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Creating a Play Using Noh and The Stanislavski Method

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Literature Review

There are many different methods of theatre throughout the world that change based on the culture and location it is normally performed in, when two forms of theatre cross paths this can create a blended version that becomes something artistically distinct. Two different methods of theatre that have seldom attempted to be worked together are Noh theatre and the Stanislavski method. Noh theatre is a method of theatre that comes from Japan. It originated hundreds of years ago and implements rhythmic movement with music and supernatural beings. The Stanislavski method is a method of theatre from the teachings of Konstantin Stanislavski and focuses on teaching actors' realism in movement and psychological elements of theatre. Using these two different methods, I will create an effective production that showcases a suspenseful play with supernatural elements for viewing by a live audience by combining two different character groups that represent each method of theatre and implementing directing techniques that serve the production. This project proposal will provide a background of research on the Stanislavski method and Noh. I will then work at combining the methods of Stanislavski-style theater with a traditional spirit character from Nogaku, known as Noh theatre, as well as includes this proposal includes an exploration of the creative process used to develop the play and the elements needed to intertwine the two styles of theatre. The purpose of this project is to see whether using a traditional spirit character from Noh in a play that is mostly directed in the style of Stanislavski will create a more compelling character, one that can effectively use movement to present a more otherworldly and impactful presence for ghosts that moves away from representations seen in shows such as *Hamlet*, *Macbeth*, and *A Christmas Carol*. These European style ghosts usually embody more human traits than supernatural so this project will determine whether making these changes to the spectral character will lead to a theatrical experience that is more fulfilling for the audience and the actors participating in the project than if they had seen a similar using one of these methods individually.

Noh

Noh is one of the earliest longstanding forms of Japanese theatre dating back to the 14th Century and is still performed today (Pinnington 163-164). It is one of several longstanding Eastern theatrical practices that have a heavy emphasis on the spiritual world. Other methods include Kabuki, a Japanese form, and Zaju, a Chinese form. What makes Noh different from these other traditional Eastern forms of theatre is its implementation of methodical rituals and traditional folk dances that were forms of worship (Zhao 2). Many of the stories that were produced on stage drew heavily from traditional Japanese folklore. Noh is the only form of traditional theatre in Japan to prefer masks over makeup to create a distinct and inhuman appearance. Noh comes in two distinct genres: the *mugen* Noh style and the *genzai* Noh style. This project will be presented in the *mugen* Noh style, which is more focused on the supernatural dream-like state. *Genzai* Noh focuses more on the living. These two genres can also be broken up into five different types that each style adheres to that focus on the different types of characters and themes in Noh. These five types are known as *Kami Mono*, *Shura-mono*, *Kazura Mono*, *Zatsu Noh*, and *Kichiku Noh*. This play I intend to write will fall under the *Kichiku Noh*

type, which is known in English as a “demon play.” All principal characters in Noh are known as *shite*,; however, the spirit used in this play will belong to the *onryo* category. The *onryo* being is a spirit that is angry at the circumstances it is in and wants to take that anger out on the world around it (Zhao 6).

Noh is performed mostly using rhythmic music and slow choreographed dancing. The characters in Noh often move in a much more exaggerated manner than their contemporaries like kabuki theatre which also originated in Japan. The movement of Noh is motivated by the literal rhythm of the play. The music guides the way Noh actors perform. Creating a slow ritualistic and rhythmic dance. This type of movement stems from its connections to traditional religious ceremonies that were dedicated to Buddha. Characters in Noh usually wear large, layered costumes. This gives the actor a unique appearance that can make them look larger. Noh’s use of masks works to hide the actor’s emotions and facial expressions but also brings its own unique form of expression. It works to convey what the spirit’s intentions are in collaboration with the actor’s movement and the lights on stage (Kawai 1). A common way the mask can convey different expressions through movement is by tilting it upward to represent joy or tilting it downward to express sorrow. The mask is considered very important to the performers wearing them as it makes their actions create emotion. They can not use their typical expressions so they must act through the mask with their physicality. This helps form a sense of expression without sacrificing the supernatural elements that make it unique. Noh actors work by connecting to their spiritual state and portraying it through movement rather than portraying the character realistically (Quinn 61). Every movement the actor does in character during Noh works towards conveying a spiritual presence, regardless of whether that presence is good or evil. They have slow and distinct movements that stray from realism to form a kind of dance. Presenting things in a mystical way that purposely means to distance the audience from their real lives. Noh is about taking the audience on a spiritual journey with the actor through movement that is meant to connect to the audience. It tries to connect the audience through its mythos and the experience itself (Pilgrim 57).

