written in rhyme, such as the ballad performed by the players. In these instances, the rhythm of the written text was directly embraced by rapping these portions of the text. This gave the actors a sense of familiarity and it applied prosody directly in a way that provided moments in which the tempo was deliberately orchestrated.

*In my subjective view, the work with the **Mosioua** cast confirmed the effect gesture and embodied expression could have on the prosodic delivery of text. The approach embraced the fact that L2 actors were performing Shakespeare in terms of the adaptation aspects as their L1 expression was not reduced, but used to enable the expression of intent. I understand that this may be deemed controversial, but it opened up Shakespeare's play to the cast and all the multilingual audiences that viewed the piece. At the time that this was performed, a small conference was hosted on our campus and visitors from the UK and Germany watched a performance of **Mosioua**. In a discussion after a performance one of the visitors who knows the play very well stated 'the text sounded different from what I am used to, but the meaning was there.' In my experience the explorations enabled the cast to connect with the words, thus bridging to some*

degree the 'gap' between inner intent and outer expression of L2 text. The production applied a very specific strategy, the use of soundscape, gesture and L1 insertions within heightened text.

*The explorations applied in **Mosioua** specifically applied Chekhov's five archetypal gestures (Petit, 2010:71), physically extended with an object to activate physical intent, which informed the prosodic delivery of intent through the heightened text. This was extended by emphasizing action within the heightened text through Lecoq's (2009:169) approach, which focuses on the verb. Verbs were translated into the actor's L1, which resembles elements applied by Berry (1987) and Cook (2012). The insertion of familiar linguistic content was then expanded to L1 code switches, which enhanced the intent of the expression as it assigned primary stress, which influenced the prosodic delivery of the text. This was complimented by the rhythmic chant that was orchestrated to convey mood and emotion according to the patterns that convey emotion (Murray & Arnott, 2008; Dal Vera, 2001).*

*The observations made during the production of **A Doll's House**, **Code** and **Mosioua** resulted in the following insights:*

- A universal sound-pattern could be applied to communicate emotional patterns to the multilingual audience and provide an underscore for the actors to react to in the delivery of text.*
- The impact of gesture as a means to activate intent that fuels prosodic expression ran like a golden thread through the first three experiments.*

- *I learned that paralinguistic elements connected to discourse and code switches could be used in the L2 context; thus strategies were found to stimulate and orchestrate the expression of emotive intent.*
- *Inserting L1 code switches into L2 text strengthens the intent in the prosodic delivery of the L2 English text.*

*Using these insights as a foundation, I wanted to investigate how prosody could be applied to portray another pivotal element of the character's inner life, namely thoughts, and to consider how this could be conveyed to the audience. The focus in the subsequent experiment became portraying what Vaughn (2010:78) refers to as the constant flow of the inner monologue within the character. This conveys emotive intent, but also portrays what the character is thinking. I therefore decided to create a piece that positioned the character's thoughts as the focus of the action to connect prosodic delivery with this element of the inner life. I wanted to establish if a similar approach would produce outcomes when applied to different styles of text and in a truly multilingual performance, which became the focus of pilot experiment four, **Dance of Death**.*

5.3.4 Pilot Experiment Four - Dance of Death

Bestler (2004:7) describes embodiment as a web of thinking, doing, feeling and interacting with the world. The embodied actor therefore has to connect thought and feeling with doing. Considering this within the context of prosodic expression, the actor needs to employ embodied prosody to convey emotive intent and express thoughts. The acoustic parameters applied within prosody indicate meaningful distinctions between different utterances (Broad & Peterson, as cited by Travis, 1971:169). If utterances are the vocal depiction of information that portrays ideas and feelings, then the manner in which prosody is assigned will depict those ideas. Combinations of pitch, duration and loudness were used accompanied by pausing to demark and emphasize ideas. These

elements group units of information and therefore contribute to the emphasis of an idea (Tiffany & Carrell, 1977:159). This results in specific ‘chunks’ of speech being highlighted, and less important items being skipped over, which generates rate (Knowles, 2014:209). The selection and grouping of such ‘chunks’ is fuelled by the speaker’s intent. One of the objectives of this pilot experiment was to investigate how the L2 actor could apply prosody to assign prominence to highlight the elements of utterances that show the character’s thoughts to convey intent.

Dance of Death is a multilingual piece that was created and performed in 2017 with a multilingual cast⁵⁶. Inspired by the late-medieval ‘danse macabre’ allegory on the universality of death, ‘no matter one’s station in life, the Dance of Death unites all,’ the production interpreted ‘dance’ as the coordinated movement in a traffic jam. The rhythmic group movement in time and space becomes a point where all are forced to ‘dance’ together for a moment to secure survival, when time stands still and we are confronted with our own thoughts. *Dance of Death* explored the tensions, dynamics and humanity of the daily commute in our diverse society. The collaborative piece examined the inner experience and outer dynamics of various characters, reflective of contemporary South Africa. To ensure diverse text in different languages with different points of view, nine different scriptwriters⁵⁷ contributed monologues. The writers were given a simple brief ‘write a monologue depicting what a character is thinking while he / she is stuck in traffic.’ The outcome was text in English, IsiZulu, Sestwana, Sesotho and Afrikaans that depicted the thoughts of a vast range of characters from different perspectives. The monologues also varied significantly in style as they were created by different writers, which depicted the thoughts of the diverse characters well, but meant that a through-line of action and elements of unity had to be established from a directing perspective.

⁵⁶ The cast consisted of IsiZulu, IsiXhosa, Setswana, Sesotho, Sepedi, Northern Sotho, IsiNdebele and Afrikaans L1 speakers.

⁵⁷ Ashley Welling, Carla Belmonte, Thato Leotlela-Kammerer, Tebatso Mashishi, Citizen Mbata, Calvin Ratladi, Mariska Denysschen, Christopher Mstweni and Jenine Grove collaborated in this process by writing monologues for the piece.

Characters never interacted vocally with one another. All interaction was done with non-verbal expression, and often playing with exaggerated signals as noted in traffic. Thus the text reflected the characters' inner expression. Additionally, they had to respond to each other, as the text was not applied sequentially. Every monologue was split into sections and each section was delivered. The actors could not rely on the communicative rhythm of dialogue and had to find the inner intent and thoughts in their text. On a technical level, the actors had to respond to cues from other actors, although there was no verbal interaction and since the text was applied in different languages, the actors had to respond to cues in languages that they did not necessarily speak. As a result, the actors had to respond to each other's prosodic and gestural intent as the elements of active linguistic discourse was not present due to the lack of dialogue. The monologues that presented each character's inner life to the audience became a type of dialogue that conveyed the human vulnerability. Prosody therefore became a crucial means to guide the overall rhythm, mood and structure of the piece. This was enabled by initially applying a similar approach to what was explored in *Mosiuoa*, using gesture to find intent and then allowing the gesture to disappear into the words.

The actors were guided to select two gestures, one that would inform the character's inner life used to connect with the text and a second that would be used to communicate non-verbally with the other characters in the traffic jam. This was informed by Chekhov's psychological gesture approach (Petit, 2010; Lutterbie, 2011; Kemp, 2012), but not limited to the five archetypal gestures as the character's private expression and public expression. This immediately resulted in a tangible differentiation between the characters' inner life and outer expression that resembles Bogart and Landau's (2011:9-10) description of behavioural versus expressive gesture. The rationale for applying gesture was threefold: to activate inner response (Chamberlain, 2009:179), to activate gesture at a meta-level to highlight information (Stam, 2011:4), and to depict the public interaction between characters externally. The 'inner' gesture was applied firstly to generate inner intent by allowing it to 'drop into' the text delivery and then as a means to highlight the character's information or units of thought within the monologues. To achieve this, we explored with speaking the text and then stopping and physically expressing the gesture whenever the end of an idea is sensed. This resembles Rodenburg's (2002:111)

exploration that invites the actor to move / walk while speaking the lines and stopping or changing direction when a new idea emerges. Gesture was used in the exploration with the cast in an effort to connect the inner intent with the discovery of thoughts by means of breaks or pauses in the character’s inner monologue that was conveyed externally to the audience. During rehearsals it became clear that prosody had to be applied more consciously to the text to convey meaning by means of only monologues, to clearly establish the differences between inner and outer expression, and to create a structure with individual monologues to convey the characters’ inner thoughts and the mood of the outer setting of the piece. This was explored by means of:

- consciously dividing the monologues into sections that depicted specific moods (melancholy, frustration, tension, anger etc.); and
- consciously exploring the vocal patterns associated with each of the primary emotions drawn from Dal Vera (2001), Murray and Arnott (2008), Crystal (1969).

To aid the L2 actors with the embodiment of the character’s thought’s and inner intent, they were consciously given specific prosodic elements to apply based on the patterns that depict the primary emotions. This exploration also included the secondary emotions as described by Dal Vera (2001:53) and informed by the work of Bloch (2015:63), who refers to entanglements of elements of primary emotions (as discussed in Chapter 3), to convey the complexity of the inner lives optimally:

Table 5.1 Summary of the primary and secondary emotions informed by Dal Vera (2001) and Bloch (2015)

Primary Emotions	Anger	Happiness	Sadness	Fear	Disgust
Secondary Emotions	<i>Rage</i> <i>Frustration</i> <i>Boredom</i> <i>Impatience</i>	<i>Affection</i> <i>Satisfaction</i> <i>Tenderness</i> <i>Coquetry</i>	<i>Grief</i> <i>Sorrow</i>	<i>Surprise</i> <i>Astonishment</i> <i>Fright</i>	<i>Sarcasm</i> <i>Irony</i> <i>Complaint</i>

The notion that the secondary emotions are nuances of the primary (Dal Vera, 2001:52) was directly linked to the prosodic pattern of the emotion as outlined by Dal Vera (2001), Murray and Arnott (2008), and Crystal (1976). This was explored by considering the prosodic patterns of the primary emotion and then diluting these to convey the secondary emotion. Thus when the secondary emotion was explored, choices were made not to include all the features, but to select isolated features and consciously apply these to the text. For example, when applying a secondary emotion linked to anger, which is portrayed by stronger intensity, abrupt changes in pitch, emphasis on lexical content by means of words and sharp downward inflections, a choice was made to select only emphasis on lexical content and downward patterns, for example to denote frustration.

These choices were made by the actors. In exploration we consciously assigned each feature of the pattern individually. Once this had been explored the cast was guided to select the features that they each sensed strongly or connected with. This ensured that the choices were informed by their uniqueness and enabled variety in the application of the text as one actor could for example use stronger intensity to convey frustration, whereas another would do so with abrupt changes in pitch emphasis. It also provided a palate that could be applied to convey the nuances of the character's thoughts.



Figure 5.14 *Members of the ensemble cast in Dance of Death – Photo by Inganathi Mbele*⁵⁸

This exploration implied guiding the actors to apply prosodic features consciously and provided me with a crucial observation regarding the manner in which the guidance is worded. I noticed that if the instruction included the embodied experience, the actor was able to sense and apply it more organically. For example, saying to an actor that he should raise and sharply drop pitch accent results in cognitive consideration of what pitch accent is and what should be accented, but guiding the actor to think of lifting and then quickly pulling down as he performs the gesture while speaking the text provides an embodied sense which, in my observation, enabled the application of the prosodic features. This could be related to the work of Lakoff and Johnson (1980:461), who submit that it is the embodied experience that activates the coded system, which is language via metaphor.

The approach applied in this experiment was more conscious as the actor was guided to apply specific prosodic features to assign meaning and to portray the intent that governs the character's thoughts. This was coupled with the fact that no dialogue was used, which meant that actors had to be purposefully aware of queues, thus demanding that the actors be placed in what Zarrilli (2009:48) refers to as the third or reflective / reflexive state of the actor where there are many elements that demand awareness. This may not be optimal, but is necessary when the actor has to analyse text or complex action. Initially prosody was applied in this state as the actor made conscious choices. However, the idea

⁵⁸ All photographs and video-clips in this chapter depict scenes from public performances that have also featured on social media platforms. The photographers credited were compensated for documenting public performances and thus the researcher assumes ownership of the images.

was to embed these choices in an embodied experience as far as possible to aid the L2 actor in connecting inner intent with the outward prosodic choices.



Figure 5.15 *Freddy Madise and the projected street images in Dance of Death – Photo by Inganathi Mbele*

From a directing perspective, it was necessary to generate an overall structure to ensure that the isolated monologues conveyed cohesive meaning to the audience, in other words to shape intent beyond the individual character by means tempo, rhythm and pause to generate tension (Monday, 2017:172). This was applied through sound driven by physical expression and included:

- devising a soundscape theme for each mood by exploring humming on vowels, tapping, whistling etc.;

- applying variations of the soundscape as background for the expression of the text, thus enabling the text to be influenced by the background sound in terms of tempo, pitch, intensity and duration;
- creating rhythmic physical movement patterns, inspired by the motions associated with driving in traffic, flowing, stopping, reaching etc. and allowing the movement patterns to be influenced by the soundscape and the soundscape to be influenced by the movement; and
- juxtaposing the different soundscape and movement themes and film footage to communicate a broad narrative for the piece from a directing perspective.



Figure 5.16 *The ensemble in the rhythmic traffic jam – Photo by Inganathi Mbele*

This experiment tapped into what Morris (2007:167) terms creating meaning through collective creation by means of song, rhythm and ritual. This was coupled with the individual actors applying unique choices to convey the character's intent. The combination of collective and individual creation resulted in an interaction between individual expression of thoughts and collective expression of rhythm. This interplay was

connected to physical and visual elements to generate what Schechner (2013:4) terms a hypertext, the combination of words, images, sounds and various shorthands to depict the universal experience of being stuck in a traffic jam.

Prosody became a vital element in the hypertext as it conveyed mood and assigned the tempo variations that then further influenced the thoughts and emotions portrayed in the individual monologues, although these were applied in different languages and different text styles. Thus prosody was used consciously in the actors' and director's choices to convey meaning on an individual level and to create a temporal experience that connected the individual experiences into a group ritual.

Film Clip 5.3 Three Excerpts from Dance of Death – Filmed and edited by Neels Lemmer⁵⁹

Reflecting on the process that shaped Dance of Death, I realize that like with the previous three experiments, it was initiated by embodiment. Drawing from Chekhov's approach, gesture was used to initiate intent and then the intent was used to influence the delivery of the text (Petit, 2010; Lutterbie, 2011; Kemp, 2012). This assisted with the text delivery as despite its multilingual approach, a number of actors still applied text in their L2 or L3. Again, universal patterns were applied, informed by Murray and Arnott (2008) and Dal Vera (2001) to generate mood, rhythm and emotion, with the addition that actors were facilitated to make prosodic choices to convey secondary emotions (Dal Vera, 2001) or entanglements (Bloch, 2015) to portray the nuances that constituted the characters' thoughts. This experiment quite deliberately distinguished between the characters' private

⁵⁹ All video-clips in this chapter depict scenes from public performances, commissioned as part of the public performance or to document the public performance. The videographers were commissioned to create footage or to document public performances and thus the researcher assumes ownership of the clips.

and public experiences and subsequently space and time elements such as tempo, behavioural and expressive gesture, spatial relationship and topography that reflect Bogart's viewpoints (Bogart & Landau, 2011:7-9) were applied to orchestrate the communal public experience to the audience. The grouping of speech units demarcated by pause (Knowles, 2014) and influenced by prosodic features selected to convey secondary emotions were applied to convey the characters' private thoughts.

The productions that served as pilot experiments for this study spanned the period 2012–2017, the period during which I was engaged with this study. The explorations were applied for creative purposes to activate the L2 actor's expression of prosody to express intent through text. It was therefore influenced by the training approaches I investigated during this period as well as theory surrounding embodiment and prosody. Reflecting on the process retrospectively I realize how a focus on a specific aspect or element of the L2 actor's prosodic expression influenced the explorations applied. Conversely, the creative work informed the explorations so that the demands of the production, often in the moment, led to further explorations. Therefore, I found it difficult to map a clear-cut process, although on reflection specific themes emerge as the explorations evolved from experiment to experiment. These themes were used to formulate structured explorations that were applied in a formal experiment that utilized the prosody-based explorations as core creative device in its acting and directing.

5.4 Explorations

The above pilot experiments conducted in rehearsal context to activate prosody as a creative tool were applied to achieve creative objectives within the context of the specific productions. Reflecting on the creative process and the explorations that manifested, the following themes emerge:

- Removing initial focus from the words and situating intent in physical expression through gesture to enable the intent to inform the text and to generate the expression of prosody. This correlates with Child's (2006:242) notion that the first meaning of spoken text is the speaker's intention to speak the words. It applies the theory around embodiment, which suggests that meaning-making is centred in the body (Barrat, 2010:186).
- Creating what Bogart (2001:5) describes as an environment in which many emotions may occur. In the case of the pilot experiments, this can be equated to the sound environment that was created through soundscapes that became an acoustic underscore, which influenced the L2 actor's prosodic expression.
- Enabling paralinguistic elements and code switches to influence the L2 actor's prosodic delivery of text, thus applying indexes that are part of the actor himself to influence the prosodic expression of the character (Rozik, 2002:113).
- Consciously activating nuance in the prosodic expression by purposefully applying the features that shape the prosodic expression of the primary emotions (Dal Vera, 2001:53) and diluting these to convey secondary emotions.

These themes can be connected with the constructs that could potentially be applied to aid the L2 actor's prosodic expression identified in Chapter 4. Similar to the themes listed, the constructs suggest a journey that is initiated in the body 'gesture,' generating a creative environment 'music and drawing' for the actor to access imagination and intent, then connecting the expression to lexical units and communicative expresser 'words' before consciously applying patterns to convey 'emotion.' Thus these four constructs were used as base to design explorations that could aid the L2 actor's portrayal of prosody.

In order to provide the actor-in-training with tools to activate prosody in any creative context, the observations made during the above productions that served as informal pilot experiments in this study, coupled with the information obtained from examining the

prosodic features, embodiment and the systems / approach in acting and vocal training were combined to generate a set of explorations.

These explorations are described and formalized in this section with a view to presenting a process outline for the formal experiment. In the formal experiment (that is discussed in Chapter 6), the formalized explorations are applied as the primary creative tool in the creation of a performance to consider the extent to which prosody could be used as a creative tool for the L2 actor and director and to assess the efficacy of the training explorations. The primary focus of each exploration is in accordance with its heading as provided below. However, since prosodic expression is systemic and embodied, all aspects may be influenced by all explorations.

5.4.1 Gesture Exploration

It has been established in previous chapters that gesture is central to the act of conveying verbal utterances. Gesture is a complementary co-expresser to spoken language (McNeil, 2012:90), which accompanies pre-linguistic prosodic patterns in infants' expression (Esteve-Gibert & Prieto, 2011:23). In a theatre context, physical expression enables meaning making that transcends language. This means that gesture is an innate embodied human expresser that is not bound to a specific language. Gesture is applied with prosodic patterns by the pre-linguistic infant. Thus drawing on this ability could provide a means for the L2 adult actor to discover prosodic patterns within text. Explorations to enable the actor to activate intent by means of action, movement or gesture is noted in the work of Stanislavski (Lutterbie, 2011), Chekhov (Petit, 2010), Lecoq (2009), Grotowski (1997), Viewpoints (Bogart & Landau, 2011) and Suzuki (Allain, 2003). Applying gesture as a means to enhance the actor's vocal delivery of text was also noted in the work of Lessac (Campbell, 2009), Rodenburg (2002) and Berry (2001), as considered in the previous chapter. Therefore, explorations to assist the L2 actor discover the creative use of prosody in text should be initiated with physical gesture. Following the experiments conducted in the production *Mosiua*, I noted an immediate shift in the actor's use of the heightened text once the Chekhov inspired gestures were applied, and this informs the gesture exploration. Ishino and Stam (2011:1) point out that gestures

convey information about intent, culture, discourse and emotion. This seems to suggest that gesture is connected to the expression of the cultural self, specifically when learned gestures or emblems are concerned (Ishino & Stam, 2011:9).

Gesture was also used as base to the explorations that emerged in all four of the informal pilot experiments to stir physical intent that then established an embodied connection with the words that influenced the prosodic text delivery of the L2 actor. Since the goal of this exploration is to tap into the universal pre-linguistic ability to enable gesture to accompany prosody, it was deemed important (as far as possible) to avoid emblems that could be culture specific. For this reason, Chekhov's six archetypal statements (Petit, 2010:69) are applied in this exploration in an effort to seek universality. The exploration could be described as follows:

- The actor is asked to memorize one or two key lines of text from the L2 script. This allows the exploration to be conducted early in the process before the entire text is committed to memory.
- Chekhov's six archetypal statements of action are then presented. These are 'I give,' 'I want,' 'I reject,' 'I take,' 'I hold my ground' and 'I yield' (Petit, 2010:70).
- The actor is asked to select the statement that best reflects the character's overall behaviour within the given circumstances of the text.
- Once a selection is made, the actor is asked to portray the selected statement non-verbally with the body in space.
- The actor is encouraged to express the statement in any gesture as long as it engages the entire body.
- To enable the actor to give physical form to the gesture, a flexible object (such as a piece of cloth, newspaper or sheet of plastic) is added.

- The actor then continues with the gesture discovered, now using the object, manipulating the object in various ways to generate different qualities. Such qualities represent psychological values (Petit, 2010:64).
- Once this action is established, the actor is asked to verbalize the one or two lines that he has memorized while expressing the physical action with the object. Barrat (2010:40) notes that an individual's experience of embodiment could be deemed as a voice, implying that the body voices messages. In this exploration the physical object is used to enlarge the embodied message to elevate the actor's awareness of the embodied expression and in turn influence the prosodic expression.
- The actor is asked to continue to repeat the one or two phrases while the physical action continues to generate a rhythm and to sense the shifts between different qualities of the motion of the use of the object. This could assist the actor in accessing what Grotowski calls the internal rhythms or song of the L2 text (Lutterbie, 2011:60), thus assisting the actor with establishing an embodied connection with the text.
- The actor then stops the physical action and continues to apply the quality to the object, while repeating the lines of the L2 text.
- Finally, the actor stops all physical movement or gesture and continues to feel the inner movement as Chekhov suggests (Petit, 2010:48) without moving the visible body.
- Sustaining the sense of the 'inner movement,' the actor speaks the lines and then reflects on what he experienced in terms of the prosodic shifts created during the exploration and while sustaining the sense of inner movement. Lecoq (2009:39) describes inner movements as primal expressions that are applied before language. If this inner movement is sustained, it could be applied to influence the words that flow from it.
- The actor then repeats the physical expression of the action with quality and object, firstly in the visible body and then recalled as an inner movement to form an inner

action that the actor can return to during the rehearsal process. Merlin (2001:170) reports that inner action could be described as the synthesis of emotion and external manifestation. Thus, if this inner action can be established, it may influence the external vocal manifestation in prosody.

5.4.2 Music and Drawing Explorations

The second set of explorations is aimed at considering the actor's imagination as a means to activate the expression of prosody. The primary systems applied in contemporary actor-training concur that training the actor's imagination strengthens inner vision (Hodge, 2010:67). Lecoq (2009:160) states that it is imagination that enables the actor to enter 'other dimensions of creativity,' which Chekhov (1991:23) terms the 'creative spirit,' which is differentiated from cognitive reasoning. The explorations aimed at enabling L2 actors to apply prosody creatively should consider this notion of accessing the imagination as the mere activity of interpreting L2 text could become cogitative and analytical. Zarrilli (2009:34) argues that stimulating the active imagination facilitates interaction between the physical and psyche of the actor. Therefore, the following exploration(s) considers two activities that could assist the actor with shifting prosodic delivery from the conscious and cognitive to subconscious to activating the embodied imagination.

5.4.2.1 Music

Parallels can be drawn between prosody in speech and music. Wennerstrom (2001:1) refers to prosody in discourse as the 'music of everyday speech.' Similar to music the prosodic features of pitch, intensity and duration generate acoustic patterns that can be orchestrated. Lowe (1994:73) equates the simultaneous application of the prosodic elements to musical notes that produce a chord when played together. The notion of 'finding the musicality' in the text is applied in the voice systems used in contemporary actor-training (Lessac, 1997; Knowles, 2014; Berry, 1987).

