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# Revealing the textual mask

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REVEALING THE TEXTUAL MASK

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film and Theatre

San José State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

John Jason Buckley

May 2009

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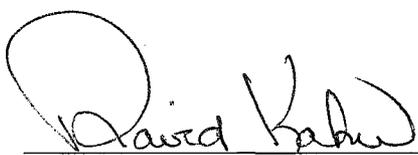
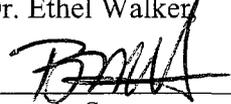
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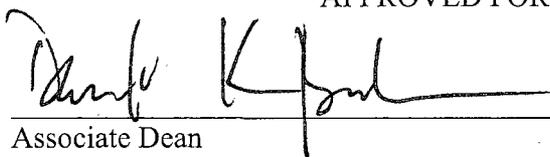
REVEALING THE TEXTUAL MASK

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## ABSTRACT

### REVEALING THE TEXTUAL MASK

by John J. Buckley

This project explores Peter Hall's idea that heightened theatrical text functions as an objective visible mask for vocal performance (Hall 45). The project reviews the vocabulary and representation of vocal form and examines the relationship between structural elements in the text and the resulting vocal form.

The research reveals that, rather than being objective and visible, the textual mask is often subjective and ambiguous. The objectivity of the mask is challenged by the existence of conflicting textual methods of constructing vocal form. The visibility is challenged by the lack of consistency among representation systems.

The project concludes that, rather than viewing the textual mask as a monolithic entity that governs vocal form, it is more useful to view each textual element of the mask as having a degree of coupling to vocal form. Some elements are more tightly coupled to others. This positions the textual mask as creating possibilities for vocal form, rather than dictating one particular vocal form. A commitment to one of these possibilities results in a specific vocal form. This vocal form functions more like a mask than the textual structure itself. The mask of vocal performance lies in the vocal mask rather than the textual mask.

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## TABLE OF CONTENTS

|  |    |
|--|----|
| CHAPTER 1: INTRODUCTION .....                  | 1  |
| CHAPTER 2: THE VOCABULARY OF VOCAL FORM.....   | 27 |
| CHAPTER 3: HEIGHTENED TEXT AND VOCAL FORM..... | 38 |
| CHAPTER 4: REPRESENTATION OF VOCAL FORM .....  | 48 |
| CHAPTER 5: CONCLUSIONS .....                   | 78 |
| WORKS CITED.....                               | 84 |

## List of Tables

|  |    |
|--|----|
| Table 1.1 Comparison of Actions .....                          | 10 |
| Table 1.2 Heightened Text.....                                 | 10 |
| Table 1.3 Contrast between Stress Patterns .....               | 11 |
| Table 1.4 Elements of Vocal Form .....                         | 14 |
| Table 1.5a Elements of Vocal Form .....                        | 16 |
| Table 1.5b Elements of Vocal Form .....                        | 16 |
| Table 1.5c Elements of Vocal Form .....                        | 17 |
| Table 1.6 Heightened Text.....                                 | 21 |
| Table 2.1 The Elements of Vocal Form .....                     | 27 |
| Table 2.2 Text .....   | 28 |
| Table 2.3 Text .....   | 29 |
| Table 2.4 Text .....   | 30 |
| Table 2.5 Falling Intonation .....                             | 32 |
| Table 2.6 Rising Intonation.....                               | 32 |
| Table 2.7 Intonations and Inflections.....                     | 32 |
| Table 2.8 Pauses.....  | 33 |
| Table 2.9 Logical Pause .....                                  | 34 |
| Table 2.10 Psychological Pause.....                            | 34 |
| Table 2.11 Breath Pause.....                                   | 35 |
| Table 2.12 Elements of Vocal Form .....                        | 36 |
| Table 3.1a Examples of Rhetorical/Poetic Textual Elements..... | 41 |

|  |    |
|--|----|
| Table 3.1b Examples of Typographical Textual Elements .....                    | 41 |
| Table 3.2 Antithesis.....  | 42 |
| Table 3.3 Ladder .....   | 43 |
| Table 3.4 Blank Verse Meter .....  | 44 |
| Table 3.5 Text .....   | 44 |
| Table 3.6 Feet of the line.....  | 45 |
| Table 3.7 Caesura.....   | 45 |
| Table 3.8 Alliteration .....   | 45 |
| Table 3.9 Assonance .....  | 45 |
| Table 4.1 Stanislavski’s Representation of a Rising Intonation.....            | 50 |
| Table 4.2 Skinner and Olivieri’s Representation of Intonations.....            | 50 |
| Table 4.3 Elements of Vocal Form and their Representations.....                | 51 |
| Table 4.4 Elements of Vocal Form and their Representation in this Project..... | 53 |
| Table 4.5 Text .....   | 54 |
| Table 4.6 Emphasis of Antithesis.....  | 54 |
| Table 4.7 Emphasis of Alliteration .....                                       | 54 |
| Table 4.8 Assonance .....  | 55 |
| Table 4.9a Feet – without Elision.....   | 55 |
| Table 4.9b Feet – with Elision .....   | 55 |
| Table 4.10a Meter – without Elision.....                                       | 56 |
| Table 4.10b Meter – with Elision.....  | 56 |
| Table 4.11a Candidates for Emphasis based on Meter (without Elision).....      | 56 |

|  |    |
|--|----|
| Table 4.11b Candidates for Emphasis based on Meter (with Elision)..... | 57 |
| Table 4.12a Barton’s suggestions for Breath Pause.....                 | 57 |
| Table 4.12b Van Tassel’s suggestions for Breath Pause.....             | 57 |
| Table 4.13 The Logical Pause.....                                      | 58 |
| Table 4.14 Textual Element and Vocal Form.....                         | 59 |
| Table 4.15 Logical Pause and Accentuation.....                         | 60 |
| Table 4.16 Comparison of Possibilities for Breath Pauses.....          | 60 |
| Table 4.17 Comparison of Emphasis based on Meter and Rhetoric.....     | 61 |
| Table 4.18 Hierarchy of Emphasis.....                                  | 61 |
| Table 4.19a Accentuation by Force.....                                 | 62 |
| Table 4.19b Accentuation by Elongation.....                            | 62 |
| Table 4.19c Accentuation by Pitch.....                                 | 63 |
| Table 4.20 One Possibility for a Vocal Mask.....                       | 64 |
| Table 4.21 Alternative Possibility for a Vocal Mask.....               | 65 |
| Table 4.22 Text.....   | 66 |
| Table 4.23 Emphasis using Capitalization.....                          | 66 |
| Table 4.24 Comparing Possibilities for Antithesis.....                 | 67 |
| Table 4.25 Possibility for a Vocal Mask.....                           | 67 |
| Table 4.26 Text.....   | 68 |
| Table 4.27 Emphasis of Alliteration.....                               | 68 |
| Table 4.28a Feet of the Line – Three Syllables on Fiery.....           | 68 |
| Table 4.28b Feet of the Line – Two Syllables on Fiery.....             | 68 |

|  |    |
|--|----|
| Table 4.29a Meter of the Line – Elision.....                     | 69 |
| Table 4.29b Meter of the Line – No Elision .....                 | 69 |
| Table 4.30 Emphasis of Meter and Pronunciation .....             | 69 |
| Table 4.31a Barton’s Breath Pauses.....                          | 70 |
| Table 4.31b Van Tassel’s Breath Pauses .....                     | 70 |
| Table 4.32 Logical Pause .....                                   | 70 |
| Table 4.33a Vocal Form based on Barton’s Breath Pauses .....     | 70 |
| Table 4.33b Vocal Form based on Van Tassel’s Breath Pauses ..... | 70 |
| Table 4.34 Vocal Mask .....                                      | 71 |
| Table 4.35 Text .....  | 71 |
| Table 4.36 Emphasis based on Spelling.....                       | 71 |
| Table 4.37 Accentuation of Elongation.....                       | 71 |
| Table 4.38 Vocal Mask .....                                      | 72 |
| Table 4.39 Text .....  | 72 |
| Table 4.40 Emphasis of Ladder.....                               | 73 |
| Table 4.41 Accentuation of Ladder using Pitch.....               | 73 |
| Table 4.42 Emphasis of Alliteration .....                        | 73 |
| Table 4.43 Accentuation of Alliteration.....                     | 74 |
| Table 4.44 Feet.....   | 74 |
| Table 4.45 Meter .....   | 74 |
| Table 4.46a Barton’s Suggestions for Breath Pauses.....          | 74 |
| Table 4.46b Van Tassel Suggestions for Breath Pauses .....       | 75 |

|   |    |
|---|----|
| Table 4.47 Logical Pause .....  | 75 |
| Table 4.48 Vocal Mask for Alliteration, Ladder and Logical Pause..... | 75 |
| Table 4.49 Vocal Mask .....   | 76 |

## CHAPTER 1: INTRODUCTION

Imagine a darkened theatre. The lights come up. A man walks downstage dressed in a monarch's robes, wearing a crown and makeup and says the words: "Now is the winter of our discontent made glorious summer by this son of York" (Richard III. The Riverside Shakespeare 1.1.1-2). It is Richard III or more accurately an actor performing the role of Richard III. From production to production, the costume, makeup and actor may change but the words remain a constant.

Like the robes and crown, the words wait for an actor to come and give them life. They reside in a text, imprinted with ink on the pages of a book. The words existed before and will continue to exist after the performance.

The journey from page to stage seems like a simple and obvious one: speak the words written on the page. However, the text is more complex than a collection of words. For example, the empty spaces in the text, function as negative space to frame and turn a collection of characters into word. While the words are emphasized with sound, the spaces manifest themselves through silence. The words and spaces in the text are visible elements with an explicit path to performance.

There are other visible elements in the text that have a more subjective path to performance. For example, the presence of punctuation marks such as a comma, colon or semi-colon, prompts decisions of whether to pause or not, and for how long. Another example occurs with lines written in verse. While lines usually begin with a capital letter, they may end with a period, a punctuation mark or even no punctuation at all. This raises a question of whether to pause or breathe, do both or neither.

There are other elements, e.g., rhetorical devices and poetic devices (these terms are defined and discussed in more detail later in this chapter), that are less visible. These elements make their presence known through analysis. While words, due to their visibility, are granted an explicit contribution to the template of performance, these rhetorical and poetic elements are less visible and have a subjective and implicit contribution.

Omitting the words of text is clearly a choice that would require some level of justification. However, omitting these other elements can be a choice that requires little or no justification. Their omission can simply be due to a lack of knowledge of their existence.

The relative invisibility and implicitness of rhetorical and poetic devices lends them a subjective quality. Although the words have an almost direct path from page to stage, there is an indirect relationship between punctuation, rhetorical and poetic devices and performance. The relative invisibility of these elements means that they may often be ignored.

The conscious creation of vocal performance is a question of what textual structures influence vocal performance and how those textual structures are used to mold vocal performance. We accept without question that the words flow directly from the text to the performance, in a similar manner to the way we accept an actor wearing a crown and robes as a king. The words of the text form a template that begins to lend structure and definition to the vocal performance. What role, if any, do these other elements play in creating the vocal of performance?

The concept of the text being a template for vocal performance is supported by Peter Hall, a founder of the Royal Shakespeare Company, who argues that the text is analogous to a theatrical mask (45). He describes the role of text as providing vocal form and that of the actor as filling that form with emotional content (45).

Hall's concept of the textual mask frames vocal performance in a very broad sense as an interaction of the text and the actor. A literature review positions this idea within the broader framework of performance theory.

A review of Marvin Carlson's Theories of the Theatre offers an overview of some of the major positions taken by theorists as to the relative importance of the role of the text and the actor in a resulting performance. The review reveals that at one extreme, the text is seen as a score that prescribes the performance, while at another extreme, the actor molds performance from the pliable raw material of text.

Those who favor a textual dominance include Yuli Aikhenwald, who asserted that "drama is essentially literary" and who refused "even to accept the actor as a creative artist: he simply recites words written by someone else and alien to himself." This viewpoint taken to its extreme is represented by Alfred Jarry, who "advocates the delivery of the entire play in monotone" in order to prevent "any possible intrusion of the particular" in a performance (324, 292). Textual dominance advocates a textual mask that produces a rigid monotonic recitation.

Those who favor actor dominance include Benedetto Croce who advocated the rejection of "traditional rules" of dramatic texts as they "limit artistic expression" (311). Jerzy Grotowski, Alexandro Jodorowsky and Jerome Savary who advocated

movement away from the text to a non-literary theatre (455, 459). This viewpoint taken to its extreme is represented by Jean Jullien who suggested that the “essence of drama may not be found in the words at all” (280). Actor dominance advocates the denial of a textual mask as a performance tool.

