

**Seeking Balance in an Unbalanced Place**

by

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## Foreword

I wanted to take this page so as to speak entirely as Addison Jenkins, and to give credit where credit is due. There are so many people that I should be thanking for where I am right now. My parents, who have always supported me through everything that has happened. My friends that I made here at Purchase who gave me so many memories that I will cherish for the rest of my life. The professors of the Theatre and Performance department, who opened my eyes to new things, constantly expanding my horizons every time I walked into class and for having the faith in me and my collaborators to do this project. A very special thank you to Dr. Cobina Gillitt, saved me more times than I can count and has been a crucial asset in my acting process and the writing process. To all of my past teachers, from previous colleges all the way to preschool, thank you for helping shape me into the person I am today, it would not be possible without you. Finally, I would like to thank myself. In the essays ahead I do not talk very positively about the process over the course of this production, but it should be noted that I am proud of myself for being able to pull this off. My performance was the best I have ever put in front of an audience and the stage combat was phenomenal. The number of compliments I heard specifically about the choreography was overwhelming, but in the best way. It may not be written in the essays, but it should be known that I loved this production and am still in awe of how good it was.

## Beginning the Journey

Life is a balancing act. Some people literally walk on tightropes, others attempt to balance a demanding job and the need for a social life. Even just standing up is a feat of balance. In the past few years, I have been seeking balance and then working on maintaining that balance. Everyone needs to find the amount of balance that is right for them. I am looking to have balance in as many things as possible, which of course includes academic subjects and especially things that are in opposition, such as the desire to grow up, taking my place in the “real world” and wanting to hold onto my youth before it gets away from me. There is no better place than to examine the juxtaposition of the contradictory than college.

This process started in my junior year as I was sitting in the apartment of my friend and mentor Brian Bowyer during a rehearsal for his senior project. Over cookies, we discussed his experience so far with the senior project process and what his advice for me would be. Knowing that I wanted to incorporate stage combat into my senior project and that I am drawn to classical theatre, with Brian’s prompting, I decided to focus on a play by Shakespeare. My initial idea was to mount a production of *Macbeth* and I began to assemble a team of seniors who were also interested in working on *Macbeth* for their senior projects. I first recruited Amanda Browne as the stage manager, and Cayleigh Hearth to play the role of Lady Macbeth opposite my Macbeth. Jack Boggan agreed to be the dramaturg. After some flux, this team settled into the final team of five, consisting of Amanda, Jack, Bre Garske, Jeremy Nuñez, and myself and the play changed to *Henry IV, Part 1*.

SUNY Purchase has been a paradise in terms of learning new techniques for all types of performance. Those that have been the most influential on my approach to acting have been the ones focused on movement, such as the Lecoq Pedagogy, Suzuki Actor Training, Commedia

dell'Arte, mime, and stage combat. Using aspects of these techniques I have found to be most effective; my goal is to develop a method of acting training and practice that allows for a graceful and powerful actor. My ultimate goal after I graduate and have gained real world theatre experience is to found an organization where I can train other actors in my method. In the production part of my senior project, I hope to use *Henry IV, Part 1* to highlight the effects of war on all its participants, willing and unwilling. This will be especially important as I develop my portrayal of Prince Hal, as he has to take up the responsibilities of his noble title that he has ignored for so long.

First off, why specifically do I want to put up *Henry IV, Part 1*? The play, on its own, is rife with opportunities and challenges for actors. It details the rise of the young Prince Hal after his father usurped the throne to become King Henry IV. Hal's father has had a disquieted reign and revolution is on its way, led by the fiery Harry Percy, also known as Hotspur, who seeks to redeem his family's name by killing the King. All the while, Prince Hal has largely ignored his princely duties as the heir to the throne, instead choosing to drink, rob people, and prank his friends, all the while quietly planning to redeem his honor sometime in the future.

Hal is just about a perfect fit for me in terms of actor-character connections. Although he is the oldest child and I am the youngest, I have always been slated to be the most successful of my brothers. Hal is expected to be the perfect son and prince without any real instruction, having been thrust unwillingly into the realm of high expectations simply by the circumstances of his birth. By simply having a desire to learn as a young student, I felt similar high expectations placed on me to excel in school and become the most successful of the three Jenkins boys in a well-respected, high earning field. These expectations have led to a lot of stress as my ambitions don't match up with the expectations placed upon me.

Prince Hal and I also share the burden of being split between two worlds. As Prince Hal is thrust into the lofty nobility while still being affiliated with the lowly likes of Falstaff, Poins, and Bardolph, he must choose which part of his life is more important. I liken Prince Hal's dilemma to my experiences born into a biracial family. With a white mother and a black father, I find myself in a game of tug-of-war between two ethnic groups with me as the rope. Prince Hal fails to truly fit in with members of the court because of his lowlife friends and their antics, but he is also distanced from those friends because of his noble birth and the jokes they make at his expense. Just as I cannot truly identify myself as white in my community, social groups, or my family due to my skin being shades darker than the "standard" coloration of a white person, a desire to not ignore half of my ethnicity isolates me from those whose skin tone is darker than mine. I hope that performing the role of Prince Hal will be an opportunity to experiment with the contradiction in both his life and mine: simultaneously being "both" while not truly belonging to either. My aim is to lead the audience and myself to some form of catharsis.

My senior project will provide an opportunity that isn't always available to Theatre and Performance majors: the opportunity to work with a classic play rather than a contemporary piece. There have been many productions here of plays written within the last century, a number of those devised just a few years or months before opening night. While I do enjoy the spontaneity and freedom of devising, or performing a new play, I have missed the structure of having a set script to work from. That being said, there is a taste of this freedom in performing a play by Shakespeare, since all his works are in the public domain. Classical plays in the public domain provide a strong scaffolding with which to work, while at the same time things can be cut, added, or moved around to help facilitate the story that we wish to tell as artists.

The second reason I would like to stage a production of *Henry IV, Part 1* is because there are plenty of opportunities for stage combat. The plot of the play creeps slowly towards the historic Battle of Shrewsbury at the end of act five where Prince Hal and Hotspur have their climactic duel, with King Henry IV, Douglas, and Falstaff also joining the fight. Not only do I plan to perform in the production as Prince Hal, but I will also be the fight choreographer. As fight choreographer, my plan is to have the actors use different weapons and techniques representative of multiple eras of martial styles. This is to highlight that no matter how far we have come as humans, war and violence has always been a factor in development of cultures around the world.