It has been my subjective observation in applying such approaches with L2 actors that the act of 'finding the music' in text, thus exploring the combinations of phones to generate shifts in pitch, intensity and duration is overshadowed by the

L2 actor's attempts to apply perceived correctness to the text, which impedes the freedom to express.

It could also be argued that to find the musicality embedded in language one must be familiar with the structure and acoustic pattern of the time or syllable-stressed language. For this reason, the notion of 'finding the music in the language' is replaced with actual music in the following simple exploration that grew out of the informal experiments; *A Doll's House*, *Code* and *Dance of Death* where actors allowed their text to be influenced by background sounds or music:

- Once the actor has memorized a portion of the L2 text, music is played in the background.
- The actor is tasked to move or activate the body in any organic fashion.
- The actor then delivers the text while listening to the music, allowing the rhythm of the music to influence the delivery of text.
- This is then repeated by delivering the text over different pieces of music, allowing the changes in acoustic patterns to influence the prosodic delivery of the text.
- Instrumental music could then be replaced by the cast humming and creating their own soundscape.
- Each actor is given an opportunity to deliver his lines while the ensemble continues the soundscape.
- The delivery of the text may be influenced by the soundscape and the soundscape may be influenced by the text.
- The actor(s) then deliver the text without the background sound or music, allowing themselves to sustain the physical feeling generated by the experience.

Chekhov refers to the actor sensing the 'tone' of the situation within the text by establishing atmosphere, which in turn activates imagination (Chamberlain, 2009:174). Music could assist the actor in sensing the tone.

5.4.2.2 Drawing

Visual images may also serve as a means to activate the actor's imagination. Shaughnessy (2013:190) explains that emotions could be viewed as mental images generated by our sensory patterns. Several of the contemporary acting systems such as Chekhov (Petit, 2010) and Lecoq (2009) advocate the use of visual images to activate the actor's imagination. The previous chapter also discussed the fact that the approach applied to the actor's vocal training incorporates the use of images to activate the vocal delivery of text (Linklater, 2006; Berry, 1987; Lessac, 1997). Riley (2004:447) notes that in a creative context, ways should be sought to communicate imagery and movement without generating a mind / body split. All the pilot experiments signalled that exploring text in a manner that removes the focus from the text towards an embodied activity aided the L2 actor. The drawing exploration is aimed at achieving this in an embodied fashion that could simultaneously activate imagination. This notion informs the following exploration in which the actor applies drawing to the delivery of text in an effort to activate the imagination while applying vocal and physical movement:

- Each actor receives a large piece of paper and a variety of crayons or pastels.
- The actor is tasked to simply speak his L2 lines and while he is doing so to draw any lines or shapes on the paper.
- The delivery of the text is then influenced by the act of drawing as the actor pauses when he finishes drawing a line, raises in pitch as the lines move up and down and increases and decreases intensity as the strength with which the drawing is made varies.
- The actor then moves to a second paper where he is encouraged to draw a series of circular shapes in various sizes while speaking the L2 text. As the exploration

progresses the speech rate, intonation and rhythm are affected as the size of the circle affect duration in prosody and the round lines activate an intonation pattern.

- This is then repeated on different pieces of paper, drawing a variety of lines and triangles in various sizes.
- Finally, the actor is tasked with drawing anything figurative or non-figurative while speaking the L2 text.
- The final drawing is discussed and possible links made to the meaning and feeling of the words in the L2 text.
- Lastly, the actor produces the text again, this time without drawing the image, but allowing the visuals that he created to provide a map for the feeling experienced while speaking and drawing.

Jackendoff (1987) argues that humans encounter embodied phenomena directly and not abstractly, thus actions could be viewed as embodied. The 'action' of drawing while speaking the L2 text provides a 'direct' experience, which could assist the actor in experiencing the text on an embodied level that could ultimately translate into his prosodic delivery. Furthermore, if one considers the primal relationship between vocal and non-vocal expression that causes prosody to be influenced by non-verbal signals (Cruttenden, 1997:177), it may be suggested that the manner in which the actor draws (non-verbal) could influence the prosody (vocal). This may influence how the L2 text is conveyed without the actor focussing on consciously changing the delivery. For example, if the actor draws a bigger shape while speaking, there may be an extension in duration or loudness. Additionally, it may influence where in the utterance stress and prominence is assigned. When the same shape is repeatedly drawn it could establish a pattern. Such a pattern may lead to rhythm, a temporal experience sensed in bodymind (Attridge, 2012:8), which in turn may influence the variations between parts that are 'strong' versus 'weak' and / or 'long' versus 'short' (Knowles, 2014:90). This was assessed when the exploration was applied during the study's formal experiment.

5.4.2.3 Word Exploration

The text that the actor is tasked to embody comprises of words that have been purposefully placed by the writer to assign meaning and imagery. Subsequently, the contemporary approaches to the actor's vocal development encourage the actor to discover the acoustic dynamics within the word by exploring its phonemes (Lessac, 1997; Berry, 2001; Rodenburg, 2002; Linklater, 1992). This is a valuable strategy that I apply in my work with actors. However, it has been my observation that exploring individual words tend to shift L2 actors' focus to assigning vocal energy to every word, which impedes the time-stress prosodic delivery of L2 English text. Therefore, the explorations compiled here, informed by experiments in productions such as *Mosiuoa*, *Code*, and *Dance of Death* seek to activate and embody the words. This displays similarity to Lecoq's (2009:19) use of the verb as action word to activate the text. This approach is extended by including words that depict code-switching and what is termed for the purpose of this study as 'discourse expressers.'

5.4.2.4 Code-switching

In the multilingual context where this study is conducted, code-switching has become part of South African's everyday expression (Mesthrie, 2008:90). Setati (1998:34) defines code-switching as the moving between two or more languages that can be regarded as the grammarless mixture of two or more languages, an activity present in bi- or multilingual speakers. Such switching can involve a word, phrase or sentence, could span several sentences and may be viewed as part of the speaker's linguistic style. Utilizing the actor's habitual pattern, the following exploration grew out the experiments when Shakespeare's heightened text was explored with the L2 actors during the creation of *Mosiuoa*:

- The actor(s) speak text from a scene or monologue and are asked to define what the characters are thinking or feeling in the situation.
- The actors are then tasked with finding a word or expression in their L1 that depicts the characters' intent.

- This word or expression is then inserted before or after every idea as the text is spoken.
- The connection with the text is experienced and the actor is asked to deliver the text again, but this time without inserting the L1 code, yet retaining the feeling that the word gave or simply thinking the word before or after the line.
- In a variation to Lecoq's (2009:169) activation of the verb exploration, the actor is tasked with speaking the text and translating the verbs into his L1.
- Similar to the previous, exploration the translated verb is removed and the text spoken without speaking the translated verb, but trying to retain the inner movement it enabled.

Stanislavski guides the actor to populate dialogue with action as physical action to stimulate imagination to find freedom and spontaneity within the structure of the language (Gutekunst & Gillet, 2014:xxx). In the L2 actor's unique circumstances, the insertion of his L1 illuminates the action and assists the actor in finding a sense of spontaneity in the L2 text. The example cited from the Ghost's speech in *Mosiua* supports this as it was concluded that all the actor's L1 insertions described his physical objective in the scene. It could therefore be argued that the embodied nature of an L1 insertion for a South African actor who habitually applies code-switching, equates to a physical action. As mentioned in the discussion of the explorations with the *Mosiua* cast, the perception and production of familiar and meaningful gestures and mouth movements could assist in the embodiment of the L2 text (Capirci *et al.*, 2011:188).

5.4.2.5 Discourse Expressers

As discussed in the initial sections of this chapter (6.2), the L2 actor has the significant task of embodying text created by a playwright or devised text in an L2 in a manner that depicts theatrical conversation for the audience. In order to assist the actor with attaining this from a prosodic perspective, non-lexical and expressive habits found in natural discourse is applied in the following exploration where such habits are applied to activate

a specific prosodic pattern that can then be sustained by the actor once he has experienced it. When actual words are used in the following exploration, actors are encouraged to apply words from their L1 or English:

- In order to activate a natural response rhythm, the actor is asked to speak the text while inserting a response sound before every idea.
- This could be laughing, a verbalized filler (ummm), an expressive vowel (oh), a consonant (mmm).
- The actor inserts a linking word such as 'well' or 'so' before every idea.
- The actor inserts a demanding word such as 'look' or 'listen' before every idea.
- The actor inserts a question word such as 'really?' before every idea.
- The actor inserts the word 'yes' before every idea.
- The actor inserts the word 'no' before every idea.
- The actor inserts an expressive adjective such as 'fantastic' before every idea.
- The actor inserts a swear word before every idea.
- This could include any other options that would establish a pattern for the prosodic intent.
- Once the rhythm is established, the actor no longer verbally inserts the word, but sustains the feeling or continues to think the word.

This is a proposed extension of the observations made working with the *Code* cast where paralinguistic elements emerged and influenced prosody, possibly due to the fact that the cast had to convey intent with limited text and therefore sought paralinguistic expression to convey it. The formal experiment assessed if this could be applied to alter the prosodic expression of the L2 actor in the delivery of English text.

5.4.3 Emotion

When emotion is experienced, a subjective feeling resulting from a physical response is portrayed as the vocal (prosodic) patterns to generate an auditory domain that enables the listener to understand how another person feels (Bach *et al.*, 2008:920). Bozikas *et al.* (2004:549) confirmed that the perception of emotion by means of prosody transcends culture, thus suggesting universality in the manner in which the primary emotions are conveyed via prosody. In terms of prosodic portrayal of emotion, the L2 actor can apply the universal patterns described as they are not subject to language specificity.

Murray and Arnott (2008) examined the specific prosodic elements applied to convey the emotion and how and in which combinations the prosodic features were assigned to the specific emotion. This was relayed to a performance context by Dal Vera (2001:56), who connected Murray and Arnott's earlier work on prosody with Bloch's (2015) Alba emoting effector patterns, which assign a breathing pattern, postural pattern and facial expression pattern to each primary emotion. This provides the trained actor with an outline of how to embody the primary physical and vocal patterns associated with a primary emotion (as described in Chapter 3). The patterns that convey emotions were also applied from a director's perspective to orchestrate soundscapes, which underscored text and conveyed intent to the audience in all the pilot experiments discussed in this chapter. In *Dance of Death* these patterns and diluted versions were consciously applied to convey inner intent. As reported, the conscious application of prosodic features to convey intent resulted in cognitive awareness and the manner in which these patterns were conveyed to the actors was altered to promote an embodied experience. This led to considering embodied elements associated with emotion that would enable prosodic shifts to portray emotion without consciously raising pitch or increasing intensity.

Cruttenden's (1997:177) work suggests that the connection between prosody and non-verbal expression dictates an interrelationship between the two, resulting for example in an upward gesture being accompanied by a raise in pitch. This is connected to the notion of conceptual metaphor in language (Lakoff & Johnson, 1980:454), which depicts the body as a container and the special orientation of the body becoming a means for generating and interpreting metaphors (1980:462). Lakoff and Johnson (1980:462) cite

the example of 'up' as being interpreted as 'happy,' resulting in expressions such as 'I'm on a high' or 'I'm on top of the world,' then 'down' is sad as expressed in sayings such as 'I'm feeling down.' This corresponds with Dal Vera (2001) and Murray and Arnott's (2008) depiction of prosody and emotion as they indicate that happiness is characterized by a raise in pitch and intensity, and sadness is characterized by a drop in pitch and intensity. Providing a body orientation signal could possibly enable the L2 actor to adjust prosodic patterns without conscious deliberate adjustment. This is extended for this exploration by including the orientation of growing (bigger) and shrinking (smaller). If one considers idioms related to the expression of anger 'up in arms,' 'blow your top,' there seems to be a notion of growing, expanding and exploding, thus filling more space. In contrast, fear or anxiety is expressed as 'bundle of nerves' or 'holding your breath' depicting an orientation of shrinking or reducing the body's spatial focus. The universality of the notion of the body as reference for expression is reflected in Lanham's (1979:172) finding that L1 speakers of South African languages apply pitch shifts when referring to distance. This led to the following exploration:

- The actor is guided to be aware of a specific orientation (up, down, growing or shrinking⁶⁰) depending on the emotional intent required for the specific text.
- The actor firstly moves freely, enabling the body to engage with this orientation.
- The actor then maintains this orientation while speaking the text, allowing the body orientation to influence the prosodic delivery.
- The actor contains the orientation to inner awareness, thus not visible in the outer body while speaking the text.

As noted, this element constitutes the conscious assigning of prosodic features to text, in contrast with the other explorations. It is therefore positioned as the final exploration with the intention that the conscious awareness would be built on an already embodied

⁶⁰ This is aligned with Laban's shape qualities: rising, sinking, advancing, retreating, spreading and enclosing (Hackney, 2002:222; Adrian, 2008:90).

experience as implied in the previous explorations. The exploration would tap into the actor's consciousness, which could be described as the mind moving between observation and immersion while anchored in the body (Hannah & Carroll, 2011:255). Such awareness is important as it may allow the L2 actor to reproduce the prosodic patterns consciously.

5.5 Conclusion

This chapter framed the overarching objective of the explorations devised by considering the specific challenges the L2 actor faces when applying prosody to embody text. The informal pilot experiments that informed the explorations within a production context were considered, leading to a description of the explorations designed to assist the L2 actor with the use of prosody to convey meaning and intent. The next chapter discusses the study's formal experiment in which these explorations were applied with L2 actors in the creation of an adaptation of Chekhov's *Three Sisters*. A process in which the explorations to activate prosody were used as the primary creative tool in the directing process. The outcomes and actor's reflections are also discussed.

CHAPTER 6

6.1 Introduction

This chapter discusses the fourth and fifth phases of the research process. The previous chapters created a context for the formal experiment that is discussed in this chapter. Explorations that developed out of the pilot experiments (discussed in Chapter 5) infused by the approaches to actor-training were applied as primary creative tools in a specific performance to examine how focused application of prosody could influence the L2 actors' embodiment and enunciation of English text. This process and its outcomes are examined in this chapter. Reflection includes my experience as director / embodied practitioner and those of the actors.'

6.2 Objective

The pilot experiments (reported in Chapter 5) resulted in specific activities and explorations that came about to assist L2 actors with embodying and enouncing English text within the creative context of productions. These explorations developed organically and were not the primary base of these creative processes. However, to assess formally how explorations aimed at facilitating the actor's use of prosody in L2 text affect the L2 actor and the theatre-making process, a specific focused experiment was generated in which prosody was applied as the core directorial strategy.

In my work with L2 actors over the past six years, explorations were often applied in moments when I noted that the actor required an aid to deal with the L2 text when the text as such was getting in the way of performance. Because these experiments were so situational, it was not always clear what role they played in assisting the actor's performance. This made me realize that I had to apply the explorations employed in the pilot experiments in a focused manner to determine if they truly aided the actors and to interrogate if this assisted the L2 actor in conveying the character's intent. This was necessary as my subjective experience

could be significantly different from the actor's. Additionally, the explorations were woven into the rehearsal process, combined with other elements, which brings about the question of whether it was the explorations that assisted the actor or other elements of the process. For this reason, I wanted to investigate what the outcome would be if the explorations became the core focus, in other words if I also relied on the explorations to guide my directing and not make use of other directing strategies.

The entire formal experiment was based on and constructed with the use of explorations that evolved from the pilot experiments to influence the actor's use of prosody in terms of the acting and directing. Prosody applied as the core creative tool enabled reflection on the actor's experience, the director's experience and the creative outcome in the creation of a stage production that employed text from Chekhov's *Three Sisters*.

6.3 Process

As indicated in this study's context section (Chapter 1), an ex-post-facto approach is taken. This implies that I allowed the process to unfold and then returned to the journals kept and recordings made to discuss it after the fact. Its goal, as stated by Simon and Goes (2013), is to examine retrospectively the impact of one variable on another by examining data already collected. In the case of this study, the impact of the explorations described in Chapter 5 on the L2 actors' experience, acting process, their prosodic performance connected to the acting and the directing process are considered.

6.3.1 The Text – Anton Chekhov's *Three Sisters*

As the focus of this formal experimental process was to explore prosody as a creative tool for the L2 actor and the overall creative process, it was essential to select a process that was text-based to provide scope for experimentation with prosody in the vocal utterance in terms of style. Therefore, I decided to use a text in which the action is centred in dialogue. In Anton Chekhov's work, action, character, theme and plot are driven by direct and indirect discourse (Axelrod, 2016:45; Keuris, 2007). All action is driven by

dialogue as many pivotal dramatic moments occur off stage (Axelrod, 2017:45). Discourse or conversation as driver of action implies that Chekhov's characters often do not say what they mean, a character may be talking about the weather, but the seemingly mundane content may contain deeply emotive subtext (Hornby, 2009:113). Chekhov's work relies on dialogue that tends to be layered with complex subtext, making it an effective choice for an experiment aimed at exploring prosody as the use of pitch, intensity and duration could assist the actors in progressing dramatic action through the spoken word and conveying inner intent. It also reflects the western text-based theatre tradition, which contrasts with the African paradigm where storytelling and physicality is central to theatrical performance (Lewis, 2010). Chekhov's work is therefore reflective of the type of text that L2 South African actors find challenging to engage with. For this reason, *Three Sisters* was selected for this experiment.

Chekhov's original text is a complex work that features 10 characters and is thematically dense. Our adaptation focuses on the inner and outer conflict of the three female characters and therefore the other characters have been removed from the adapted text that was used in the formal experiment. This enables the cast and director to hone in on the thematic elements that remain relevant in women's lives almost one century after the work was first performed in Russia. Universal themes such as love, marriage, ageing and ambition appear strongly in the work. Within our contemporary South African context, the construct of class and society is deemed relevant. The play subtly comments on privilege and those who isolate themselves from other groups within a society, which I am of the opinion is a vital element that should be problematized in contemporary South Africa. The sisters experience dissatisfaction as outer circumstances and the influences of patriarchy generate inner conflict. Although it is the aim to problematize these aspects, the play also speaks to the universal human likeness principle⁶¹: all have hopes and dreams and plans. Lastly, Chekhov's *Three Sisters* was selected as it features complex female characters, which enabled me to create the formal experiment with a female cast. This was decided

⁶¹ The human likeness principle is one of the fundamentals in Lessac's kinesensic training and entails that all human organisms are simultaneously the same and different (Tobolski & Kinghorn, 2017). This may illustrate that we all have a similar instrument on which we all play different music.

as differences in application of prosody, specifically when expressing emotion has been found to relate to gender (Imaizumi *et al.*, 1998; Bach *et al.*, 2008). The scope of this study did, however not allow for discussion relating to gender differences regarding the use of prosody. It was therefore decided that using an all-female cast removes a potential variability within the creative experiment and subsequent reflection(s).

6.3.2 The Cast

It was the aim of the formal experiment to explore the L2 South African actor's use of prosody when engaging with English text, therefore it was important to cast L2 actors. However, an element of homogeneity had to be established as L2 speakers of English may display transfer from their L1 in the speech melody or stress-timing and pitch usage (Trofimovich & Baker, 2006:23). It was therefore important to select actors that share an L1. In an effort not to limit the exploration to one L1 group, it was decided to use two casts consisting of three actors each, and subsequently three (3) actors who speak Afrikaans as L1 was selected and three (3) actors who use Sesotho and Setswana or a combination of Sesotho and Setswana⁶² as L1 were selected. This enables the study to examine how L2 actors from different language groups engage with prosody in L2 English text and allows for possible points of comparison.

One of the interesting challenges that I encounter continuously is that I do not work with L2 actors who share an L1. In the context where I lecture and direct, casts generally consist of actors from several language groups. For this reason, I wanted to create a process that was not limited to one L1 group, but that could provide insight into the idea of multilingualism when dealing with text in the directing process.

⁶² The cast members are reflective of many South Africans that grew up in families where more than one language was applied, in this case Sesotho and Setswana, which results in a combination of the languages being used in daily interaction. The two languages are members of the Sotho-Tswana language family and are closely related.

Although this study and the explorations it yielded developed from work with actors-in-training in a tertiary education context, it was decided not to conduct this experiment with actors-in-training, but rather with a professional cast. This removed any bias that may occur as student actors may be engaging with a specific methodology that could frame their perception. Additionally, ethical aspects such as the assessment and evaluation of potential student participants had to be considered. It was also envisaged that professional actors who have completed their training and have a body of performance work would be better positioned to reflect on the experience. The actors who participated in the study all completed a four-year course that focused on acting at the Tshwane University of Technology⁶³ and have experience as actors in the South African industry that varies in scope depending on when they graduated.

6.3.3 The Experimental Process

The overarching goal of the process was to establish the impact of the explorations designed and used in the pilot experiments to enable prosodic delivery of L2 text on the actors' and director's creative process and the performance outcome. As established in previous chapters, prosody is complex and intertwined as it influences and is influenced by various aspects of the communicative act. This includes social ritual (Knowles, 2014), paralinguistic and non-verbal expression (Cruttenden, 1997), age (Peppe *et al.*, 2000), gender (Schirmer *et al.*, 2002), culture (Pell *et al.*, 2008), power (Roth & Tobin, 2010) and affective or emotive expression (Pierrehumbert, 2003). It is also a competence that is acquired and applied unconsciously (Wennerstrom, 2001).

In developing a process aimed at activating this intertwined and unconscious skill to investigate its impact on the L2 actor and director, it was decided to employ a semi-structured process that would enable free exploration instead of preconceived structure. Therefore, a post facto approach was used in which explorations informed the creative process and was reflected upon by the cast and director. However, the creative

⁶³ It was decided to include participants who received their training at Tshwane University of Technology to eliminate training variables.

experimental process did include elements that were planned in advance. Planning included adaptation of Anton Chekhov's text and selection of specific explorations previously designed and applied in the pilot experiment, that are refined following critical reflection upon the previous experiments. Specific references within the text were removed and the text was condensed into four pivotal scenes that feature conversation between the three sisters. The scenes were structured as follows:

- **Scene 1:** The opening conversation of the play that establishes Irina's birthday and their longing for times that have passed.
- **Scene 2:** The conversation escalates as they dwell on their dissatisfaction with their lives, relationships and career prospects. They argue about their brother, who has mortgaged their family home.
- **Scene 3:** The sisters have lost their family home and contemplate their mortality and sense of loss, aggravated when they receive word that someone close to them had passed away.
- **Scene 4:** A short conversation in which the sisters discuss donating clothes to the poor who have lost their homes⁶⁴.

Adapting the text to include four scenes was relevant to the ex-post-facto investigation as it allowed for different explorations to be applied to each scene during the initial phase, thus enabling the reflection of each exploration based on the performance within that scene. Thematically, specific conversations were selected from Chekhov's original text that emphasize the universal themes present in the play and speak to the specific themes of privilege and exclusivity that result in alienation. These are deemed relevant in the contemporary post-colonial South Africa (Barrat 2016:7; Alyamnjoh 2017:257).

⁶⁴ The adaption was also limited to four shorter scenes for practical purposes as the cast / participants' availability was limited due to other commitments and a shorter more focused process had to be adopted. The only benefit gained from the focused process was experience and potential skills building.

The explorations (discussed in Chapter 5, 5.4) are aimed at activating prosody through gesture, music, drawing and words. Emotion was the only other element that was planned before the process commenced. I purposefully did not plan any of the time and space aspects related to the directing and the actors only received the script on the day when explorations started. Therefore, the entire process centred on the explorations and informed by the outcome of the explorations. Thus it was simultaneously an exploration and rehearsal process that was applied in five phases.

- **Phase 1** included an intensive block of three six-hour sessions in which the explorations were applied, followed by blocking and interpretation of the scene. This phase spanned three days and, on each day, an exploration was introduced and applied to one of the scenes, which then led to the interpretation and blocking of that scene. During this phase the two casts explored the text separately to enable independent discovery of the unique linguistic application as demanded by some of the explorations. This ensured that the cast members applied their L1 spontaneously in the initial phase without influence from other actors.