Georg Simmel presents a less polarized and more integrated view by describing performance as finding the unity of the actor and the poetic work, not merely “illustrating a poetic text” (329). Georg Fuchs acknowledged the “dominance of literature” as “restricting the creativity of the actor,” and suggested that “instead of forcing an actor to give way to text, the author should construct a text based on “a delicate understanding of possibilities of form” (320). Jacques Copeau acknowledged the “primacy of the text,” but emphasized that “the text must stimulate, even demand, theatricalization [sic]” (372). Bertram Joseph suggested that: “It is possible, however, to have the best theatre together with the most beautiful poetry when the actor’s preparation of his part has been based on a clear recognition of the way in which his lines have been constructed as units of verse and prose” (5).

Rather than the extreme views of Aikhenwald who rejects the actor or Jullien, who rejects the text, Simmel, Fuchs, Copeau and Joseph validate one of the supporting ideas of Hall’s thesis, by acknowledging that a vocal performance is result of an integration of contributions from the actor and the text

In addition to being an interaction between the actor and the text, Hall describes vocal performance as being an interaction of form and content, specifically vocal form and emotional content. Georg Lukács has poetically expressed this idea as an integrated

performance aesthetic that balances “the timeless poetic and the sensations of the moment in a naïve synthesis” (330).

While Fuchs and Joseph describe the importance of being aware of form, Hall goes further by arguing that a performance has a predetermined vocal form and that it is the text itself that is the major contributor to that form: “Shakespeare’s text tells an actor quite clearly when to go fast, when to go slow, when to pause” (41). Hall also claims that the text “indicates which word should be accented and which word should be thrown away” (41).

Hall argues that a predetermined vocal form actually helps to express the emotions of the performer. “The feeling must of course be there; but the form must contain it. Here is the paradox: by hiding the feeling, you reveal it; by not indulging it, you express it” (45). For example, regulating the places where a performer takes a breath may cause an emotional effect on the actor. There is validity for this idea in other art forms, for example, George Balachine, at the New York City Ballet, “didn’t want a discussion on feeling; he wanted his form expressed, because the expression of form would have emotional consequences” (Rodenburg 71).

Validating Hall’s argument that structured language is the dominant shaper of vocal form is more problematic and requires a more precise understanding of how the text and the actor interact to mold vocal form. Joseph supports the idea that vocal performance is a result of the interaction of the actor and the text, but argues for careful consideration of textual structure as a source of vocal form. Although it is a choice to consider or ignore the influence of textual structures when creating a vocal form for a

performance, Joseph warns that doing so risks not fulfilling the dramatic potential of the text:

When an actor attempts to create character without taking into account the formal qualities of his lines, or when he deliberately comes into conflict with them in his desire to speak with natural intonation and familiarly realistic manner, he will find it difficult if not impossible to penetrate into the depths of the personage who the author has imagined. (Joseph 18)

Joseph suggests that the contribution of the text to vocal form is accounted for by “formal qualities” rooted in the “organization of language,” e.g., rhetoric, while the contribution of the actor is accounted for by “creativity” and a “desire to speak with natural intonation” (18).

The idea that some texts possess a quality that influences vocal performance is supported by Margaret Prendergast McLean, a major influence on Edith Skinner (author of Speak with Distinction). McLean distinguishes between prose and verse in text (129). She describes prose as “primarily concerned with what is said – not with the manner of saying it” and that it “has a definite rhythm but it does not have meter except in rare cases” (129). Whereas poetry is “characterized by the particular nature and beauty of forms due partially at least to the careful choice of sounds and words, and to the arrangement of words into patterns” (131). Being able to justify a textual quality that influences vocal form is an important stepping-stone towards justifying the idea of a textual mask.

Cicely Berry, voice director of the Royal Shakespeare Co., distinguishes between “heightened” and “naturalistic” texts:

I am taking heightened text to mean writing which is built on a rhythmic structure, where there is compression of imagery, and where we understand as much through the logic of the imagery as through the factual reasoning. And I am taking naturalistic writing to be prose, where the structure of the story is built on a logical progression of ideas, where the dialogue is rooted in everyday speech patterns, and where imagery is more incidental than essential. (Berry 34)

With these qualitative distinctions, text can be broadly described as being either heightened or naturalistic. However, a difficulty with these classifications is the implicit nature of the qualities that support a text being considered heightened or poetic. The heightened qualities need to be revealed, as they are relatively invisible in the text. If the heightened qualities of a text are not uncovered, the text becomes naturalistic.

It seems then that the idea of the text suggesting vocal form is a matter for heightened texts only. However, even in naturalistic texts, there are structures that can suggest vocal form. Punctuation marks, such as the question and exclamation mark, suggest possibilities for vocal form. For example, in an English language text, if a line is punctuated with a question mark, it may give rise to a raised pitch at the end of the sentence (McLean 93).

However, with heightened texts there are more suggestions for the form of vocal performance than naturalistic texts, due to the presence of devices beyond punctuation

(Hall 14; Rodenburg 70). For example, a text written in verse, suggests a vocal form containing a pattern of weak and strong stresses on the syllables of the words in the line, that is governed by the particular meter used by the writer (Spain 12).

The concept of a textual mask then is not tied to either a naturalist text or a heightened text. Almost all texts have some degree of vocal form suggested by the textual structure. With naturalistic texts the suggestion are more visible and less subjective, with heightened texts they are less visible and implicit.

Describing texts as being heightened or naturalistic attributes to the text more or less responsibility for defining vocal form. This contour also provides a way of looking at the performance styles. Heightened and naturalistic texts find performance analogs in what has been described as British and American acting styles (Linklater Freeing the Natural Voice 3). The former being based on textual “technique” or ”external skills” and the latter on non-textual methods that using psychological exploration and allow “emotional freedom” (Linklater Freeing the Natural Voice 3). They represent the extremes of performance theory introduced earlier.

Textual based performance styles use structures in the text to create a vocal performance. Non-textual styles can include but are not limited to the use of character analysis, psychology, emotional exploration and the use of animal character prototypes to create a vocal performance. No matter what method or combination of methods is used there is a resulting vocal form.

The task of validating Hall’s argument that text is the dominant contributor to vocal form in an integrated performance aesthetic, where the actor and the text interact to

create a performance, rests on understanding the relationship between textual and non-textual methods of creating a vocal performance.

For example, a non-textual method such as the Stanislavski “action” can be used to create a vocal performance (Lewis 46). Stanislavski proposed the idea of the action whereby the actor can choose a verb that informs the delivery of the text. The actor performs the action described by the verb using the text.

The fact that the action is the actor’s choice means that it can be chosen independent of the text, “The text is like a canoe and the river on which it sits is the emotion” (Meisner 115). In fact, choices independent of the text are often encouraged “Good actors adjust the text to the inner emotional line created by their sensitized reactions to other actors” (Esper and DiMarco 169).

For example, if a text contains a line, “You took it?” the actor may choose an action “to accuse” (the choice of the action is arrived at by a non-textual method and ignores the punctuation at the end of the line). The choice of “to accuse” as the action, would result in a vocal performance where stress may be placed on the word “You.”

However, the punctuation can also inform the vocal performance. In this case the author has placed a question mark at the end of the sentence to indicate that a question is being asked. The use of punctuation could be viewed as an indirect method for specifying the action for a dramatic line. The use of question mark leads to choice of the verb “to question” as the action. The punctuation, via the action, molds the vocal performance by encouraging the pitch to be raised at the end of the line.

The following table is an attempt to visually display the vocal form for the choices of the action discussed above. One challenge is how to represent the vocal form on the page. Later in this chapter there is a discussion of representation methods. In this table stress is indicated by a bold font and pitch by the vertical position of the words on the page.

Table 1.1 Comparison of Actions

| Action: To Accuse  | Action: To Question |
|--------------------|---------------------|
| <b>You</b> took it | it<br>took<br>You   |

The example above illustrates choices for vocal form suggested by textual and non-textual methods uses a naturalistic text. The next example is heightened text from Hamlet 1.1 The Riverside Shakespeare.

Table 1.2 Heightened Text

|                            |
|----------------------------|
| Have you had quiet guard ? |
|----------------------------|

This example has punctuation in the form of a question mark, as in the naturalistic example, but adds the complexity of blank verse. The question mark, as in the previous example suggests a particular vocal form. The element of blank verse imposes an alternating pattering of weak and strong syllables (known as iambic meter). This metrical pattern suggests emphasis on the syllables “you” and “qui.” However, the actor is free to choose an action that is rooted neither in the punctuation nor meter of the text. For

example, if the actor chooses as the action “to demand” then the emphasis would be on the word “Have.” The following table shows the contrast between stress suggested by the meter and the action. In the table a word that receives a stress indicated by a bold font.

Table 1.3 Contrast between Stress Patterns

| Stress of Iambic Pentameter       | Stress of the action – “to demand” |
|-----------------------------------|------------------------------------|
| Have <b>you</b> had quiet guard ? | <b>Have</b> you had quiet guard ?  |

In this example there are two suggestions for vocal form, one based on the textual structure and the other the actor’s choice of action. How does the relationship between these two sources of vocal form result in the creation of a vocal performance?

Lee Strasberg, the artistic director of the Actor’s Studio, describes the relationship in cautionary terms, “In Shakespeare the verbal progression is so wonderful that when an actor stops to put in his own little details, he has to be very careful to do so only at the elbows, the transitional moments” (Hethmon 245).

Robert Lewis, co-founder of the Actor’s Studio, chooses to use the vocabulary of the Stanislavski system to describe the relationship as an artistic balance between the “external tempo-rhythm” of verse and the “inner tempo-rhythm” of subtext (129). Referring to the previous example, the “external tempo-rhythm” is established by the alternating patterns of weak and strong stresses of the iambic pentameter. The “inner tempo-rhythm” is established by the stress of the action.

Bert O. States describes the relationship based on the existence of a set of natural rules, based on the limitations of the actor's instrument that must be obeyed when writing dramatic texts:

Presumably, however, beneath the historical march of styles, techniques, and forms, the actor remains the indispensable instrument on which the music of the theatre is played and like all instruments it is inherently limited in its versatility by its physical construction. Consequently, if the playwright writes for the actor, he must abide by certain "rules of nature."  
(129-130)

Hall's thesis is that the actor-text relationship is based on that of an actor and a theatrical mask. He argues that it is structured text that creates vocal form by positioning text as the dominant contributor to vocal form.

Given the existence of other performance methods, the argument that structured text is the dominant shaper of vocal form seems to be mainly a subjective one. In particular, vocal form based on textual methods seems to be in direct opposition to non-textual methods such as the use of the Stanislavski action. The Stanislavski system seems to promote a performance aesthetic that treats text as subservient to the actor's creative process: "The text takes on the character of your emotion" (Meisner 115). However, this view contradicts Stanislavski's extensive discussion of how text influences performance aesthetics. Stanislavski devoted three chapters to the subjects of "Diction and Singing," "Intonation and Pauses" and "Accentuation: The Expressive Word" (82-172).

A chart of the Stanislavski system circa 1934 includes four sections related to vocal performance (Lewis 34). Within Stanislavski's work, both textual structure and actor-influenced vocal form are considered valid elements of a performance aesthetic. However Group Theatre members, Meisner, Strasberg and Adler's books on acting technique contain little coverage of Stanislavski's ideas on text and vocal form. This aspect of Stanislavski's work seems to get very little recognition and as a result wrongly positions his work in direct opposition to performance that uses structural elements in the text to create vocal form.

Robert Lewis is the only member of the Group Theatre to acknowledge Stanislavski's work on the connection between structured text and vocal performance. He points out that very few people pay attention to this work because it is found in Building a Character, described by Lewis as "the book that no-one reads" (127).

It is surprising that instead of finding a conflict within the Stanislavski system, that there is both a validation and a foundation for a textual-based approach to performance. Stanislavski provides an overview of the elements of a vocal performance that a performer can consciously control and that he views as important to the creation of a performance. The elements described by Stanislavski are listed in the following table.

Table 1.4 Elements of Vocal Form

|                                 |
|---------------------------------|
| Emphasis                        |
| Intonation                      |
| Pauses                          |
| Rhythm                          |
| Diction (Vowels and Consonants) |

Why Stanislavski's work is relevant to this study is that these elements appear within a broader theoretical acting framework, and in particular, a framework that is often positioned in direct opposition to creating a vocal performance from the textual elements:

In the thirties, forties and fifties, Stanislavsky's books, the Group Theatre and the Actors' Studio moved American actors forward in psychological and emotional exploration to the point where they virtually abandoned the study of "external skills." (Linklater Freeing the Natural Voice 3)

In order to test the validity of using Stanislavski's work on vocal form in this study, a number of texts that dealt with vocal form in the English language were reviewed. The selection criterion used was to focus primarily on texts that deal with the performance of Shakespeare's plays. These texts include works written by members of the Royal Shakespeare Company, Shakespeare and Company, and The Original Shakespeare Company.