I initially learned stage combat from upper class students Katie Lerner-Lam and Brian Bowyer. Brian took me under his wing and mentored me in the methods that he had learned through Dueling Arts International (DAI). I then began studying with the organization as well and continue to do so today. From the beginning, the philosophy of DAI resonated deeply with me because the instructors focus on balancing historical accuracy, storytelling, and safety. Not only do they make sure that those three pillars of the training are balanced, but they recognize the inherent fun and power in doing stage combat.

The study of stage combat is central to not only my artistic aims of my senior project but also lies at the heart of one of my lifetime goals which is to teach actors what skills I learned throughout life, especially from my study of stage combat. This means I must develop a pedagogical philosophy and learn how to teach effectively through practice. Taking on the role of fight choreographer for my senior project and working with actors with differing levels of experience and conditioning is a stepping stone to achieving this goal. I find a certain joy in teaching, although there is still much I must learn and perform before focusing on it. Even once I

feel I am ready to teach; I am committed to becoming a lifetime learner. In this endeavor, I hope to emulate many of the professors I know, for whom teaching is not just about sharing their knowledge but is equally about learning from their students.

Life is a balancing act. In my last year at SUNY Purchase, I seek to find the balance in my performance, my academics, and who I am as a person. I am partially accepting of the fact that even finding balance now does not guarantee it for the future, but if I achieve it, even for a moment, I will forever know it is possible at any other point in my life. Even if my balance doesn't come now, there is a certain comfort in the pursuit of balance, knowing there is always something to work towards.



## A Path Towards Truth: Examining Intersections of the Lecoq Pedagogy and Stage Combat

### A Manifesto on the Theatre of Truth aka the Truth Method

By the time someone has reached my age, they have typically mastered casual movements such as walking, social gestures, and maybe even a brisk jog. However, there is a whole range of movement past casual gestures that actors use to heighten their physical performances and emotions in themselves and their audiences. There are several actor training methods focused on the physicality of the performer including techniques developed by **Jacques Lecoq**<sup>1</sup> (1921-1999) in **École Internationale de Théâtre Jacques Lecoq**, founded in Paris in 1956. **Stage combat** training and choreography, used to create fight scenes that are safe for the actors yet still convey the same feeling and energy of a real fight to the audience, is another physical training technique for the stage focused on the body. Because stage combat training shares many characteristics with physical theatre training, such as the Lecoq pedagogy, I believe stage combat is a useful training tool for every actor whether or not it is used to choreograph fight scenes.

Many institutions that teach stage combat define it in a similar way as the illusion or portrayal of violence on the stage in a safe manner. There are two major schools of stage combat that expand on this definition a little more. The Society of American Fight Directors (SAFD) and Dueling Arts International (DAI) both also include storytelling in their definitions of stage combat. According to the SAFD website, stage combat

is a broad term that covers acts of conflict, danger and/or violence performed for entertainment. A slap to the face, a fall down some stairs, an epic fifteen-person

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<sup>1</sup> Words bolded in this essay are included and defined in the attached GLOSSARY.

battle with swords and axes - all of these are stage combat. More than just set moves, true stage combat uses violence to tell a story, just as dance choreography, set design, or costuming can. (“What Is Stage Combat?”)

Dueling Arts International roughly defines stage combat as two people moving at the same time telling the same story. I say “roughly” because I have never seen this definition written down. I have only heard this definition passed on verbally by instructors.

I like these definitions of stage combat because they include the act of storytelling, which is an essential part of theatre as a whole. Both definitions also make mention of partnering which is almost always a requirement when practicing or performing stage combat. Performance has always existed as a partnership. Proscenium theatres, for as long as they have existed, have kept the audience and performers separate, yet are partners in an implicit agreement that both groups are where they belong and will remain safely in their prescribed zones. Even in processional and immersive theatre experiences this partnership perseveres as there are specific figures that lead the experience to ensure safety. This collaboration is a building block of performance for actors as well. When actors are solely focused on themselves, refusing to be open to their collaborators, the process becomes tedious, potentially ruining the joy that could be felt by all involved.

Finally, I find the SAFD and DAI definitions useful because the forms and situations for which stage combat can be used is left open ended allowing for many potential creative uses.

While researching and studying Lecoq technique and stage combat, I have noted four core elements that the two share. These **core elements** are: **Partnership, Action, Storytelling,** and **Safety** (or P.A.S.S.). These elements are the foundation for what I have begun to call the “**Theatre of Truth**,” a style of theatre and acting that is effective not only for the actor but the audience as well. I will proceed to go through exactly what each of the elements means and how

they relate to the pedagogies of Lecoq and stage combat. Following that I will explain how the concepts found in P.A.S.S. contribute to the Theatre of Truth, aka the Truth Method.

## **Partnership**

In terms of theatrical movement, partnering has the potential to be as abstract or as concrete as necessary, within reason of course. With regards to theatrical movement, partnership implies the presence of more than one entity working together. While the use of the word “entity” rather than person may seem like an arbitrary distinction, it opens up a slew of possibilities and allows for the abstract to flow into what would be a rigid definition if limiting partnering to people only. By using the term entity, the partner can be another person, a group, or prop used by the performer, or even the environment surrounding them.

Determining the necessity of partnering in stage combat couldn't be clearer as most sequences of violence require a minimum of two performers. Chris DuVal, a Master Instructor with DAI and a certified Fight Director with SAFD, explains in *Stage Combat Arts* that “[p]artners in stage combat scenes are often in close proximity and are frequently asked to engage with each other through physical contact” (23). DuVal emphasizes the close relationship between partners in a stage combat scene, demonstrating it as a core element to the discipline. In the Lecoq Pedagogy, the concept of partnering, referred to as *complicité*, is also a focus of the training. Michael Ratcliffe, in the program notes of Théâtre de Complicité's 1994 production of *The Three Lives of Lucy Cabrol*, wrote that *complicité* is a “form of collusion between celebrants” (qtd. in Murray 71). Within the realm of a Théâtre de Complicité production, the performers embrace the spirit of play together. Simon Murray, a senior lecturer in theatre and

performance at the University of Sunderland, elaborates on the concept of complicité in his book *Jacques Lecoq*:

True ensemble is not ultimately about the ability of, say, fifteen performers to remember their lines, listen to cues, reach an agreed spot on stage at the precise moment, or to keep tightly in time with each other during a dance or movement routine. The spirit of ensemble only communicates itself to an audience when there is a palpable sense of those performers all being complicit— of colluding – in the deed of daring to create and present a show to spectators. (Murray 71)

### **Action**

Action refers to the movements by the active partner used to elicit a response from another partner. While this seems like a fairly obvious characteristic, that is all the more reason it needs to be included. For the purposes of the Theatre of Truth, there are a few qualities that actions must possess. Actions must be meaningful and perceivable to all partners. A meaningful action must be done to serve a purpose for the character as well as the audience. For example, in stage combat, every **cut** and **thrust** with a sword should have the intention of ending the fight and every **parry** should have the goal of keeping the character alive.