Compared to other forms of theatre Noh is more about having the audience connect to others and each other within the spiritual realm. The audience is just as important to the experience of Noh as the performers. In fact, in most performances of Noh if an audience member comes in late the performers work to accommodate that new audience member into the experience instead of letting the audience member feel awkward for interrupting (Bogart and Landau 149). It is meant to be about connection and making the audience a part of the performance is vital to that belief.

Stanislavski Method

European styles of theatre are influenced by a number of people, one of the most prominent of whom is Konstantin Stanislavski, a famed actor, and director who established one of the most practiced methods of theatre: The Stanislavski Method. This style focused more on dialogue and the use of words and stories about human problems. The problems are tackled and resolved from a human perspective. Elements of the Stanislavski Method can be found years before its actual creation. Dating back centuries from Shakespeare and even with modern playwrights such as Qui Ngyuen, character-driven theatre tells stories based on individuals and problems we can distinctly define as human. Some of Shakespeare’s work especially planted the seeds of what the Stanislavski Method would eventually grow into. These kinds of traits are prevalent in European dramas. Even when supernatural elements are written within these plays,

they are done so in a way that gives the entity a sense of humanity. Traditionally, plays such as *Hamlet* are performed in a way to give the supernatural more human movements.

Western methods of acting have evolved to incorporate movement training in modern times. Movement has been used in European forms of theatre such as Stanislavski to motivate the action of a character. Excluding the dramatic dances of the American musical, actors portray characters in a way that reflects reality. Instead of choreographed dances that give the spirit a presence that is larger than life, like in Noh, movement is more naturalized and meant to embody how the character used would realistically move and serves the purpose of getting the audience to relate to the character (Fulle 281). In Japan, Noh spirits are taken very seriously on stage and portrayed in a manner that gives them a real presence when compared to that of the West (Simonds 115). Noh spirits often appear onstage communicating mostly through music and movement. The dialogue they do have is spoken sparsely and sometimes by the chorus itself rather than the spirit. The plays are not as focused on dialogue as they are on the movement. However, some Noh plays break from this formula and have the spirit communicate for themselves in certain incidents.

Modern western theatre teachings, like with Stanislavski are techniques learned within the past century. They rarely remained the same for long. This is seen in the creation and practice of several different modern schools of theatre. New versions of established methods of theatre are constantly being invented and conventions are changing. Many methods that are well known in the 21st century, such as Bogart's "Viewpoints", take some form of inspiration from the basis of Stanislavski's work. His methods teach about the psychology of the actor as well as the importance of naturalized movement, "An actor is under the obligation to live his part inwardly, and then to give to his experience an external embodiment," (Stanislavski 17). Essentially, an actor must know their character and their mindset enough so that they can embody that character and the emotions they feel properly on the stage. Stanislavski also emphasizes the use of action in his work. To him, action is about using the given circumstances and using those as driving motivations for your character. The given circumstances are the elements and facts that make up the story of the play. Then have every action serve a purpose in the play so that no actor is just doing random or exaggerated actions on stage for the sake of looking busy. Stanislavski's method wants action to be natural with movements that have motivation behind them and not just action for the sake of action (Stanislavski 43). He believes the driving point of action was to get the actors to fully emerge themselves in the world of the play and then properly react with a purpose to the circumstances around them, allowing for authentic and natural actions in movement and establishment of character through psychology. His method focuses on avoiding cliches and finding the "truth" which became a staple throughout theatre in Russia, England, and America (Hornby 294-295).