After each exploration / rehearsal session, an unstructured reflection session was conducted and recorded (audio recording) with the actors' consent to capture the actors' experience of the explorations and how it informed their engagement with the text and characters in the moment. As director I then journaled observations of the explorations and how these informed the theatre-making process after each session.

- **Phase 2** included four (4) five-hour sessions with both casts. During this phase the experiences of both casts were combined and elements of the explorations revisited to generate a performance informed by the outcomes of the embodied explorations. Due to the cast members' availability, this phase was applied intermittently over a two-month period. During this phase all the scenes explored were included and the final short fourth scene was explored.

In this phase reflective unstructured discussions continued, and I continued to journal the development of the performance, shaped by the explorations.

- **Phase 3** included four intensive three-hour rehearsals of the outcome of the explorations prior to and in final preparation for the performance. Although this phase included technical aspects such as sound and lighting, elements of the explorations continued to form part of the process and I continued with daily journaling.
- **Phase 4** was applied after the performance had been concluded and included an unstructured reflective discussion with each actor in which they reflected on the creative process as a whole.

All the reflective discussions were unstructured recorded conversations. This was applied instead of a structured questionnaire to allow the actors to relay their subjective experience spontaneously rather than being prompted. I decided to apply this approach as this study deals with two processes that are characterized by subjective experience, acting and prosody. When embodying the character, the actor harnesses everything that he has felt, thought, seen and done as resource to create the character's thoughts and feelings, creating an interplay between the objective demands of the role that is being portrayed and the subjective motives of the actor who is portraying the role (Krasner, 2012; McGaw, 2011; Schechner, 2005). Prosody is a pre-linguistic intuitive act of expression that conveys emotive intent (Pierrehubert, 2003; Pell, 2012; Roach, 2000). Therefore, these activities are by definition intuitive and it was considered most valuable to allow each actor to express her unique experience verbally. As a result, some cast members relayed more information than others, and comments relevant to the explorations were noted in the reflection on the explorations. These reflections and descriptions of the explorations as applied in each phase of the process are discussed in the next section. Again different modes of writing are included to indicate the description and discussion of the explorations, citing of the participants' recorded self-reflective comments and my director's journal to illustrate how the explorations informed the directing process.

6.4 Reflection on Explorations

For the purpose of this discussion, each cast member is assigned a code. The Afrikaans L1 cast is coded as A1, A2, A3 and A4⁶⁵ and the Sesotho / Setswana cast is coded as S1, S2 and S3. Cast members' / participants' experience of a specific exploration is quoted in their own words as it occurred in the recorded reflective discussions. A recording of the final performance was used to generate samples of the actor's text delivery and is used to illustrate how prosody was applied. This is illustrated by means of audio clips and transcription using the primary symbols for textual intonation transcription as described by Wennerstrom (2001). A video recording of the final performance is also included. Since this study is concerned with the suprasegmental, overall prosodic expression conveyed rather than the segmental articulation of speech, I used the textual symbols for stress, intonation and paralinguistic elements, rather than phonetic transcription that considers the articulation of segments.

⁶⁵ The Afrikaans L1 cast included a fourth member as one of the participants had to leave the project at the end of Phase 2 for an important work commitment. She was replaced and the new participant, A4, was taken through the explorations conducted in Phase 1 and 2 before joining the cast for the final rehearsal stage. Both their reflective comments are included in this section, although A4 would have had a different experience having joined the process later than the other cast members.

Table 6.1 Symbols used in textual intonation transcription (Wennerstrom, 2001)

Feature	Symbol	Feature	Symbol
High-rising Pitch Boundary	↑	Pause	(.)
Low-rising Pitch Boundary	↗	Long Pause	(..)
Plateau Pitch Boundary	→	Very High Pitch	+word+
Partially Falling Pitch boundary	↘	Overlapping Speech]]
Primary Stress	á	Laughing	hhhh
Secondary Stress	à	Elongated Syllable	Wo:::::rd
High Pitch Accent	CAPITALS	Steeply Rising Pitch Accent	<u>CAPITALS</u> <u>UNDERLINED</u>
Low Pitch Accent	SUBSCRIBED CAPITALS	Steeply Falling Pitch Accent	<u>SUBSCRIBED CAPITALS</u> <u>UNDERLINED</u>

6.4.1 Phase 1

During the initial phase the two casts rehearsed separately to ensure that the linguistic elements explored remained free of influence. However, care was taken to conduct the same explorations in the same order with the same instructions with both casts as far as possible.

6.4.1.1 Session 1: Gesture

In the first session, the cast received their scripts. Initially the context of the play, the universality of the themes and how it potentially relates to the contemporary South African were briefly discussed and roles were assigned. This was followed by a single cold reading of the entire text and a second reading of Scene 1, which was the focus of the exploration. The gesture exploration was applied first because a thread has been noted throughout this investigation that connects gesture to prosody. The pre-linguistic, first infant prosodic patterns during the babbling phase are connected to non-verbal expression that includes gesture, facial expression and gaze (Esteve-Gibert & Prieto, 2011:23). This is sustained as linguistic development unfolds, with gesture remaining a complimentary co-expresser to speech (McNeill, 2012:90).

*When I applied the primary gesture exploration with the L2 cast in **Mosiuoa** (2016), the exploration was not applied at the onset of the rehearsal process and I subsequently found it difficult to distil the core intent. Although it is my subjective experience that the gesture explorations really assisted the L2 actors, I wanted to establish what would happen if this was applied at the inception of a rehearsal process. In other words, if a developmental approach was taken and the very first character impulse was non-verbal. Because actors are adults that use linguistic expression, gesture could be viewed as the closest thing to the pre-linguistic phase where intent is expressed without words. I therefore wanted to determine what the outcome would be if the actor is taken to this place of pure intent before lines are memorized to see what the outcome would be if the physical intent precedes the words.*

The complementary interplay between speech and gesture suggests bodymind connectivity as meaning is made and expressed through speech. This is what Zarrilli (2009:19) terms the subtle dimensions of the body and mind working together in the moment to connect speech thought, non-verbal communication empathy and emotion in embodied acting (Kemp, 2012:3). Gesture or enabling the body and physical action to

engage with and drive the text was also found to be a fundamental principle in the acting approaches considered. Stanislavski (1989:258) famously stated: 'In every action there is something psychological and in the psychological there is something physical.' Lecoq (2009:39) posits that when one physically performs an action without words, one literally embodies it and therefore understands it better. Grotowski refers to the actor's score or a series of actions in which each movement is repeated to the extent that it is embedded (Lutterbie, 2011:184). Gesture is applied as a central element in Viewpoints that distinguishes between everyday behavioural gesture and expressive gesture, which depicts the character's inner state (Bogart & Landau, 2011). In their approach physical action is applied to text to allow the physical experience to influence the vocal expression (Bogart & Landau, 2011:119). Suzuki applies voice in positions of physical tension while the body is combating to sustain balance and integration (Allain, 2003).

The connection between physical expression and text was also noted throughout the approaches to the actor's vocal training considered. Berry (2001:22) encourages the actor to find the physical movement in words, while Lessac (1997) actively connects vocal and body NRGs in kinesensic explorations. Rodenburg (2002:111) employs activities such as walking to connect body and voice in the exploring of text. The gesture exploration applied in this exploration was informed by the work of Chekhov, who provides the actor with choices in terms of archetypal and psychological gesture as a means to initiate intent (Petit, 2010). This provides the actor with tangible choices in the initial phase when they did not have significant contextual information regarding the character to draw upon.

I also noted while working with L2 actors in the pilot experiments that being given options and suggestions, in other words letting the actor know that he can 'give' or 'take' or 'push' or 'pull,' generates a tangibility that makes it easier for the actor to explore with gesture.

It is within this paradigm on gesture that the exploration was applied. After the second reading of Scene 1, I requested the actors to select one or two lines from the scene randomly and intuitively and to repeat the line(s) until it could be verbalized without the text. I then asked the actors to select one of Michael Chekhov's six archetypal statements

of action, one that they thought best represented the character. They were invited to make an intuitive choice regarding the action as no character analysis had been done. These actions include 'I give,' 'I want,' 'I reject,' 'I take,' 'I hold my ground' and 'I yield' (Petit, 2010:70). Next, the cast expressed this action, allowing it to become a physical gesture, (such as pushing, pulling, flicking, throwing etc.). I encouraged the actors to involve the entire body. This was repeated a few times and then different qualities that represent psychological values (Petit, 2010:64) were introduced. The actors were requested to continue to apply the action as gesture with the line(s), adding the qualities 'lovingly,' 'carefully,' 'carelessly,' 'aggressively,' 'excitedly' etc.

Once the different qualities had been explored, we returned to reading Scene 1. This time the cast was requested to apply the gestures with varied qualities (thus qualities could be alternated) while reading the text. No limitation was placed on movement in space and the actors could apply any position(s) that enabled them to express the gesture while reading. This reading was followed by a reading of the scene in which the actors were requested to express the selected gesture (with any varied quality) silently before each line. They then spoke / read the line and silently expressed the gesture again before verbalizing the next line. I then gave each actor a piece of cloth and invited them to use this as a means to express the gesture and quality while speaking / reading the scene. We then had a brief discussion to define the space, followed by blocking of essential actions and movements and a run through of Scene 1.

It was interesting to observe that based on their limited exposure to the text and characters, the casts selected the same gestures when Michael Chekhov's archetypical and psychological gestures were listed to them as options. Although this was explored in separate sessions, both actors who played Olga selected 'I give' and explored with gestures aimed at including such as 'pulling' and 'embracing.' Both the Masha's selected 'I reject' and explored with gestures that were more dismissive, 'pushing,' 'throwing' and 'flicking.' The two actores who played Irina both selected 'I take' and explored with a variety of gestures. This potentially signals that a cue was provided in the text that steered them towards

a core intent for the character, despite their uniqueness and differences in language and culture. These similarities were also noticeable in the manner in which they engaged with the text, which was at this point still quite foreign to the actors. I noted that the embodiment of the expression was, to some extent, impeded when they were reading, as it created physical limitations in terms of holding a text and reading, but in my observation it still influenced the manner in which the prosody was applied. The physicality led the manner in which pitch, duration and intensity were used.

The interplay between physical gesture and speech as experienced by the actors is depicted in the comments below quoted from the reflective discussion conducted at the end of the first session:

A1: ‘Did not expect the gestures to have an impact but just went with it. I found that I could not plan what the gestures would do but after doing the gesture the sentence just came out differently.’

A3: ‘Gestures did have an effect, but I cannot explain how. At times I felt I was over-doing it, felt I spoke faster and louder but when the gesture was removed it felt more natural and I felt the energy was still there.’

A2: ‘I started feeling something beyond just the gesture, I realized I wasn’t just aggressive or throwing lines away.’

A1: ‘I felt different shades of the same feeling when repeating the same gesture. I realized I could “give” in different ways and that changed how I felt and how the text sounded.’

A2: ‘I felt the gesture was almost going against what I wanted to do but it was creating an awareness of what I was doing and saying. I felt I stopped planning how I was going to say something it just came out, because I tend to overthink how I say lines.’

A3: ‘It started feeling less like acting it became more natural. The gestures helped me not to fall into a pattern with the text, it also made the scene easier. Now that I’m reflecting, I

realize wow, I know what's going on and I already know a lot of the lines, I'm actually comfortable with the character.'

S1: 'It helps you just to go and not think what you are saying and how you are saying it, just to go with your intuition.'

S1: 'There was more comfort with the words even though we just started.'

S2 'So now you get, okay so this is how I could react with the text, it made me realize how she thinks.'

Although the actors never used the term prosody in their reflection, there are descriptions such as 'sentence came out differently' 'break patterns,' 'energy', 'faster' and 'louder' that suggest that they experienced shifts in how the prosodic elements were applied during this exploration. This potentially speaks to the co-expressive nature of gesture and speech. Other comments seem to suggest a sense of ease and comfort with the words and an acknowledgement that the gesture exploration clarified the characters' thoughts. Based on these comments, one could suggest that the gesture exploration encompassed, to some degree, the systemic process that integrates thinking, being, doing and interacting (speaking), which echoes Bresler's (2004:7) definition of embodiment. However, it is important to acknowledge that the actors were at this point 'reading' rather than 'speaking' the text as we were in the first rehearsal.

The actors were engaging with written language, which according to Cook (2013:87) is a system of signs and symbols depicted in words that correspond with the world and that is therefore more prone to cognitive interpretation. However, connecting the words, although read, meant that it was read with the kinaesthetically activated body, therefore activating intent. Intent according to Hanna and Maiese (2009:87) is activated from embodied consciousness, as consciousness is inherently kinesthetic, implying that it is present in the body that is either moving or is on the verge of moving intentionally. Therefore, although the actors were engaged in the cognitive act of reading, intent was simultaneously being activated due to the moving body, which subsequently affected prosodic delivery and the relationship with the words.

I started the process with this exploration to activate the pre-linguistic innate response in which prosody is present without words in some way. As noted above, gesture accompanies prosodic expression in pre-linguistic expression, and for this reason it was explored first. Based on the actors' reflective statements below, and specifically the use of terms such as 'intuitive,' 'embedded' and 'exploring from the inside,' it could be interpreted that an aspect of the innate embodied response may have been activated.

S2 'The gesture, so it does not allow you to indulge, I told myself keep in mind how it felt, so that feeling was there the whole time, it was almost embedded.'

A1: 'I for one did not focus on the bigger picture of the scene, it was almost as if we explored from the inside, instead of standing outside trying to figure it out we got inside projecting outward, we got to know the scene from the inside.'

S1 'It felt the essence is there in the gesture, for me it wasn't farfetched.'

A1: 'Something started clicking when I had to assign a gesture to the character, it is such a cool building block. Just focussing on the gesture was easier than applying all the things I normally do.'

S3: 'I think it helped me to start finding the character.'

Observing the progress of the gesture exploration, it was fascinating to note not only the prosodic variety that started to emerge with greater and greater ease, but also how space was used. As the actors' freedom of expression escalated, a specific pattern emerged in the spatial dynamic. In both casts the actors who played Masha tended to stay in a specific space, whereas the actors who portrayed Olga tended to explore space and displayed a tendency to position themselves centrally between the other characters or to move between the Masha and Irina characters. They (Olga) also tended to remove herself from the conversation and then return. I also noted a tendency of the two actors who played Irina to apply levels spatially, varying between sitting, standing walking

and lying down. Also, it was interesting that an element of the characters' relationships started to emerge in the spatial dynamic. Olga and Masha have a complex relationship dynamic and this became evident as they tended to position themselves with more space between them during the first exploration. Irina on the other hand maintained a closer spatial relationship to both sisters. This observation may have been influenced by many factors, it was, however, something I strongly noted and used as a basis when the scene was blocked at the end of the session. I therefore tried to use the spatial intent that organically occurred during the exploration to inform the blocking and it was my general sense that the blocking just developed without intense planning. A few of the comments in the reflective discussion also seemed to point to this spatial relationship.

S1: 'It was interesting I could feel my relationship with the sisters.'

A1: 'I could sense that you were there even though you were separating yourself.'

A2: 'I felt that Olga was keeping an eye on us.'

Csordas (2003:147) notes that the manner in which the body moves in space influences the space in which it moves. This may have influenced the spatial dynamic that occurred in this exploration. Possibly, the intent with which the gesture and text was activated influenced the space. Additionally, Lakoff and Johnson (1980) argue that the body's orientation in and awareness of space generate spatial concepts that are highly prevalent in thinking and language, which may be linked to the physical activation of language (text) that was experienced in this exploration.

*I brought pieces of cloth for the actors to use in this initial gesture exploration. This was inspired by my experience with the student cast in **Mosiuaa** (2016) where we used sheets of plastic. It was my experience that the flexible object made the gesture more tangible for the actor and thus more sustainable. It also enabled the*

actors to apply different qualities to the gesture when an object is used. Exploring the gestures with the cloth had similar positive outcomes and in my observation assisted the actors with assigning and embodying qualities that translated to their prosodic delivery. It assisted to the point that it became an element within the staging of this production, as I decided to use items of clothing for this production.



Figure 6.1 Afrikaans cast applying gesture – Photo by Thapelo Sebogodi



Figure 6.2 Sesotho cast applying gesture – Photo by Thapelo Sebogodi

Clothing assisted the cast with applying the gesture and qualities achieved in exploration during performance, but also provided a symbolic element for me as it suggests femininity, vanity, privilege, nurturing – many of the themes present in Chekhov’s text (Adapted text included as Addendum A). The cast echoed the benefit of using the clothes in this exploration and cited that it activated imagination.

During the reflective discussions, the following comments regarding the use of the clothes as an extension of the gestures surfaced:

S3: ‘The exploration with the clothes, perfect, that one I loved it, it helped me a lot to find the character.’

S1: ‘For me it spoke volumes and I connected with it.’

A2: ‘The clothes gesture, there were moments when I really felt emotion towards the clothes, like it triggered the character’s memory. Clothes were like a support, it did something, it had a quality. It also triggered imaginary memories, like I thought, this used to be my top but now Irina wears it.’

A4: ‘I started feeling a real connection with the clothes, it gave me some of the character’s past memories, like, I know Dad bought this skirt for me, for example.’

These responses seem to be in line with Michael Chekhov’s intentions; shaping the body to liberate the actor’s creative impulse. According to Chamberlain (2009:164), Chekhov’s work is aimed at harnessing the actor’s creative individuality to help the actor move beyond the text. This statement implies that by activating the imagination, the actor could assign impulse and thought to not merely speak the lines but apply the prosodic elements of speech to convey meaning and intent. Barrat (2010:101) states that improvising with movement enables experimenting with novel ways of ‘being,’ thus activating the actor’s imagination. Based on my observations and the actors’ comments, the gesture exploration and the inclusion of the tangible clothing provided an opportunity to creatively explore the text in an embodied fashion, which triggered impulses and the expression of the prosodic elements of speech. An audio clip and stress and intonation (Wennerstrom, 2001) description from Scene 1 illustrates expression by means of prosody as follows⁶⁶:

Feature	Symbol	Feature	Symbol
High-rising Pitch Boundary	↑	Pause	(.)
Low-rising Pitch Boundary	↗	Long Pause	(..)
Plateau-pitch Boundary	→	Very High Pitch	+word+

⁶⁶ It is important to note that the recordings used as illustration were conducted during the final performance and may therefore be influenced by all the explorations conducted during the full process. However, it is reflective of Scene 1, which was initially explored applying gesture.

Partially Falling Pitch Boundary	↘	Overlapping Speech]
Primary Stress	á	Laughing	hhhh
Secondary Stress	à	Elongated Syllable	Wo:::::rd
High Pitch Accent	CAPITALS	Steeply Rising Pitch Accent	<u>CAPITALS UNDERLINED</u>
Low Pitch Accent	SUPERScript CAPITALS	Steeply Falling Pitch Accent	<u>SUPERScript CAPITALS UNDERLINED</u>

Afrikaans cast:

O: LÍFE is CÓMPLICÀTED ↘

M: LÉTS drink (.) to your HÉALTH ↗

I: WHÀTS úp with you tòdáy MÁSHA you like éxtra CÝNICÀL ↘

M: you would be TOO:: if you got MÁRRIED at ÈIGHTÉEN and thought your husband were the CLÉVÈREST mán on ÉARTH ↗

I: ánd then you fóund out he WÁSNT ↘

O: he's KÍND (.) but he's not the CLÉVEREST ↘

Audio Clip 6.1 *Afrikaans cast*

Sesotho / Setswana cast

O: life is cómplicated HÉY ↗

M: a::nd (.) it is twelve o'clock SÒMWHÉRE (.) to your ++ HÉALTH++ IRÍNA ↘

I: bàthóng Màshà what's up with you TODÀY yóu àre éxtra CÝNICÀL ↗

(‘bathong’ is a Sestwana expression that could be translated as ‘oh my word’)

M: mmm:: you would be too if you were married at eighteen and you thought your husband was the CLÉverest man on ÉARTH ↗

I: hhhh and then you found out he wasn't →

O: well he's KÌND but he's not the CLÉVERST ↘

Audio Clip 6.2 *Setswana cast*

The short audio clips and transcription illustrate that although the actors in the two casts interpreted the text differently from a prosodic perspective, similar words are assigned prominence. These include nouns such as 'life,' 'health' and 'earth' and descriptions such as 'complicated', 'kind', 'cleverest' and 'cynical'. Since this text was initially embodied with gesture it may be noted that the physical sensing may have impacted on the interpretation and subsequently influenced the choices made.

Another observation is that although all the actors applied prosody according to their uniqueness, similarities are noted from a character perspective. Both the actors who play Masha tend to apply more pitch accent to assign meaning and more raising pitch accent and lengthening of vowels. Both actors who play Irina tend to use stress accent to convey their intent and a similarity in pitch accent application can be noted in both actors who play Olga. Overall it seems that the Afrikaans cast tended to apply more pitch accent than the Setswana cast and in turn the Setswana cast inserted more words and paralinguistic elements (mmm, laughing, 'hey'). This potentially speaks to the L1 impact on the L2 text and may also be connected to linguistic identity. There are several factors that could influence this due to the intricate nature of prosodic expression. Perhaps the most relevant for the objective of this study is that despite the differences in prosodic expression, all the actors consistently applied selected primary stress and did not assign emphasis to every word, which means that meaning was made within the time-stress boundaries of their L2 English.

6.4.1.2 Session 2 – Drawing and Music

6.4.1.2.1. *The Drawing Exploration*

The second rehearsal session started with a run-through of Scene 1, which was explored and blocked in the previous session. Following this, Scene 2 was read once and a brief discussion conducted to analyse the context and character's transition from Scene 1. Scene 2 was then divided into two sections, each consisting of four pages of text. The first portion was used in the drawing exploration and the second in the music exploration. I decided to split the scene between the explorations to enable the actors to focus on a smaller chunk of text per exploration to generate a sense of comfort with the text as it is explored.

Each cast member received four large sheets of paper and coloured crayons and oil pastels. I invited the actors to position themselves comfortably sitting in a position that would enable them to read the dialogue while drawing. Each actor was encouraged to find their own space close enough to the other two actors to hear them clearly. The cast members were then requested to read the dialogue as a group and to draw any lines or shapes while reading the text. After the first four pages were explored in this manner they were requested to change the lines and shapes that they were drawing using guidelines such as 'draw circles in different sizes', 'draw any lines, shorter or longer', 'draw small dots' and 'draw squares triangles in different sizes'. I then guided the actors to read the dialogue again, but this time while freely drawing any shapes that could influence how prosodic patterns were embodied. When the drawings were completed, I invited the actors to read / speak the scene while allowing themselves to sense what they had experienced physically, visually or auditorally while drawing.

As the exploration progressed, I got the sense that the cast became more and more at ease. It was not possible to sense whether the shape or size of the lines they drew influenced the pattern of their speech or whether the speech dictated the lines. I observed an immediate shift in prosody. When bigger circles were drawn, duration on longer syllables increased and when smaller shapes were

drawn duration decreased. When square or angular shapes were drawn, I noticed a change in intensity and sometimes a short pause every time a corner was drawn and lines, long or short, straight or curvy tended to accompany a sentence-end inflection raise or drop in pitch, depending on the direction.

When the cast reflected on the exploration, the sense of ease was noted:

A1: 'It took me out of my head, made me forget of how I say the lines.'

S2: 'Me, at first, I struggled to draw, I was thinking of how must I do this, then I relaxed and I felt I got lost in it along the way.'

Berry (1987:189; 2001:220) applies drawing while speaking lines in her work. Her approach varies slightly as she asks the actor to draw something specific such as a house, in this case the actor was simply asked to draw shapes freely. She notes that drawing shifts the actor's concentration to something precise which results in a preciseness being transferred to his speech without effort (Berry, 1987:189) due to the focus being shifted from the words to the physical activity of drawing. Based on the above comments, it seems that the activity did indeed shift focus from the words. Beyond the notion of releasing the burden of over-focus on the words, which is potentially really valuable for the L2 actor who may tend to apply extra focus to the words as they do not flow as organically as it would for the L1 actor, the exploration was employed to assist the actor in examining patterns within the text, a pattern that reflects both the linguistically embedded pattern and the subtext, or the character's emotive pattern. For this reason, the actors were requested to draw lines and shapes that are not representative of anything. Upon reflecting about their experience with this exploration the actors commented:

A3: 'Page one looks so chilled where I don't have many lines, but where I speak more, its sjo, where I change shapes, it made me conscious of inflection patterns that change and emphasis on words.'