It is also worthwhile to note that in both stage combat and Lecoq pedagogies there is the idea of economy of movement. It pays to be more efficient with movements rather than having imprecise and extraneous movement. Lecoq states “we research the most economical form of a physical action, so that it can serve as a reference point” (Lecoq 79). I have often heard in my training under both Dave Maier, Master Fight Director of Dueling Arts International, and Jared

Kirby, who teaches stage combat and fencing with Combat for Screen & Stage and at SUNY Purchase, that a fencer should only do as much movement as necessary and no more. When it comes to the movement in a fight sequence and even in martial techniques. The moment an action takes too long to complete, your adversary (or partner) will have cut into you (although in stage combat the attack would be staged in order to prevent injury).

External actions are movements of the body, particularly the appendages. These actions must be perceivable by the audience. From a phenomenological point of view, if the action is not perceived by the audience, it might as well not have happened. Lecoq states that “theatre audiences demand **attitudes** which they can follow” (Lecoq 77). The word “attitude” in the context of Lecoq means “a powerful moment of stasis, isolated within a movement” (Lecoq 164). This is useful in reminding us that action does not inherently mean physical movement. Action can take place in a lack of movement just as well as any other gestures. Think of how a camera operates. It records video by taking a plethora of pictures, or frames as they are known, faster than the human eye can perceive, stringing them together to create the appearance of fluid movement. In the same way we can think of actions as the video and the attitudes as the frames. Each attitude tells a story of its own but can also be put in the larger context of the action.

## **Storytelling**

Storytelling is the detailing of thoughts, emotions, and actions in a clear manner. This core element arguably supports the ultimate goal of the theatrical endeavor where we may ask, if there is no story to be told, why have the performance? Both stage combat and Lecoq technique focus on training the performer as storyteller. I discussed the importance of storytelling in an interview I conducted with J. David Brimmer, Fight Master of SAFD and professor in the

Department of Drama, Tisch School of the Arts, NYU. Professor Brimmer emphasized the importance of the moment before and the moment after a fight sequence as central to storytelling. He used an analogy of firing an arrow from a bow, pointing out that one must draw the arrow before it can be fired. Once the arrow is released there are consequences to that action that progress the story. He clarified further by explaining that “[t]his is what the audience paid to see right here, when I have 8 inches of steel inside of you” (Brimmer). Not only does the story shine through in the moments before and after a fight sequence, but during the fight as well. In DAI, there is the use of **weight shifts** (which use body movements very similar to the **undulation** in Lecoq) to help facilitate the story being told. As you **attack**, you shift your weight from your center of mass by putting your weight on your forward foot. Conversely, as you **parry** or **evade**, your weight shifts again from your center placing more of your weight on your rear foot. This technique helps make the story of a fight clearer as attacks and parries can be more easily identified, highlighting the desperation of each character to survive as they execute each move in the fight.

## **Safety**

Arguably the most important core element is safety. A focus on safety ensures that performers’ actions are repeatable and will not cause injury. The most effective way to bring about safety is through rigorous training and repetition. In stage combat, the concepts of fighting **on/off-line** and fighting **in/out of distance** help to keep both performers safe. Fighting on line means that the two actors (there can only be two actors fighting on line at a time since each actor can only give their full bodily attention to one other partner at a time) are lined up with shoulders, hips and feet in line as if a taut rope connects them at their centers. Off-line means

that one shoulder, hip and foot of each actor are lined up (the actors' right or left sides will line up with each other). Actors fighting out of distance are just outside the range of their weapons, be it swords, knives, prop (which could be made of a foam or breakaway material for additional safety) or their own bodies, to help maintain the illusion of danger. Fighting in distance is thought to be riskier because the actors are in range of their partner's weapon, yet this is necessary to execute certain techniques such as **contact punches or kicks**. At times, Practicing techniques to safely fall is a great example of how stage combat training is beneficial for all actors. A character struck with a bat or playfully shoved may fall to the ground for dramatic or comedic effect. Lecoq technique also trains actors how to safely perform the physical action of falling. Acrobatic falls and rolls enhance the performance of a **bouffon** and must be executed without actual injury to the performer. Both pedagogies teach the performers to work with specific techniques, such as avoiding joints when falling in order to minimize risk of injury. Students spend the second year of the Lecoq school's two-year program working on these acrobatics on their own, as well as with partners.

### **P.A.S.S.**

Here we can see the interwovenness of the core elements of **Partnership, Action, Storytelling, and Safety**, or P.A.S.S. Lecoq students work together to help make tricks safer and more performative. For example, Lecoq references the following scenario:

In a backwards flip, for example, a hand placed in the small of the back can help the actor to complete the movement without danger. This supporting role, is, in turn, dramatized: I bend down to pick something up, someone else rolls on my back,

I stand up to see what is happening and in doing so I help them to complete their jump. (Lecoq 71)

All four core elements of P.A.S.S. present themselves simultaneously in this scenario. Two partners (the actors), work together to perform independent actions (one rolling over the back, as the other is bent down), storytelling (the objectives they play, such as the one actor was bent over to pick something up, standing up to see what hit their back) and finally safety (also seen in the action of standing up, allowing the rolling actor to complete their trick).

### **A Pathway to Truth**

What is this pathway towards truth referenced in the title to this piece? The body. Every inch of a performer's being is a vessel for truth. It's important to remember that when referencing the "body" that the brain is indeed a part of the body. All parts of the body must be in harmony with each other in order to navigate the path towards truth. Considering the "brain" and "body" as separate entities, often perceived as in opposition, prevents the harmony needed to progress towards truth. As French theatre practitioner and theorist, Antonin Artaud (1896-1948) stated in his work *Theatre and its Double* (1958), "One does not separate the mind from the body nor the senses from the intelligence" (Artaud 86). Our body should not be placed separately. Instead, every piece of it serves a function and should be utilized, but in moderation with the others. Balance in the body assists in bringing us closer to the truth.

The truth is reserved for the natural. In the theatre, the only truly natural things present are humans. Even theatre performed outside on patches of grass or mountains, humans are the one creature that are capable of using P.A.S.S., four core elements of movement necessary to open the pathway towards truth. This is not to conflate "nature" with the "natural" that can forge



this pathway. Performers need not be surrounded by cherry blossoms in an attempt to attain truth. Instead, they need to be focused on the only natural phenomenon that they can fully experience, this being life. Artaud tells us that “life's intensity is still intact and asks only to be better directed” (9). Life is present in us; it needs guidance to be brought to the forefront of the human experience.