The texts from the Royal Shakespeare Company include John Barton's Playing Shakespeare, Cicely Berry's The Actor and The Text and Patsy Rodenburg's Speaking

Shakespeare. Barton provides an overview of the aesthetics of the company through various examples, while Berry and Rodenburg focus on the mechanics of constructing vocal form from text.

Patrick Tucker's text, Secrets of Acting Shakespeare, is based on his work as director of The Original Shakespeare Company and focuses on the use of the First Folio (there is more information on the use of the First Folio later in this introduction) as a guide to constructing vocal form. Kristin Linklater's Freeing Shakespeare's Voice provides an introduction to her work at Shakespeare and Company that seeks to integrate the organic resources (physical and emotional) available to the actor's voice with the formal demands (language and structure) of Shakespearian text..

The remaining works reviewed: Van Tassel's Clues to Acting Shakespeare, Joseph's Acting Shakespeare, Brubaker's Shakespeare Aloud: A Guide to his Verse on Stage, Benedetti's The Actor at Work, McLean's Oral Interpretation of Forms of Literature and Olivieri's Shakespeare without Fear : A User-Friendly Guide to Acting Shakespeare are examples of texts written for acting students. These texts span a period from 1936 to 2001 and possess qualities of practicality, authority and diversity.

The discussion of vocal form in the texts was reviewed. The review focused on the particular elements of vocal form mentioned in the text and the term used to describe that element. Tables 1.5a to 1.5c compare the terms used by Stanislavski to the terms used in the literature reviewed.

Table 1.5a Elements of Vocal Form

| <b>Stanislavski</b>                | <b>McLean</b>       | <b>Benedetti</b>     | <b>Olivieri</b> | <b>Berry</b>           |
|------------------------------------|---------------------|----------------------|-----------------|------------------------|
| Accentuation<br>Emphasis<br>Stress | Stress              |                      | Stress          |                        |
| Intonation                         | Intonation          |                      |                 |                        |
| Pauses                             |                     | Pauses               |                 |                        |
| Rhythm                             | Rhythm<br>And Meter | Rhythm and<br>Melody | Rhythm          | Rhythm<br>And<br>Meter |
| Diction                            |                     | Diction              |                 |                        |

Table 1.5b Elements of Vocal Form

| <b>Stanislavski</b>                | <b>Rodenburg</b> | <b>Van Tassel</b>               | <b>Brubaker</b>            | <b>Joseph</b>                    |
|------------------------------------|------------------|---------------------------------|----------------------------|----------------------------------|
| Accentuation<br>Emphasis<br>Stress |                  |                                 | Accentuation<br>Inflection | Inflection<br>Emphasis<br>Stress |
| Intonation                         |                  |                                 |                            |                                  |
| Pauses                             | Pauses           | Phrases<br>Caesura<br>Breathing |                            |                                  |
| Rhythm                             | Rhythm           | Rhythm                          | Rhythm                     |                                  |

|         |  |  |  |  |
|---------|--|--|--|--|
| Diction |  |  |  |  |
|---------|--|--|--|--|

Table 1.5c Elements of Vocal Form

| <b>Stanislavski</b> | <b>Barton</b> | <b>Linklater</b> |
|---------------------|---------------|------------------|
| Accentuation        | Stress        | Stress           |
| Emphasis            |               |                  |
| Stress              |               |                  |
| Intonation          |               |                  |
| Pauses              | Pauses        | Pauses           |
| Rhythm              | Rhythm        | Rhythm           |
| Diction             |               |                  |

The review shows the correlation between Stanislavski and other contributors in the field with regard to the elements of vocal performance. Although there isn't a complete match in any case, using the elements described by Stanislavski results in a superset that is inclusive of other contributors. From this survey there is confirmation not just of the relevance of vocal elements in the Stanislavski system but also of its applicability to the English language.

The literature reviewed did not use one term to describe these elements, and although Stanislavski referred to these elements as "technical voice means," for the purpose of this thesis they will be referred to as the elements of vocal form (Stanislavski 171).

It is important to differentiate between textual structures and vocal form. Textual structures in heightened text generate possibilities for vocal form. Although the specific elements of vocal form identified by Stanislavski seem to have validity, how to use these elements to construct vocal form for a text is more problematic as the relationship between text and vocal form was for the most part left by Stanislavski to the student to study independently as the “laws of our language” or “laws of speech” (159,136). Chapter three of this project contains an overview of this topic.

Hall makes a strong argument for using the First Folio to suggest vocal form as “Shakespeare’s text is scored precisely” (41). This is really an argument in favor of a theatrical punctuation system based on the First Folio. A theatrical punctuation system is a representation system for vocal form described in the literature that positions punctuation and typography elements as representing a specific and advanced vocal performance score (Alden 557).

However one significant debate in the literature is over whether the punctuation contained in the First Folio is a conscious theatrical punctuation system. While Hall justifies it because “the Folio feels like a working text with the fingerprints of actors on it” (45), Bertram Joseph describes a system based on the “rhetorical pronunciation and gesture for every word, sentence and affection (i.e., emotion)” that links the rhetorical structures in text to vocal form (7). He references Thomas Heywood’s Apology for Actors “To come to rhetoric it not only emboldens a scholar to speak, but instructs him to speak well, and with judgment to observe his comma’s [sic], colons, & full points, his parenthesis, his breathing spaces and distinctions” (Joseph 16-17).

Neil Freeman argues that the First Folio, and in particular its punctuation, represents a solid foundation for the actor interested in using the text as a guide to create vocal form (xxx). Quincy Adams argues that the First Folio punctuation is “dramatic punctuation” system (Shakespeare’s Punctuation 14). Raymond MacDonald Alden’s analysis of the First Folio texts also favors the idea of a “theatrical punctuation” (557-580). Jonathan Crewe describes the First Folio punctuation as “rhetorical punctuation” (23-41).

However, J. Isaacs questions the idea of an “Elizabethan system of conscious theatrical punctuation.” He argues that if indeed the First Folio is an example of a conscious system of verbal representation then why in 1665 would a Royal Society committee member suggest that one needed to be created (Isaacs 463)?

Elkin C. Wilson also criticizes the idea of a First Folio punctuation system based on its lack of syntactical coherence. George Lyman Kittredge’s based on his experience as an editor of Shakespearian texts, describes theatrical punctuation as a theory that “has had its day” (Alexander 14). William S. Clark criticizes the idea of theatrical punctuation: “I fail to find the slightest evidence that punctuation is other than a purely literary device” (1103-104). Charlton Hinman is also highly critical of those who look for performance clues in the folio texts (558-560). William Poole even went so far as to claim that “Shakespeare ... wasted little time on punctuation” and claimed that Shakespeare’s “stage rhetoric was virtually unpunctuated in its immediate genesis” and that punctuation was influenced more by the compositors of the First Folio than Shakespeare (Tiffany 31).

Peter Holland states that there is no scholarly evidence that the punctuation in folio texts has any validity for determining the performance of the texts (25). He attributes the punctuation of the folio texts as being “a tension between an old system based on a sound producing body and new one on abstract logic and syntax” (24-32). Crystal argues that this situation existed because while there was a movement to standardize spelling during the printing of the First Folio, there was less interest in standardizing punctuation (278).

The validity of Hall’s concept of a textual mask is coupled with the subjective importance of the First Folio as a theatrical punctuation system. It is understandable to argue for this particular method of constructing vocal form, as the typographic elements in the First Folio seem to present visible vocal performance guidelines. Hall argues for a tight coupling between the typographic elements and the mask of performance. However, the validity of the mask rises and falls with that of the theatrical punctuation system.

However, does the subjective validity of the First Folio as a theatrical punctuation system also have to taint the concept of a textual mask? A tight coupling between the typographic elements and the mask of performance links two different concepts. One concept is the method used to construct vocal form and the other concept is the vocal form itself. The mask (the result) is tightly coupled to the text elements (the method).

What if the coupling between the mask and the punctuation was a loose one? No matter what method is used to create a conscious vocal form, it is the vocal form through its vocal elements that defines the vocal performance. The resulting vocal form is closer

to functioning as a mask of performance than the method used to construct it. The following example from Hamlet 3.1 from the Riverside Shakespeare illustrates the distinction.

Table 1.6 Heightened Text

|  |
|--|
| To be, or not to be, that is the question: |
|--|

This example contains three typographic elements: two commas and a semi-colon. While these elements are very visible, there is an ambiguous relationship between the elements and vocal performance. For example, do the commas help the reader to parse the text, or do they indicate where to pause, and if so for how long? Does the semi-colon represent a pause that is longer or shorter in duration? Do any of these elements indicate where to breathe?

The main issue is that the typographical elements have an ambiguous relationship with vocal performance. This ambiguity also taints the idea of using it as a mask of performance. However using an un-ambiguous representation that indicates vocal form leads to an unambiguous mask. This unambiguous mask is a vocal mask of performance.

This advances the concept of a mask of performance as being a vocal mask rather than a textual mask. It doesn't tie it to one particular method of constructing vocal form. In doing so this project moves past the arguments over the validity of a theatrical punctuation system. The debates over the validity of the idea of a First Folio system of theatrical punctuation could be framed as a result of the lack of an unambiguous system for representing vocal form.

Suggesting a loose coupling between elements in the text (regardless of their visibility) and the resulting vocal form allow the idea of a mask to have validity, but also makes it independent of having to justify one particular method of constructing vocal form. Allowing a loose coupling also repositions the text from being a monolithic entity with tight control over vocal form, to one that contains elements that have degrees of coupling to vocal form.

Hall's thesis is that the text is similar to a theatrical mask. John Rudlin's discussion of the theatrical mask in *Commedia dell'Arte* describes a theatrical mask as being "fixed," representing a moment of life (35). He distinguishes between the persona of the mask and the personality of the actor and emphasizes that when a performer wears the mask it is the persona of the mask that dominates (34). Jacques Copeau describes this interaction of the mask and the actor:

The actor who plays in a mask receives the reality of his character from a cardboard object. He is commanded by it and must obey it willy-nilly.

No sooner has he put it on than he feels an unknown being spread into his veins of whose existence he had no suspicion. It is not only his face which is modified, it is his entire being, the very nature of his reflexes where feelings are already performing themselves that he was equally incapable of feeling or feigning when bare-faced ... even the tone of his voice will be dictated by the mask." (Rudlin 36)

Rudlin mentions that “surrendering to the mask necessitates a non-egoistical working base” or working from a place of “neutrality” in order to be able to work effectively with the mask (36).

Hall argues that Shakespearian verse possesses similar qualities. “The actor’s task is to engender a set of feelings which will make this textual shape, this end result, the true one” (41). Hall’s argument is that the First Folio and its theatrical punctuation system functions as a textual mask. However, because of the debate over the validity of the idea of a theatrical punctuation system, it is difficult to objectively support Hall’s argument.

The form of a theatrical mask is visible and unambiguous (in form not meaning). However, the form of a textual mask i.e., the vocal form implied by textual structures, is a relatively invisible and ambiguous aspect of text. This distinction is revealed by the frustration of the playwright, Harold Pinter, who wishes that actors respect his text and stress the words as he wrote them: “It has to be just right,” (Lahr 145).

Given that vocal form implied by textual structures is considered an important source of emotion and character, ironically, it is also left as an indirect and implicit aspect of text. A mask for a vocal performance that makes visible vocal form is therefore very useful.

The representation systems used in the literature fall roughly into two distinct categories. There are those that are used to identify structural elements that influence vocal form and those that represent vocal form itself. These representation systems are not standardized. Perhaps one reason for this lack of standardization is that vocal

representation spans a number of different fields, including linguistics, poetry, rhetoric, speech, voice and acting. The variety in the representation of vocal form contributes to the ambiguity of the link between structured text and vocal form.

The problem of representing vocal form is not a new one. A 1665 Royal Society study focused on the problem (Isaacs 463). John Evelyn, a Royal Society committee member suggested that a new system for representing vocal form needed to be created:

That there might be invented some new Periods and Accents, besides such as our Gram'arians [sic] & Critics use, to assist, inspirit [sic], and modifie [sic] the Pronunciation of Sentences, & to stand as markes [sic] beforehand how the voice & tone is to be govern;d [sic] ; as in reciting of Playes [sic] , reading of Verses, &c.[sic] for the varying of tone of the voice, and affections, &c.[sic]. (Isaacs 463)

This project approaches the difficulties with the mask analogy by framing it as one rooted in visibility and ambiguity. The form suggested by structured text lacks visibility due to its implicit nature, and is ambiguous due to the existence of a variety of methods for linking structures in the text to vocal form.