S3: 'In my head it started to break the pattern of how I usually speak.'

A2: 'It helped me to get the actual meaning across, I didn't think do I need to go up here or pause there, it just happened.'

S1: 'For me it was more the text, the importance of the words, the emphasis of the words, it came out so it went into the text.'

A1: 'When I look at my picture I see rhythm, there's like dots and circles, hard stripes and shorter stripes.'

Prosody is essentially a sound-pattern assigned to language to generate meaning. Luchinger and Arnold (1965:405) comment that the shaping of sounds into patterns is an innate human expression that presents intent and precedes language. Knowles (1987:207) refers to 'the manner in which something is said' rather than 'what is being said,' implying that the overall acoustic pattern of an utterance conveys meaning at a paralinguistic level. The term pattern reoccurs in the actors' description of their experience of drawing while speaking. This exploration allowed the actors to discover the acoustic pattern(s) of the text in their own embodied manner through the physical act of drawing.

In their reflection, the actors also cite an awareness of rhythm, a temporal experience sensed in bodymind (Attridge, 2012:8). Pivotal here is the bodymind interrelationship, because they were drawing, physically moving, and one could argue the rhythm generated could be transferred to the manner in which the speech was uttered. It is seemingly based on the comments that the exploration provided the actors with a means to experience the parts of speech that are 'strong' versus 'weak' and / or 'long' versus 'short', thus applying prosody to generate rhythm. This is particularly relevant for L2 speakers who tend to over-apply primary word stress, resulting in a pattern that assigns stress to every word and therefore does not depict English's time-stressed nature (Juffs, 1990).

Thus the exploration enabled the casts to find speech chunks that needed to be highlighted, as is applied in connected speech to generate meaning (Knowles, 2014:209), to express the character's thoughts and intent within the scene. The exploration also has a tangible outcome on a visual image that the actor could apply to recreate the patterns

explored. The images included below are the final drawings produced during the exploration.



Figure 6.3 *Final drawings of actors who played Olga*

The figure above displays the final exploration drawings of the Afrikaans and Sesotho / Setswana actors who played Olga. It is interesting to note that although this exploration was done on different days with the two casts and they had no contact, they both chose to draw in red only and produced a somewhat erratic pattern that consists of curved lines and circular shapes, with limited strong edges. There is also evidence of forceful scratching movements. One could speculate that it is possibly the undercurrent of frustration in her text that resulted in the choice of colour and the scratching. At the same time, she controls her prosodic patterns to maintain control and politeness.

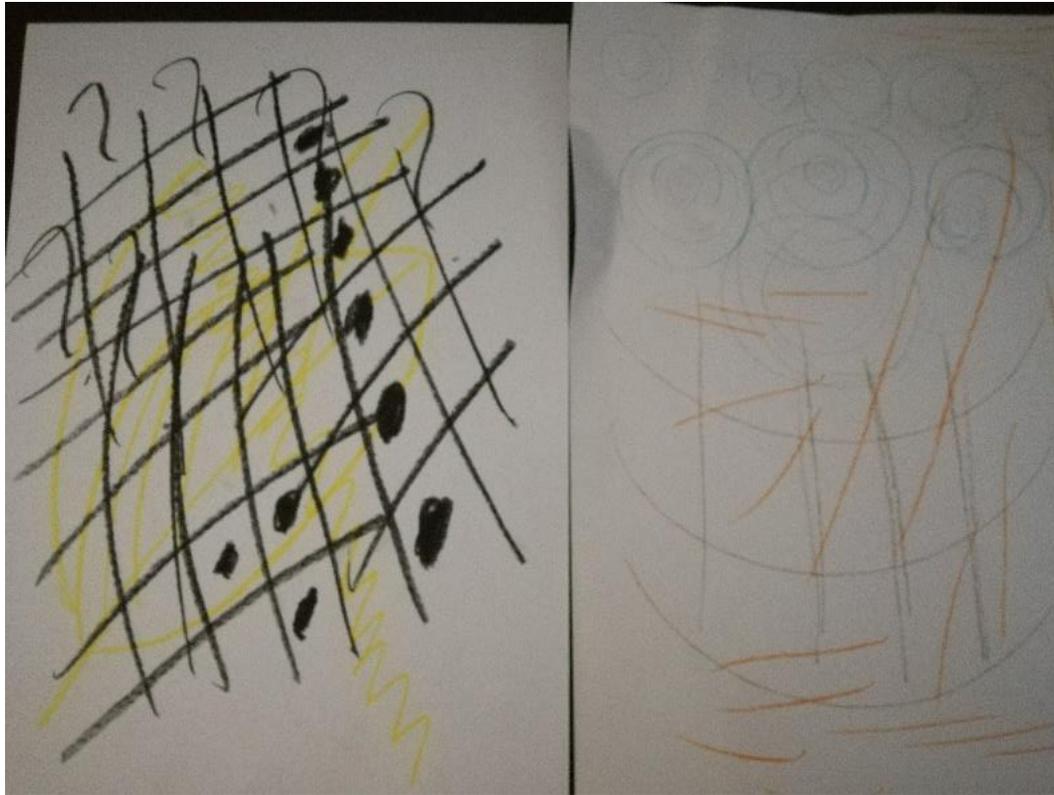


Figure 6.4 *Final drawings of actors who played Masha*

The figure above is a photograph of the final exploration drawings of the two actors who played Masha. It is interesting to note the combination of grid-like blocks and circular shapes.

It may be a result of the complexity of the character's subtext, which spans many emotional intents. The combination of round shapes and the strong angular shapes are evident in the speech patterns that are described later on. Perhaps the varying shapes comment on the character, the complexity and turbulence of her inner life, as described by one of the actors who played Masha:

S2: 'So with the way I drew, not even paying attention, the lines they are straight, they have a direction in which they are going, but at the same time she doesn't have a direction in her life, its complete turmoil, but it is organized chaos.'



Figure 6.5 *Final drawings of actors who played Irina*

Lastly, the figure is a photograph of the final exploration drawings of the two actors who played Irina, who both selected a combination of short lines, blocks and circles or curvy lines in more than one colour, which are mentioned when the acoustic pattern is discussed below. What these also have in common is the drawing of smaller shapes that fill the entire surface. One could speculate and endeavour to read meaning into these drawings, but they are ultimately simply the outcome of an exploration. What is potentially notable though is the fact that different actors from different cultural and linguistic background who are all personally unique completed these explorations on different days, yet elements of commonality can be noted in the drawings.

Since the words in the text and the characters' subtext were the only factors they had in common, the innate pattern in the words both linguistic and paralinguistic, was translated into the visual depiction. It is also potentially valuable that the actor has an outcome a visual image that then symbolizes the acoustic and emotional pattern of the text in a very

personal way. Shaugnessy (2013:190) explains that emotions could be viewed as mental images generated by our sensory patterns, thus the visual image could become a link to assist the L2 actor in generating a physical and vocal pattern that would convey the character's intent in L2 text.

6.4.1.2.2. *The Music Exploration*

The second portion of Scene 2 was explored using music. Music that could echo the melancholy present in the text was pre-selected for the exploration. I decided to use simple piano music that included different short tracks that clearly provided shifts in tempo, rhythm and melody⁶⁷. In this portion of the exploration the cast was asked simply to find a space and to allow the music to influence how they moved in the space. Once a sense of comfort was established, the cast members were requested to read the final four pages of Scene 2 over the music. This was repeated and while the cast read the dialogue, I subtly changed the music to introduce different tempos, rhythms and melodies. I then, as facilitator faded the music out and requested the cast to read / speak the lines without the music, but invited them to draw from the experience that they just had. We then proceeded to block all eight pages of Scene 2 and ended the session with a run through of both Scenes 1 and 2.

Similar to the drawing exploration, the delivery of text over music provided the actors with a sense of freedom, as if the addition of the music added an element that shifted the focus from the words to expression of intent. In my observation the music influenced their moods, causing the intent with music to carry over into their speech.

⁶⁷ For the explorations an experimental composition by Franco Prinsloo called *Die ryke dwaas* was used with the composer's consent.

The actors' immediate reflection following the exploration indicates:

A2: 'The music took me to a whole different place, it stirred something, made me think of all her sadness, how trapped she is. It gave me a sense of nostalgia, thought of her parents, saw them.'

S2: 'The music brought the emotive aspect of how we could be feeling at that particular time.'

S3: 'When you brought the music in, perfect, the mood just changed for me.'

S1: 'The music helped bring out my character, how she reacts to her sisters and what they are saying.'

Based on the reflection, the same music elicited different reactions from the actors as they explored the characters' uniqueness, which reflects each actor's own uniqueness. Despite the different experiences the comments suggest that the music influenced mood, which possibly triggered imagination, steering the actors towards the characters' emotive intent. This correlates with Michael Chekhov (2010) and Lecoq (2009), who both apply music to generate atmosphere towards accessing the creative spirit (Chekhov, 2010:23) and enabling the actor to access other dimensions of creativity (Lecoq, 2009:160). The notions of mood and imagination are portrayed in the actors' reflective comments. Additionally, it seems that for certain actors, the addition of music enabled a sense of what the character is feeling.

Pell (2007:66) alleges that the prosodic conveyance of emotion does not require language content, unlike the conveyance of attitude, which is synonymous with language content. In other words, the prosodic expression of emotion does not require the use of words. This is a sound pattern that portrays feeling, which may be equated to music. Therefore, one could argue that the addition of music echoes in some way the pre-linguistic intuitive sound-pattern applied to convey intent as documented by Esteve-Gibert and Prieto (2011), Halliday (2006), Stevens (2001) and Reissland and Snow (1996). Adding the music shifted the L2 actors' awareness away from the language (word pattern) towards the music (sound-pattern) to access an intuitive response that enables feeling and

activates imagination. This seems to have influenced the manner in which the prosodic patterns were applied as noted in the reflective comments below:

A1: 'Certain notes gave me impulses, it drove me.'

S1: 'The music brought the vibe, for me it gave a natural flair to the text and how we are interacting. Now we are starting to do facial expressions and reactions and oh my, you know, there is more comfort with the words, even though we just started.'

A1: 'I felt a flow and it changed the rhythm of how I spoke, I think.'

A3: 'It gave me a type of underscore in the interpretation of the lines, it changed the way she spoke, made me conscious.'

A2: 'I said many of the lines in a different way every time.'

Kimbrough (2002:107) equates speech to music, stating that similar to music, in speech meaning is created by the flow of the sounds and not the signs of the language. Therefore, as the signs are absorbed by the meaning, sound patterns are generated by shifts between and combinations of high / low, long / short and soft / loud. It is this expression and interpretation of the sound patterns that result in prosody's complex paralinguistic and extralinguistic nature (Tiffany & Carrell, 1977:146). One could pose that the exploration provided the actors with a musical pattern that influenced the prosodic pattern that they produced vocally. The focus on the pattern subsequently influenced the overall pattern of their utterances (paralinguistic prosody) instead of focussing on the words in the text (linguistic signs). The repetition of specific shifts between and combinations of long / short and weak / strong (affected by pitch and intensity) generates rhythm, which is evident in music. Rhythm is a temporal experience sensed in body and mind (Attridge, 2012:8), so this temporal experience of the music within bodymind influenced the actor's experience and ultimately expression of possible patterns in the text, perhaps by assigning elements of the pattern sensed in the music to the pattern produced in the text.

The idea of exploring the musicality of text is applied by Berry (1987:22) and is evident in Lessac's (1997) kinesensic explorations, specifically with consonant NRG. Unlike these

approaches, the music exploration in this process provided the actor with music as an impulse, instead of them finding music in the words. Therefore, assigning an extralinguistic pattern tapped into the intuitive pre-linguistic response to influence the linguistic, which seems to have assisted the L2 actors in the process.

In my observation, the music had a significant impact in terms of easing the L2 actors' relationship with the English text. This prompted me to continue to use the music as part of a focus exploration before rehearsals and in the final performance in an effort to continue to provide the cast with the impulse. Additionally, I realized that if the L2 cast responded to the music then it would potentially also generate an ambience that influences the mood of the audience.

6.4.1.3 Session 3 – Words and Emotion

6.4.1.3.1. Emotion

The third session commenced with a run-through of the blocking established for Scene 1 and Scene 2, followed by a reading of Scene 3, which was used in Session 3's exploration. The session applied the explorations that employ words (code switches and discourse markers) as described in Chapter 5, 5.4. Whereas the previous two sessions employed explorations that applied embodied activities to lead to influence the prosody of delivery, this session dealt with a more linguistic approach as it directly explored phonemes and words. The aim was to explore the prosodic elements of speech more directly. The initial exploration was connected to the previous session as the actors read the first pages of the scene over the music (used in the previous session). As this was explored I subtly removed the music and invited the cast to become aware of the body in space and in relation to other actors. I provided verbal suggestions to make the actors aware of the shapes the body created in relationship to other actors and the architecture, drawing on elements of the Viewpoints of space (Bogart & Landau, 2005:9-10).

The actors were then requested to focus on one or two lines from the scene that they were comfortable with to allow them to work off book. They were requested to repeat

these lines while sensing the body floating upward, followed by repeating the line with a sense that the body is grounded downward sinking into the floor. This could be equated to the assertion of strength and lightness the bodymind experiences or as described by Laban, the overcoming of and actively engaging with the gravitational pull that leads to weight sensing (Hackney, 2002:41). The cast continued repeating the lines, this time I guided them to explore a sense of the body shrinking and growing. This resulted in the actors sensing the Laban shape qualities 'spreading', 'enclosing', 'advancing' and 'retreating' (Hackney, 2002:222), although those specific terms were not applied during the exploration. The actors were then asked to contain the orientation to inner awareness, thus not visible in the outer body while speaking the text. The entire scene was then read, and the actors asked to vary their focus between exploring the physical awareness, suggested by the Laban shape qualities and 'playing' the vowels and consonants in the text. Guided instructions included play with sustaining or lengthening vowels / consonants, play with the pitch and what happens if you take the vowel / consonants in the line up or down. Finally, the scene was read, and I requested that the actors simply employ any elements of the awareness established during the exploration.

Observing the exploration, it seemed that certain actors initially found it difficult to focus on the phonemes. As the exploration progressed, I noted shifts in how the text was expressed. It also seemed to enable the actors to assign patterns that were not evident in the initial reading of the text.

The actors' comments reflect this as noted below:

A3: 'I realized that as my body changed, my speech changed but it was subconscious, not like the gestures where I consciously did something.'

S3: 'It awakened something in the text for me.'

A2: 'I was speaking the words and my body changed and when my body changed, the meaning changed and it sounded and felt different.'

A4: 'It was really cool, how the feeling changes when you go up or down, especially to flip it around and not go with the obvious of oh she's sad so I'll do down, that was really cool, it changed the meaning.'

A1: 'The sentence got different meanings, it was like 10 different meanings came out of one sentence.'

S1: 'I could connect easily with the words.'

S2: 'I could feel that it was changing the pattern, not how I always sound.'

A3: 'Yes, the meaning changed, and the emphasis.'

A2: 'I really felt like I went into an inner world. I felt like I was going through all her emotions, I wasn't even aware of what I was saying it just came.'

S3: 'It help me to just go and not worry about the words.'

S1: 'For me it was the most exciting thing, it gave texture.'

A1: 'I felt how we either matched each other or purposefully changed.'

Unlike the music exploration, which provided stimuli aimed at influencing the sound-pattern of the utterance, thus a suprasegmental approach, this exploration focused on segmental elements, the phonemes. The actors were tasked with consciously exploring the segments (phonemes) that are normally absorbed in the prosodic pattern when intent is conveyed (Kimbrough, 2002:107). This conscious focus on segments does not mirror spontaneous speech and this may explain why some actors initially found the deliberate focus on phonemes challenging. However, when these segments (phonemes) were produced differently (adjusted in pitch, duration and intensity), it influenced the pattern, which altered the intent. It could be these pattern adjustments that the actors responded to in the above comments. Thus the L2 actors sensed the vowels and consonants as expressive without focussing on correctness, which is a tendency with L2 speakers (Juffs, 1990).

The exploration of the pitch and intensity of the phonemes influenced the pattern in terms of the manner in which the phonemes are sensed, resulting in increased precision or laxness to mirror the prosodic conveyance of emotion (Dal Vera, 2001; Murray & Arnott, 2008). This may have initiated a feeling and expression of prosodic patterns associated with the expression of primary emotions, which altered the delivery of the text. Purposefully connecting this exploration with the physical sensation of 'up' / 'down', 'bigger' / 'smaller' in correlation with Lakoff and Johnson's (1980:454) depiction of the body as a container and the special orientation of the body becoming a means for generating and interpreting metaphors, was aimed at incorporating the body in the exploration. Therefore, the exploration promoted what may be termed an organic interrelationship between the body, voice, emotion, perception, senses and thinking (Tocchetto de Oliveira, 2009:411). The actors' comments suggest that this was sensed. Thus, the exploration provided a means for the actors to experience the expressiveness and intrinsic musicality of phonemes (Linklater, 1992:13; Lessac, 1997:66-74) in a manner that applied the phonemes to generate an embodied pattern that activated a recognizable emotive pattern rather than seeking correctness, and this seemed to have assisted the L2 actors with finding intent in the English text.

6.4.1.3.2. *Words*

The final exploration applied explorations that were developed from the pilot experiments *Code* and *Mosiuoa* and escalated from using phonemes to what may be termed paralinguistic signals (Knowles, 2014:207), to words. The session was initiated with the actors tasked with reading the scene, but inserting a voiced filler or filled pause such as 'um' or 'mmm' (Tiffany & Carrel, 1977:161) before or after each line. This was repeated with a paralinguistic signal such as expressive sound, 'ah' for example, sighing and laughing. The actors were then asked to select any of the insertions explored or to vary between them. After this was established, I facilitated the actors to stop inserting the signal verbally, but to sustain the feeling or continue to 'think' it. This was followed with the experimental insertion of different words as detailed in 4.6 ranging from affirmation, negation (yes / no) linking words (well), question words (how), and expressive words. I gradually guided the actors to insert a word or phrase in their L1. The scene was read in

this manner a number of times, varying the insertion every time. Finally, I asked the actors to remove the insertions, but to sustain what they sensed when they applied the insertions. The scene was read one last time while the actors were requested to add any elements of L1, therefore they could apply code-switching. This was immediately followed by blocking Scene 3 and the session ended with a run through of Scene 1, 2 and 3.

In my observation inserting a discourse expresser altered the rhythm of the L2 text for the actors and started generating a conversational, interactive pattern that constructively enabled responses. I also noted that insertion of discourse expressers and L1 utterances immediately assigned prominence and resulted in more distinct pitch accent that eased the production of the time-stressed prosody in L2 English.

The actors also reported a constructive experience in the comments below:

A1: 'The filler felt natural and gave a sense of drive in my text, felt good in terms of how she thinks and speaks.'

A3: 'It was really cool and made the dialogue feel more natural. For me specifically, just using the sound before the line it felt so natural.'

S3: 'I just started using "you know" it came by itself, it became so natural, so it was just by impulse.'

S2 'The different words it made it lighter, it felt more natural to me.'

A2: 'It was amazing, it was so different every time we used a new word, with completely different impulses, some of it made me think, I must remember how this sounds, can we keep this, it works so well and then with the next word I would think oh this is even better.'

A3: 'The intent, it changed every time I used a different word, I wish I could remember all of it because it felt so nice, it gave variation.'

S1: ‘Naturally I don’t use so much of the strong words as a person, so using it, it changed the way I spoke.’

S3: ‘The swearword, I loved it, I was in it, I really felt it.’

A2: ‘Words I thought would work didn’t feel as good and then I was very surprised by how good some of the other words felt.’

A1: ‘Some of the other words felt more weird but gave me different impulses, it changed how the line came out.’

Prosody conveys the intent of the speaker and information about the utterance itself (Ito *et al.*, 2011:2). Applied in a conversation, ‘social ritual’ results in certain utterances being dispensed as habitual (Knowles, 2014:193), thus assigning specific prosodic features to how the utterance is conveyed. For example, the word ‘really’ could habitually be expressed with lift in pitch in the final syllable to signal questioning. Crystal (1969:24) notes that pitch changes may occur in single words as they are the smallest unit to which prosodic features are applied to convey meaning and intent. Thus an utterance may be as small as a single one-syllable word (Roach, 2000:152) applied to convey a specific meaning. The objective of this exploration was therefore to insert utterances that have an embedded pattern into the text to enable the pattern of the utterance to influence the text. This draws on a familiar pattern that has a specific meaning and is applied to influence the pattern and meaning of the text. Another prosodic element that was used is filled pause that has no lexical content (Tiffany & Carrel, 1977:161), but that is used to demarcate lexical units and to reveal information. Cruttenden (1997:30) suggests that for example the introduction of a new idea or topic may yield a longer pause and therefore possibly filled pause.

Allowing these familiar patterns to influence the text altered the prosodic delivery and emphasized specific intent. For example, when ‘no’ was inserted, the pitch emphasis was dropped, which caused the line of text that followed to also be produced with a downward pattern, assigning prominence to specific words that mirror the negative notion of ‘no’. The actors use descriptors such as ‘natural’ and ‘different impulses’ in their reflection,

possibly suggesting that the insertion enabled the interpretation that varied from their initial interpretation, as the word inserted guided the interpretation. Yet, the exploration drew on the familiar, or as Lessac suggests, a familiar event, actions that flow from the body's natural response and are performed with ease (Tobolski & Kinghorn, 2017). Therefore, although different patterns and subsequently different impulses were generated it was based on the familiar, which reduced effort and possibly provided the sense of 'natural'.

Positive experience was also reported with the insertion of code switches or L1 utterances into the L2 text, as indicated below:

A1: 'The Afrikaans felt so natural almost like it was written into my text.'

A3: 'It was natural, it was very playful, I almost felt that a different side of the character emerged.'

S2: 'The vernacular word, it gave me a sense of sarcasm, I could feel the character.'

S3: 'It helped me to just flow, to go with my instinct.'

A2: 'It took me a while to find Afrikaans words that felt right, when I did, it felt natural, I felt a moment of nakedness like this was the real character without pretence.'

S2: 'At times the words brought a comical element, it made it feel lighter, it felt more natural to me.'

S1: 'It brought a connection with the words.'

S3: 'It really gave me a connection with my sisters.'

A4: 'It felt natural, it was automatic. It felt more real it was goose bumps connected.'