Spirits

Ghosts and spirits have had prominent roles within European theatre culture. They have been used in storytelling and folklore for generations. Different cultures have fundamentally different beliefs and interpretations of the subject. Ghosts in European theatre often have human personalities and have lost their way, or they appear as apparitions of someone who has lived and can now communicate with the world of the living. Their presence may be scary for those involved in the play, but the spirit mostly resembles that of humanity in their speech and movement. This is the case with Shakespeare's *Hamlet*. King Hamlet has died in an act of betrayal by his brother. He appears as a vengeful spirit who orders his son to avenge him. Much

like the spirits in Noh he is vengeful and relays his tragic story. However, unlike the spirits in Noh, King Hamlet's presence is distinctly human. He speaks conversationally and gives orders directly to his son Prince Hamlet (Shakespeare).

The difference in training is one of the major contributors to how a character portrayal end up looking on the stage.. Even in the past century, Noh has adhered to the traditional methods that define it because these methods are so engrained into what makes it unique. It is an art form whose existence is deeply rooted to tradition; so much so that it has barely changed since the 15th century (Kaula 62). Noh's heavy connection to the spiritual world, the inner expression through movement, and the use of masks to portray different types of characters help define it as a genre. Noh leans into the unknown. One such example of Noh that shows its stylistic difference from European shows such as *Hamlet* is the play *Aoi no Ue* about the possession of Lady Aoi by an angry spirit. An exorcism is performed, and the spirit is released from the woman, now known as the ogre, she confronts the priest and is defeated (Motokiyo). There is very little dialogue within this entire performance; instead, the performance is made up mostly of chanting and rhythmic movement. The spirit only speaks when it is necessary. Not everything is explained; much is left up to the interpretation of the viewers. These are all things that make it different from all other forms of theatre and have contributed to its longevity.

The most significant difference between Noh and Stanislavski is that Stanislavski had an emphasis on the psychological as well as the movement in Stanislavski being more grounded in reality. Noh focuses more on the choreography of movement and the striking presence of its characters. The action of Noh is, as stated earlier motivated by the rhythm of the music in the play. Noh movement works as a slow dance it focuses on the music and chanting. The actors follow it and that is what leads their movement and makes it so distinct. Stanislavski's action wants us to believe in the character's humanity and so the action has to remain naturalistic (Tiller 28).

Noh has seldom been explored in collaboration with Stanislavski's method. There have been modern takes on Noh done by English performers and writers such as the Noh play *Blue Moon Over Memphis* which is mostly structured like a traditional Noh drama but about the spirit of Elvis Presley. The play was originally written to not follow all the traditional rules of Noh but, by and large, was structured the same as a traditional Noh play. There has been little research done on Noh's influence on the European theatre itself however, several European playwrights such as W.B. Yeats have found success in writing Noh plays. His play *At the Hawk's Well* blended Noh with Irish folklore (Sato 27). It has had performances in Japan where audiences have seemed to embrace it. However, there is a concern in the Japanese and Asian theater community about people outside of Asia appropriating aspects of Asian theatrical traditions and culture without using them respectfully as well as presenting one culture as superior to another because of bias (Thuring). For example,, some might claim they are using Noh but do not carry over any of its core traits. Instead, they just claim they are using Noh with only a base-level understanding of what makes it culturally important. In the writing and research for my play, I will take great precautions to make sure that both cultures are presented in an accurate context and without bias.