What is interesting to note about the human experience is that much of it is bound to the physical world, while the truth lies in the idealistic, imagined world. This begs the question: Are humans, as corporeal beings, able to reach the truth in our lives? Artaud writes theatre’s “object is not to resolve social or psychological conflicts, to serve as battlefield for moral passions, but to express objectively certain secret truths” (70). Certain, as the operative word in this statement, implies that while theatre is not a playground for debates of the psychological, divorced from all physicality, the theatre is not to show all of the truth, rather select truths. It is not for living humans to bear witness to the entirety of the truth, instead we should focus on the certain aspects of it that we can take in through the use of P.A.S.S.

This restricted access to the truth is not the fault of any person. Throughout my life, I have been assured that everyone makes mistakes, it is something we all inherently do. It is these errors that populate our human nature that prevents us from the entire truth being exposed to us. “Of course there is no such thing as absolute and universal neutrality, it is merely a temptation. This is why error is interesting. There can be no absolute without error” (qtd. in Murray 52). In saying “neutrality” Lecoq is referencing the use of the **neutral mask** with his students. We can liken this to the use of truth in our context. There never will be absolute truth present in the theatre or in a person’s life, due to our errors we make. The last sentence of the quote implies that without our imperfections, there would be no ideal, perfect truth to compare ourselves to.

Lecoq continued later, “Error is not just acceptable, it is necessary for the continuation of life, providing it is not too great...Without error, there is no movement. Death follows” (qtd. in Murray 52) Many of us have accepted that humans make mistakes and there is nothing to be done about it. This line of thinking misses the mark. Mistakes are not to be looked down upon, or simply shrugged off, they are to be celebrated! Part of many exercises that were used as I took the class on Lecoq offered at SUNY Purchase, and in the rehearsal process of my senior project, was to clap and cheer wildly, or coming together as a group, jumping as high as one could with a shout. These moments of celebrating mistakes brought about **le jeu** in the group giving us the opportunity to celebrate life. Were it not for these human mistakes, we would be missing one of the core elements: action. If we have no action, then the only step afterwards is death. Perhaps it is in death where one can experience the truth in its entirety, however that is of no use to us since we have no clue what happens after death.

Instead the focus should be placed on life. It is not possible for any living human to experience the whole of the truth but through proper use of the body, but the **truth of life** can be found. After mastering the conventional, quotidian manners of movement, a performer should seek to defy such movements in favor of those found in the arts of stage combat and Lecoq. These styles have the ability to balance actors in such a way that they can strive for the truth of life by utilizing the core elements of partnership, action, storytelling, and safety. The Theatre of Truth holds the key to a revolution not only in theatre and performance, but to each individual that studies it.

## Prince Hal's Playlist

<https://open.spotify.com/playlist/59ZJL9nMB7iMpn0UNtswkY?si=zg5JPBLbRFGaoHuzt21gCg>

Feel free to listen to these songs as you continue reading!

<b>Song Title</b>	<b>Artist</b>
Next Up Forever	AJR
I Just Can't Wait to Be King	Elton John, Tim Rice Performed by Jason Weaver, Rowan Atkinson and Laura Williams
Purple Haze	Jimi Hendrix
World is Mine	Raleigh Ritchie
The Greatest	Raleigh Ritchie
You're a Man Now, Boy	Raleigh Ritchie
Never Say Die	Raleigh Ritchie
Best Friends	Grandson
Lie, Cheat, Steal	Run The Jewels
Corruptible	Doc Brown
Weak	AJR
Renegades	X Ambassadors
Finale	Madeon, Nicholas Petricca
Finale	AJR

## Actor's Journal

4/22

There are definitely things that I wanted to write down earlier but I just never seemed to jot them down in an official place that I can use as a reference for later. I am going to start doing that now. This journal probably won't be entirely grammatically correct due to it being a personal journal that I will probably end up handing in with my senior project, but won't really try to edit, unless necessary.

Regardless, I was writing my artistic aims essay and I'm a little directionless with it. I need to meet with Cobina more frequently and I plan to as the semester ends and as my last semester begins. I hope we can keep correspondence about the papers over the summer. I'm sidetracking myself even here...I feel as though I'm dumping a lot into the artistic aims that doesn't need to be there. I mean, maybe it does, I don't know, I always feel lost having to write academic papers because it's so boring. I like being able to use ellipses and run on sentences and hearing myself say the words on the page as if they were the keynote speech at a convention.

I started writing about my race and what it has to do with the production. I thought of the moment I realized how my race could be related and thought it would be interesting to include. The one problem is I hate talking about race. It always feels like nothing good comes out of it. Either the people in the discussion feel just a little bit more awkward around each other, or someone is labelled a racist, or someone's views are invalid because they're not white because their skin is dark all year round and not just when they go on family vacations to Puerto Rico. Okay that got a little ranty...What I mean is, race has never been a comfortable thing for me. I want it abolished, forgotten to time and never thought of again. Only that won't happen. At least not in my lifetime.

For the purposes of this production, Prince Hal is a biracial boy with both a white parent and a black parent, in which they black one seems to be out of the picture. Hooray for accidentally implying stereotypes! I think it bothers me that the question was asked about me being black and my parent being white as Hal because if the king was being played by a black person at all, no one would think twice. The moment a white woman is in the picture, everyone gets confused or nervous.

This “journal” won’t be kept strictly to matters of Prince Hal, at least not directly. We are to be one and the same from now on until the show is done, and even after that he will always be a part of me. Since we are the same person, all of the thoughts Addison has, are all the thoughts Hal has. Maybe it’s dangerous to think that, coming on a little strong in the first entry. Actor and the Target says that the character is a mask in which we look through. Either way, I’m going to be there, so I feel as though I’m still right.

4/23

We had rehearsal today. It was an interesting time. It honestly feels a little awkward with some of the people there. I think it’s odd when I have only seen a few of the people in stage combat rehearsals and others not as much. The only one consistent that was here was Jack who we’ve had tensions with in other ways. Though I think as rehearsal went on it got better with him. We also have spoke with him about his work and there was a bit of miscommunication where he wasn’t sure when he should start his dramaturgical work. He is going to have the sourcebook over the summer which is good, I can’t wait to have official research on this era. I’m very confused by this whole time period.

In rehearsal the dichotomy of Prince Hal came up again. I find it hard to explain without jumping to race but I know what I mean when I say these things, I just hope it translates. We played a little bit of a “Yes, and…” game today in rehearsal regarding the backstory of Hal and the other hooligans of Eastcheap. It’s interesting what people come up with when you tell them to come up with anything. There are some that are clearly timid and don’t want to say anything too far fetched, but then there are others who have no problem stretching as far as they can to make their ideas of their character work. I honestly don’t mind either. Sometimes there are things that need to be super fleshed out and over the top, and other times simple is better.