Language is a marker of identity and thus the L1 is connected to the sense of 'self' (Jaspal 2009:17) and may have an 'emotional significance.' Inserting L1 utterances connects the actor to the embodied self, which aids the meaning-making outcome of the text. This is echoed in the actors' feedback where descriptors such as 'connection', 'natural' and

'nakedness' were used to describe their experience of text and subsequently character(s) when L1 utterances were used. In the South African context, code-switching is deemed habitual (Mesthrie, 2008:90) and as a means to retain linguistic identity. It may be that for the actors this practice was natural and it therefore enabled them to connect with the text on a deeper level than merely delivering the pure English text. Inserting utterances from vernacular languages into English has become a linguistic norm and a manner of reflecting membership of different groups, expressing emotion and humour (Gogh, 1996). This experience is implied in the actors' reflective responses, in descriptors such as 'light', 'playful', 'a comical element', 'felt sarcastic' 'different side of the character' and 'connection with my sisters'. Such comments suggest that the insertion of L1 codes established a stronger connection between the actors' expressive self and the text as each line would be initiated with a sensed intent, which would impact on the prosodic delivery of that text. The nature of the L2 utterances inserted also affected the prosodic delivery. The text used in the exploration was English, which sports open (vowel-ending) syllables and closed (consonant-ending) syllables, whereas other languages may consist of open syllables only (Wardhaugh, 1993:262). Setswana and Sesotho for example are characterized by open vowel word endings, which enables pitch, duration and intensity prominence. If this is applied it could impact on the prosodic delivery of the text that follows. The short clips below depict the performance outcome of the scene below:

Afrikaans cast:

I: OKÁY today is the weirdest birthday I've èver HÀD ↘ so:: YÓURE having an AFFÁIR and I'm getting màrried to someone who dóesnt even KNÓW it yet ↘ GÓD help us (.) hów will it áll turn ÓUT ↗

O: it will á::l be OKÁY ↗ it just háS to BE:: ↗

M: its what we bòth WÁNT for our little SÍS ↗

I: but I'm +BÓ::RED+ ↗ I've got nothing to do and I HÁTE the room I live in ↘ SÓ since I'm DÓOMED to be in thís plàce then so it must bé (.) it must be DÉSTINÝ ↘

Audio Clip 6.3 *Afrikaans cast*

Sesotho/Seswana cast

I: YOHO::: yo sisi (.) so todáy is the wéirdest birthday | have ever had ↘ so Másha keo wa JÓLÁ ↘ and I'm getting márried to SÓMEONE who dóes nót even knów it YÉT↘ o mòdímo wàká eye sis wá itsi _{HA} ↘ how will it áll turn OUT ↘

(Oh my sister today is the weirdest birthday I've ever had, so Masha is dating and I'm getting married to somebody who doesn't even know it yet. Oh God, my sister you know, how will it all turn out)

O: it will ÁLL be allríght ↗ it just has to BÉ↗ wá ítsí rírí, I júst want you to be HÁPPY:::↗

(It will all be alright, it has to be you know Irina, I just want you to be happy)

M: hh that's whát we bóth want for our little SÍSTE:::R↗

Audio Clip 6.4 *Setswana cast*

The sample clips from Scene 3 suggest several and more frequent prominent shifts in pitch accent and the assigning of emphasis, which is consistent with the expression of emotion (Dal Vera, 2001; Murray & Arnott, 2008; Crystal, 1969) that was explored in this scene. This is particularly evident in Irina's prosodic patterns. It is interesting to note that in both casts the actors who played Olga and Masha applied more raising pitch accents. It could be that at this point in this scene, both these characters aimed to provide Irina with support and therefore applied a pattern that reflected purposeful 'lightness'. Both the actors who played Irina, however, produced falling pitch accent, with Irina in the Sesotho cast primarily employing downward pitch accent and Irina in the Afrikaans cast using a combination. In contrast to the outcome of the gesture exploration, there is a significant difference, between the casts, in the words that are assigned prominence, which results in different interpretations. This may be caused by the 'code switches' inserted,' which

affect the manner in which prominence is assigned, thus resulting to different ways of assigning intent. This can be clearly noted in Irina's first line where different words are inserted by the different actors, resulting in different words gaining prominence and a contrast in the pitch pattern at the end of the line, displaying very different patterns, that both convey the intent in personally unique ways.

6.4.2 Phase 2

In Phase 2 I integrated the outcomes of the explorations in time and space to generate a performance. Specific elements that manifested in the explorations and were directly applied in the piece during this phase include:

- The use of items of clothing explored during the gesture exploration session was retained and became a key element of the staging. I decided to use clothes in the staging and the space was demarked with items of clothing rigged on clothing hangers to suggest the sisters' 'house(s).' This allowed us to work with hanging and removing items of clothing, thus enabling an element of the gesture that was created during the exploration to translate into the performance.
- The music used during the second exploration was retained and used as transition between the scenes. This enabled the cast to recall / integrate the experiences sensed during the explorations, actively during every rehearsal.
- Elements of the code-switching exploration were retained as the cast was encouraged to employ switches in moments of intense expression. They were invited to select codes individually that would for them personally aid the character's expression.
- The biggest adjustment during this phase was the manner and sequence in which the text was applied. It was decided to shift the sequence in which the text was delivered for the two casts.

The outcomes of the drawing exploration and the similar patterns in which the two different casts interpreted Scene 2 signalled something about the universality

of human emotional experience in fictional circumstances (Cook 2013:86) and I decided to find a way to explore this within the experiment and ultimately to determine if it can be depicted through text delivery in the actual performance. This meant revisiting the scene and conducting an additional exploration based in prosodic delivery that would be aimed at depicting the scene.

The adaptation essentially applied a simple structure: Scene 1: The sisters contemplate their situation and the relative privilege in which they live; Scene 2 is a more emotional contemplation in which they reflect on their individual needs, challenges, confessions, concerns, and the possible threat of them losing their house. Lastly, in Scene 3, the sisters realize that they will need to make sacrifices as they have lost their privilege and they receive word that Irina's fiancé has been killed. It was decided that the Afrikaans L1 cast would perform the scenes in sequence and the Sotho / Setswana L1 cast would perform it in reverse sequence, thus, Scene 3, then Scene 2 and finally Scene 1.

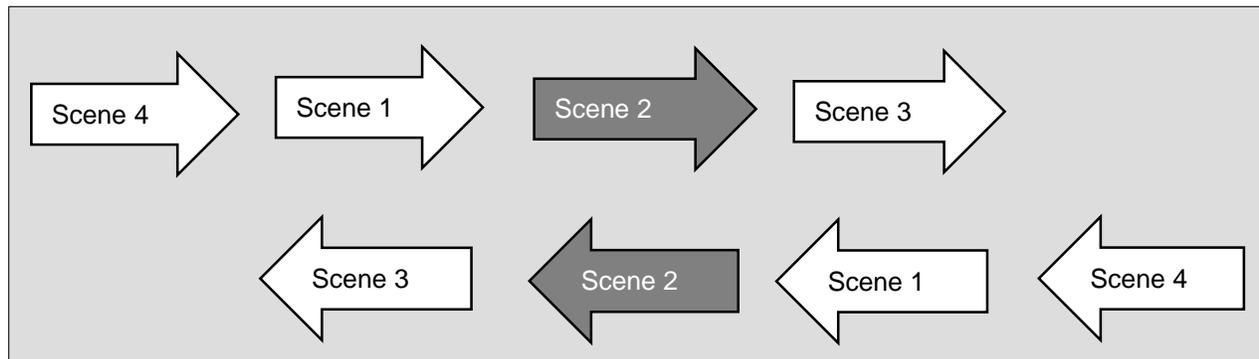


Figure 6.6 *Illustration of scene sequencing that informed the structure of the performance*

This sequencing subtly suggests that the one family start the journey privileged and end it in a place of disadvantage, whereas the other family starts in a place of disadvantage and journeys towards privilege. Once this was established, it seemed fitting to use the short fourth scene to emphasize this journey and it was decided that the Afrikaans L1 cast would start the piece with this one-page scene after which they physically hand their used clothes to the Sotho/ Sestwana cast, who in turn end the piece with this scene, handing over their used clothes.

This meant that the two casts would overlap during Scene 2, which seemed fitting as at this point the sisters address their wants and dreams and concerns about relationships, love, career and family, themes that could be viewed as universal, thus playing on the tenet that women universally share challenges and dreams. Overlapping the scene meant that the casts would share the dialogue and this required specific application of the text, which resulted in conscious exploration of the prosodic elements of speech.

The first session of Phase 2 ran much like a traditional rehearsal in which run-through(s) were conducted to enable the actors to recall and cement the text and blocking. This was done with Scenes 1 and 2. Scene 2 was then explored by discussing the core intent and thoughts in the dialogue and the progression in the conversation. The scene was then explored with all six actors together. This was preceded by dividing the dialogue up between the actors who played the characters. Thus actor one would speak an idea, actor two would speak the next, actor one the next, actor two the next. This process was firstly freely explored and then specific ideas were assigned. This generated a dynamic in which the actors interacted with themselves almost while interacting with the other characters.



Figure 6.7 *The casts in the 'overlapping' scene – Photo by Thapelo Sebogodi*

This was indeed interesting to observe as the actors had already become quite comfortable with the lines and suddenly sharing lines with another actor was initially challenging. It showed me how automatic the delivery of lines could become once memorized. However, when they no longer spoke every word of every line individually, it was noticeable how they really had to focus on the thoughts rather than simply saying the lines. Different actors interpret text in different ways due to their personal uniqueness and in this case two actors had to now not only play the same role, but share the same text, and in Scene 2 they literally share text as one would start a sentence and the other would finish it. As we progressed I noted how the different interpretations and subsequent different prosodic patterns fed off each other to generate new interesting patterns that had not occurred before. The aim was never for the actors to create identical characters and I continued to encourage moments of L1 utterance insertion, which meant that the actors had to actively listen and feed off each other.

Reflecting on the experience of sharing the text and the scene in time and space yielded the following comments from the actors:

A3 'Sharing text was hard but when we worked on it, it became easier than everything else, the shared responsibility was a great way to solidify the scene, if I can put it like that.'

S1: 'I must be honest I was freaking at first because I must trust and depend on my co-actor that she will be there for me, but it eased me in the end, it became a different way to feel the line.'

S3: 'When it came to sharing lines, I was like this isn't happening, but it really, really helped to keep it fresh every time.'

A2: 'It was daunting, at times I felt I had a second voice.'

A1: 'It felt like she completes my thoughts, she almost became my inner life, I didn't have to think about it so much, it was like she was my thoughts in a way.'

A4: 'My fellow actor handled the lines different from me, she would put emphasis on different words than I would, it was frustrating at first because I couldn't force anything, I felt I had to hold back and wait and that was interesting.'

S3: 'Sometimes on stage you just wait for your cue, you say your lines, there is not a connection, but with this it really forced us to listen and connect with the text in so many ways, mentally and physically.'

A2: 'There were times when the timing and inflection felt off in terms of how I would do it on my own, but then you go with it and it becomes a new pattern and brought a new feeling it was freeing in the end.'

S2: 'I think it made you respond in the moment and match, so instead of saying this is me, I prepared this line in this way, you had to gel. So, instead of me going higher or having more or less energy, you just had to respond.'

A2: 'It became very intense with the six of us, like an orchestra playing, at first it was out of tune, but in the end we had flow, it gave a sense of natural, in the end it felt like 'not acting' it wasn't saying lines it became more natural.'

S3: 'I naturally speak so fast, but when I was sharing lines with (A3), it changed and it happened naturally, we were on the same level, we were so connected.'

A4: 'At times I felt there wasn't a strong rhythm between us, but then it became something different, something unique.'

Based on the above comments, it seems that different actors had different experiences. The one element that seems to appear consistently is the notion of the sharing of lines, causing the actor to adapt and to an extent react. Ito *et al.* (2011:2) refers to prosody as an informative communicative device. The term communicative implies the act of sending and receiving, listening and reacting. Prosodic expression could intuitively be applied as reacting to what is heard, by means of matching or contrasting it. Thus in this exploration, the actors almost had to react to their own lines, resulting in a spontaneous delivery that may apply pitch, duration and intensity differently than when the full text is prepared and

delivered. The sharing of lines also meant that a short pause often occurred within a line as the one actor stopped and the other started. It has been noted that pausing contributes to the emphasis of an idea (Tiffany & Carrell, 1977:159), as whatever follows the pause will gain some prominence. Pauses generate breaks in the prosodic speech continuum of a word or phrase and are referred to as boundaries. According to Büring (2011:3), prosodic syllables before a right boundary tend to be lengthened, generating a boundary tone that is perceived as 'high' or 'low'. Therefore, the sharing of text increased the number of breaks / pauses used. This generated specific boundaries, which resulted in additional syllables gaining prominence, adjusting the rhythm of speech. One of the actors noted that she was able to better control speech rate during this exploration and it may be speculated that the increased number of breaks and the subsequent lengthening in syllables assisted her in this regard. The aspect of matching the other actor was also noted by the cast. They use the term energy, which may imply the matching of intensity or pitch, which would also alter the prosodic delivery. The actors also noted that the exploration demanded active listening:

S3: 'I have never listened this much in my life on stage.'

A2: 'You had to listen and you had to listen to everyone.'

S2: 'You had to really listen, I think it also brought about a connection in the cast.'

The active listening that the exploration demanded shifted the focus from the actor's own text towards their partner and the other characters, which resulted in spontaneous prosodic response. One of the actors also noted:

A4: 'You needed to get the intensity from your partner, so you have to feel and listen with everything. We used different languages in places and the only tool I had was to feel, so it was a question of "I don't understand everything she is saying but I can feel it, so you had to tap into that feeling and then match that energy when you speak, it was really give and take.'

Pell *et al.* (2012) investigated listeners' ability to identify emotional patterns in foreign languages and concluded that participants were able to identify emotional patterns in

languages that they could not speak. This suggests an element of universality in prosodic expression that transcends language. Again, the universality of pre-linguistic prosodic expression of intent (Chu & Kita, 2011:265) comes into play. Since prosody precedes language, it could be valuable for the L2 actor to explore as it could assist with meaning making. This is of particular value in a multilingual context.

The sharing of the text was a strategy applied specifically as part of the explorations within this study and was retained for the performance because it was viewed as a means to communicate the likeness of the two groups of 'sisters'. This may not be a suitable use of text in another context. I did observe that as an exploration it served as an effective ensemble and listening exploration that yielded very interesting results vocally. I would therefore use it for such purposes in future work.



Figure 6.8 The 'casts' in the 'text-sharing' scene – Photo by Thapelo Sebogodi

A sample of the outcome of the ‘text-sharing’ exploration is depicted below:

(Olga A) at léast we háve good MÁNNERS ↗ (Olga S) unlike móst people in the TÓWN ↘
(Irina A) YÉ:S ↘ (Irina S) Á::ND ↗ we áre good PÉOPLE ↘ (Masha S) móre líke ↗ (Masha A)
wéll bréd ↗ (Olga S) yo: ↗ I génerally expérience people as RÚDE ↘ (Olga A) ÍLL mánnered
and bádlý bróught ÚP ↘ (Olga S) rúde people just upSÉTS me ↗ (Olga A) I get
COMPLÉTELÝ wórked úp when I see someone being RÚDE to someone in a stóre ↘
(Olga S) you KNÓW not políte enóugh ↘ (Masha A) I KNÓ::W ↘ (Masha S) why do you thínk I
avóid his wórk FÚNCTIONS ↘ (Masha A) and I dónt want to SÁY ANYTHING ↘ (Irina A) YÓU ↗
nót say ANYTHING ↘ (Irina S) WOW

Audio Clip 6.5 *Afrikaans and Setswana casts*

The sample clip of Scene 3 seems to echo the casts’ reflective comments about how they experienced the sharing of text. As lines were divided up, the actor’s either matched or sharply contrasted each other’s pitch boundaries. Because they are expressing shorter utterances, there tends to be a significant number of shifts in pitch boundaries, which influences how prominence is assigned. This increased variety reflects the time-stress nature of English and therefore the exploration assisted the L2 actors in assigning this rhythmic pattern to the text.

6.4.3 Phase 3

During the final phase, I engaged with the aesthetics of the production as director and finalized the staging. The hanging and folding of items of clothing that manifested from the explorations became a core component. The stage was divided into two, with clothing hangars rigged on both sides to demarcate the two ‘houses’. Two large suitcases were used to pack and unpack the items of clothing. These also served as props for the cast to sit on, for example. In the final blocking the Afrikaans cast started with clothes hanging, which is gradually taken off during the span of the three scenes leaving them with a blank space and packed suitcase at the end of Scene 3. The staging for the Sotho / Setswana cast was the reverse. They started with the empty stage and gradually unpacked and hung clothing to end up with a filled space symbolizing the shift in life situation.



Figure 6.9 *The symbolic use of objects in space in the final staging – Photo by Thapelo Sebogodi*

This phase of the process included run-throughs, getting a sense of comfort with the props and from a directing perspective, consolidating the overall flow tempo and rhythm.

I realized that as the complex use of text as prosody was the core tool applied, this required limited movement but optimal embodiment to ensure that ideas are clearly communicated to the audience. Therefore, it was necessary to have moments of almost frozen silence or pauses in the action to emphasize what occurred before the break, almost like a prosodic boundary within the action.

The music used from the inception of the process was used for the transitions between scenes (when clothes were hung or packed away), as the cast had established a relationship with it. These sequences became more stylized, but remained centred in the gesture exploration that inspired it. We used free exploration with the clothes to the music, incorporating the characters' gesture as a pre-rehearsal exploration. This activity enabled the cast to freely express physically and then to draw on this when delivering the dialogue.

It was deemed important to provide a physical expression opportunity as the piece tended to be dialogue-focused and thus physically static. It was therefore an attempt to enable a recall of the embodiment achieved during the explorations.

6.5 Reflection on the Process

Following the performances, individual discussions were conducted with each actor. They were asked to reflect on the experience as a whole. The first discussion was conducted a week after the performance, and the final discussion three weeks after the performance⁶⁸. This was again conducted as an unstructured conversation to enable spontaneous reflection free from prompting. The conversations were recorded and the comments are documented below.

S1: ‘We were experimenting with text, not having to worry about scripts down but to understand and feel the journey. And, not having to worry about refining the characters but the text, once you are understanding that with the text, everything will come into play. We were exploring the text more than a usual process, so much depends on the text, so for me everything came down to what we are saying and how we are saying. For me I realized that we don’t invest enough time in the text, it awakened that consciously for me.’

A3: ‘The explorations were so fruitful. It stuck with me, it made me understand the essence of the character without having to analyse every word. It made it more instinctive.’

S2: ‘I feel like all these characters they just came about, you didn’t have to say okay let me find something in my memory to link with, it just came by itself.’

S1 ‘I didn’t know if my character would stay the same with the gaps in between rehearsals, but she was there. The explorations helped me a lot to find and keep my character.’

A2: ‘The explorations changed my acting, but I think I would need more time for it to really become entrenched. I’ve never learned lines so quickly, without sitting and learning lines, it

⁶⁸ The cast members’ professional commitments made it impossible to conduct all the discussions in a one-week period. We did, however, schedule all the discussions to take place as soon as possible after the performances.

just sat in the body, it was just there. The explorations helped me to make actual choices, I would normally just say oh the character is like “this” and go with it and stick with it but in the explorations I discovered so many things that I would not have thought the character would do or say and it stuck and I used it. It made me be more creative with the text than other processes.’

A4: ‘The explorations and specifically brining the body in when dealing with text, gave me a sense of comfort, to go over the top and then pull back, then it felt like speaking with the whole body, the intensity was there, the body was the there, the words were almost a secondary thing, it just came, which was very interesting, I liked it.’



Figure 6.10 *The ‘gesture-clothing’ exploration incorporated in performance – Photo by Thapelo Sebogodi*

The experimental process set out to assist the L2 actor with the embodying and envoicing of English text through explorations that are aimed at activating creative use of the prosodic elements of speech. Based on the actors’ reflective comments above, it could be concluded that the explorations did assist in them connecting with the text. The L2 actors also report a sense of ease when dealing with the text, which is significant as it

was the aim of this process to assist the L2 actor with the embodiment of English text to ensure that the L2 text does not inhibit intent. Although they did not mention prosody directly, they note that the process assisted them in discovering the character(s) through the text. This could be the actor's primary goal, as stated in Chapter 1, to be truthful in imaginary circumstances by embodying the playwright's words to convey the character's thoughts and feelings to the audience. Based on their comments it seems that the importance and relevance of the text as an ultimate source for creative expression for the actor has been emphasized.

Zinder (2013:3) notes that the actor's creative individuality should be honed by training what he terms the actor's three basic expressive tools: body, voice and imagination. The process followed in this experiment enabled such individual creativity as the explorations provided stimuli that activated imagination, body and voice, thus generating a theatre-making process aimed at unearthing the actor's creative expression of prosody rather than prescribing it. Based on the actors' reflective comments, the actors were stimulated to discover prosodic options in an embodied fashion, which enabled them to experience the text rather than analyse it. Morris (2000:19) indicates that acting involves the actor creating by being in touch with everything that he experiences in the moment. If this statement is connected to the actor's reflective comments, the explorations aimed at applying the prosodic elements of speech generated an embodied awareness, a connection with text and the character circumstances and active engagement within the ensemble. Therefore, it is suggested that the explorations assisted the actors with being in touch with what they experienced. This may have been the case for all the actors before the process commenced, they are trained professionals. However, it could be argued that actively, although unconsciously at first, exploring prosody provided a means to translate their experiences to the audience. Importantly, these experiences were expressed through L2 text. It was the goal of this process to use the text as base and to apply prosody as an intuitive embodied activity from the very first engagement with the words in the text. This implied that prosody was not applied theoretically or cognitively, but in a manner that draws on a pre-linguistic intuitive level to enable the actor to connect the L2 text to the innate human ability to use pitch, duration and intensity to make meaning. Chapter 1 in this study considered human speech and language development as a base for the actor's

vocal and verbal training towards performing text. It was posed that Prosody is often considered only at the ‘apex’ at a point when the actor is confronted with delivering lines in performance to convey the character with clarity and intent. This investigation noted that prosodic expression is an intuitive pre-linguistic expressive ability that is universal and innate in humans. The aim was therefore to interweave explorations that could facilitate prosodic expression that connect to all the developmental ‘steps’, as depicted below:

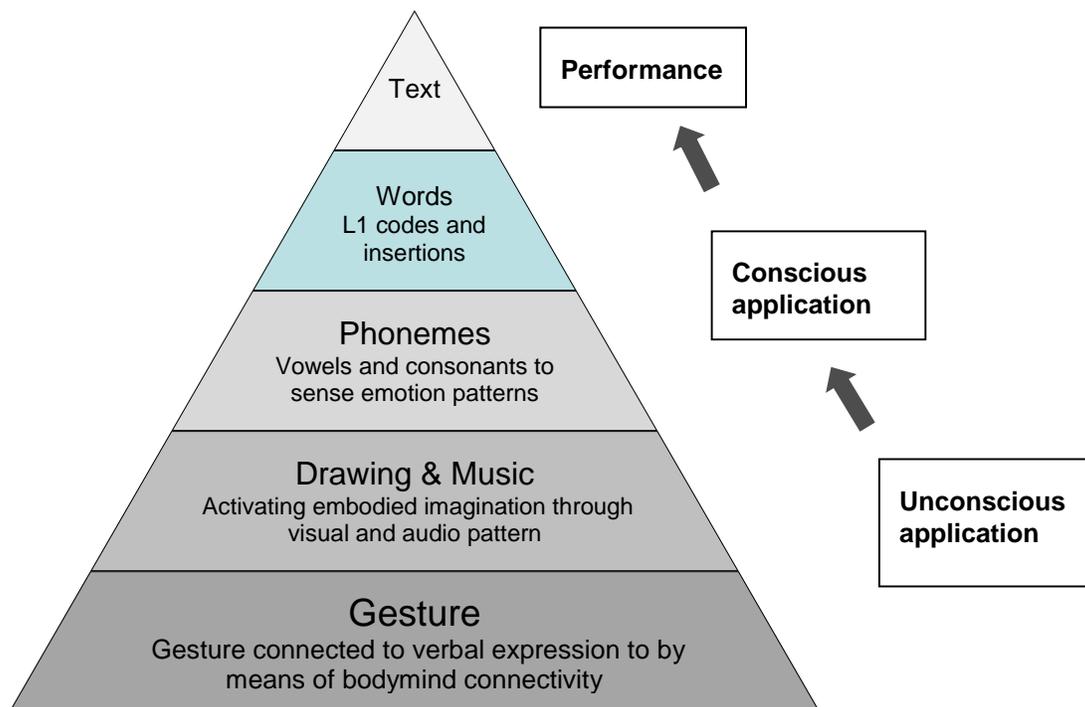


Figure 6.11 Depiction of the Progression of the Explorations applied in the Formal Experiment

Chapter 1 argued that L2 actors are confronted with the prosodic elements of speech when they need to interpret and embody text for performance. The strategy applied here turns that around, thus starting with the body and unconsciously allowing prosodic expression to emerge from the body. This is then developed to explore phonemes and words as part of an integrated approach, culminating in the embodied experience of text towards meaning making.