In order to address the problem of ambiguity, this project uses a specific and unambiguous vocabulary to discuss vocal form. This vocabulary is developed by reviewing the discussion of vocal form in the literature.

Having established a vocabulary, the next step is to review how structures in the text are used to create a vocal performance. This review identifies which elements in the text are used when constructing a vocal performance.

To address the problem of visibility a review of representation methods for structural elements examines how the elements of vocal form have been represented in the literature. A particular representation system is chosen for use in this project.

Armed with a vocabulary, a number of methods of synthesizing vocal form from textual structures and a representation system for the resulting vocal form, textual methods are used to suggest choices for vocal form using text fragments from a number of heightened texts. The texts are drawn from Shakespeare's Richard III, Romeo and Juliet and Marlowe's Edward the Second. These texts contain representative examples of the types of textual structures discussed earlier. They present an opportunity to explore the concepts of heightened text, textual mask, vocal form and the representation of the vocal mask in a practical and applied manner.

Texts written in blank verse are used as they contain a high degree of textual structure. Shakespearian texts in particular are chosen because the original concept of the textual mask was built around this particular playwright's texts. An example from Marlowe, a Shakespearian contemporary, is included to illustrate that a textual mask has application beyond Shakespearian texts.

In order to examine the sensitivity of the vocal form to the presence of a First Folio text, the Shakespearian texts are examined using two different sources: The Riverside Shakespeare and The Applause First Folio of Shakespeare in Modern Type. Marlowe represents an example of heightened text freed of First Folio issues.

This project is important, because it approaches the idea of a textual mask without needing to attack or defending the idea of a theatrical punctuation based on the First

Folio. The project attempts to embrace the ambiguities and difficulties posed by the concept of a textual mask by introducing the idea of a vocal mask. By examining the textual mask within the context of Stanislavski's contribution to performance theory, the work can be naturally assimilated and integrated into to a performance aesthetic and avoids the competitive aspect normally associated with text based methods.

The next chapter reviews the vocabulary of vocal form. The third chapter reviews the synthesis of vocal form. The fourth chapter examines the representation of vocal form and applies it to reveal vocal form for a variety of texts. The final chapter contains conclusions and suggestions for future work.

## CHAPTER 2: THE VOCABULARY OF VOCAL FORM

The previous chapter described ambiguity as being one difficulty with the concept of the textual mask. Discussions of vocal subjects in a written form are particularly prone to ambiguity because of the inability to vocalize the subject under discussion. To help address this problem, this chapter establishes a vocabulary for vocal form and uses examples to help illustrate each concept. Specifically, this chapter examines in detail the elements of vocal form as the building blocks of a vocal performance. The elements of vocal form are those elements of a vocal performance that are under the conscious control of a performer. The following table (introduced in the previous chapter), lists the elements of vocal form described by Stanislavski.

Table 2.1 The Elements of Vocal Form

|                                 |
|---------------------------------|
| Emphasis                        |
| Intonation                      |
| Pauses                          |
| Rhythm                          |
| Diction (Vowels and Consonants) |

The discussion of emphasis is complicated by the ambiguity and lack of consistency found in the literature reviewed. The use of the human voice to produce changes in pitch, loudness and rate to draw attention to sound, is often described in the literature as emphasis, accentuation or stress (Wells 12). Stanislavski (or the translator) uses the terms “stress,” “emphasis” and “accentuation” almost interchangeably (158; 162-163). Oliveri uses the word “stress” (108). Hinman uses the term “pointing” (559).

Joseph defines and distinguishes the concepts of “emphasis” and “stress,” but he acknowledges that emphasis and stress are often used synonymously (58).

Joseph positions emphasis as the more general concept in that it is used to express “sense” (58). Accentuation is described by Joseph as the expression of “sense whether by stress, by change of pitch or by change of length” (58). He describes stress as “merely one of the three kinds of emphasis” (58). In order to move towards a specific vocabulary for vocal form, this project uses the term emphasis to convey the idea of highlighting certain words or phrases in a line and the term accentuation to mean the use of a particular vocal technique to implement emphasis e.g. stress. The following example shows the distinction between emphasis and accentuation, using an example from Marlowe’s Dido, Queen of Cartage:

Table 2.2 Text

|  |
|--|
| Come, gentle Ganymede, and play with me. |
|--|

In this example the actor may decide that the words “Come”, “Ganymede” are important to convey the sense of the line, and should be emphasized more than the other words. However, in order to convey this emphasis vocally the actor has to use accentuation. Emphasis is an intellectual concept, whereas accentuation is a vocal concept. Emphasis is revealed vocally through accentuation. Although strictly speaking, emphasis is not an element of vocal form in that it does not directly have a vocal expression and exists in the performance through accentuation, because of the tight coupling of emphasis and accentuation, emphasis is included as an element of vocal form.

The concept of emphasis is important as it seems to be the dominant element of vocal form responsible for conveying the sense of the text. The function of emphasis is to convey the “sense pattern of the line” (Joseph 58). Stanislavski and Skinner discuss using emphasis to highlight a particular word in a line, often important to the sense of the line, known as an operative word, to help convey the sense of the line (158; 357). Stanislavski describes using an emphasis scheme based on three shades, “heavy, medium, light” (162). Both Skinner and Olivieri echo Stanislavski in that they suggest working with three levels of emphasis (357; 248). While Skinner describes three kinds of emphasis “slight degree of emphasis,” “operative word, important to the sense of the thought” and “strong operative word,” Olivieri uses the terms “strongest” or “primary,” “secondary” and “tertiary” (357; 108; 248). Using the example text presented previously, strong emphasis may be placed on the word “Come” and secondary emphasis on the word “Ganymede.” The following table illustrates the placement of emphasis on the words by indicating the level of emphasis in parenthesis below the words. Chapter 4 contains a detailed discussion of methods of representing vocal form in a written medium.

Table 2.3 Text

|  |             |
|--|-------------|
| Come, gentle Ganymede, and play with me. |             |
| (strong)                                 | (secondary) |

Accentuation is the vocal expression of emphasis. There is strong agreement in the literature regarding the different types of accentuation available to a performer.

Joseph describes three methods of accentuation: “whether by stress, by change of pitch

or by change of length” (58). Machlin also describes three ways to accentuate, by using “stress” “pitch” and ”rate” (133). Elsie Fogerty concurs by describing three methods of accentuation, “an increase of force,” “a longer holding of a word,” and “a rise in the pitch of the word” (104). Olivieri uses the terms “Punch, Pitch, and Pace” to describe three ways to accentuate a word: “volume,” “pitch variation,” “pace” and “frame with silence” (259;108). Stanislavski and Olivieri describe an additional element of emphasis by framing a word or phrase “with silence” (164,108). Stanislavski also discusses accentuation by removing accents on all the other words, and changing the tempo rhythm of a line (164). For clarity, in this project the words stress, elongation and pitch will be used to describe the tree main methods of accentuation.

The following table illustrates the connection between emphasis and accentuation for the previous example. The table shows the use of accentuation using force for the first word and pitch for the second word. Chapter 4 contains a detailed discussion of methods of representing vocal form.

Table 2.4 Text

|          |                                    |
|----------|------------------------------------|
| Come,    | gentle Ganymede, and play with me. |
| (stress) | (pitch)                            |

The discussion of intonation is also complicated by a lack of consistency in the literature. Edith Skinner describes intonation as being “all aspects of the melody of a person’s speaking voice” (389). She describes intonation as being composed of two main elements. The first element she called “intonation pattern” or “melody pattern” which is the “movement in pitch from syllable to syllable.” The second element “inflection,”

which is “the movement in pitch on an individual syllable” applied to the stressed syllable in a word (389). McLean uses the word intonation in a manner consistent with Skinner but uses the word “glide” instead of the word inflection (90). Stanislavski uses the words “intonation,” “phonetic pattern” and “inflection” interchangeably (134-135). Olivieri uses the word “inflection” but does not mention intonation (108). Joseph uses the word “inflexion [sic]” to mean both intonation and inflection (58-59). Machlin uses “inflections” to span entire sentences which is a contradiction of Skinner’s definition (145). She does not mention intonation. In order to move towards a specific vocabulary this thesis will use Skinner’s definition of the word “intonation” as it is the most specific definition.

Stanislavski states that intonation patterns exist for words, punctuation marks, phrase and sentences (134). He describes one intonation for a sentence called the “swan neck or double bend period,” that coincides with the circumflex intonation (134).

Stanislavski also links punctuation marks to specific “intonations” (130). For example, the period requires a “final rounding out drop of the voice,” the question mark a “phonetic twist” and there is “rising inflection in front of a comma” (130-133). McLean identified four types of intonation as a falling intonation or down-glide, a rising or up-glide, a level intonation and a circumflex intonation (91-92).

For example, if the text is “How are you?” then a falling intonation can be used because in the text a question is being asked with a question word.

Table 2.5 Falling Intonation

|       |
|-------|
| How   |
| are   |
| you ? |

If the text is “you are fine?,” a rising intonation can be used because a question is asked without a question word.

Table 2.6 Rising Intonation

|        |
|--------|
| fine ? |
| are    |
| You    |

Edith Skinner identifies three types of inflections: a falling, a rising and a level (389). Olivieri identifies a fourth called a circumflex inflection (267). He calls the other inflections: rising, resolve and a sustained (267).

Examining both intonation and inflection shows that there are similarities in the adjectives used to describe them.

Table 2.7 Intonations and Inflections

| <b>Intonation (McLean)</b> | <b>Inflection (Skinner)</b> | <b>Inflection (Olivieri)</b> |
|----------------------------|-----------------------------|------------------------------|
| Falling                    | Falling                     | Resolve                      |
| Rising                     | Rising                      | Rising                       |
| Level                      | Level                       | Sustained                    |
| Circumflex                 |                             | Circumflex                   |

The next vocal element discussed is the pause. As the discussion is quite involved, a number of examples will be presented to help define and explain different types of pauses. Stanislavski identifies three different kinds of pauses: logical, psychological and luftpauses (109). McLean identifies eight kinds of pauses: logical, thought, breath, listener, dramatic, a relaxation pause, the “compensating pause” and “the caesura” or “principal pause” (67-69,181-182). The following table describes similarities between the terms:

Table 2.8 Pauses

| <b>McLean</b>                            | <b>Stanislavski</b>    |
|--|------------------------|
| Logical or Sense or Caesura or Principal | Logical or Grammatical |
| Thought                                  | Psychological          |
| Breath                                   | Luftpause              |
| Listener                                 | None                   |
| Dramatic                                 | None                   |
| Relaxation                               | None                   |
| Compensating                             | None                   |

The first type of pause is a logical pause. “Logical pauses unite words into groups (or speech measures) and they divide the groups from one another” (Stanislavski 127). McLean describes the logical pause as being used to “separate one thought from another” (67). Often the logical pause coincides with a punctuation mark or even at the end of a line. However this is not always the case, e.g., a caesura. A caesura is a logical pause

present in verse and “is usually but not always, a sense or logical pause” (McLean 182). It usually occurs around the middle of a line, but may occur anywhere (182).

The following example from Dido, Queen of Cartage 1.1, contains an example of a logical pause. The logical pause occurs at the end of the line.

Table 2.9 Logical Pause

|   |
|---|
| Come, gentle Ganymede and play with me. |
|---|

The second type of pause is the psychological pause. “The psychological pause will boldly step in at places where a logical or grammatical pause seems impossible” (Stanislavski 139). McLean describes a “thought pause” as giving “the speaker an opportunity to think” (67). According to McLean, the following example from Hamlet 3.1, contains a psychological pause at the locations indicated by “||” (67).

Table 2.10 Psychological Pause

|  |
|--|
| To be    or not to be    that is the question. |
|--|

The third pause is the “luftpause” or a pause taken by the actor for breath (Stanislavski 140). McLean uses the word “breath pause” (67). Besides the obvious need for air, this pause can be used to support additional technical requirements such as the need for projection and to avoid a later pause for breath that may disturb the sense of the text due to an interruption of the flow of delivery. According to McLean, the following example from Hamlet 3.2 contains a breath pause at the locations indicated by “/” (67).

Table 2.11 Breath Pause

|   |
|---|
| Speak the speech, I pray you, / as I pronounced it to you / |
|---|

The additional pauses described by McLean are refinements of the first three. The compensating pause allows for missing syllables in a verse line (182). The others are specific applications of a logical or sense pause to achieve a specific dramatic effect. For the purpose of this project these can be considered as subjective applications of the first three pauses.