9/16/19

More rehearsal today. It went decently well, as it was stage combat rehearsal so I was in charge. Though I am having trouble with Jack still as he doesn’t leave rehearsal after we finish working our fight and distracts the other two from working. If he had left and we could work I would’ve been able to potentially choreograph the entire fight scene. He oversteps his bounds

too much and I am reminded of how the playwright of a senior project that I worked on about two years ago was very similar. It makes sense given the history the two have with each other.

It is getting dizzying working so many roles at once, especially when other people keep trying to tell you how to do your jobs when they have no clue what actually goes into what you're doing. It bothers me a lot that Jack keeps trying to dip his hand into every aspect of the production while struggling to do the jobs he is already assigned. We are an ambitious team. Ambition isn't bad but I have seen so many senior projects burned by their ambition. It must be tempered like steel, otherwise it shatters and is useless. I want to meet again to make sure the air is clear about all of these things, I need to breathe first and make sure that I can come at it with a cool head.

Regardless, there were some moments in the fight against the Douglas, one in particular where it seems like Hal does in fact fight with some sense of honor. With the choreography I have there is a moment where Hal could easily kill Douglas but lets him live. I have been trying to justify Hal's actions, showing that he isn't a complete narcissist but is more balanced. I want him to be portrayed as innocent because up until this point he has seemed to be more self absorbed and immature than anything else. I can't let him be one or two dimensional like that. I'll admit, it is hard to think of Hal as often as I would like, because of the roles I have on the show. I am making progress with him though, I must admit. I find it helps to keep the focus on all the things that I have done as opposed to everything that I haven't.

10/12/19

After some rough times over the past week or two I am back on track with Hal. I realized while talking to Cobina that I have never spent this long with a single character. All of the other rehearsal processes took place over the case of at most three months or less. I realized he had gotten kinda boring to me as there were also plenty of other things to worry about with this production. Cobina mentioned that Hal suffers from "influenza" and that revitalized a fire that I hadn't realized was dying. We also added a scene back in that we wanted to have in the original cut of the show (some were more interested in it than others) but that opportunity to have more of the irresponsible drunkard side of Hal before he gets his act together about halfway through the show. I have rediscovered the love I have for Hal and have really started to play even more with him. I think the overall tone of the show felt so serious that I felt pressured to have Hal fit in

with the world. In fact, I should be doing the opposite. Hal isolates himself from the brutal, cutthroat world that his father knows all too well, and his actions and attitudes should contrast the rest of the world until he has to become a part of it.

I'm not sure if I have brought it up before, but Hal in my mind exists in a dichotomy. Everything he does and says, in fact everything about him has a duality. Hal is simultaneously afraid and unafraid of his destiny of becoming king as it will give him absolute power, but it will mean that he won't have the time or ability to enjoy his friends company.

10/22/19

It hasn't been easy these past weeks. And something happened that I thought at one point would be best, but now that I am in it, it really doesn't feel good. My girlfriend and I are on a break. She thought it best since the rehearsal process seemed to be interfering with our relationship. While I disagree, I knew there really wasn't and changing her mind. We both say that we want to get back together after the show, but my last relationship ended this way so I'm a little hesitant about this. It was also odd that I was the one trying to be thorough about the "rules of engagement" with this break and she was the one that wants to play things by ear, and we're usually the other way around. And now I'm here, and every time I see her with another guy I can't help but think that she's already trying to move on. I guess the only thing that I can really do is focus on the work, get the show done.

Turning this back to Hal, this can be used. While I'm not as big a fan of Stanislavski's emotional recall, it can have its uses. The jealousy that Addison feels could be likened to the jealousy Hal feels of Hotspur. Seeing the threat to his ascension in the man across from him, the last obstacle that he must overcome for him to shine as the Sun of England. I'm worried about using this, however it seems like it could be beneficial. The moment it proves it is not, I will place the method toward the back of the library.

# Harry Monmouth

The Prince of Wales

## The Entrepreneur (ESTP)



"Entrepreneurs always have an impact on their immediate surroundings"

"Laughing and entertaining with a blunt and earthy humor"

"Rules were made to be broken. But if they minimize the trouble-making, harness their energy, and focus through the boring stuff, Entrepreneurs are a force to be reckoned with."



## The Harlequin



Drawing inspiration from the stock characters of Commedia dell'Arte, Hal is Arlecchino. His fun-loving attitude and status as the leading man in the play lines up with that of Arlecchino.

## The Sun



Prince Hal is referenced by himself and others as "the sun." He is to serve as the guiding light of England.

## The Lion



The Prince is a lion, specifically an adolescent male lion. Young lions are keen on playing and learning how to hunt prey, though they are not yet ready to become the alpha and lead a pride

## The Bass Guitar



The Prince is just like a bass guitar. In music the lower notes of the bass can get drowned out by the riffs of the lead guitar and vocals, but when given the chance to be heard, can make a lasting impression.

## The Affluenza Sufferer



The Prince shows symptoms of affluenza. Hal shows little motivation to perform his role in society and despite having a clear path to success in life, he chooses to ignore it for the immediate recognition of his drinking buddies.

## The Metrosexual



The Prince takes pride in the way he looks, always ensuring that he looks the best before going out. Though if his outfit gets ruined over the course of a drunken bender, why should he care? He can and will get more clothes.

# The Elements

Fire, Earth, Water, Air

Aspects of Hal can be seen in different forms of each of the four elements

## The Firework



As fire the prince is a firework. Inert until lit, a firework seems unimpressive. Once launched into the sky however, a firework, like Hal, amazes all those who look on it.



## The Clay



As earth, Hal is clay. Strong enough to hold his own shape, but impressionable. Outside interaction heavily influences his shape, determining who he will become.

## The Stream



The Prince is a stream, constantly flowing, moving around obstacles in his path rather than go directly through them. When a stream can't immediately move around an obstacle, it continues to look for a way around, building up water behind the obstacle until it can overcome it. Hal faces his duties as the Prince in a similar manner, deliberately waiting until he feels he can overcome the rebellion and Hotspur to prove himself.

## The Breeze



As air, Hal is the breeze. Gusts of wind are either mild, adding a slight chill to the day, or strong enough to keep you from walking in a straight line. Hal similarly either relaxes and enjoys the time with Falstaff, or bombards him with a slew of insults.

## Hal in Action

All photographs were taken by Kelly Harding unless otherwise noted.