The actor's bodymind is the core ingredient of acting and the actor's body and voice are the primary means of expression and thus vital creative tools (Adrian, 2008; McGaw, 2011; Pia, 2006; Krasner, 2012; Chekhov, 1991; Morris, 2000; Zinder, 2013). It was the goal of the explorations to connect the expression of text, from the start to avoid cognitive analysis of text that may inhibit embodied experience. Considering the explorations retrospectively, a sequence emerges. The explorations developed from embodiment (gesture) to consciousness (phonemes and words) towards establishing embodied consciousness. An interconnected journey that initiates with physically generating self-pulses, or awareness (Damasio, 2010:192) and concludes with mindfully moving between observation and immersion while anchored in the body (Carroll, 2011:255). This does not imply that all cognitive analysis of text is negative, it remains essential that the actor achieves a firm understanding of the playwright's intentions. However, engaging the body and voice in the discovery of the text potentially accelerates bodymind connectivity in the expression of the text. This is arguably particularly relevant for the L2 actor as it allows for the active sensing of text as a physical experience instead of a cognitive translation. In the reflection it was noted that the actors experienced that the text explorations activated imagination. Chekhov (1991:6) notes that the actor should apply imagination in an effort to develop 'instinct' that hones responses that are 'truthful' rather than mere 'logic'. This suggests interplay between physical, emotional and mental capacities, which was the overarching objective of the explorations and the formal experiment. The final performance of *Three Sisters* was filmed and a copy is included:

Film Clip 6.1 The full final public performance of 'Three Sisters'

6.6 Conclusion

Examining prosody from an acting and performance perspective throughout the formal experiment reaffirmed that it is truly a marker of uniqueness as it is influenced by many variables such as embodiment, culture, personality, attitude, language and situation, the variables are multiple. Therefore, it was necessary to apply a strategy that would honour uniqueness rather than assign principles that generate the perception of 'correctness'. Banfield (2000:238) states that acting is complex due to the varied performance traditions present in different cultures. Yet, prosody concurrently applies elements that are universal, such as the patterns that depict the primary emotions.

In this experiment we connected embodied explorations to a text-based theatre tradition while allowing the actor to infuse this with their personal uniqueness and linguistic identity. This created an interplay of sorts between the universal patterns that denote emotion and the language-specific patterns reflective of linguistic identity. It created a framework that enabled the L2 actor to embody and envoice the text and informed the manner in which I elected to convey intent to the multilingual audience. This outcome is fundamental to this study's central research question and is discussed in the final chapter.

CHAPTER 7

7.1 Summary

This study set out to discover ways to enable the L2 actor-in-training to apply prosody creatively towards embodying and envoicing L2 text within a multilingual context. It was aimed at resolving specific challenges I faced as lecturer-director in a diverse environment and applied mixed research methods, which included autoethnographic critical reflection that engaged with relevant literature.

Context was framed in Chapter 1 by considering the envoicement of text in performance and from the perspective of the actor and director. It was argued that an embodied approach was needed to enable the L2 actor-in-training to connect with the prosodic delivery of text at a level conducive to the sensing and conveying emotion to the audience. Seeking embodied strategies towards activating prosody led to a discussion of what constitutes embodiment and embodied acting, which fed into the different approaches to acting applied in the specific context where this study was located, a Drama Department in South Africa, with a multilingual student body. The approaches towards acting training were surveyed with a focus on how they apply the embodiment of text (Chapter 2).

From this perspective prosody itself as a suprasegmental communicative device was explored (in Chapter 3) from an angle that considers how it may be applied to embodied acting and directing. It was concluded that prosody is a complex, interconnected aspect of human interaction that reflects elements of the speaker at a lexical, linguistic, and paralinguistic level. It is simultaneously influenced by the structural and phonetic inventory of the specific language used and an index of the speaker's attitude, culture, gender, and emotion. This intertwined complexity signalled that it would be a challenge to relay prosody to the actor. However, two key discoveries were made that guided the process. These include the intuitive universal patterns that are applied when emotion is conveyed via prosody, from a pre-linguistic phase, and the connection between prosody and gesture, which echoed elements of the acting approaches explored in Chapter 2. These formed a base from which explorations could be initiated and led to a focused discussion

on the primary systems applied in the actor's vocal development (Chapter 4), to consider how prosody as a feature of the spoken, thus vocal utterance could be applied to empower the L2 actor. Considering the approaches towards the actor's vocal development (Lessac, Berry, Linklater and Rodeburg) and how these engage with prosody led to the formulation of the key aspects that were used to design explorations to use prosody as a means for the L2 actor to embody and envoice text. These included:

- Gesture
- Music and Drawing
- Words
- Emotion

These fed into a discussion of the pilot experiments as elements of autoethnographic action research, that served as a means to apply the theoretical elements around prosody and to discover how prosody could be applied to aid the L2 actor (Chapter 5). An ex-post-facto consideration of the pilot experiments framed how discoveries were made within the context of four different theatre productions created with L2 actors-in-training. This retrospective view revealed a journey that:

- started with the sound patterns activated by gesture that reinforced the L2 actor's intent and conveyed emotive intent to the audience in *A Doll's House* (2012);
- explorations escalated to employ gesture and paralinguistic elements to stimulate prosody that reflects discourse in *Code* (2015);
- *Mosioua* (2016), an adaptation of Shakespeare's *Hamlet*, employed explorations to facilitate L2 actors' delivery of heightened English text and led to the discovery of gesture and L1 code-switch insertions; and
- the final pilot experiment, *Dance of Death* (2017), a multilingual performance incorporated many of the explorations discovered in the previous three pilot

explorations and saw a more conscious methodology as specific prosodic features were applied to assist the L2 actor in the expression of emotional nuance.

Discoveries made by reviewing the pilot experiments, informed by theory and my lived experience as lecturer-director during the process, were assimilated in the discussion of the specific explorations. These explorations employed gesture, music and drawing, words and emotion and saw the culmination of the scholarly and practice discoveries made.

Chapter 6 discussed and reflected on the formal experiment in which the explorations were applied as the key directing strategy in the creation of a production of *Three Sisters* (2017). The process that is informed by the explorations and the outcomes are critically reflected upon. Discussion of the outcomes are conducted from different sources and perspectives, including my observations based on embodied engagement in the process, the casts' (participants) reflections and analysis of an audio recording of the final performance, thus creating a thick description.

This study set out to determine how the prosodic elements of speech could be applied as creative explorations to aid the L2 actor's expression of the character's intent and emotion in L2 text. The outcomes of the study suggest that the response to this question is:

Prosody could be applied through embodied and envoiced explorations that connect text to gesture, considers the universal emotive patterns, progresses to include expressers and linguistic content and escalates to conscious application of prosodic features. This could be described as an approach that applies L2 text from embodiment to consciousness towards establishing an embodied consciousness in the L2 actor's embodiment and envoicement of English text, thus empowering the L2 actor to convey the character's intent and emotion to the audience.

This was established through a process that was iterative and included a series of experiments, which meant constant shifting between theory and practice. Through the experiments, supported by theoretical input, discoveries were made. The discoveries,

listed below, are aligned with the pilot experiments and were purposefully applied in the formal experiment:

- Applying gesture to text from the onset of the creative process enables the L2 actor to connect with the text on an embodied level, potentially tapping into instinctive pre-linguistic expression that is marked by connectivity between gesture and vocalization.
- Utilizing the prosodic patterns that convey the primary human emotions as a means to stimulate the L2 actor's prosodic expression of emotion in L2 text and as a theatre-making tool to shape intent to the audience.
- Inserting paralinguistic elements and L1 linguistic content into L2 text, elevates the L2 actor's expression of intent by infusing the unfamiliar (L2 text) with familiar, embodied and envoiced content.
- Escalating the use of prosodic patterns that convey emotion to conscious application of prosodic features to enable the L2 actor to make choices in the expression of prosody.

The explorations that developed from the pilot experiments, infused by approaches to actor-training surveyed, seem to have aided the prosodic delivery of character intent of the specific L2 actors within the creative context, as evidenced by the formal experiment. However, there are complexities and potential variables that require discussion:

Having completed the formal experiment and reflecting on the process as a whole, I realize that exploring prosody has elevated my awareness of the human speech act and has certainly shifted the manner in which I approach text performance with L2 actors. I also realize that I have merely scratched the surface as far as prosody in relation to the actor is concerned.

7.2 Prosody

It has to be acknowledged that prosody is a complex subject as it is influenced by many factors. In the shaping of an utterance the combination of prosodic features assign

meaning by reflecting the grammatical, lexical and phonological structure, framed within the structures of a specific language (Attridge, 2012, Esteve-Gibert & Prieto, 2010, Cruttenden, 1997; Pierrhumbert 2003), while simultaneously providing information about the speakers' intent, thoughts, emotion, gender, age, power dynamic and attitude (Knowles, 2014; Titone, 2006; Schirmer, 2002; Pell *et al.*, 2012; Murray & Arnott, 2008). Thus prosody is reflective of and influenced by many variables. It became clear that it is simply impossible to consider all the interconnected elements that constitute prosody within the scope of a single study. Therefore, it is important to reiterate that this study explored prosody from a specific angle: finding ways to generate explorations that would aid the L2 speaker's prosodic expression of the character's intent.

Focus was therefore placed (within the experiments) on the notion of prosody as a conveyer of intent and emotion (Murray & Arnott, 2008; Bozikas 2004, Jaywant & Pell 2010) in the delivery of L2 text. This implied the active application of prosody as an instinctive human expresser that precedes language (Esteve-Gibert & Prieto, 2011, Halliday, 2006, Stevens 2001), which implies that the 'linguistic' content did not receive focus, but rather the intent that drives the expression. This resulted in finding ways to rediscover the pre-linguistic connection between the vocal and the physical and then enabling the physical expression to influence the prosody. Prosody was therefore approached as an instinctive embodied activity.

Attempting to activate text delivery by means of the instinctive meant approaching prosody from a universal perspective, therefore instead of focussing on potential differences (linguistic, phonetic, cultural, gender-based etc.), the explorations actively sought to employ universal elements, specifically the patterns that convey the primary emotions (Murray & Arnott, 2008, Dal Vera 2001). This was then escalated to introduce paralinguistic elements, still universal, but more reflective of the individual. Only after this was established was L1 lexical content introduced. Considering the sequencing of the explorations as they emerged it does resemble the developmental patterns as posed in Chapter 1.

Table 7.1 Speech development process and corresponding elements in actor-training, based on Lunchsinger and Arnold (1959:351) and Hoff (2006).

Age	Developmental Aspect	Corresponding Progression in Experimental Explorations	Corresponding Aspect in Actor-training
1 Month	Tone in reflex cries	Embodied expression that flows from the non-verbal (gesture)	Exploration of tone connected to body and breath
2 Months	Structured sounds of babbling	Exploring sound patterns (drawing and music)	Exploration of tone, phonation, resonance and initiation of resonator shaping (vowels)
8-10 Months	Beginning of speech comprehension and association of linguistic elements	Exploring insertion of paralinguistic content (discourse expressers)	Production of vowels and consonants
13-18 Months	Symbolic consciousness initiates and words and monoverbal sentences develop	Exploring insertion of L1 content (code switches)	Application of tone and phonemes to words and carrier sentences
18-24 Months	Biverbal sentences	Exploring embodied application of primary and secondary emotive patterns (Emotion)	Application to connected speech and text
3-4 Years	Structured pluriverbal sentences and completion of language acquisition	Conscious, embodied application into L2 text	Application to performance, which implies employment of prosody

The above depiction is included to illustrate that the explorations that emerged from the experiments, informed by theory, could be equated to the progression that occurs in human language development. It also resembles the progression commonly applied in the actor's theatre-voice training (as discussed in Chapters 1 and 4). The primary

difference, however, is that the experimental explorations included L2 text from the very first point in the progression. This was applied from the perspective that the L2 actor is an adult with fully developed language skills who was reconnected with the pre-linguistic self to enable the embodied progression to influence his embodiment and enunciation of L2 text. Although text was applied from the onset, focus was never placed on analysing the phonemes or prosodic features. Explorations were at first completely centred in embodied expression. It may be concluded that a study that focused on prosody ironically had to initially shift the focus away from the actual prosodic features to ensure that intent was embodied.

The experiments revealed that as much as the complexity and interconnectedness present in prosody makes it a challenge to study and teach to the actor, its complexity and the fact that several aspects influence one another, enables prosody to be applied in this manner. For example, a single upward gesture can alter pitch accent in a specific place, which impacts upon where and how pause and duration are assigned for example. The interconnected nature of prosodic expression implies that the actor does not need to consciously think 'I have to assign an upward pitch accent on that word.' The body will take him there due to the co-expresser relationship between speech and gesture (Chamberlain, 1997; Monetta *et al.*, 2008; McNeil, 2012). As the actor explores this he senses prosodic shifts connected to intent and that becomes familiar and sustainable. The casts who participated in the final experiment noted that they could feel the patterns changing, which suggests a sensation and awareness of the shifts that can then gradually be applied more consciously. This suggests embodied activity, that processed intentionality subjectively and experimentally, thus the activation of consciousness (Barrat 2010, Hanna & Maiese 2009).

This study explored prosody from a very specific perspective and within a multilingual actor-training context. It is not suggested that other properties of prosody and different approaches would not be useful to the L2 actor. It was however concluded that by initiating prosodic delivery from an embodied instinctive departure point transcends language and therefore shifted the L2 actors' initial awareness from perceived 'correct' delivery towards embodied consciousness. Embodied consciousness implies that the

body is the site of continuous self-perception and creative self-expression (Shusterman, 2013:7). I argue that such perception and expression influenced the envoicing of the character's text as depicted in the participants' reflective comments.

7.2.1 Prosody and the Actor

It was framed (in Chapter 1) that the actor employs his own body and voice inner resources to convey the character's experiences to the audience in a manner that conveys a sense of truth. To achieve this the actor needs to embody and envoice text, which is external stimuli. This study was initiated to find ways to aid that task, to embody and envoice the playwright's words. Prosody was selected as a strategy to enable the L2 actor to connect with the L2 text on an emotive level to activate his conveying of the character's intent. This suprasegmental element was chosen as a base for explorations to steer the L2 actor away from preoccupation with the segments of the L2 text. It was considered that embodiment of the suprasegmental could assist the actor in assigning his effort to the overall embodied and envoiced pattern conveyed by emotion and intent. Based on the cast members in the formal experiment's comments, effort was shifted from deliberate delivery of L2 text to an embodied and envoiced conscious awareness.

However, the suprasegmental nature of prosody also assigns complexity. Prosody contains characteristics that are simultaneously universal and personally unique to each actor. In some way this resembles the actor's task. The actor has to rely on his personally unique resources to interpret and deliver meaning and emotion in a manner that is to some degree universal in order for it to be accessible to the audience. Prosody is therefore potentially a means for the actor to apply the familiar to conquer the unfamiliar L2 text.

Chapter 1 framed the actor's context and problematized specific challenges that the L2 actor may encounter with the delivery of L2 text. If this is considered, the explorations that activated prosody provided the actor with 'a sense of truth' (McGaw, 2011, Chekhov 1991, Pia 2006, Cook 2013) if one considers comments such as:

‘I could feel my relationship with the sisters.’

‘It felt more real it was goose bumps connected.’

If the actor experienced this, he is better positioned to convey the character’s truth in L2 text to the audience. The connection between prosody and non-verbal expression related directly to the notion that the body and voice are the actor’s primary tools with which he communicates text (Adrian, 2008; McGaw, 2011, Pia, 2006; Krasner, 2012; Chekhov, 1991, Morris, 2000; Zinder 2013). Prosody was initiated within the explorations as emerging from gesture from the onset (therefore before lines were learned), which potentially stimulates the bodyvoice connection for the actor by means of awareness.

The actor relies on his inner resources to convey the character’s emotion and intent via text (Hetzler 2014, Krasner 2012, McGaw 2011, Chekhov 1991). In the L2 actor’s case there is an extra barrier as the L2 does not flow as spontaneously from his own inner resources (Buccino & Mezzadri 2015) and self-editing could occur (Trofimovich & Baker 2006). However, connecting the prosodic expression with gesture, universal emotive sound patterns and familiar paralinguistic and lexical content seems to have assisted the actor to come closer to his own resources when delivering L2 text as evidenced in the reflective comments following the formal experiment.

Including the actor’s own L1 content to activate prosody in the L2 text embraces the actor’s personal uniqueness. The formal experiment serves as an example. Although the actors were from different L1 groups and introduced to the text at different times and in different spaces, similarities manifested in their interpretation of the text in terms of gesture and prosody. These similarities are more marked in the first explorations (gesture and drawing, 6.4.1b (i)). When linguistic content (words and paralinguistic) elements are introduced, the similarities become less distinctive. This could point to the fact that the more L1 content is introduced the more personal uniqueness and own identity emerges. What is important to state is that the interpretations (although varied) were anchored in the text, thus the actors found their personally unique ways to draw from their resources to convey the playwrights’ intent. I can therefore assert that the explorations span all the aspects of acting considered in Chapter 1.

It is important to state that elements such as phoneme production or perceived clarity were not addressed at all in this study. In a multilingual context where all are L2 speakers performing to L2 audiences, it is almost impossible to determine a 'benchmark for clarity'. It is vital that the actor is intelligible, which implies that he has to be understood, not in terms of so-called 'accurate pronunciation', but in terms of the meaning and feeling conveyed to the audience. As Connolly and Ralley (2004:92) argue, when ensuring communication and interpretation between actor and audience - prosody could be a means to aid what McNish (2016:136) terms intelligible eloquence, the ability to clearly convey meaning with impact without aspiring to a specific model of correctness. Once prosodic intent is established, there is no reason why the actor cannot build on the more 'cosmetic' elements such as the production of specific phonemes. The important notion is that once the embodied intent is sensed, elements such as adjusting phonemes serve as refinement.

It could be concluded that prosody spans non-verbal communication, the relationship between thought, speech and gesture, the relationship between self and character and the impact of empathy, imagination and emotion (Kemp 2012:3). Thus, substantiated by the formal experiment, explorations aimed at acting creative prosodic expression may be categorized as promoting embodied acting. For this reason, I argue that such explorations connect text to embodied acting, which is of benefit for the L2 actor. As it aligns with the theory surrounding embodied acting, it could be of benefit to the L1 actor as well.

7.2.2 Prosody and the Director

Considering how the director could apply prosody as a creative tool was a sub-aim within this study (as discussed in Chapter 1). The literature surveyed concurred that the director shapes a message to the audience based in the text. It is therefore the director's task to activate the performativity within the text (Lawrence 2013, Lutterbie 2015) via the actor and orchestrate the overall sound experience for the audience by means of tempo and rhythm (Brook 1968, Monday, 2017, Dean & Carra, 2009). The pilot experiments revealed the universal patterns associated with the primary emotions (Murray & Arnott 2008, Dal Vera 2001, Crystal 1976) could provide the director with a tool. Using these patterns as

a guide to shape the sonic elements of the performance assists the director with a method to convey a specific feeling, mood or emotion to the audience. The director therefore facilitates an emotive atmosphere to which actor and audience responds (Bogart & Landau, 2011). It emerges from the actor and influences his prosodic expression of the performative text.

The formal experiment saw prosody as a primary creative tool, which meant that as director I received shaped sound patterns from the cast and used these as cues to inform creative decisions. It positioned me as embodied practitioner within the theatre-making process as I needed to respond to signals and then apply these when making aesthetic choices. This has been an important discovery for me, as prosody conveys so many elements of human expression it is potentially a rich source of creative options that the director could apply.

I can also state that the discoveries I made in the series of experiments has fundamentally changed the manner in which I facilitate vocal expression as a director. The embodied explorations, specifically the emotion experiment, taught me that using the body as the base for instruction eases the actor and assists with making shifts without focussing on correctness.

Finally, I made interesting discoveries as lecturer-director when L2 actors inserted L1 content into L2 English text. Komporalý (2014:38) notes that in a multilingual production all performers / actors participate in translation, which allows the actor to translate himself, thus asserting his identity. This is relevant as it connects the L2 actor with the text, which is crucial in a complex multilingual context. Hauptfleisch (1989:78) considers multilingual performance from a South African perspective and notes that in theatre, language varieties are more than a communication means, but become symbols of the issues that are problematized. Thus L1 insertions can become a means for the actor to express identity and a reflection of the social environment in which the performance is created. What is more, in a multilingual society where people are exposed to a variety of languages on a daily basis, multilingual performance rings more true to an audience (Milree-Garles,

2011). All of these factors were experienced during the series of experiments and I observed that the multilingual insertions altered rhythm to enable spontaneous discourse within the specific context in which the experiments were conducted.

7.2.3 Prosody and Actor-training

This study considered prosody as a creative approach within the context of actor-training and was inspired by several techniques that are presently applied in the actor's acting and theatre-voice development, specifically in the situation where I work as lecturer-director. Chapter 1 posed that prosody is implied in approaches towards acting and theatre-voice training. The discoveries made through engagement with the theory, lived experiences and the series of creative experiments render close to approaches already present in actor-training, psycho-physical acting (Chekhov 2009, Petit 2010, Chamberlain 2009), embodied acting (Kemp 2012, Lutterbie 2011), musicality in text (Lecoq 2009, Berry 2001), rhythm of text (Bogart & Landau 2011, Rodenburg 2002, Grotowski in Wangh 2000), connecting body and vocal NRGs (Lessac 1997) and feeling vibrations in text (Linklater 2006).

What could be highlighted is the integrated connection between acting and text application that was actively facilitated. In the formal experiment this was applied as an integrated activity from the onset, thus engaging the body and voice with the creation of character from the beginning.

In most of the approaches I surveyed for this study I noted that the description of the approach starts with relaxation and focus, followed by various explorations that speak to the core elements of the specific approach and then end with application to text. This is clearly a structure that bears fruit and it allows the actor to tap into consciousness and embodiment before applying text. This to some degree applies text as an addition. In my involvement with L2 actor, I have observed that actively connecting text from the onset assists the L2 actor with better integrating embodiment and enunciation when applying text.

Once the embodied consciousness is achieved and the actor has sensed the shifting and varied prosodic patterns, the shaping of prosodic patterns could be developed more consciously or recreated. For example, if an actor has sensed the pattern that conveys sadness and has consciously understood the prosodic pattern, he could use this in any context to portray the emotion, or a variant thereof as explored and discussed in *Code*. The fact that the prosody-based explorations that emanated from the experiments feed into constructs already present in actor-training implies that it could be connected to the L2 actor's existing experience and knowledge, which could aid carry over. Other potential benefits gauged is the focused listening reported, which is elevated when actors become aware of other actor / characters' prosodic patterns and the discourse that emerges which potentially aids reaction and interaction.

The focus was on the L2 actor-in-training within the multilingual context. Prosody is present in all languages, therefore it is applied by all actors in all texts. It is also used by all humans in universal and personally unique ways. Within a multilingual class context, this provides a means to find universal common ground, to approach text beyond and across language. The influence of some actors having more skill in a L2 than others is not a primary factor. As much as it is based in the embodied universality of pre-linguistic expression, the escalation of the explorations allows the actors to insert their own linguistic and paralinguistic material, which embraces personal uniqueness. This is further honoured when the actor makes specific embodied prosodic choices to convey primary and secondary emotions. Thus the explorations start from a universal non-language specific basis and move towards the inclusivity of individual personal uniqueness. It could therefore be applied by any actor in any language, L1 or L2. In a multilingual diverse context, however, this is crucial, in my opinion. Students may not understand each other, but they will sense the prosody. It shifts the initial focus away from 'our linguistic differences' to 'our human likeness' (Tobolski & Kinghorn, 2017).

South Africa has been engaged in an on-going debate about the curriculum and the lack of indigenous African knowledge in teaching approaches that primarily apply a Western paradigm (Ngora, 2007:7). The acting and voice approaches discussed in this study are examples of predominantly Euro-American systems that are taught in a multilingual South

African context. Although this study does not aim to unpack the construct of decolonialization of curriculum, it should be acknowledged as a reality in context in which the experiments were conducted. It is marked by a call to increase the focus on the African paradigm in education (Ngora, 2007:7), which is described as spiritually centred wisdom that enables mutualism, empathy, generosity and community commitment (Swanson, 2007:53-54). It is complex and a topic of on-going discussion.