Updated Sources

Since I began working on my project, I have done further research into Noh and Stanislavski to further hone my understanding of each of the subjects. I have been able to continue to read plays that are traditionally done in their respective styles. Plays such as

Chekhov's *Uncle Vanya*, which is usually performed in the style of Stanislavski as well as an index of traditional Noh plays such as "Koi No Omoni" and "Kuarma-tengu". These readings informed me of the basic structures of both plays. "Kuarma-tengu," and especially "Koi No Omoni," also helped inspire the direction that I took when writing my script. Both deal with supernatural elements and Koi No Omoni specifically deals with a spirit that is looking for revenge after he has been wronged. The play I wrote took inspiration from this as well as western stories like *Hamlet*. Revenge is a prominent theme found in Noh so it made sense to approach my script from that angle.

I also read *Creating a Role*, one of the original Stanislavski texts on acting, which focuses on how an actor can learn to fully embody their role and is the final book he wrote on his methodology. I also spent time watching and absorbing more Noh performances that have been posted online.. Periz Sawoski wrote a book that was an overview of the entire Stanislavski system called *The Stanislavski System Growth and Methodology Second edition*. Though it was not written by Stanislavski himself, it did give a great view of his life, work, and his methods. These books helped inspire what choices I wanted the actors to make on the stage. Moving with purpose and knowing why a character performs an action became an important part of both directing and writing the play. While staging my play, it became especially important to work with my actors to ensure that they knew how and why they were committing certain, specific actions on the stage. Finally, I bought Yukio Mishima's book on *Five Modern Noh Plays*, a selection of classic Noh plays that have been updated for a modern audience. This became invaluable to my research: To see how Noh had been adapted for a 1960's audience helped me to see how someone can effectively update elements of Noh for today's audiences. All these sources have provided me with an even stronger understanding of both forms of theatre that helped me to write a more successful play.

Original Proposal

Building on this formulation of initial research, I planned to create an original play utilizing Noh and tactics from Stanislavski such as using motivation and finding character objectives. My intention in writing this play is to see if the performance of a Noh *onryo* character interacting with characters whose performance is based on the style of Stanislavski and the physical will create a theatrical experience that is satisfying and suspenseful for the audience. I planned to interest the audience in Noh theatre through this method of combination. I used a questionnaire that is given to the audience of the show to find out if this method is successful. When writing the play, I divided the cast into two groups of characters: the spirit and the mortals. The mortals were to be blocked using the Stanislavski method and the spirit was to move in the way of Noh. For the mortals: they will behave as characters who are grounded in realism, which tries to portray real life on stage. So, these actors will react as if this is happening in reality. They must find justification for each of their actions and react naturally to what is happening around them.

For the *shite* character, the actor who inhabits the role will rehearse using methods and techniques taken from the *mugen* form of Noh. They will be working to connect the audience to their character through movement and limited exposition. Their character's power will come through the positing of their character. Each movement will be purposeful and done slowly enough to have a striking silhouette. They will have to learn to connect their movements to a certain rhythm rather than just moving where it feels natural. "It's (Noh's) narratives are not the memory narratives of a descriptive and ordinary reality, and almost everything in its characters,

style, and designed to break through such an ordinary reality by the creation of a poetic reality” (Pilgrim 59). The *onryo* is meant to be a figure that is an imposing presence to the other character’s realities and the world around it rather than integrating into it. In my original play, there will be few lines spoken by the spirit thus the actor must be able to hold the audience’s attention with their presence. Allowing these methods to coexist despite their differences will, in theory, demonstrate that working with these two different styles can produce a dynamic between characters that make the *onryo* feel more like a menacing presence that comes from the supernatural world and no longer fits in with humanity. The play I wrote is in the suspense genre where the mortal characters is forced to deal with the *onryo* spirit and its presence. It was important for my script to take the elements of Noh that allowed for audience integration and use those tactics so that a possible audience could feel more invested in the show itself. If the audience feels they are part of the experience, they might be more willing to suspend their disbelief and feel like the *onryo* is more of a threat. My hope for this show was that it would be a unique performance from both sides that successfully balance between the world of realism and the world of Noh.