Follow [@kellyrharding](#) on Instagram to see more of her work.



Pictured left, Falstaff (Ian Remmers) and Prince Hal (Addison Jenkins) in a rehearsal of Act I, scene ii.

Pictured right, Prince Hal (Addison Jenkins) and Poins (George Tsambis) celebrate after robbing their friends.

*\*photos taken by Amanda Browne*



Prince Hal (Addison Jenkins) making his first appearance on stage, pictured left.



Prince Hal (Addison Jenkins) and Falstaff (Ian Remmers), pictured right, enjoying joking with each other (Act I, scene ii)



Prince Hal (Addison Jenkins) and Poins (George Tsambis) planning to rob their friends (Act I, scene ii)



Prince Hal (Addison Jenkins) and Francis (Lucas "Z" Tudor) in Act I, scene ii (Pictured left).

Prince Hal (Addison Jenkins) at the end of Act I, scene ii as he delivers his iconic monologue.



Act II, scene iv, as the group of rogues is set to enjoy a merry time in Eastcheap.

Above: Falstaff (Ian Remmers), relays the story of how he was robbed to (left to right) Prince Hal (Addison Jenkins), Sara Atlassi (Peto), Dante Nastasi (Bardolph) and George Tsambis (Poins)

Right: Prince Hal (Addison Jenkins) impersonates the King for his friends. (left to right, Joe Cobb as the Hostess, Sara Atlassi as Peto, Dante Nastasi as Bardolph, George Tsambis as Poins and Ian Remmers as Falstaff)





Confrontation between Prince Hal (Addison Jenkins) and King Henry IV (Bre Garske), Act III, scene ii



From left to right: Falstaff (Ian Remmers), Prince Hal (Addison Jenkins), Westmoreland (Lillian Perez), King Henry IV (Bre Garske), and Sir Walter Blunt (Seth Thompson) before the last attempt at parley between the monarchy and the rebellion (Act V, scene i)



Left: Falstaff (Ian Remmers) and Prince Hal (Addison Jenkins) looking over the poor troops that Falstaff brought to the battle (Act IV, scene ii).

Above: Prince Hal (Addison Jenkins) mourns the death of Falstaff (Ian Remmers) after the battle (Act V, scene iv).



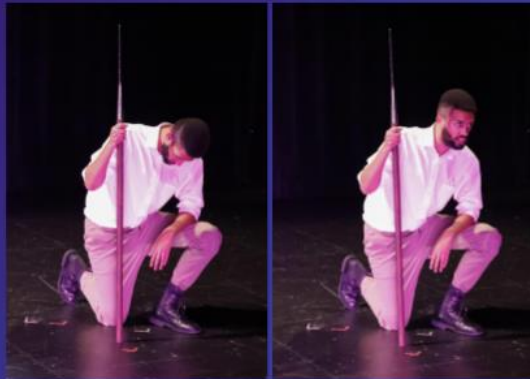
Left: Prince Hal (Addison Jenkins) fighting an enemy soldier (George Tsambis) during the Battle of Shrewsbury (Act V, scene iii).

Below: (from left to right) Prince Hal (Addison Jenkins), and Falstaff (Ian Remmers) take in the death of Sir Walter Blunt (Seth Thompson) (Act V, scene iii).





Prince Hal (Addison Jenkins), offering peace to Douglas (Jeremy Nuñez) after being bested in combat, as King Henry IV (Bre Garske) is prepared to strike (Act V, scene iv).



From Left to right:  
Left: Prince Hal (Addison Jenkins) taking a knee to rest in a quiet area away from the rest of the battle (Act V, scene iv).

Center: Prince Hal (Addison Jenkins) after noticing Hotspur (Jack Boggan, not pictured) and preparing himself to fight (Act V, scene iv).

Right: Prince Hal (Addison Jenkins) delivering a fatal stab to Hotspur (Jack Boggan), ending their duel (Act V, scene iv).



Pictured left to right: Westmoreland (Lillian Perez), King Henry IV (Bre Garske) and Prince Hal (Addison Jenkins) give one final salute after the battle has been won (Act V, scene v).





## The War On and Off the Stage: A Reflection on my Performance in *Henry IV, Part 1*

The year of working on my senior project has certainly been a long and difficult struggle in which there were many moments I was afraid none of my goals would be met. My senior project, besides creating the role of Prince Hal in *Henry IV, Part 1*, also includes an actor training style I've been developing called Theatre of Truth, or The Truth Method, which I have written about in my senior project research essay *A Path Towards Truth: Examining Intersections of the Lecoq Pedagogy and Stage Combat* and which I used in my process of creating Hal. The creation of this new acting process, the ever-growing number of responsibilities I assumed on the production, and internal strife, all threatened my performance as an actor and the sense of balance I was working towards. As I write this essay, the other roles I took on as assistant director and co-producer tempt me to shift the focus onto them rather than focusing on my original goals of this project which were:

Find the balance between power and grace as an actor, attempt to maintain this balance in my life outside of the performance of Prince Hal, and choreograph fight scenes that are complete in partnership, action, story, and safety.

The search for this balance between grace and power as an actor took longer than I had initially planned, but I am glad that I was able to find it in some capacity.

### **The Process Itself: Balancing Power and Grace as an Actor**

I began the process of working on my senior project by identifying the ways Prince Hal and I are similar. I touched on some of my initial thoughts on our similarities in my artistic aims

essay *Beginning the Journey*, such as being caught between two worlds and dealing with lofty expectations placed on us by others. From there I moved on to a critical step for me: Hal's archetype. Starting with an archetype gives me a wall to bounce off in the solitary process that character creation typically entails. I chose to use a Commedia dell'Arte stock character as the basis for my archetype. Hal's status as the play's main character, his ridiculous antics, and fun-loving attitude lead me to Arlecchino. In Commedia dell'Arte, Arlecchino is a servant, who, thanks to his constant hunger and impulsiveness, consistently finds himself in sticky situations. I drew inspiration from several personalities, including mine, Arlecchino, and of course Prince Hal himself. This allows the character to grow in multiple dimensions as opposed to letting a single character trait become his entire personality.