One of the themes that emerges in this discussion is language and a call towards multilingualism within curricula to magnify learner involvement and render the classroom more reflective of the society it represents (Msila, 2007:151-153). This naturally poses challenges from a teaching perspective and applying prosody as a foundation for the L2 actor's text expression could be a strategy towards employing multilingualism in actor-training.

It is not claimed that the explorations applied in the experiments constitute Africanization, if anything it considers 'human likeness' 'being human' or 'organic congruencies,' which Munro (2018:5) describes as the similarities all humans share on anatomical, physiological and psychological levels. Although interlinked with culture, all humans possess a sense of rhythm and timing based on somatic experiences such as the beating of the heart, rhythm of breath and the frequent contraction of muscles (Shusterman, 2013:15). Using these organic congruencies as base by activating the pre-linguistic phase ascribes to the notion of mutualism.

Thus focussing on the pattern rather than the lexical and phonetic content enables the director / facilitator / lecturer to engage and facilitate embodied expression of text in any language(s) as the specifics of the language is not the focus, the intent is, which is universal. Additionally, when an L2 is applied, insertion of L1 (as applied in the explorations) could serve as a means to assert linguistic identity within the artificial L2 learning situation. Explorations based in prosody could be viewed as possible steps towards finding a point of commonality without excluding or impeding identity.

7.3 Transferability

Training strategies that enable students to assert identity is crucial in a diverse context (Msila, 2007:157). Within the South African debate, it has been suggested that a combination of African and Western systems be employed to empower a diverse student body (Ngara, 2007). Training in a diverse context requires constant navigation of approaches and activities that honour individual identities. The explorations that evolved within this study apply human organic congruencies (Munro, 2018) as base and taps into pre-linguistic expression. Once this is established the explorations enable individual L2 actors-in-training to assert their identity by applying L1 content.

Although this study was conducted in a specific context and subsequently the explorations developed out of creative work conducted in a specific setting, at its core is human congruency and universal elements of prosodic expression. This means that the explorations could be applicable to other actor-training contexts within South Africa as it is based in human commonality and the inclusion of linguistic identity. These notions are not confined to a specific language and therefore the explorations are transferable within the diverse South African context.

This study was initiated to address a challenge I experienced as lecturer-director working with L2 actors in the multilingual South African context. Multilingualism, performance and actor-training in L2 is, however, not isolated to South Africa. Gither (2015:41) conducts interviews with L2 actors internationally regarding their experiences with vocal training and concludes that more can be done to create an empowering and inclusive environment for L2 actors. This means applying training strategies that would enable actors to apply free vocalization in an L2 (McNish 2016:136) and promote a deep connection with L2 text (Dietrich, Ocampo & Guzman, 2013:27).

The explorations that developed from this study are activated from pre-linguistic universal expression and therefore could be applied by any L2 actor in any context as it focused on activating intent rather than linguistic accuracy. Additionally, the explorations progress to invite the L2 actor to draw from his L1 actively in the delivery of L2 text. It could therefore be deemed as intercultural practice (Agnew & Landon-Smith, 2016:176).

7.4 Limitations

This study approached prosody and actor-training from a specific perspective and generated experiments that reflect specific participants within a specific context. Considering the interconnected complexity of prosody as a subject, all components and how these inter-relate could not be unpacked as the potential combinations are vast. The focus was placed on the creative embodied application of prosody and therefore aspects such as language specificity could not be considered in full depth. The study provides a qualitative outcome based on triangulation of theory, lived experience and reflection. Similarly, the experiments and findings emerged from creative work and iterative engagement between theory and practice. Formal quantitative pre- and post-testing was therefore not conducted.

The formal experiment was created with a small (6) female cast that represented two (2) South African languages. This implies that not all South African L1 groups were presented and prosody as it relates to gender was also not explored. The pilot experiments were not restricted in gender and included several South African languages⁶⁹. The explorations emerged from specific participants in a specific context and elements such as the addition of 'code-switching' may be deemed specific to South Africa. The other constructs that were used as a foundation for the explorations 'emotional patterns', 'music and drawing' and paralinguistic content are all universal and are therefore transferable to any actor-training context.

7.5 Recommendations for Future Research

The interconnected nature of prosody suggests a myriad of potential research angles pertaining to the actor's expression. This study focused on embodied and enoiced expression of intent and emotion, with a view to empower the L2 actor with explorations that enable creativity. Thus emphasis was not placed on the deliberate analysis of linguistic and phonetic content of L2 text. This is a potential area for future research to

⁶⁹ The pilot experiments included speakers of IsiXhosa, IsiZulu, Venda, Setswana, Sesotho, Sepedi and Afrikaans

gauge if and how deliberate prosody-based explorations impact upon the production of the elements such as vowel duration and pitch accent assignment. This might provide insight regarding the impact prosodic awareness could have on an L2 speaker of a syllable-stressed language to produce a time-stressed language and vice versa.

Future research could also consider the connection between prosody, culture and gender to assess how the L2 actor engages with these phenomena within text. The experiments spanned two productions that applied original and devised text (*Code & Dance of Death*), two works that reflect dialogue-based realism (Ibsen's *A Doll's House* and Chekhov's *Three Sisters*) and one that applied Shakespeare (*Mosiuoa*). Future research could consider what outcomes would be yielded if applied to different styles of text.

In the reflective discussion the L2 actors who participated in the formal experiment cited that the application of embodied prosody from the onset assisted them in memorizing L2 text with greater ease and at a faster rate. This could be an interesting area for future research. There is also scope for researching prosody in relation to how the director facilitates the L2 actor's embodied expression. Overall, it was noted that although acting is a well-documented field, very few studies have considered the L2 actor specifically, which is therefore cited as a possible area for continued research.

7.6 Conclusion

In introducing this study, I referred to Berry (1988:9), who suggests that a gap occurs between the actor's imagination and the text he speaks. I wanted to seek ways to reduce this gap for the L2 actor towards embodying and envoicing L2 text and elected to do this by considering the prosodic elements of speech. In the process I have discovered that prosody is complex, reflective of many elements and personally unique. But as much as prosody is complex, and I concede that I have only scratched its surface, it also contains a simple notion: all humans have the innate ability to express themselves through the body and voice fuelled by intent. It is reflective of 'that which renders us human' (Tutu, 1999) and therefore

transcends language. In focussing on this intuitive connection between voice and gesture and the universality of the primary emotions, in some ways, in certain situations, for some actors the gap has shrunk a bit.

This study considered prosody in the context of actor-training. It was found that prosody is not a stand-alone concept as its production is multi-factorial. Explorations that emerged from the experiments, informed by theory, were applied from an embodied learning perspective, seeking to engage with the innate pre-linguistic expression. This was progressed to consciousness towards achieving embodied consciousness in the production of L2 text and applied with successful outcomes as reported in the participants' reflective comments. However, many aspects of prosody warrant future research within the context of actor-training, as it is a singular sound-pattern in which the playwright's words, the character's intent, the actor's personal uniqueness and the director's message collide to convey meaning and emotion to the audience.

Bibliography

Adler, S., 1988. *The Technique of Acting*. Toronto: Bantam.

Adrian, B. 2008. *Actor-training the Laban way. An integrated approach to voice, speech and movement*. New York: Allworth Press.

Agnew, M. & Landon-Smith, K. 2016. Voice meets intracultural theatre practice: towards real world voices. *Voice and Speech Review*, 10(2-3):169-178.

Ahnert, T., 2014. Soul and Mind. *The Routledge Companion to Eighteenth Century Philosophy*. London: Routledge

Allain, P. & Harvie, J. 2014. *The Routledge companion to theatre and performance*. Routledge. London: Routledge

Allain, P. 2003. *The art of stillness: The theater practice of Tadashi Suzuki*. New York: Palgrave Macmillan.

Ang, J., Dhillon, R., Krupski, A., Shriberg, E. & Stolcke, A. 2002. *Prosody-based detection of annoyance and frustration in human-computer dialogue*. Berkeley, California: International Computer Science Institute.

Armstrong, F. & Pearson, J., eds. 2000. *Well-tuned women: Growing strong through voicework*. London: The Women's Press.

Armstrong, S.K., 2013. *Teaching Rhythm, Learning the Body* (Doctoral dissertation, Northwestern University).

Arnold, M.B., 1970. Brain function in emotion: A phenomenological analysis. In *Physiological correlates of emotion*, p. 261-285.

Aronson-Lehavi, S. & Zerbib, D., eds. 2014. *Performance studies in motion: international perspectives and practices in the twenty-first century*. London: Methuen Drama

- Ashton, E. & Harris, G. 2007. Performance practice and process: contemporary [women] practitioners. Palgrave Macmillan.
- Attridge, D. 2012. Rhythm. (*In The Princeton Encyclopaedia of Poetry and Poetics*. Ed. Roland Green, Stephen Cushman, and Clare Cavanagh. Princeton: Princeton UP.)
- Auslander, P. & Zarrilli, P.B. 1995. Acting (re) considered: Theories and practices. London: Routledge.
- Auslander, P. 1997. Against ontology: making distinctions between the live and the mediatized. *Performance Research*, 2(3):50-55.
- Axelrod, M. 2016. The poetics of stagecraft and dialogue in Chekhov's *The Cherry Orchard*. (*In Poetics of Prose*. Cham: Palgrave Macmillan. p. 45-65).
- Bach, D.R., Grandjean, D., Sander, D., Herdener, M., Strik, W.K. & Seifritz, E. 2008. The effect of appraisal level on processing of emotional prosody in meaningless speech. *NeuroImage*, 42(2):919-927.
- Baines, R., Marinetti, C. & Perteghella, M., eds. 2016. Staging and performing translation: text and theatre practice. London: Palgrave Macmillan.
- Bainter, N. In McConachie, B., Blair, R., Cook, A., Furse, A., Hood, E., Lutterbie, J., Machon, J., Pollick, F.E. & Tringham, M. 2013. Affective performance and cognitive science: Body, brain and being. London: Bloomsbury.
- Baker, A.K. 2008. Alba Emoting: A Safe, Effective and Versatile Technique of Generating Emotions in Acting Performance. Brigham: Young University (MA Dissertation).
- Bakker, S., Van der Hoven, E. & Antle, N. 2011. MoSo tangibles: Evaluating embodied learning. *TEI'11*, :85-92.
- Bala, S. 2013. The entangled vocabulary of performance. *The Rupkatha Journal of Interdisciplinary Studies*, 5(2):12-21.

Banfield, C. 2000. Acting with both sides of your brain? Considering the consequences of adopting more rigorous psychological languages in acting research. *Research in Drama Education*, 5(2):235-247.

Barratt, B., 2010. *The emergence of somatic psychology and bodymind therapy*. London: Palgrave Macmillan.

Beck, J.M. 2010. Alba emoting and emotional memory: Surfing the emotional wave in Cachagne, Chile. *Theatre Dance and Performance Training*, 1(2):141-156.

Bennett, L. & Meier, P. 2009. Essay the actor's ecology: Integrating movement and voice. *Voice and Speech Review*, 6(1):38-43.

Berg, B.L. 2004. *Methods for the social sciences. Qualitative Research Methods for the Social Sciences*. Boston, MA: Pearson Education.

Berry, C. 1974. *The voice and the actor*. London: Harrap.

Berry, C. 1988. *The actor and his text*. London: Harrap

Berry, C. 1987. *Voice and the actor(1973)*. London: Harrap.

Berry, C. 2001. *The text in action*. London: Virgin Books.

Bial In McCarthy, L. 2014. Social commentary through the transdisciplinary practice of audio-visual performance. *Journal of Professional Communication*, 3(2).

Bless, C. & Higson-Smith, C. 2000. *Social research methods: An African perspective* 3rd ed. Landsdowne: Juta Education.

Bloch, S., 1993. Alba Emoting: A psychophysiological technique to help actors create and control real emotions. *Theatre Topics*, 3(2), 121-138.

Bloch, S. 2015. *Alba emoting: A scientific method for emotional induction*. Santiago: Ultramarinos PSE.

Bloom, M. 2001. *Thinking like a director: A practical handbook*. London: Macmillan.

Bogart, A., 2001. Anne Bogart. *American Theatre*, 18(6), 34-35.

Bogart, A. & Landau, T. 2011. *The viewpoints book: A practical guide to viewpoints and composition*. New York: Theatre Communications Group.

Boddy, J., 2011. Bodies under colonialism. *B. Edgerton 5. A Companion to the Anthropology of Japan edited by Jennifer Robertson 6. A Companion to Latin American Anthropology edited by Deborah Poole 7. A Companion to Biological Anthropology, edited by Clark Larsen*, p.119.

Botma, Y., Greeff, M., Mulaudzi, F.M. & Wright, S.C.D. 2010. *Research in health sciences*. Cape Town: Heinemann.

Bowman, W. 2000. Cognition and the body: Perspectives from music education. (*In* Bresler, L., ed. *Knowing bodies, moving minds: towards embodied teaching and learning*. Dordrecht: Kluwer Academic Publishing. p. 29-50).

Bozikas, V.P., Kosmidis, M.H., Anezoulaki, D., Ginnakouy, M. & Karavatos, A. 2004. Relationship of affect recognition with psychopathology and cognitive performance in schizophrenia. *Journal of International Neuropsychological Society*, 10(4):549–558.

Brenner, A. 2004. *The Alexander technique manual*. London: Connections.

Bresler, L., ed. 2004. *Knowing bodies, moving minds: towards embodied teaching and learning*. Dordrecht: Kluwer Academic Publishers.

Brook, P. 1968. *The empty space*. New York: Touchstone.

Brook, P. 2014. *On directing: Interviews with directors*. London: St. Martin's Press.

Broselow, E., Huffman, M., Chen, S.I. & Hsieh, R. 1995. The timing structure of CVVC syllables. *Amsterdam Studies in the Theory and History of Linguistic Science Series*, 4:119-119.

Brown, S. 2000. Column the cultural voice. *Voice and Speech Review*, 1(1):17-18.

- Brown, W., Rothman, H. & Sapienza, C. 2000. Perceptual and acoustic study of professionally trained versus untrained voices. *Journal of Voice*, 14:301-309.
- Buccino, G. & Mezzadri, M. 2015. Embodied language and the process of language learning and teaching. *Emotion in Language: Theory–Research–Application*, 191-208.
- Buring, D. 2011. Focus. (*In The Cambridge Encyclopedia of the Language Sciences*, ed. by Patrick Colm Hogan. Cambridge: Cambridge University Press).
- Burkhardt, F., Audibert, N., Malatesta, L., Türk, O., Arslan, L. & Auberge, V. 2006. Emotional prosody-does culture make a difference. *Speech Prosody*, 2(5).
- Burns, C.A., 2012. Embodiment and embedment: integrating dance/movement therapy, body psychotherapy, and ecopsychology. *Body, Movement and Dance in Psychotherapy*, 7(1), 39-54.
- Callery, D. 2001. *Through the Body, a practical guide to physical theatre*. London: Routledge.
- Campbell, K. 2017. (*In Munro, M., Turner, S. & Munro, A. 2017. Play with purpose: Lessac Kinesensics in action*). *Shakespeare Two Ways*. New York: LTRI. p. 154–175.
- Campbell, K., 2009. *Collective Writings on the Lessac Voice and Body Work, A Festschrift*.
- Capirci, O. and Volterra, V., 2008. Gesture and speech: The emergence and development of a strong and changing partnership. *Gesture*, 8(1), 22-44.
- Carnicke, S.M. 1998. *Stanislavsky in focus*, vol. 17 London: Routledge
- Carroll, R. 2011. In search of a vocabulary of embodiment. *Body, Movement and Dance in Psychotherapy*, 6(3):245-257.
- Carruthers, I. & Yasunari, T. 2004. *The theatre of Suzuki Tadashi*. Cambridge: Cambridge University Press.

- Castledine, A. 2000 In. *On Directing: Interviews with Directors* edited. by Gabriella Giannachi and Mary Luckhurst. New York: St. Martin's Press p. 25-29.
- Cavarero, A. 2005. *For more than one voice: Toward a philosophy of vocal expression*. California: Stanford.
- Chamberlain, F. 2009. Review of: *The rhythm of space and the sound of time: Michael Chekhov's acting technique in the 21st Century* by Cynthia Ashperger, Rodopi, Amsterdam and New York, NY, 2008 978-90-420-2387-1. *Leonardo Reviews*.
- Cheeseman, P. 2000 In. *On Directing: Interviews with Directors* edited. by Gabriella Giannachi and Mary Luckhurst. New York: St. Martin's Press p.30-35.
- Chekhov, M. 1991. *On the technique of acting*. New York: Harper Collins
- Child, W., 2006. Interpreting people and interpreting texts. *International journal of philosophical studies*, 14(3) p.423-441.
- Chomsky, N. & Halle, M. 1968. *The sound pattern of English*. New York: Harper & Row.
- Christof, C. 2017. *Rethinking religion in the theatre of Grotowski*. London: Taylor & Francis.
- Chu, M. and Kita, S., 2011. The nature of gestures' beneficial role in spatial problem solving. *Journal of Experimental Psychology: General*, 140(1), 102.
- Climenhaga, R. 2010. Anne Bogart and SITI Company: Creating the moment. (In Hodge, A., ed. *Actor-training*. London: Routledge. p. 288-304).
- Cody, G. & Schneider, R., eds. 2013. *Re: direction: A theoretical and practical guide*. New York: Routledge.
- Coetzee, A.W. & Wissing, D.P. 2007. Global and local durational properties in three varieties of South African English. *The Linguistic Review*, 24(2-3):263-289.

- Cohn, N. 2003. Visual syntactic structures: Towards a generative grammar of visual language. (Part 1)
- Condon, W.S., 1976. An analysis of behavioral organization. *Sign Language Studies*, (13). 285-318.
- Connolly, R. & Ralley, R. 2007. Embodying interpretation. *Studies in Theatre and Performance*, 27(1):43-58.
- Cook, A., IN Mcconachie, B., Blair, R., Cook, A., Furse, A., Hood, E., Lutterbie, J., Machon, J., Pollick, F.E. & Trimmingham, M., 2013. *Affective performance and cognitive science: Body, brain and being*. London: Methuen Drama.
- Cook, R., 2011. Verbal Arts Workbook: A Practical Course for Speaking Text by David Carey and Rebecca Clark Carey.
- Cruttenden, A. 1997. Intonation. Cambridge: Cambridge University Press.
- Crystal, D. 1975. The English tone of voice. Essays in intonation, prosody and paralanguage. London: Edward Arnold Ltd.
- Crystal, D. 1969. Prosodic systems and intonation in English. Cambridge Studies in Linguistics 1. Cambridge.
- Csordas, T., ed. 2003. Embodiment and experience: The existential ground of culture and self. 6th ed. Cambridge: Cambridge University Press.
- Cutler, A. & Otake, T. 1994. Mora or phoneme? Further evidence for language-specific listening. *Journal of Memory and Language*, 33(6):824-844.
- Cutler, A., Mehler, J., Norris, D. & Segui, J. 1992. The monolingual nature of speech segmentation by bilinguals. *Cognitive psychology*, 24(3):381-410.
- Dal Vera, R. 2001. The voice in heightened affective states. The voice in violence: and other contemporary issues in professional voice and speech training. New York: Applause.

Damasio, A., Stella, F. and Helderman, S., 2010. *Self comes to mind*. Brilliance Audio, Incorporated.

De Klerk, V. 2003 Black South African English: Where to from here? *World Englishes*, 18(3):311–324.

De Leew, E., Mennen, I. & Scobbie, J.M. 2011. Singing a different tune in your native language. *International Journal of Bilingualism*, 16(1):101–116.

Dean, A. & Carra, L. 2009. *Fundamentals of play directing*. Illinois: Waveland Press.

Delorey, P. & Charlton, D. 2007. Negotiating the corpus callosum: A whole-brain approach to teaching Shakespeare. *Voice and Gender, Essays on Voice and Speech*. California: VASTA.

Dellwo, V. & Wagner, P., 2003. *Relationships between rhythm and speech rate*. Bielefeld University.

Dourish, P. 2004. *Where the action is: The foundations of embodied interaction*. Cambridge: Massachusetts Institute of Technology.

Dwyer, T. 2009. Peer reviewed article freeing the unnatural voice: Dominant gender ideology in western voice and speech training. *Voice and Speech Review*, 6(1):331-337.

Ekman, P. 2004. Emotional and conversational nonverbal signals. *Language, knowledge, and representation*, (pp. 39-50). Dordrecht: Springer.

Ellis, C., Adams, T.E. and Bochner, A.P., 2011. Autoethnography: an overview. *Historical Social Research/Historische Sozialforschung*, 273-290.

Elordieta, G. & Prieto, P., eds. 2013. *Prosody and meaning*, Walter de Gruyter. (25):, 95-116

Eskenazi, M. 1996. October. Detection of foreign speakers' pronunciation errors for second language training-preliminary results. *Spoken Language*, 1996. ICSLP 96. Proceedings. Fourth International Conference, vol. 3, p. 1465-1468. IEEE.

Esteve-Gibert, N. and Prieto, P., 2013. Prosodic structure shapes the temporal realization of intonation and manual gesture movements. *Journal of Speech, Language, and Hearing Research*, 56(3), p.850-864.

Evans, N. 1995. Current issues in the phonology of Australian languages. *Journal of the International Phonetic Association*, 32(2):, 123-140.

Féral, J. & Bermingham, R.P. 2002. Theatricality: the specificity of theatrical language. *SubStance*, 31(2):94-108.

Gärdenfors, P., 2007. CULTURAL PATTERNS. *Learning in the global era: International perspectives on globalization and education*.

Garles, D.M. 2011. Multilingual theatre: Community value and future education necessity. University of Northern Iowa

Glass, D. 2000 (*In. On Directing: Interviews with Directors* edited. by Gabriella Giannachi and Mary Luckhurst). New York: St. Martin's Press p. 57-65.

Goldsmith, J.A. 1995. Phonological theory. *The handbook of phonological theory*, 1:23.

Gough, D. 1996. Black English in South Africa. *Focus on South Africa*, pp.53-77.

Gray, C. & Malins, J. 2004. Visualizing research: A guide to the research process in art and design. UK: Ashgate.

Grotowski, J. and Kumiega, J., 1980. Wandering Toward Theatre of Sources. *Dialectics and Humanism*, 7(2), 11-23.

Gustafson, D.L. 1998. Embodied learning about health and healing: Involving the body as content and pedagogy. *Canadian Woman Studies*, 17(4):52–56.

- Gutekunst, C. & Gillett, J. 2014. *Voice into acting: integrating voice and the Stanislavski approach*. London: Methuen Drama.
- Hackney, P. 2002. *Making connections, total body integration through Bartineff fundamentals*. New York: Routledge.
- Hallam, E. & Ingold, T. 2007. Creativity and cultural improvisation: An introduction. (In Hallam, E. & Ingold, T., eds. *Creativity and cultural improvisation*. Oxford: Berg. p. 1–24).
- Halliday, M.A.K. 2006. *Language of early childhood*. vol. 4. New York: Continuum.
- Hanna, R. and Maiese, M., 2009. *Embodied minds in action*. Oxford University Press.
- Hamilton, E. 2017. Kiviuq returns: A collaborative and decolonized process for creating inuit theatre. *Canadian Theatre Review* (172):, 105-109
- Hammersley, M. 1990. *Reading ethnographic research: A critical guide*. London: Longman.
- Harris, M. & Johnson, O. 2006. *Cultural anthropology*. Boston: Allyn & Bacon.
- Hauptfleisch, T. 1989. Citytalk, theatretalk: Dialect, dialogue and multilingual theatre in South Africa. *English in Africa*, pp.71-91.
- Henning, T.B. 2012. Writing professor as adult learner: An autoethnography of online professional development. *Journal of Asynchronous Learning Networks*, 16(2), pp.9-26.
- Herrington, J. 2000. Directing with viewpoints. *Theatre Topics*, 10(2):155–168.
- Hetzler, E.T., 2007. Actors and emotion in performance. *Studies in Theatre and Performance*, 28(1), 59-78.
- Hibbert, L. & Van der Walt, C., eds. 2014. *Multilingual universities in South Africa: reflecting society in higher education*. vol. 97. Multilingual Matters.

Hirschberg, J. 1990. Accent and discourse context: Assigning pitch accent in synthetic speech. *AAAI*, 90:952-957.