I originally planned to write and create all the elements needed for the show in the period of a year. I spent summer and fall writing the play and getting it to what I considered to be a completed stage. I had originally hoped that COVID-19 would no longer be a prevalent issue and that I would be able to stage, costume, and direct a fully realized version of the play, with all the elements of a normal production that one would see when going to the theatre. However, due to ongoing concerns over COVID-19 at the beginning of the Spring 2022 semester, it was decided to massively revise these plans. The following, however, is a brief description of the original plans for the production followed by what I was able to plan out and accomplish over the past several months.

With the original plans for this production there would have been a completed script ready to rehearse at the beginning of Spring 2022 with a cast of student actors pooled from Mississippi University for Women. The expected run time for the show would have been around 20-30 minutes. To make the play authentic to both styles I planned to create, rent, or borrow costumes that allow for an accurate representation of the type of character and culture surrounding it. The spirit will be given a traditional Noh mask and a kimono to wear. The mask would be modeled after other historical Noh masks worn by actors for spirits if possible. This was preferably going to be bought from Japan to make it as authentic as possible. The mortal characters would have been dressed in typical clothes from the period the play is set. I will direct the Noh character in a very hands-on way using the information I have gathered to teach the actor proper techniques and expect them to practice their movements between rehearsals. Those being directed in the Stanislavski style will still be expected to participate in movement training with the Noh character but also be doing background work for their characters so their movement can be motivated. They need to be able to make grounded choices. I planned to have some royalty-free music to use as the background for the play that would fit the Noh style.

Once all assets were gathered and rehearsal was completed, I wanted to hold a public viewing of the play hosted by the Mississippi University for Women Theatre Department. I planned to give out a questionnaire, included in the program, on the performance that could be answered anonymously by the attendees. The questions would be on a yes or no basis. The first question would ask whether they had any familiarity with Noh and the second would ask the same about Stanislavski. I will go over the basics of each art form in my presentation leading up to the show. The most important questions would be whether they enjoyed the performance and

if they would like to see similar performances in the future. After answering these questions, they would be turned into a box at the entrance of the theatre where the data could be collected.

The actors would be given a similar questionnaire packet to complete at the end of the performances. This questionnaire would ask about their likes and dislikes specific to Noh and Stanislavski's Method performance. The results of the questionnaire for actors will provide insight into the type of process that helps actors connect to some methods of Noh training and if they will implement some of these tactics in future performances.

What is Theatre

Theatre is an art form based on collaboration and experimenting with different styles to create new perspectives. This project hoped to show how Noh and Stanislavski's method as different styles of theatre can create compelling theatre that encourages the combination of different forms of theatre in the future. While this is still the plan, there are changes that have to be made. The audience would determine if this original play blended the style in a meaningful way that demonstrates how these two styles can work together. The actors would have been asked if this performance has opened any meaningful doors of theatrical expression for them. Using Noh and Stanislavski's techniques together could prove to not only be a way of introducing Noh to a new audience but also contribute to the evolution of theatre itself.

Updated Plans

I am no longer able to hold a play in the traditional method that I originally planned because of ongoing concerns relating to being in an enclosed space with multiple people in COVID conditions. Instead of the original ideas that I had originally set in motion, I attempted to create a similar outcome but with several changes on a smaller scale. First, I worked on honing the script and making it of higher quality and giving it more focus than it would have before. I originally had planned on going to Japan to purchase the mask but because of COVID regulations I was unable to and because I had to scale down my project, I decided to work on recreating a traditional Noh mask through woodworking. I followed the traditional method of using wood tools to chisel out and shape the mask by hand. The mask was then used at different points during the project for the performance and presentation; I recorded three separate scenes from the play consisting of three Columbus, MS. residents and myself. This was meant to help replicate the consensus of what the initial project was meant to do. The three scenes I chose to record were the prologue, scene one, and scene three. The prologue was written like a traditional Noh script and tried to follow similar manners of speech and movement as Noh. Movements such as reaching their legs out and stretching them across the floor without leaving the ground, essentially sliding from place to place is an example of a Noh movement. Scene one was mostly done in the Stanislavski Method and was a good showcase of traditional western ideals of theatre. Scene three showcased a good combination of both and how they blended.