Making sense of Prince Hal's first monologue at the end of Act I, scene ii occupied a lot of my time from the start. I began working on this monologue in Professor Peter Sprague's *Speaking Shakespeare* course in Spring 2019. I believed Hal had a dark side. I understood him as a cunning, conniving person who would use whatever dirty tactics at his disposal to get what he wants. However, as rehearsals began and I began working in earnest my senior project, I discovered my initial reading of the monologue in *Speaking Shakespeare* set me back in my characterization. It just didn't feel right, but I was stuck interpreting Prince Hal in the way I had in *Speaking Shakespeare*. It wasn't until we had gotten more deeply into the rehearsal process, specifically after seeing Jack Boggan perform his monologues as Hotspur, that I really understood why it felt wrong to have Hal be such a dark character. Prince Hal and Hotspur are foils for each other. The two must be balanced, otherwise each scene would feel repetitive. Hotspur appears to be the perfect son for King Henry, with his fiery passion and willingness to dive headfirst into any situation, while Hal actively plans for the long term, weighing his options

before making a move. Prince Hal may not be the son that his father wants but is what the monarchy needs to survive. Without this balance between the two of them, it seems as there would be no reason for Hal's father to prefer Hotspur. This realization helped me to return to my initial proposal for the project. I remembered that my analysis of Hal's fundamental character was as an unwilling participant in the war. Reclaiming Hal's innocence and recalling my initial understanding of him as a fellow victim forced to live up to others' expectations, I felt as though I could move forward again.

However, my characterization for Hal then stayed stagnant over summer break as I set him aside to spend a month playing Romeo and two months of only being Addison. Returning to campus in the fall and resuming rehearsals meant I had to work hard to rediscover what I had learned about Hal the previous semester. This struggle was only amplified as I began to take on more responsibility as part of the production team as fight choreographer, assistant director, and co-producer. As a result, my focus on developing my role as Prince Hal was smothered. Not only this, but a lack of dramaturgical work done on the play jeopardized my process as well as the production as a whole. There was no cohesive interpretation of the play's world shared by the artistic team and actors.

In the spring semester of 2019, the rehearsal process had been focused on the script and character work. While in the rehearsal room, we were often left with many unanswered questions about the original setting of the play, the characters' relationships to one another, and information about the time periods we were planning to use in the production's overall message about war (these being World War II, the Vietnam War, and the War in Afghanistan). This lack of information contributed to my feelings of confusion during the first semester we worked on the production and over the summer to follow. Coming into the second semester, we were

promised a sourcebook that didn't materialize. While the production moved forward, I could feel it being held back by the lack of dramaturgy. Work that I eventually received from the dramaturg was unnecessary as it felt like someone else's character work on Hal because I had already done so much independent work. This made me uncomfortable as I was just feeling secure in my own interpretation of Hal; the nature of the dramaturgy felt opposite to what I had been discovering. Eventually, through discussion amongst the seniors, the director, and our faculty producer, we were able to smooth over the difficulties we were having with the dramaturgy and other areas of the production. These problems all shared a common root in communication breakdowns throughout the process. Thankfully, our faculty producer helped us look forward rather than back and let go of the problems that were plaguing us, to ensuring the production could move forward.

It wasn't until I decided to discuss my ongoing struggles and frustrations with my senior project progress with Professor Cobina Gillitt, my senior project advisor that my troubles began to erode little by little thanks to her guidance. Not counting my experience playing Dungeons and Dragons, I had never spent so long on a single character until my senior project. This amount of time, exacerbated by all the other production responsibilities I continued to accrue leading to my lack of focus on Hal, caused me to lose sight of the purpose of my senior project and my artistic aims. Professor Gillitt and I worked on identifying my roadblocks preventing me from moving forward with my project and focusing on performing Prince Hal. In our discussions, it became apparent that the edits the production team had made to Shakespeare's play to shorten its run time, cut too many of Prince Hal's lines that established his character and motivations, leaving me with table scraps, while characters like Falstaff and Hotspur were given a feast. I then lobbied the stage manager and director to add back in the moment in Act II, scene iv where Hal and Poins make the servant Francis run back and forth between the two. In order to not add more



time to Act II, scene iv, already the longest scene in the play, I proposed to move the moment to Act I, scene ii. This helped show the contrast between Hal's character and mindset as the play begins, when he is more focused on drinking and having a good time and ends when he becomes a soldier and prince. After assuaging the stage manager's concerns about the performances running too long, we agreed to add the scene back in. I felt a weight being removed from my shoulders.

Professor Gillitt and I also discussed other potential archetypes in addition to Arlecchino to think about Hal's character. What kept coming up was regarding Hal as an “**influenza**” sufferer and a **metrosexual**. These discussions became a strong foundation for the direction I took in developing Prince Hal's character. From here I began experimenting more in rehearsal, creating a new physicality and vocal pattern for Hal. I also began working with rehearsal props that would help me connect to the character. A purple shirt similar to the one I would wear in the performance, a Burger King crown, and a pair of pink, plastic sunglasses helped tether Hal and me together in the physical realm, as opposed to just the imaginary.

There were even more important questions to ask while making these choices about Hal's character: Where do all these habits falter or break? Where is the balance between these and other aspects of Hal? In asking these questions, I was able to return to my original ideas for Hal that he shares with me as biracial: everything he does serves this dichotomy between who he wants to be and what role society places on him whether he wants it to or not. Hal puts a lot of effort into his appearance, which is a behavior expected of royalty, but in truth doesn't care if it gets ruined in drunken parties, which is where he would rather be. In the Battle of Shrewsbury, Prince Hal kills Hotspur, but spares Douglas. The expectation that Hal would kill Hotspur, intensified by constant comparisons to him, leads Hal to feel as though the only way to make the

comparisons stop was to kill Hotspur. Douglas, a worthy opponent to the crown, did not represent the same apprehension in Hal's mind, and Hal was able to make the choice to spare him. The aspects of Hal Professor Gillitt and I initially discussed, such as his flamboyant walk and attitude are offset by his fidgeting with a butterfly knife and his choice in facial hair. When Hal decides to take up his mantle as the prince, he slides into this role easily because he has maintained a foot in both camps as a rebellious youth and prince.

Theatre of Truth is focused on balance. My process to locate this balance began with an understanding of P.A.S.S. and how each element can be used. Not only did I focus on understanding the ideas behind the philosophies of the Lecoq and stage combat pedagogies that underpin The Truth Method, whenever I could find the time, I also worked to hone my skills performing the basic techniques, found in each pedagogy. Once confident in my abilities, I began to introduce the results of my work in rehearsal. I found it easiest to begin with monologues, working only with the passive partner of the space. By discovering the forgiving nature of the space, I was able to create moments of truth within the monologues, such as a knowing wink to the audience or cracks in Hal's voice as he vows to the King that he will be better. I then started adding in active partners, only increasing in number as I became more comfortable with each partnership. I actively focused on the connection between Hal and every character with whom he interacts to discover the nuances of their relationship.