The final element of vocal form discussed by Stanislavski is the tempo rhythm of speech (224). Stanislavski stresses the importance of being aware of the rhythms of speech, in particular when dealing with verse.

Stanislavski introduces a relationship between the syllables of verse and musical notes. He focuses on the length first and says that some syllables require durations of either “clipped pronunciation comparable to eight or sixteenth,” while “others must be produced in a more weighty, longer form, more ponderously, like whole or half notes” (225). Then he describes “some sounds and syllables receive stronger or a weaker rhythmic accentuation and some syllables “may be entirely without any accent” (225).

He states that the tempo rhythm conveys qualities from “solemn” to the “tripping chatter of a school girl” (226). Stanislavski claims “Our feelings are directly worked upon by tempo-rhythm” (224).

Diction, expressed in vowels and consonants, is described by Margaret McLean as contributing to a vocal performance by virtue of the “dramatic values of different sounds” (45). For example, “the sound w lends itself well to the expression of moods

requiring low pitch and to the expression of solemn thought” as in: “The wild wind whirls from leaf and limb” (47). Stanislavski affirms the importance of these elements by recommending that an actor should acquire “the feel of vowels and consonants of syllables” (82).

This review of the elements of vocal form, results in a specific vocabulary for discussing vocal performance. These are elements in the sense that they can be combined to create a large variety of vocal forms. The following table lists the elements of vocal form discussed in this chapter.

Table 2.12 Elements of Vocal Form

|                           |
|---------------------------|
| Emphasis                  |
| Accentuation              |
| Force                     |
| Elongation                |
| Pitch                     |
| Intonation or Inflections |
| Pauses                    |
| Logical Pause             |
| Psychological Pause       |
| Luftpause                 |
| Speech Tempo Rhythm       |
| Vowels and Consonants     |

This chapter established an unambiguous vocabulary for each element of vocal form. These elements of vocal form are combined to create a vocal mask of performance. As the project seeks to establish the idea of a visible and unambiguous vocal mask, the elements of the mask also need to be visible and unambiguous. Establishing the vocabulary of vocal form is a stepping stone towards that goal. Discussing the elements of vocal form as distinct from the elements in the text allows these two concepts to be seen as separate but related aspects of performing heightened text. The next chapter discusses the relationship between heightened text and these elements of vocal form.

### CHAPTER 3: HEIGHTENED TEXT AND VOCAL FORM

The concept of a textual mask rests on the idea that there is a connection between heightened text and vocal form. Heightened text functions as a mask in that it suggests a specific vocal form for a performance. This chapter examines the mechanism (to a large extent an implicit process) by which heightened text suggests vocal form.

Although Stanislavski provided a foundation for the vocabulary of vocal form, a limitation of using Stanislavski's work to discuss the creation of vocal form is that his work is grounded in the Russian language. For example, in his discussion of the use of accentuation as a performance element, the editor of Stanislavski's English translation of his text mentions: "Here the fictional Director-Teacher Tortsov cites certain accentuation rules do not apply with equal strength in English." These rules are also referred to as: "the laws of speech" (Stanislavski 160). The editor also mentions: "It should be noted, however, that although good English follows fewer generally applicable rules for the placing for accents, idiomatic usage dictates many places where the accent will fall under given circumstances" (160).

This specificity to the Russian language, and the greater difficulty of applying these techniques to the English language, is perhaps one reason why Stanislavski's work on vocal performance is not as prevalent as other aspects of his work.

Since Stanislavski's work did not cover the English language, we are left with the problem of dealing with its absence. It is important to note that this project is not focused on finding the definitive "laws" for the English language, but rather on developing an overview of what structures in English language texts are relevant for vocal form.

There is a danger of looking at the link between text and vocal form in a prescriptive manner by seeking a “correct” way of synthesizing vocal form. Rather than limiting this project to one, however how highly regarded, school of verse delivery, this thesis adopts a stance that accommodates a broad range of performance aesthetics.

At the broadest level, creating a vocal form can be seen as creating a score for a vocal performance of the “music of a text” (Skinner 349). Stanislavski uses a musical analogy to describe the scoring of a speech using phrases and tone rests in notes (166). Machlin describes “pitch, rate, and stress” as the three elements of a voice that correspond “in some degree” to “melody, tempo, and accent in music” (133). The construction of vocal form has also been described as vocal coloring or sound texturing (Olivieri 262-263).

Stanislavski identifies pauses, intonations and accentuation as three of the most important elements of speech and describes using them in various combinations to create a score for a performance (149). Stanislavski and Olivieri describe the use of this combination of vocal elements as emphasis (164; 261).

Joseph’s discussion of vocal synthesis, which is rooted in a rich legacy of research beginning in the Elizabethan era, presents the synthesis of vocal form as being composed of two elements. The first element is the “sense” of a line “arising from its context” and the second element, the “melody which derives from the structure of the line as an organization of articulate sound by which the sense and its implications are expressed” (55). This is echoed by McLean who claims: “In all literary expression there are two kinds of emphasis, the emphasis of sound and the emphasis of sense” (79).

The creation of vocal form is then the conscious construction of emphasis. To a first approximation Hall's textual mask can be seen as a mask of emphasis. The creation of vocal form becomes a choice of what to emphasize and how to emphasize it. In other words what textual structures influence vocal form and how are those textual structures used to mold vocal form?

A review of the references mentioned in the first chapter, of the structures in the text that are considered important when constructing a vocal performance for a text. reveals that although there is agreement regarding what structures are important (analysis) there is often disagreement on how to use these structures (synthesis) to create vocal form. For example, while Barton suggests breathing at the end of each verse line, Van Tassel recommends breathing at the punctuation marks printed in the First Folio (36; 45).

The literature reviewed did not use one particular term for these structures. For example, they are referred to as "structures" and "imagery" by Berry and "form" by Linklater (82,119). In this project they will be referred to as the "structural elements of text". The following table shows examples from the references mentioned in the first chapter, of the structures in the text that are considered important when constructing a vocal performance for a text. They are presented in two main groups, rhetorical/poetic and typographical devices. The terms are defined and explained in subsequent paragraphs.

Table 3.1a Examples of Rhetorical/Poetic Textual Elements

| <b>Rhetorical/Poetic Element</b> | <b>Described By</b>  |
|----------------------------------|--|
| Antitheses                       | Barton, Berry  |
| Ladder                           | Berry, Rodenburg   |
| Meter                            | Barton, Berry, Benedetti, Brubaker McLean,<br>Rodenburg, Spain, Van Tassel |
| Elisions                         | Barton, Brubaker, Spain, Van Tassel  |
| Caesura                          | McLean, Van Tassel   |
| Alliteration                     | Barton, Benedetti, Rodenburg   |
| Assonance                        | Rodenburg  |
| Onomatopoeia                     | Rodenburg  |

Table 3.1b Examples of Typographical Textual Elements

| <b>Typographical</b> | <b>Mentioned By</b>                  |
|----------------------|--------------------------------------|
| Capitalization       | Tucker, Van Tassel                   |
| Lineation            | Barton, Brubaker, Tucker, Van Tassel |
| Punctuation          | McLean, Tucker, Van Tassel           |

The rhetorical and poetic elements have a more implicit influence on vocal form, as they are less visible than the typographical elements. Typographical elements are more visible but suffer from ambiguity of interpretation. As the elements of the textual mask that suggest vocal form, vary in their degree of visibility and ambiguity, it is more

helpful to examine the elements of the mask individually rather than look at the idea of the textual mask as monolithic entity.

An example of a rhetorical device for example is antithesis. This device strives to highlight and contrast two ideas in the text. The ideas are vocally highlighted and contrasted using emphasis. The sense of the line is revealed through the emphasis requirements of the antithetical devices in the text.

In Edward the Second 2.4 there is this example of antithesis:

Table 3.2 Antithesis

|   |
|---|
| The prince I rule, the queen do I command |
|---|

A distinction is drawn between the importance of commanding the queen, as opposed to ruling the prince. This intellectual distinction is expressed through the rhetorical device of antithesis. The rhetorical device in turn can be expressed vocally by lending greater emphasis to the words “queen” and “command” than to the words “prince” and “rule.”

The rhetorical device to a large extent is an invisible implicit quality of the text. Texts may attempt to make the existence of the device visible through the use of capitalization, italics or some other typographic device. Given the presence of antithesis and the demand of emphasis, the manner in which the emphasis is executed (accentuation) is not definitely prescribed, but is left as a choice for the performer.

Another example of a rhetorical device called a ladder (it can also be called a build) is found in The Massacre at Paris 1.2 (Olivieri 266).

Table 3.3 Ladder

|  |
|--|
| For this, this head, this heart, this hand, and sword,<br>Contrives, imagines, and fully executes, |
|--|

In this example there is a ladder leading from “head,” “heart,” “hand” to “sword.” There is a second ladder leading from “Contrives” to “fully executes.” The rhetorical device demands emphasis for these words. While the performer is free to choose the method of accentuation, there are suggestions in the literature. For example, Olivieri suggests that ladders be vocalized using rising pitch rather than using louder volume (266).

An example of a poetic device is the meter used in blank verse. Meter sets up a pattern of emphasis. This pattern is implied in the text and is revealed using a process known as scansion. Each word is divided into syllables and the pattern of emphasis is applied to the syllables in the line. The following example from Edward the Second 2.5 is written in blank verse. Blank verse uses a meter known as iambic pentameter that sets up a pattern of alternating weak and strong stresses on each syllable on the line. The following table shows with alternating stresses of the iambic meter indicated with “.” and “/” for strong and weak stresses respectively.

Table 3.4 Blank Verse Meter

|   |
|---|
| . / . / . / . /                               |
| My lords, it is his majesty's request,        |
| . / . / . / . /                               |
| And in the honour of a king he swears,        |
| . / . / . / . /                               |
| He will but talk with him, and send him back. |

However, one complication arises when the number of syllables in a line do not match the underlying metrical structure. For example blank verse is written in iambic pentameter, which generally results in ten syllables per line unless the text has more or fewer syllables.

If a line has fewer syllables then it can suggest a need for one or more pauses (Berry 65). If it has too many syllables then it becomes the choice of the actor to introduce a contraction (perhaps justified by some textual variation in the source texts). However it can also be left as an irregularity (Berry 65). The following is an example from The Merchant of Venice 5.1 that contains more than ten syllables per line:

Table 3.5 Text

|   |
|---|
| You give your wife too unkind a cause of grief. |
|---|

This text when scanned results in more than ten syllables. A decision may be made to use elision to blend the words “too” and “un” into one sound.

Table 3.6 Feet of the line

You give | your wife | too un | kind a | cause of | grief.

Another example of a poetic device is the caesura. The caesura is a logical pause suggested by the meter of the line. Delbert Spain suggests that the caesura of an iambic pentameter blank verse line occurs “usually after the second or third foot, but it may be shifted either way; it may come in the middle as well as at the end of a foot; it may be omitted or a line may have more than one” (12). The following example from Dido, Queen of Cartage 1.1 contains an example of a caesura indicated using “||.”

Table 3.7 Caesura

Come, gentle Ganymede, || and play with me.

Other examples of poetic devices are alliteration and assonance that use the repetition of a consonant and vowel respectively (Lenard 194).

The following is an example of alliteration from Edward the Second 2.2:

Table 3.8 Alliteration

Treason! Treason! Where’s the traitor ?

In this example there is alliteration due to the repetition of the word “treason”.

The following is an example of assonance from Richard III 1.1 The Riverside

Shakespeare:

Table 3.9 Assonance

Now is the winter of our discontent

In this example there is assonance due to the repetition of the letter “i” in “is,” “winter” and “discontent.” The repetition is emphasized vocally.

The second category of textual elements are specific typographical devices. These elements, which include, for example, punctuation, lineation and capitalization, rest on the idea of a theatrical punctuation system (described in the literature review in chapter one) and suggest emphasis, pauses and breath points. However, they are prone to problems of ambiguity and contradiction, for example the ambiguous interpretation of punctuation marks as indicators of pauses (Ong 353-354).

Patrick Tucker provides a typographic guideline for vocal emphasis in Secrets of Acting Shakespeare: The Original Approach by using the capitalization present in the First Folio to determine which words to “highlight” in a verse line (232-236). Tucker also advocates using the spelling in the First Folio as a guide to emphasis of words (253-254). Tucker provides as an example, the following spellings of the word “me” from the First Folio: “Mee; Me; Still mee; O me” (253). Tucker claims: “the Folio spelling gives them differing ways of stressing the me from a quick snapped one to a long-drawn-out one: the variations in the spelling turn out to be precise scoring for the acting (and understanding) of the lines” (253-254).