Hodge, A. 2010. *Actor-training*. New York: Routledge.

Hodge, F. & McLain, M. 2015. *Play directing: Analysis, communication, and style*. Boca Raton: CRC Press.

Hoff, E., 2006. How social contexts support and shape language development. *Developmental review*, 26(1), 55-88.

Hoff, E. and Shatz, M. eds., 2009. *Blackwell handbook of language development*. New Jersey: John Wiley & Sons.

Holmes, S., 2016. Autoethnography and voicework: Autobiographical narrative and self-reflection as a means towards free vocal expression. *Voice and Speech Review*, 10(2-3).190-202.

Hornby, R., 2009. Playing Chekhov. *The Hudson Review*, 62(1).113-119.

Housley, H.M. 2017. (In Munro, M., Turner, S. & Munro, A. *Play with Purpose: Lessac Kinesensics in action*). *Shakespeare's Buzz: Lessac Tonal NRG and the Shakespearean actor*. New York: LTRI pp 134 – 153.

Hurt, M., 2009. Essay Building the Foundation in Lessac's Kinesensic Training for Embodied Presence. *Voice and Speech Review*, 6(1).100-110.

Hurt, M. 2017. (In Munro, M., Turner, S. & MUNRO, A. *Play with Purpose: Lessac Kinesensics in action*). *Lessac Kinesensics as a tool for daily Mindfulness*. New York: LTRI pp 182 – 198.

Imaizumi, S., Mori, K., Kiritani, S., Hosoi, H., & Tonoike, M. 1998. Task-dependent laterality for cue decoding during spoken language processing. *Neuroreport*, 9:899–903.

Ito, K. and Speer, S.R., 2011. Semantically-independent but contextually-dependent interpretation of contrastive accent. In *Prosodic categories: production, perception and comprehension* (pp. 69-92). Dordrecht: Springer.

Jackendoff, R., 1987. On beyond zebra: The relation of linguistic and visual information. *Cognition*, 26(2),89-114.

Jakobson, R. & Halle, M. 2002. *Fundamentals of language*. De Gruyter.

Jakobson, R. & Waugh, L. 1987. *The sound shape of language*. New York: Mouton de Gruyter.

Jakobson, R. 1960. Linguistics and poetics. *Style in language*, (pp. 350-377). MA: MIT Press.

Jaspal, R., 2009. Language and social identity: A psychosocial approach. *Psych-Talk*, 64.17-20.

Jaywant, A. & Pell, M.D. 2012. Categorical processing of negative emotions from speech prosody. *Speech Communication*, 54(1):1-10.

Jensen, J.T. 1993. English phonology. vol. 99. John Benjamins Publishing.

Jones, N.A., Ross, H., Lynam, T., Perez, P. and Leitch, A., 2011. Mental models: an interdisciplinary synthesis of theory and methods. *Ecology and Society*, 16(1).

Johnson, M. 1999. *The meaning of the body: Aesthetics of human understanding*. Chicago: University of Chicago Press.

Johnson, R.B. & Onwuegbuzie, A.J. 2004. Mixed methods research: A research paradigm whose time has come. *Educational Researcher*, 33(7):14-26

Johnson, R.B., Onwuegbuzie, A.J. & Turner, L.A. 2007. Toward a definition of mixed methods research. *Journal of Mixed Method Research*, 2007(4):112-133.

- Juffs, A., 1990. Tone, syllable structure and interlanguage phonology: Chinese learners' stress errors. *IRAL-International Review of Applied Linguistics in Language Teaching*, 28(2):99-118.
- Kappas, A., Hess, U. & Scherer, R. 1991. Voice and emotion: Fundamentals of nonverbal behaviour. Oxford: Oxford University Press.
- Kemp, R. 2012. Embodied acting: What neuroscience tells us about performance. London: Routledge.
- Kendrick, L. & Roesner, D. 2011. Theatre noise. *The Sound of Performance*. Cambridge: Cambridge Scholars Publishing.
- Kerka, S. 2002. Somatic/embodied learning and adult education. *Canadian Journal of Education*, (32):, 76-80.
- Keuris, M. 2007. The (re) working of dramatic language in Janet Suzman's 'The Free State'. *JLS/TLW*, 23(1):1-15.
- Kimbrough, A. 2002. The sound of meaning: Theories of voice in twentieth-century thought and performance. Louisiana: Louisiana State University (PhD Thesis ed).
- Knowles, G. 2014. Patterns of spoken English: An introduction to English phonetics. London: Routledge.
- Kostov, V. & Fukuda, S. 2001. Emotion in user interface, voice interaction system. Department of production, information and systems engineering. *Tokyo Metropolitan Institute of Technology*, 2:798–803.
- Krasner, A. 2012. An actor's craft: The art and technique of acting. London: Palgrave Macmillian.
- Lakoff, G. and Johnson, M., 1980. Conceptual metaphor in everyday language. *The journal of Philosophy*, 77(8), 453-486.

Lakoff, G. & Johnson, M. 1987. The metaphorical logic of rape. *Metaphor and Symbol*, 2(1):73-79.

Lanham, L.W., 1979. *The standard in South African English and its social history* (Vol. 1). John Benjamins Publishing.

Lawrence (In Mccarthy, L. 2014. Social commentary through the transdisciplinary practice of audio-visual performance). *Journal of Professional Communication*, 3(2): 137-148.

Lecoq, J. 2009. *The moving body (Le corps poetique): Teaching creative theatre*. London: Bloomsbury.

Leder, D., 1999. Whose body? What body? The metaphysics of organ transplantation. In *Persons and their bodies: Rights, responsibilities, relationship*, 233-264. Dordrecht: Springer.

Lessac, A. 1997. *The use and training of the human voice*. California: Mayfiled.

Lessac, A. & Kinghorn, D. 2014. *Essential Lessac*. Barrington: RMJ Donald.

Lewis, J. 2010. Physical Actions as expressive performance narratives: a self-reflexive journey. *South African Theatre Journal*, 24(Special Issue: Movement and Physical Theatre in South Africa):175-198.

Linklater, K. 1992. *Freeing Shakespeare's voice: The actor's guide to talking the text*. New York: Theatre Communications Group.

Linklater, K. 2006. *Freeing the natural voice: Imagery and art in the practice of voice and language*. Hollywood: Drama Publishers.

Litman, D. & Forbes-Riley, K. 2004. Predicting student emotions in computer-human tutoring dialogues. Proceedings on the 42nd Annual Meeting of Association for Computational Linguistics.

- Loehr, D.P. 2004. *Gesture and intonation*. Georgetown: Georgetown University (Doctoral dissertation).
- Loncaric, V. 2017. (In Munro, M. Turner, S & Munro, A. *Play with Purpose: Lessac Kinesensics in action*). *The use of Lessac Kinesensics for character creation: an autoethnographic reflection*. New York: LTRI pp 44- 66
- Lowe, R.J., 1994. *Phonology: Assessment and intervention applications in speech pathology*. Williams & Wilkins.
- Luchsinger, R. & Arnold, G. 1965. *Voice-speech-language, clinical communicology: Its physiology and pathology*. California: Wadsworth.
- Lugering, M. 2015. *Expressive actor*. New York: Taylor and Francis.
- Lutterbie, J. 2011. *Toward a general theory of acting: Cognitive science and performance*. New York: Palgrave and Macmillan.
- Machon, J., Pollick, F.E. & Tringham, M. 2013. *Affective performance and cognitive science: Body, brain and being*. London: Bloomsbury.
- Mans, M., 2004. The changing body in Southern Africa—a perspective from ethnomusicology. In *Knowing bodies, moving minds* (pp. 77-95). Springer, Dordrecht.
- Mascia-Lees, F.E., 2011. Aesthetic embodiment and commodity capitalism. *A Companion to the Anthropology of the Body and Embodiment*, 3-23.
- McAlister, C., 2013. *Transcript: Handel's First Performance*.
- McAllister-Viel, T. 2009. Voicing culture: Training Korean actors' voices through the Namdaemun market projects. *Modern drama*, 52(4):426-448.
- McConachie, B., Blair, R., Cook, A., Furse, A., Hood, E., Lutterbie, J., Machon, J., Pollick, F.E. & Tringham, M. 2013. *Affective performance and cognitive science: Body, brain and being*. London: Bloomsbury

McConachie, B. & Hart, E. 2006. *Performance and cognition: Theatre studies and the cognitive turn*. London: Routledge.

McEvenue, K. 2001. *The actor and the Alexander technique*. New York: Palgrave Macmillan.

McGaw, C., Stilson, K.L. & Clark, L.D. 2011. *Acting is believing*. Sunvillage Publications.

McNeill, D., 2012. *How language began: Gesture and speech in human evolution*. Cambridge University Press.

McQuirk, J. 2017. (In Munro, M. Turner, S & Munro, A. *Play with Purpose: Lessac Kinesensics in action*). *Lessac Vocal NRGs applied as a writing strategy*. New York: LTRI. pp 77 – 99.

Meisner, S. & Longwell, D. 1987. *Meisner on acting*. New York, NY: Random.

Merlin, B. 2001. *Beyond Stanislavsky: A psycho-physical approach to actor-training*. New York: Routledge.

Mesthrie, R. 2008. Death of the mother tongue—is English a glottophagic language in South Africa? *English Today*, 24(2):13-19.

Meyer-Kalkus, R. 2007. Work, rhythm, dance: prerequisites for a kinaesthetics of media and arts. (In Krois, J., Rosengren, M., Steidele, A. & Westerkamp, D., eds. *Embodiment in cognition and culture*. Amsterdam: John Benjamins Publishing. p. 165-177).

Mills, E. 2011. Theatre voice: Practice, performance and cultural identity. *South African Theatre Journal*, 23(1):84-93.

Monday, M. 2017. *Directing with the Michael Chekhov technique*. New York: Methuen Bloomsbury Drama.

Monetta, L., Cheang, H.S. and Pell, M.D., 2008. Understanding speaker attitudes from prosody by adults with Parkinson's disease. *Journal of neuropsychology*, 2(2).415-430.

Mouton, J. 2001. How to succeed in your master's and doctoral studies: A South African guide and resource book. Pretoria: Van Schaik.

Morris, E.,2000. *Acting from the ultimate consciousness*. Los Angeles: Ermor Enterprises.

Morris, G., 2007. Townships, identity and collective theatre-making by young South Africans. *South African Theatre Journal*, 21(1).166-179.

Mortimer, W., 2009. Essay The Disconnect Between Actor and Text. *Voice and Speech Review*, 6(1), 227-235.

Msila, V. 2007. From apartheid education to the revised national curriculum statement: Pedagogy for identity formation and nation building in South Africa. *Nordic Journal of African Studies*, 16(2):146-160.

Mulgrew, G. 2000 *In. On Directing: Interviews with Directors* edited. by Gabriella Giannachi and Mary Luckhurst. New York: St. Martin's Press p. 120-124.

Munro, M. & Coetzee, M.H. 2009. The Lessac approach as a pedagogical answer to outcomes-based education and training, and whole-brain learning. *Collective Writings on the Lessac Voice and Body Work – A Festschrift*. Florida: Llumina Press.

Munro, M. 2001. Towards demystifying voice-building. *South African Theatre Journal*, 15(1):107–118.

Munro, M. 2017. (*In* Munro, M. Turner, S & Munro, A. *Play with Purpose: Lessac Kinesensics in action*). *Mapping Lessac Kinesensics*. New York: LTRI. pp 3-36.

Munro, M. 2018. Principles for embodied learning approaches. *South African Theatre Journal*, :1-10.

- Munro, M., Turner, S., Munro, A. & Campbell, C. 2009. Collective writings on the Lessac voice and body work – A festschrift. Florida: Llumina Press.
- Murray, I.R. & Arnott, J.L. 2008. Applying an analysis of acted vocal emotions to improve the simulation of synthetic speech. *Computer Speech & Language*, 22(2):107-129.
- Nespor, M. & Vogel, I. 1986. Prosodic phonology (studies in generative grammar 28). Dordrecht: Foris.
- Nicholson, L., 2017. Teaching vowels physically. *Voice and Speech Review*, 11(2).121-131.
- Nishihara, T. & Van De Weijer, J. 2011. On syllable-timed rhythm and stress-timed rhythm in world Englishes: Revisited. *Miyagi University*46:155-163.
- Noland, C., 2010. *Agency and embodiment*. Harvard University Press.
- Ortlipp, M. 2008. Keeping and using reflective journals in qualitative research processes. *The Qualitative Report*, 13(4):695-705.
- Palys, T. 2008. Purposive sampling. (In L. M. Given (Ed.) *The Sage Encyclopedia of Qualitative Research Methods*). (Vol.2): p 697-8. Los Angeles: Sage.
- Parrott, W.G. ed., 2001. *Emotions in social psychology: Essential readings*. New York: Psychology Press.
- Pell, M.D. & Skorup, V. 2008. Implicit processing of emotional prosody in a foreign versus native language. *Speech Communication*, 50(6):519-530.
- Pell, M.D. 2007. Reduced sensitivity to prosodic attitudes in adults with focal right hemisphere brain damage. *Brain and Language*, 101(1):64-79.
- Pell, M.D. and Monetta, L., 2008. How Parkinson's disease affects non-verbal communication and language processing. *Language and Linguistics Compass*, 2(5), 739-759.

- Peppé, S., Maxim, J. & Wells, B. 2000. Prosodic variation in southern British English. *Language and Speech*, 43(3):309-334.
- Peters, M., 2004. Education and the philosophy of the body: Bodies of knowledge and knowledges of the body. In *Knowing bodies, moving minds*. Dordrecht: Springer
- Petit, L., 2010. *The Michael Chekhov handbook: for the actor*. London: Routledge.
- Pia, A. 2006. Acting the truth: The acting principles of Constantin Stanislavski and exercises: A handbook for actors, directors, and instructors of theatre. Bloomington: Author House.
- Pierrehumbert, J.B. 2003. Phonetic diversity, statistical learning, and acquisition of phonology. *Language and Speech*, 46(2-3):115-154.
- Pillet-Shore, D. 2012. Greeting: Displaying stance through prosodic recipient design. *Research on Language & Social Interaction*, 45(4):375-398.
- Ramos-Zayas, A.Y. 2011. Learning affect, embodying race: Youth, blackness, and neoliberal emotions in Latino Newark. *Transforming Anthropology*, 19(2):86-104.
- Ramus, F., Nespore, M. & Mehler, J. 2000. Correlates of linguistic rhythm in the speech signal. *Cognition*, 73(3):265-292.
- Regier, T., 1996. *The human semantic potential: Spatial language and constrained connectionism*. MIT Press.
- Reissland, N. & Snow, D. 1996. Maternal pitch height in ordinary and play situations. *Journal of Child Language*, 23(2):269-278.
- Richards, T., 2003. *At work with Grotowski on physical actions*. London: Routledge.
- Richards, T. 2014. *Heart of practice: Within the workcenter of Jerzy Grotowski and Thomas Richards*. London: Routledge.

Riley, S.R., 2004. Embodied perceptual practices: Towards an embrained and embodied model of mind for use in actor-training and rehearsal. *Theatre Topics*, 14(2). 445-471.

Roach, P., 1982. On the distinction between 'stress-timed' and 'syllable-timed' languages. *Linguistic controversies*, 73, p.79.

Roach, P. 2000. English phonetics and phonology. Cambridge: Cambridge University Press.

Rodenburg, P. 1997. The actor speaks. London: Methuen Drama.

Rodenburg, P., 2015. *The actor speaks: Voice and the performer*. St. Martin's Griffin.

Rokonitz, N. 2013. (In Beck, J.M. 2013. Theatre, performance and 'the century of the brain'). *Medicine, Health and the Arts: Approaches to the medical humanities*, p.186.

Rootberg, R. 2000. Moving towards vocal center: Integrating Laban movement analysis and Bartenieff fundamentals with a Linklater vocal warm-up. *Voice and Speech Review*, 1(1):291-313.

Rosch, E. Varela, F.J., Thompson, E., 2017. *The embodied mind: Cognitive science and human experience*. Cambridge Massachusetts: MIT Press.

Roth, W.M. & Tobin, K. 2010. Solidarity and conflict: Aligned and misaligned prosody as a transactional resource in intra- and intercultural communication involving power differences. *Cultural Studies of Science Education*, 5(4):807-847.

Rozik, E. 2002. Acting: The quintessence of theatricality. *SubStance*, 31(2):110-124.

Saklad, N. 2011. Voice and speech training in the new millennium: Conversations with master teachers. Milwaukee: Applause Books.

Schirmer, A., Zysset, S., Kotz, S.A. & Von Cramon, D.Y. 2004. Gender differences in the activation of inferior frontal cortex during emotional speech perception. *NeuroImage*, 21(3):1114-1123.

- Schechner, R., 2005. Approaches. *Performance Theory*, p.1-34.
- Schechner, R., 2008. Grotowski and the Grotowskian. *The Drama Review*, 52(2),7-13.
- Schechner, R., 2017. *Performance studies: An introduction*. Routledge.
- Schröder, M. 2001. *Emotional speech synthesis: A review*. Seventh European Conference on Speech, Communication and Technology. Eurospeech Proceedings.
- Selkirk, E.O. 1978. Phonology and syntax: the relation between sound and structure. Cambridge Massachusetts: MIT Press.
- Setati, M. 1998. Code-switching in a senior primary class of second-language mathematics learners. *For the Learning of Mathematics*, 18(1):34-40.
- Shaughnessy, N., 2013. Imagining otherwise: Autism, neuroaesthetics and contemporary performance. *Interdisciplinary science reviews*, 38(4).321-334.
- Shewell, C. 2009. *Voice work: Art and science in changing voices*. UK: Wiley-Blackwell.
- Sheets-Johnstone, M., 2007. Kinesthetic memory. *Theoria et historia scientiarum*, 7(1), 69-92.
- Shumack, K., 2010. The conversational self: Structured reflection using journal writings. *Journal of Research Practice*, 6(2), 17.
- Shusterman, R. 2008. *Body consciousness: A philosophy of mindfulness and somaesthetics*. Cambridge: Cambridge University Press.
- Simon, M.K. & Goes, J. 2013. Ex-post-facto research.
<http://www.dissertationrecipes.com/wp-content/uploads/2011/04/Ex-Post-Facto-research.pdf>(Date of access: 17 March 2018)
- Sommerstein, A.H. 1977. *Modern phonology*. vol. 2. Baltimore: University Park Press.

Sortore, J., 2017. Exercise essay: "vowel yoga". *Voice and Speech Review*, 11(3). 314-323.

Spencer, A. 1996. *Phonology*. Oxford: Blackwell.

Stam, G.A., 2011. Second language acquisition and gesture. *The Encyclopaedia of Applied Linguistics*. New Jersey: Wiley-Blackwell.

Stam, G. and Ishino, M., 2011. Integrating gestures: The interdisciplinary nature of gesture. Amsterdam: John Benjamins

Stanislavski, K.S. 1989. *Collected Works*. vol 9. Moscow

Stein, P. & Newfield, D. 2006. Multiliteracies and multimodality in English in education in Africa: Mapping the terrain. *English Studies in Africa*, 49(1):1-21.

Stephanich, E. 2015. Maslow's stages of skill learning.
<https://phxpublishingandbookpromotion.wordpress.com/2015/01/25/maslows-stages-of-skill-learning-are-you-a-conscious-or-unconscious-writer/> (Date accessed: 17 March 2018)

Stevens, D., Byram, M. & Nichols, A., eds. 2001. *Developing intercultural competence in practice*. vol. 1. *Multilingual Matters*.

Steyn, M. & Munro, M. 2015. Locating the 'voice-as-object' and 'voice-as-subject' for the entry-level theatre voice teacher. *South African Theatre Journal*, 28(2):105-116.

Strasberg, L. 1965. *Strasberg at the actors studio: Tape-recorded sessions*. New York: Theatre Communications Group,

Strasberg, L. 1988. *A dream of passion: The development of the method*. New York: Plume.

Suzuki, T. & Matsuoka, K. 1984. Culture is the body. *Performing Arts Journal*, 8(2).

Swerts, M. & Zerbian, S. 2010. Intonational differences between L1 and L2 English in South Africa. *Phonetica*, 67(3):127-146.

Tantia, J.F. 2014. Is intuition embodied? A phenomenological study of clinical intuition in somatic psychotherapy practice. *Body, Movement and Dance in Psychotherapy*, 9(4):211-223.

Thompson, W.F., Schellenberg, E.G. & Husain, G. 2004. Decoding speech prosody: Do music lessons help? *Emotion*, 4(1):46–64.

Tiffany, W.R. Carrel, J., 1977. Phonetics: Theory and application. New York: McGraw-Hill College.

Titone, D.A., Koh, C.K., Kjelgaard, M.M., Bruce, S., Speer, S.R. & Wingfield, A. 2006. Age-related impairments in the revision of syntactic misanalyses: Effects of prosody. *Language and Speech*, 49(1):75-99.

Tobolski, E. & Kinghorn, D. 2017. Finding common ground: Lessac training across cultures. *Theatre Symposium*, 25(1):93-107. The University of Alabama Press.

Travis, L.E., ed. 1971. Handbook of speech pathology and audiology. New Jersey: Prentice Hall.

Trofimovich, P. & Baker, W. 2006. Learning second language suprasegmentals: Effect of L2 experience on prosody and fluency characteristics of L2 speech. *Studies in Second Language Acquisition*, 28(1):1-30.

Trommsdorff, G., Cole, P.M. & Heikamp, T. 2012. Cultural variations in mothers' intuitive theories: A preliminary report on interviewing mothers from five nations about their socialization of children's emotions. *Global Studies of Childhood*, 2(2):158-169

Varela, F.J. and Shear, J., 1999. First-person methodologies: What, why, how. *Journal of Consciousness studies*, 6(2-3).1-14.

- Wangh, S. 2010. *An acrobat of the heart: a physical approach to acting inspired by the work of Jerzy Grotowski*. New York: Vintage Books.
- Wardhaugh, R. 1993. *Investigating language: central problems in linguistics*. New Jersey: Blackwell.
- Vaughn, M., 2010. *The Anatomy of a Choice: An Actor's Guide to Text Analysis*. University Press of America.
- Wennerstrom, A. 2001. *The music of everyday speech: Prosody and discourse analysis*. Oxford: Oxford University Press.
- Wharton, T., 2009. *Pragmatics and non-verbal communication*. Cambridge: Cambridge University Press.
- White, L., & Matty, S.L. 2007. Calibrating rhythm: First language and second language studies. *Journal of Phonetics*, 35:501–522.
- Williams, S. and Bendelow, G., 1998. In search of the 'missing body'. *Modernity, Medicine and Health*, p.125.
- Wilson, D. and Wharton, T., 2006. Relevance and prosody. *Journal of pragmatics*, 38(10), 1559-1579.
- Woods, F. 2010. (In Bourgeault, I., Dingwall, R. & De Vries, R., eds. 2010). *The SAGE handbook of qualitative methods in health research*. Los Angeles: Sage.
- Zarrilli, P. 2009. *Psychophysical acting: An intercultural approach after Stanislavski*. London: Routledge.
- Zarrilli, P.B. 1995. Between theory [es] and practice [s] of acting: Dichotomies or dialogue? *Theatre Topics*, 5(2):111-121.
- Zemlin, W.R. 1968. *Speech and hearing science, anatomy and physiology*. New Jersey: Prentice-Hall.

Zerbian, S. & Barnard, E. 2008. Phonetics of intonation in South African Bantu languages. *Southern African Linguistics and Applied Language Studies*, 26(2):235-254.

Zerbian, S., Genzel, S. & Kügler, F. 2010. Experimental work on prosodically-marked information structure in selected African languages (Afroasiatic and Niger-Congo). *Speech Prosody 2010-Fifth International Conference*.

Zerbib. In. Citron, A., Aronson-Lehavi, S. and Zerbib, D. eds., 2014. *Performance studies in motion: international perspectives and practices in the twenty-first century*. London: Bloomsbury.

Zinder, D. 2013. *Body voice imagination: ImageWork training and the Chekhov Technique*. New York: Routledge.