### **The Stage Combat**

This brings me to my next goal: Was I able to choreograph stage combat that was complete in partnership, action, story, and safety for the performance? The production's fight

scenes were an ambitious undertaking because each actor was to use different weapons to represent war in different time periods. We added two fight scenes to our script that are not in Shakespeare's original play: the capture of Douglas as the opening image and the use of the ensemble to depict the Battle of Shrewsbury (Act V, scene iv). I wanted to take my time with the fight choreography so that the actors had an ample opportunity to take in the choreography and the concepts behind them. My fight choreography received positive reviews from the Theatre and Performance faculty, and many told me the choreography was the most spectacular part of the production. Of course, I noted some flaws in the final product, namely distance between actors and their **targeting**, that I did not have the chance to permanently fix, but I am proud of my work. The fights were safe for the actors, with concerns only rising from things that were out of my control, such as loss of grip on the floor and unrelated injuries. Each fight felt unique and told its own story with action that kept the audience and actors engaged. I enjoyed every moment as a fight choreographer and relish the practical experience it afforded, such as working with actors of varying aptitudes, and I look forward to taking what I've learned from this experience into my work in the future.

### **The Excess of Roles**

The numerous positions I held for this production, as actor, fight choreographer, assistant director, and co-producer, as well as having to add on technical director and co-sound designer during tech week was an experience unlike any other I've had in the theatre. While I appreciate the experience, I never want to do it again. On the positive side, I was able to go beyond the scope of an actor and help shape the play into its final product. The production reminds me of owning a plant: I planted the seeds, nurtured it, and watched it grow before me as I continued to

raise it. While the play was written by William Shakespeare, it felt as though I was the creator. I was never completely willing to hand over the entire creative process to anyone else. In addition to this, because I attended every rehearsal, even ones in which Hal doesn't appear, I was also the most informed cast member, able to see the world of the play unfold in each rehearsal and production meeting. This gave me the advantage of using that knowledge of the world of the play around Prince Hal to influence my portrayal of him. I was able to determine how Hal fits around his princely mold and not inside of it. By noting what everyone wanted of him, I worked towards the opposite to make the Hal's transformation from playboy to prince greater and more apparent.

Although they helped to create Hal, these multiple positions of responsibility for the production brought curses along with their blessings. The constant shift back and forth, thinking of myself as an actor and then having to think about the overall production, directing actors in scenes and fights, making sure actors paid attention to the text, and being present at every single rehearsal had a severe negative impact on my mental and emotional health, my schoolwork, and personal relationships. For most of the rehearsal process, felt I was staring at a mountain of work, from barely manageable to overwhelming. At times the management of the overall production served as a distraction from the actual focus of my senior project, the performing the character of Prince Hal and writing the accompanying essays.

## **The Final Goal**

There is an important question that remains unanswered: Was I able to find balance in my life? Absolutely not. This process felt more like I was a tennis ball, being hit back and forth in

the world's longest match. Each day brought new challenges, even if I hadn't yet been able to overcome the ones from previous days. This year-long process has been the largest uphill battle that I have faced to date. If I were to do this entire project over again, I would limit the number of responsibilities I took on. I would focus exclusively on my performance of Hal and choreographing the stage combat. I would work to allow myself to let go of the excess responsibilities, so that I could keep my focus on acting and choreographing fights.

The quest for balance in life was a lofty ambition, akin to reaching Nirvana. In hindsight, I am not upset that this goal wasn't reached. I would like to treat this goal as an example of a teachable moment. If I can set an unreasonably high goal for myself, fail to reach it, and be okay with that, then I will do that again in the future to continue to balance expectations placed on me by myself and those around me, while working on my own goals. Through all of this, there is always the opportunity to learn. Every bodily experience, every meeting, rehearsal, discussion, fight, and laugh has a lesson in it. Finding these lessons brings me closer and closer to the truth of Addison Jenkins.



## Glossary

**Action-** Movements performed by the active partner to elicit a response from another partner.

**Affluenza-** The unhealthy and unwelcome psychological and social effects of affluence regarded especially as a widespread societal problem.

**Attitude-** A powerful moment of stasis, isolated within a movement.

**Bouffon-** Performance style drawing on elements of the grotesque, parody, fantasy and mystery.

**Complicité-** The outcome of successful play.

**Contact hit-** Any offensive action that strikes the body of the receiver

**Core elements-** Partnership, Action, Storytelling and Safety. The four concepts that form the foundation of movement in the pedagogies of stage combat and Lecoq.

**Cut-** In swordplay, an attack made with the edge of the blade.

**Distance (In/Out)-** The proper measure between two or more combatants to safely execute any particular technique in stage combat. Partners that are *in* distance are within range of the weapon used by their partner. Partners *out of* distance are beyond the range of their partner's weapon.

**École Internationale de Théâtre Jacques Lecoq-** School founded by Jacques Lecoq. The school offers a two-year education program in which students move along two parallel paths: on the one hand the study of improvisation and its rules and the other movement technique and its analysis.

**Evasion-** The dodging of an attack.

**Jacques Lecoq-** Lived from December 1921-January 1999, founded the École Internationale de Théâtre Jacques Lecoq, where he was able to have a strong influence on physical theatre.

**Le Jeu-** The spirit of play.

**Metrosexual-** a usually urban heterosexual male given to enhancing his personal appearance by fastidious grooming, beauty treatments, and fashionable clothes.

**Neutral mask-** A perfectly balanced mask which produces a physical sensation of calm. This object, when placed on the face should enable one to experience the *state of neutrality* prior to action, a state of receptiveness to everything around us, with no inner conflict. The mask is a reference point, a fulcrum for all other masks.

**Off-line-** Any offensive action that is directed to a target away from the body.

**On-line-** Any offensive action that is directed to a target on the body.

**Parry-** A defensive action which blocks or deflects an attack.



**Partnership-** The presence of more than one entity, working together to achieve a common goal.

**Safety-** The measures taken to ensure that a performer's actions are repeatable and will not cause injury.

**Stage combat-** Theatrical techniques and training used to create fight scenes that are safe for the actors yet still convey the same feeling and energy of a real fight to the audience.

**Storytelling-** The detailing of thoughts, emotions and actions in a clear manner.

**Targeting-** The precise placement of an attack in stage combat.

**Theatre of Truth/Truth Method-** Theory/acting method focusing on partnership, action, storytelling and safety within theatre and performance that helps to realize the truth of life.

**Thrust-** An attack made with the point of the weapon.

**Truth of Life-** An individual's complete openness to their body and lived experiences, in which they can realize knowledge of themselves and the world around them.

**Undulation-** The human bodies first movement. Movement that progresses from a point of leverage to a point of application.

**Weight shifts-** The fluid motion of placing one's body in a forward or backwards lean. This motion comes from the body's center of gravity.



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