A typographic guideline for a breath pause comes from Barton who states, “You breathe at the end of the verse lines” (36). But Wesley Van Tassel recommends, “The breathing points are the punctuation marks. Breathe at the end of the verse line only if there is punctuation” (45).

Wright and Barton suggest a typographic guideline for pausing at the end of a blank verse line. Wright states that in sixteenth century verse, “The line was normally endstopped [sic]” (46). However he cautions that the application of guideline depends on when the play was written. “Later, blank-verse poets spill the phrasing into the next line - as Shakespeare habitually does in his later plays” (47-48).

Based on this review, the idea that there is one textual mask that suggests a single vocal form or method of emphasis for a text is difficult to justify. Textual methods for interpreting vocal form differ in their suggestions for emphasis, breath pauses and elision. These suggestions create different possibilities for vocal form and challenge the idea of a monolithic textual mask creating a single vocal form.

Although textual (and obviously non-textual) methods can be used to suggest a number of choices for vocal form, the resulting vocal form itself is more important than the method used to create it, as it is the resulting vocal form that is actually used to create the performance.

Vocal form (no matter what method is used to create it) is closer to functioning as mask than the text itself. In order to function as a mask of performance, vocal form needs to appear to address the qualities lacking in that of the textual mask, i.e., it needs to be visible and unambiguous. The next chapter examines the representation vocal form in a manner that addresses these issues.

## CHAPTER 4: REPRESENTATION OF VOCAL FORM

This chapter reviews the representation of vocal form. In order to realize the idea of a mask of vocal performance, there is a need to move beyond implied devices in the text towards an explicit and unambiguous representation for the elements of vocal form to represent possible choices for vocal performance. This represents a move away from the idea of a textual mask towards the idea of a vocal mask.

There are a number of representations of vocal emphasis used in the literature reviewed. Both Skinner and Olivieri have suggested working with three levels of emphasis in a verse line, and have represented the levels with a dotted underline, a single underline and a double underline to indicate an increasing order of emphasis (357; 248). Benedetti describes a system with four levels of emphasis and indicates each level by placing a number from one to four above each syllable (195). Machlin chooses to indicate stress using only a single underline (142).

The representation of accentuation has also been discussed in the literature. Elsie Fogerty describes three types of accentuation, force, lengthening the word and a rise in pitch (104). Each method has an accompanying mark (listed in Table 4.1 below) (104). Stress indicated by pitch has also been conveyed using a notation similar to musical scores (Machlin 145; Brown "Can Musical Notation" 329-334; Modelle 252-269; Fogerty 104).

The representation of pauses is complicated by the number of types of pauses. Stanislavski uses "\*" to indicate a logical pause (129). The logical pause is also explicitly represented by the author in many dramatic texts. For example in The

Homecoming, Harold Pinter uses “(Pause)” to indicate that the actor should pause at specific places in the text (1). “What have you done with the scissors? (Pause.) I said I’m looking for the scissors. What have you done with them? (Pause.)” (1). This notation is also used by David Mamet in Glengarry Glen Ross (42).

Delbert Spain and Margaret McLean both use “||” to indicate a number a number of different kind of pauses (a caesura, a breath and a logical pause) (12; 67). Joseph Olivieri uses the caret “^” to indicate a pause (261). Wright uses “|” to indicate a pause, however, he also uses it to indicate metrical feet divisions (Shakespeare’s Metrical Art 4).

Stanislavski uses the ellipsis “...” to represent a psychological pause (139). David Mamet uses the ellipsis to indicate omitted words that result from a character’s sudden changes of thought. The following is an example from Glengarry Glen Ross : “Where are you going ... ? This is me ... This is Ricky, Jim” (91).

The breath pause has been represented by Evangeline Machlin by using the solidus “/” (58).

Olivieri uses an interesting approach to representing a run-on line. He uses “->” to indicate that there is no pause from one line to another (254). This approach to representation is interesting in that it indicates the lack of a pause rather than the presence of a pause.

When discussing the representation of inflection and intonations, Stanislavski illustrated the shape of the inflection on the page as shown in the following example (134).

Table 4.1 Stanislavski's Representation of a Rising Intonation

|        |
|--------|
| well ? |
| are    |
| You    |

Both Skinner and Olivieri annotate the inflection to the end of the verse line using a graphical symbol (389; 267). The follow table shows and example of the symbols used in three different intonation examples.

Table 4.2 Skinner and Olivieri's Representation of Intonations

|         |                |   |
|---------|----------------|---|
| Level   | I am sick.     | → |
| Rising  | You are well ? | ↗ |
| Falling | You are fine ? | ↘ |

The most common representations used to indicate metrical feet divisions is “|” (Lennard 11; Linklater 127; Olivieri 114; Wright, Shakespeare's Metrical Art 35).

The representation of meter, indicating weak and strong syllables is varied. The Poetry Handbook uses “x u” and E.S. Brubaker in Shakespeare Aloud uses “x /” (3;10). The symbols “○ /” are used by Wright (Shakespeare's Metrical Art 2). Delbert Spain uses a bold font to mark the strong stresses in a line. Linklater in Freeing Shakespeare's Voice varies the vertical position of the words on a page to represent the strong and weak stresses (124). However she also uses “- /” (124). Cicely Berry and Robert Benedetti use “⊔\_” (66; 195). McLean uses an apostrophe “ ‘ ” before a stressed syllable (85). The following table lists the elements of vocal form and their various representations.

Table 4.3 Elements of Vocal Form and their Representations

| Element             | Representation                                 |
|---------------------|--|
| Emphasis            | -----<br><br>_____<br><br>=====<br><br>1 2 3 4 |
| Inflections         | Shape based                                    |
| Logical Pause       | (Pause)<br><br>*<br><br>  <br><br> <br><br>^   |
| Psychological Pause | ...<br><br>***<br><br>-                        |
| Breath Pause        | /<br><br>                                      |

|                     |   |
|---------------------|---|
| Accentuation        |   |
| Force               | ><br><br>1 2 3 4  |
| Elongation of sound | whīte ( the vowel is long)  |
| Rise in pitch       | ○   |
| Metrical Feet       | “ ”   |
| Meter               | “x u”<br><br>“x /”<br><br>“∩ /”<br><br>“∪_”<br><br>“- /”<br><br>,<br><br>Bold Font<br><br>Vertical Position |

There is obvious ambiguity and inconsistency amongst the symbols. This project uses a simplified version of the table above, guided by the overriding idea that it should unambiguous.

Table 4.4 Elements of Vocal Form and their Representation in this Project

| Speech Element      | Representation |
|---------------------|----------------|
| Emphasis            | 1 2 3 4        |
| Breath Pause        | /              |
| Pause               |                |
| Accentuation        |                |
| Force               | >              |
| Lengthening of word | whi <u>t</u> e |
| Rise in pitch       | o              |
| Meter               | “x /”          |
| Metrical Feet       | “ ”            |

Two kinds of pauses have been represented, a breath pause and all others. The breath pause is an indicator that the actor needs to take a breath. All other pauses that do not require a breath are represented as “||”.

The following examples use the representation system to examine vocal form in a number of text fragments.

Example I from Richard III

The following is a fragment of text from Richard III 1.1.1-4 from The Riverside Shakespeare.

Table 4.5 Text

|  |
|--|
| Now is the winter of our discontent<br>Made glorious summer by this son of York; |
|--|

The following sections describe some of the textual structures present in the texts and their influence on vocal form.

The rhetorical device of antithesis contained in the first two lines suggests contrasting the words “winter” and “summer” and the words “discontent” and “glorious” with emphasis.

Table 4.6 Emphasis of Antithesis

|  |   |
|--|---|
| 2  | 2 |
| Now is the winter of our discontent      |   |
| 2  | 2 |
| Made glorious summer by this son of York |   |

There is an example of alliteration of the consonant “s” in the following lines.

The alliteration present in the text suggests emphasizing these consonants by lengthening the consonant (accentuation).

Table 4.7 Emphasis of Alliteration

|  |
|--|
| Now <u>i</u> s the winter of our di <u>s</u> content                               |
| Made glori <u>o</u> u <u>s</u> <u>s</u> ummer by thi <u>s</u> <u>s</u> on of York; |

There is also an example of assonance of the vowel “i” in the first line and the vowel “o” in the second line. The assonance present in the text suggests emphasizing these consonants by lengthening the vowel (accentuation).

Table 4.8 Assonance

|  |
|--|
| Now <u>i</u> s the <u>wi</u> nter of our <u>di</u> scontent<br>Made <u>glori</u> ous summer by this <u>so</u> n of <u>Yo</u> rk; |
|--|

This example is written in blank verse (iambic pentameter). The word “glorious” in the second line has three syllables. However, it may be compressed or elided to two syllables in order to scan the line as an iambic pentameter line. The line is scanned differently depending on whether elision is used.

Table 4.9a Feet – without Elision

|   |
|---|
| Now is   the win   ter of   our dis   content<br>Made glo   rious   summer   by this   son of   York. |
|---|

Table 4.9b Feet – with Elision

|  |
|--|
| Now is   the win   ter of   our dis   content<br>Made glo   rious sum   mer by   this son   of York. |
|--|

Table 4.10a Meter – without Elision

|  |
|--|
| . / . / . / . / . /                                  |
| Now is   the win   ter of   our dis   content        |
| . / . / . / . / . / .                                |
| Made glo   rious   summer   by this   son of   York. |

Table 4.10b Meter – with Elision

|   |
|---|
| . / . / . / . / . /                                 |
| Now is   the win   ter of   our dis   content       |
| . / . / . / . / . /                                 |
| Made glo   rious sum   mer by   this son   of York. |

The meter suggests the following candidates for emphasis.

Table 4.11a Candidates for Emphasis based on Meter (without Elision)

|  |
|--|
| 2      2    2      2                     |
| Now is the winter of our discontent      |
| 2      2          2      2    2      2   |
| Made glorious summer by this son of York |

Table 4.11b Candidates for Emphasis based on Meter (with Elision)

|  |   |   |   |   |   |
|--|---|---|---|---|---|
| 2  | 2 | 2 | 2 |   |   |
| Now is the winter of our discontent      |   |   |   |   |   |
| 2  | 2 |   | 2 | 2 | 2 |
| Made glorious summer by this son of York |   |   |   |   |   |

As described in the previous chapter Barton and Van Tassel have suggested different methods for placing the breath pauses. The following tables show the breath pauses for both methods illustrated with a “/.”

Table 4.12a Barton’s suggestions for Breath Pause.

|  |
|--|
| Now is the winter of our discontent /      |
| Made glorious summer by this son of York;/ |

Table 4.12b Van Tassel’s suggestions for Breath Pause.

|  |
|--|
| Now is the winter of our discontent        |
| Made glorious summer by this son of York;/ |

Barton’s suggestion generates a breath pause at the end of each line, while Van Tassel’s generates a breath pause if the line ends with a punctuation mark. Using Barton’s suggestions for breath pauses there are no run-on lines, however using the Van Tassel suggestions, line one could be a run-on line.

The following is the logical pause (in this case the caesura) indicated by using “||”. The caesura occurs at the end of the second foot as per the guidelines offered by Delpert Spain.

Table 4.13 The Logical Pause

|   |
|---|
| Now is the winter    of our discontent      |
| Made glorious summer    by this son of York |

This first example provides an overview of some of the practical issues concerning the application of the textual mask. Each textual element was examined and suggested one or more corresponding elements of vocal form. However, even this simple example shows that the process is still prone to subjective interpretations. The following table summarizes, for this simple example, the textual elements and their corresponding elements of vocal form. The table shows the relationship between the textual elements and their corresponding possibilities for vocal form.

Table 4.14 Textual Element and Vocal Form

| Textual Element | Element of Vocal Form   |
|-----------------|---|
| Punctuation     | Breath Pause (two possibilities)                                  |
| Antithesis      | Emphasis  |
| Meter           | Emphasis (two possibilities)                                      |
| Caesura         | Logical Pause   |
| Alliteration    | EmphasisAccentuation by lengthening                               |
| Assonance       | consonant<br><br>EmphasisAccentuation by lengthening<br><br>vowel |

The punctuation suggests two possibilities for breath pauses. The rhetorical device of antithesis suggests several words that can be emphasized, however the method of emphasis (accentuation) still needs to be chosen. The poetic device of alliteration suggests accentuation by lengthening the consonant “s.” The poetic device of assonance suggests emphasizing the vowels “i” and “o”. Different textual elements contribute to the set of possibilities for emphasis. Being able to see these possibilities is an important step towards being able to choose a vocal form for performance.

This example shows the coupling of the text and possibilities for vocal form. While some elements of the text are tightly coupled to the vocal form e.g., the caesura and alliteration, other elements are more loosely coupled e.g., punctuation. This is the distinction between the textual mask and the vocal mask. The textual mask generates possibilities, while the vocal mask represents a commitment to one of these possibilities

for vocal form. Each possibility suggested by the textual mask has a corresponding vocal mask.

In this example, the textual elements: the caesura, alliteration and assonance are tightly coupled to the vocal elements: logical pause and accentuation by elongation. The following table shows vocal form suggested for the logical pause and the alliterative emphasis.

Table 4.15 Logical Pause and Accentuation

|   |
|---|
| Now <u>is</u> the <u>wi</u> nter    of our <u>di</u> scontent |
| Made glorious summer    by this son of York                   |

The question remains, what to do (if anything) regarding the various suggestions for breath pauses and emphasis. The following tables list these possibilities.

Table 4.16 Comparison of Possibilities for Breath Pauses

| <b>Barton's Breath Pause</b>  | <b>Van Tassel Breath Pause</b>  |
|---|---|
| Now is the winter of our discontent /<br>Made glorious summer by this son of<br>York; / | Now is the winter of our discontent<br>Made glorious summer by this son of<br>York; / |

Table 4.17 Comparison of Emphasis based on Meter and Rhetoric.

| Meter  | Rhetoric                                      |
|--|---|
| 2    2    2    2                             | 2            2                                |
| Now is the winter of our discontent          | Now is the winter of our discontent /         |
| 2    2    2    2                             | 2            2                                |
| Made glorious summer by this son of<br>York. | Made glorious summer by this son of<br>York / |

The meter and rhetoric suggest different candidates for emphasis. The meter suggests more words for emphasis, the rhetoric suggests fewer. As the sense of the line rests on the rhetorical device of antithesis, one possibility is to use a hierarchy of emphasis where the words suggested by the rhetoric are emphasized more than the meter.

Table 4.18 Hierarchy of Emphasis

|   |
|---|
| 2    3    2    3                          |
| Now is the winter of our discontent       |
| 3    3    2    2    2                     |
| Made glorious summer by this son of York. |

Generating a vocal form for this emphasis suggestion requires choosing an accentuation method. The textual mask doesn't suggest what method of accentuation to use, merely what elements require emphasis. Although there is a tight coupling between the text and the candidates for emphasis, there is a loose coupling between these candidates and the mask of vocal form.

There are a number of possibilities for accentuation, such as using force, elongation of a sound or changing the pitch. The following tables illustrate the vocal mask for each of these possibilities.

The first example is accentuation by force. A “>” is placed over a particular syllable to indicate that the performers uses more force when vocalizing that syllable.

Table 4.19a Accentuation by Force

|   |   |
|---|---|
| >   | > |
| Now is the winter of our discontent       |   |
| >   | > |
| Made glorious summer by this son of York. |   |

The next example is accentuation by elongation. A “-” is placed beneath a particular vowel to indicate that the performer should elongate that vowel.

Table 4.19b Accentuation by Elongation

|   |
|---|
| Now <u>i</u> s the <u>w</u> inter of our <u>d</u> iscontent               |
| Made <u>g</u> lorious <u>s</u> ummer by this <u>s</u> on of <u>Y</u> ork. |

An interesting observation is that accentuation of elongation due to rhetoric has some degree of correlation with the accentuation of elongation due to the alliteration and assonance described earlier. The poetic devices of alliteration and assonance has already selected the words of the rhetorical device for emphasis.

The final example is accentuation by pitch. A “o” is placed above or below a particular syllable to indicate whether the performer’s vocal pitch is raised or lower when vocalizing that particular syllable.

Table 4.19c Accentuation by Pitch

|  |
|--|
| <p style="margin: 0;">o                      o</p> <p style="margin: 0;">Now is the winter of our discontent</p> <p style="margin: 0;">o   o                      o o o                      o o</p>           |
| <p style="margin: 0;">o                      o</p> <p style="margin: 0;">Made glorious summer by this son of York.</p> <p style="margin: 0;">o                      o                      o   o o   o o o</p> |

Each individual textual element contributes one or more possibilities to vocal form. These possibilities are analogous to elements found in a theatrical mask. To the mask maker there are many possibilities for the mask, e.g., the basic material, the color, and the degree of concealment or replacement of the actors face. Some elements of a theatrical mask naturally encourage integration, for example wrinkled skin and a bald pate suggest old age, while other seemingly conflicting possibilities can be used to create distinct characters, for example smooth skin and a shaven head may suggest an intimidating warrior. However, at some point a set of decisions has to be made and from those decisions spring a specific mask.

In an analogous manner, the process of creating a vocal mask for a performance also involves sifting through possibilities, through layers of vocal form, deciding what to include and what to eliminate. As in the case of the theatrical mask the presence of

supporting or conflicting elements creates an opportunity to either embrace or eliminate the tension between the elements in order to create a specific and unambiguous vocal form in performance.

For example, one possible choice is to decide to commit to a vocal mask based on the suggestion for a logical pause, Barton’s suggestions for breath pauses, to accentuate using force the rhetorical device of emphasis and to accentuate the poetic device of alliteration using elongation. The following table presents the completed vocal mask for the text based on these choices:

Table 4.20 One Possibility for a Vocal Mask

|   |   |
|---|---|
| >   | > |
| Now <u>i</u> s the winter    of our di <u>s</u> content /           |   |
| >   | > |
| Made glorious <u>s</u> ummer    by thi <u>s</u> <u>s</u> on of York |   |

There may be many reasons to explore other possibilities for the vocal mask. In the same way a theatrical mask may be too heavy or restrict movement (in a way that distracts rather than supports a performance), a vocal mask may be rejected because it imposes too many constraints. This first possibility for the vocal mask may be rejected because it is too difficult or demanding for an actor to use both force and elongation as emphasis, particularly in the transitions from the force in the first syllable in “glorious” to the elongation of the “s” in “glorious” to the “s” in the word “summer.” However, in the same way a restrictive theatrical mask may help engender character, the difficulty of

executing to this difficult form may engender an emotional reaction in the actor that is subjectively relevant to the performance.

In the same way a theatrical mask can combine its elements in a manner that presents a form that lacks coherence and unintentionally confuses, a vocal mask can also combine elements in a way that distracts from the sense of the text. The vocal mask presented uses of force to accentuate the rhetorical device and elongation to accentuate the alliterative and assonance devices, creates a double emphasis on the words of the rhetorical device. This may in fact work to blur the vocal manifestation of the rhetorical device and rob the text of a layer of meaning.

A possibility that addresses these concerns is to choose to commit to a vocal mask that only uses accentuation by elongation for both the rhetorical device and alliteration:

Table 4.21 Alternative Possibility for a Vocal Mask

|   |
|---|
| Now <u>i</u> s the <u>w</u> inter    of our <u>d</u> iscontent /<br>Made <u>g</u> lorious <u>s</u> ummer    by <u>t</u> his <u>s</u> on of York / |
|---|

These vocal masks of performance contain elements that vary in their degree of coupling to the original text and the text mask of performance. The presence of choice in constructing and committing to a particular mask of performance, renders the process a high degree of subjectivity.

The next example looks at the same text fragment using a First Folio source text.

Example II from Richard III

The following is the text of Richard III 1.1.1-4 from The First Folio of Shakespeare The Applause Facsimile.

Table 4.22 Text

|   |
|---|
| Now is the Winter of our Difcontent,<br>Made glorious Summer by this Son of Yorke:<br>And all the clouds that lowr'd vpon our houfe<br>In the deepe bofome of the Ocean buried. |
|---|

This source text differs from the previous text in spelling and capitalization. As these characteristics have been argued for as indicators of vocal form, in this case and in others where there are variant versions of the lines, the choice of textual source may influence the resulting vocal form. This section explores the differences.

The main difference between the different source texts lies in the use of the capitalization of the First Folio. Tucker and others have advocated using the capitalization of the First Folio to help determine which words should be emphasized (232). The following table shows the emphasis suggestions due to capitalization.

Table 4.23 Emphasis using Capitalization

|  |     |
|--|-----|
| 2  | 2   |
| Now is the Winter of our Difcontent,       |     |
| 2  | 2 2 |
| Made glorious Summer by this Son of Yorke: |     |

The capitalization of the word “Yorke,” may or may not be due to the fact that it is a proper noun. This is an example of one of the difficulties with applying the theatrical punctuation supported by some First Folio scholars. The capitalization of the words

“Winter,” “Discontent,” “Summer,” correlate somewhat with the rhetorical device of antithesis with the exception of the lack of capitalization of the word “glorious.” The presence of capitalization on the word “Son,” suggests an alternative possibility for emphasis.

The capitalization draws attention to a less obvious rhetorical possibility. This possibility an alternative possibility. Rather than contrasting “Winter” with “Summer” and “Discontent” with “Glorious” consider contrasting “Winter” with “Son” and “Discontent” with “Summer”.

Table 4.24 Comparing Possibilities for Antithesis

|          |            |        |            |
|----------|------------|--------|------------|
| Winter   | Difcontent | Winter | Difcontent |
| Glorious | Summer     | Summer | son        |

This possibility is also an alternative solution to the difficulties identified with the mask in the previous example. By de-emphasizing the word “glorious,” and shifting it to the word “Son,” executing both the accentuation of force and elongation on the word “Summer” is easier. The following table shows the vocal mask from the previous example with this modification. The spelling from the previous example is preserved.

Table 4.25 Possibility for a Vocal Mask

|   |   |
|---|---|
| >   | > |
| Now <u>i</u> s the winter    of our di <u>s</u> content /               |   |
| >   | > |
| Made glorious <u>u</u> summer    by thi <u>s</u> <u>u</u> son of York / |   |

Example III from Romeo and Juliet

This example from Romeo and Juliet 3.2 1 from The Riverside Shakespeare contains an example of alliteration and another example of where vocal form may be useful to the emotional aspect of the performance.

Table 4.26 Text

Gallop apace, you fiery-footed steeds,

This example contains alliteration of the words “fiery” and “footed”.

Table 4.27 Emphasis of Alliteration

2 2  
Gallop apace, you fiery-footed steeds,

Emphasis of Meter

This example is written in blank verse. The word “fiery” can be pronounced with two or three syllables (Benedetti 198). It is a choice whether or not to elide the three syllables into two.

Table 4.28a Feet of the Line – Three Syllables on Fiery

Gall op | a pace | you fi | re y | -foot ed | steeds

Table 4.28b Feet of the Line – Two Syllables on Fiery

Gall op | a pace | you fi | rey-foot | ed steeds

The possibility of elision leads to two possibilities for scansion.

Table 4.29a Meter of the Line – Elision

|  |
|--|
| . / . / . / . / . /                              |
| Gall op   a pace   you fi   rey-foot   ed steeds |

Table 4.29b Meter of the Line – No Elision

|  |
|--|
| . / . / . / . / . / .                                |
| Gall op   a pace   you fi   re y   -foot ed   steeds |

The natural pronunciation of the word gallop is with a stress on the first syllable. However, the meter suggests the opposite stress. The following table presents side by side, the stresses of the accentuation and natural pronunciation of the word “gallop.”

Table 4.30 Emphasis of Meter and Pronunciation

| Meter of the line | Pronunciation stress |
|-------------------|----------------------|
| . /<br>Gallop     | / .<br>Gallop        |

In this example the contrast between the natural pronunciation and the meter, create the possibility for consciously introducing a vocal form that has an inherent difficulty for the actor. An actor forced to adhere to the demands of the meter while consciously “mispronouncing” a word may create a tension in the performer. This tension could engender an emotional response in the actor that may or may not be subjectively useful to the dramatic performance. The struggle to meet an external technical demand may result in the creation an internal emotional one. Subjectively, this

may be seen as supporting the performance of Juliet by conveying her frustration and impatience due to having to wait for Romeo to return.

The following tables show Barton and Van Tassel's possibilities for breath pauses.

Table 4.31a Barton's Breath Pauses

|  |
|--|
| Gallop apace, you fiery footed steeds/ |
|--|

Table 4.31b Van Tassel's Breath Pauses

|   |
|---|
| Gallop apace / you fiery footed steeds/ |
|---|

Van Tassel's method suggests more breath pauses than Barton.

The following table shows the logical pause (caesura).

Table 4.32 Logical Pause

|   |
|---|
| Gallop apace    you fiery footed steeds |
|---|

Table 4.33a Vocal Form based on Barton's Breath Pauses

|  |
|--|
| Gallop apace    you fiery footed steeds/ |
|--|

Table 4.33b Vocal Form based on Van Tassel's Breath Pauses

|   |
|---|
| Gallop apace / you fiery footed steeds/ |
|---|

The main difference is in the use of a logical pause versus a breath pause. As in the previous example there are possibilities for breath pauses. The following table shows

the possibilities for vocal form based on choosing Van Tassel’s suggestions for breath pauses.

Table 4.34 Vocal Mask

|   |
|---|
| >                      >    >           |
| Gallop apace / you fiery footed steeds/ |

The next example is the same text fragment but from a First Folio source text.

Example IV from Romeo and Juliet

The following text is from Romeo and Juliet 3.2 1 from The First Folio of Shakespeare The Applause Facsimile.

Table 4.35 Text

|   |
|---|
| Gallop apace, you fiery footed fteedes, |
|---|

The main difference between the two texts is the spelling of the word “steeds.”

Tucker has a suggested a guideline for emphasis based on the spelling of the First Folio.

In this example the spelling of “steedes” may suggest accentuation by lengthening the constant “s.”

Table 4.36 Emphasis based on Spelling

|   |
|---|
| 2                                       |
| Gallop apace, you fiery footed steedes, |

Table 4.37 Accentuation of Elongation

|  |
|--|
| Gallop apace, you fiery footed steeds, |
|--|

The following table shows the completed vocal form for the text that includes this additional element of emphasis.

Table 4.38 Vocal Mask

|   |   |   |
|---|---|---|
| >                                       | > | > |
| Gallop apace / you fiery footed steeds/ |   |   |

Example V from Edward the Second

This final example from Christopher Marlowe's Edward the Second 2.5, illustrates an example of a rhetorical device, the ladder. It also contains an example of how textual structure is used to encode a stage direction.

Table 4.39 Text

|   |
|---|
| Yet, lusty lords, I have escap'd your hands,<br>Your threats, your larums, and your hot pursuits; |
|---|

In this example there is a rhetorical device, a ladder, in the text leading from "escap'd your hands," through "your threats" and ending on "your hot pursuits." The ladder calls attention to these words and demands vocal emphasis.

Table 4.40 Emphasis of Ladder

|      |          |        |         |                        |
|------|----------|--------|---------|------------------------|
|      |          |        |         | 2                      |
| Yet, | lusty    | lords, | I have  | escap'd your hands,    |
|      | 2        |        | 2       | 2 2                    |
| Your | threats, | your   | larums, | and your hot pursuits; |

Olivieri has suggested using pitch as a method of accentuating ladders. The following table illustrates using accentuation of pitch to emphasize the ladder.

Table 4.41 Accentuation of Ladder using Pitch

|      |          |        |         |                        |
|------|----------|--------|---------|------------------------|
|      |          |        |         | ○                      |
| Yet, | lusty    | lords, | I have  | escap'd your hands,    |
|      | ○        |        |         |                        |
|      |          |        | ○       |                        |
|      | ○        |        |         |                        |
| Your | threats, | your   | larums, | and your hot pursuits; |
|      |          |        |         | ○                      |

In this example there is alliteration present in the words “lusty lords”.

Table 4.42 Emphasis of Alliteration

|      |       |        |        |                     |
|------|-------|--------|--------|---------------------|
|      | 2     | 2      |        |                     |
| Yet, | lusty | lords, | I have | escap'd your hands, |

Alliteration, as before is accentuated by lengthening the constant.

Table 4.43 Accentuation of Alliteration

Yet, lusty lords, I have escap'd your hands,

The following tables show the feet and metrical structure of the text.

Table 4.44 Feet

Yet, lus | ty lords, | I have| escap'd| your hands,  
Your threats, | your la | rums, and | your hot | pursuits;

Table 4.45 Meter

. / . / . / . / . /  
Yet, lus | ty lords, | I have| escap'd| your hands,  
Your threats, | your la | rums, and | your hot | pursuits;

The following tables show Barton's and Van Tassel's suggestions for breath pauses.

Table 4.46a Barton's Suggestions for Breath Pauses

Yet, lusty lords, I have escap'd your hands /  
Your threats, your larums, and your hot pursuits /

Table 4.46b Van Tassel Suggestions for Breath Pauses

|   |
|---|
| Yet / lusty lords / I have escap'd your hands /<br>Your threats / your larums / and your hot pursuits / |
|---|

Van Tassel's method suggests more breath pauses than Barton's method. The stage direction in the text that precedes these lines, reads "Enter, GAVESTON pursued" (478). Breathing in the manner suggested by Van Tassel, would support the stage direction, by having the actor struggle for breath. This is an example of where the demands of the mask may engender a physical or emotional response in the actor that may be dramatically useful.

The logical pause occurs after the second foot as per Spain's suggestion.

Table 4.47 Logical Pause

|  |
|--|
| Yet lusty lords    I have escap'd your hands |
|--|

As in the previous example there are some aspects of vocal form that are tightly coupled to the text and others that are more loosely coupled. The vocal form for alliteration, the rhetorical device and the logical pause are tightly coupled and are shown in the following table:

Table 4.48 Vocal Mask for Alliteration, Ladder and Logical Pause

|   |
|---|
| Yet, <u>l</u> usty <u>l</u> ords    I have escap'd your hands |
| ○   |
| ○   |

|  |
|--|
| ○  |
| ○  |
| Your threats, your larums, and your hot pursuits |
| ○  |

The choice of the breath pauses is more loosely coupled, though Van Tassel's suggestion is reinforced by the stage direction. The following is one possibility for vocal form using Van Tassel's choices for breath pauses.

Table 4.49 Vocal Mask

|   |
|---|
| ○   |
| Yet/ <u>l</u> usty <u>l</u> ords/ I have escap'd your hands / |
| ○   |
| ○   |
| Your threats/ your larums/ and your hot pursuits /            |
| ○   |

In the completed mask, the presence of both alliteration and breath marks in the first line seem to support each other. The need to accentuate the “I” sounds in “lusty” and “lords” is supported by the intake of breath before and after the words. This additional technical demand brings an increasing difficulty for the actor. This may be dramatically useful as it emphasizes further the breathlessness of the actor and reinforces the idea of being chased.

The examples discussed in this chapter illustrated the practical difficulties of trying to work with the concept of a textual mask as being a monolithic entity. In particular it shows the difficulties of championing the supremacy of the First Folio as a source text that contains a theatrical punctuation system. Separating the textual mask from the vocal mask and allowing a loose degree of coupling between the textual elements and the vocal elements addressed many of these difficulties. The next chapter contains the conclusions of this project.

## CHAPTER 5: CONCLUSIONS

This project investigated the idea that structured text provides an actor with a template for a vocal performance. Peter Hall asserts that the First Folio texts, through their structure and punctuation function as a mask for vocal performance. This textual mask, analogous to a theatrical mask, provides a template for the vocal form for a performance.

While the idea that a predetermined vocal form for a performance has validity, the idea that structures and punctuation in the text are the dominant contributors to vocal form is more problematic to justify.

The first difficulty lies in the existence of non-textual methods, and in particular those proposed by Constantine Stanislavski. The existence of non-textual methods initially framed validation of the mask analogy as a validation based purely on subjectively favoring classical acting techniques (external) and over more internal techniques, such as the Stanislavski system (internal). However, a review of Stanislavski's work surprisingly revealed not only his affirmation of textual approaches to vocal performance but also the validation of both internal and external approaches to acting as being legitimate aspects of his acting system or method.

Relying purely on Stanislavski limits the scope of the investigation and also exposes the project to the problem that his work focused on Russian language texts. In order to address this issue the project reviewed other sources that provided a discussion of how textual methods based on English language texts are used to craft a vocal performance.

There is agreement on what elements of vocal performance are consciously controlled by the actor (the elements of vocal form). However, the vocabulary used to describe those elements is often ambiguous. In order to address this issue this project developed a specific and unambiguous vocabulary.

While there are prescriptive methods that provide a link between textual structures and vocal form, these methods are often ambiguous and contradictory in their suggestions of how to construct vocal form. For example methods that suggest breath pauses and run-on lines rely on differing interpretations of punctuation. Some methods rely on capitalization to suggest emphasis, while others ignore it. The difficulties are compounded by the presence of variant source texts (common in Shakespeare's plays) that use different lineation, punctuation and spelling.

These difficulties challenge the very idea that there can be a single objective textual mask for performance synthesized using a mechanistic process. In particular they challenge a mask based on the idea of a First Folio theatrical punctuation system.

An examination of the construction of vocal form revealed that the level of agreement among textual methods, over the link between textual elements and vocal form, depends on the particular element in question. Suggestions for emphasis are more strongly correlated between textual methods than suggestions for breath pauses. Emphasis is a more stable predictor of vocal form than for example breath pauses. While textual methods tend to agree on which words need to be emphasized, how to emphasize them remains a subjective task. This promotes the idea that there are degrees of coupling between the textual elements and the vocal elements of a mask.

What is particularly interesting is the way in which the textual elements tend to reinforce or contradict each other. For example while meter lays down an altering set of stress for a line, the presence of a rhetorical device can suggest a smaller set of words to emphasize. The presence of a poetic device such as alliteration or assonance can suggest accentuation through elongation of certain consonants or vowels. The presence of a rhetorical device suggests emphasis but leaves its accentuation method to the actor to decide. The poetic devices suggest accentuation by elongation. If the poetic devices coincide with rhetorical devices, then there is the possibility for relying on the accentuation of the poetic device to also convey the rhetorical device.

If emphasis is seen as conveying the sense of a line, then there is a valid argument for the idea that the textual mask suggests the sense of the text. The sense of the line rests on different layers of the textual mask suggesting layers of vocal form. The meter sets up a basic pattern of emphasis, with rhetorical and poetic devices seeking to mold the vocal form using different methods of accentuation. The punctuation, through pauses and breath suggestions help to complete the vocal form for a text. Being sensitive to the sense of a line is one way of validating a particular vocal form, i.e., does the text make sense to the listener when performed with this mask? The vocal mask is merely the syntactical combination of the elements of vocal form, but what remains important is the meaning of the line or the semantics of the mask.

A number of examples explored vocal form beyond a means for simply conveying the sense of the line. The placement of breath pauses engenders a physical state in the actor, e.g., to be out of breath. It may be difficult for an actor to adhere to a vocal mask

that results in a metrical stress being in opposition to a pronunciation stress. This raises the question of the difficulty of a mask and its role in performance?. A mask by its nature restricts the performer in some way. The question is how much does the restriction help or hinder the performance? An actor playing a character with a physical deformity will personally find the mask restrictive and maybe even uncomfortable. How much that restriction or difficulty is actually required or even helpful to the performance is an issue that also exists with a vocal mask.

One answer may be found in Stanislavski's assertion that emotion is influenced by the meter of the text (224). In two of the examples examined, the meter and breath choices may be used to engender an emotional response that is subjectively useful to the performance.

The mask explored in this project suggests an iterative rather than a prescriptive approach to performance, where the vocal form suggested by textual structure can be consciously revealed and explored rather than stumbled upon. Rather than existing as a fixed performance score, perhaps the textual mask exists as a mechanism for transmitting through the ages the sense (and possible emotional line) of a performance, rather like a theatre's crown and robes waiting patiently for the next generations of actors to discover the role.

The idea of a monolithic textual mask with a specific vocal form is challenged by an alternative idea. Rather there are different textual elements, with some elements tightly linked to vocal form while other elements suggest multiple possibilities. Representing a choice for vocal form in a visible and unambiguous manner re-validates

the analogy of the mask, not as a textual mask but as a vocal mask. The core idea of the mask is not lost, but re-emerges as a vocal mask. The project began with the concept of a monolithic textual mask linked to the punctuation of First Folio and ended with the concept of textual elements with degrees of coupling to a vocal mask.

Possible future avenues of research would be to use this work during the rehearsal of a production to evaluate its usefulness as a performance tool. The project provides a vocabulary and methodology for examining the role of text in suggesting choices for vocal performance.

The methodologies used in Chapter Four can be applied to a text in order to create a vocal mask layer by layer. Starting with the meter, a basic mask can be created. Then slowly layer by layer, element by element, the vocal form suggested by rhetorical, poetic and other textual elements can be added to create vocal masks of increasing complexity and specificity. This layered approach allows the complexity of the textual elements to be incorporated into a performance in a systematic manner.

The representation system presented in chapter four can be used to document the particular choice (and its alternatives) for a vocal mask. What would be particularly interesting to explore is the degree to which possibilities suggested by the textual structures, and manifested through a vocal mask, help or hinder the rehearsal discovery process.

One possible vehicle for this exploration is to study emphasis. Exploring how textual and non-textual performance methods suggest choices for emphasis may reveal

the degree to which these very different philosophies are perhaps merely different methods of discovering possibilities for the sense of the text.

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