I chose to present these scenes in a showcase that I advertised for small audiences, keeping in mind COVID restrictions. This showcase was held on April 18, 2022. In it, I presented the mask, answered questions, displayed the footage, and then handed out questionnaires. Each audience member who came and was not associated with the project was provided one of these questionnaires and a pen. During the showing of the performance, I left the room and let the audience voluntarily fill out these questionnaires. Any member who chose to answer the questionnaire placed them in a box at the front of the stage once they were finished for me to collect after the completion of the presentation.

Preparing My Project

Over this semester of Spring 2022, I fine-tuning my script in the hopes of performing these three scenes so that I could prepare it for a theatrical audience. Even though I am no longer able to accommodate an entire production as I had originally planned, I have been continuing to work on the script. I completed my fifth and final draft of the script in early April of 2022. The play is entitled *The Forgotten Spirit*. Upon its completion, it is around twenty-pages long. I decided on using a familiar setting, a haunted house, as the basis of the story. In my story, the *onryo* spirit seeks vengeance for his death, the result of a betrayal referenced in the prologue. The Spirit lashes out at the humans who enter his domain. The prologue is written with a more traditional Noh in mind, all characters using movement and dialogue that would be at home in that stylization. This was done to help the reader and the audience get a better sense of what a traditional Noh piece would be like in comparison to its western counterparts. I did opt to have the spirit mostly talk for himself throughout the play. While the chorus is incorporated, I was discouraged from using the chorus extensively as the spokesperson for the spirit as a chorus requires many people to be in close proximity to each other. Due to COVID I instead decided to go with the less traditional method of having the spirit mostly speak for himself. The spirit's name is Jedediah, and he is the only one from the prologue that will remain a central character throughout the rest of the play. The rest of the cast from the prologue would either join the chorus or perform in a different role for the remainder of the play.

Scene One

From Scene one onward the play begins to merge the methods. It introduces characters that would be more familiar to the audience with blocking that would be inspired by the Stanislavski method. These characters: Ralph, Freddie, and Jenny are what western audiences are used to typically seeing. They are motivated by what's happening around them. Their movement should appear natural and motivated by what they want and what is happening to them. Jedediah remains an ever-present entity on the stage that continues to use Noh blocking throughout his time on stage. I wanted to make a stark contrast in how these characters moved so the audience can easily tell the roles of each one as. Jedediah moves using the *kamae* posture to have a different center of gravity than the movement of the other characters.

To get more into the mindset of creating a Noh character I created a traditional Noh mask using mostly hand tools. This was a long process that took me several weeks to complete as I only allowed myself to use electric tools when necessary. The first step of the process was creating the design and choosing a piece of wood I wanted to work with. I kept the design simple modeling it after several examples of Noh masks I had seen while doing my research that represented the demon archetype. I then proceeded to draw the outline of the mask onto a piece of wood and cut it out into its general shape. I then measured out where my eyes and nose would be in respect to the mask and marked them.

I then transferred the design I had created onto the wood around my markings. Afterward, I began using a wood carving chisel to deepen the details in the facial features of the mask that I had drawn. Carving out the outside of the eyes, the outline of the nose, and the inside of the mouth around the teeth. This helped to make the features more identifiable from a distance and made them pop naturally as human facial features do. I then partially hollowed out the back of the mask for it to fit more comfortably around my face. I took special care to hollow out the area where my nose was. I did use an electric tool to drill out the eye holes as I wanted to make sure

they were as even as possible and that it was possible to see through them. I then sanded all of it, making it so anyone who wore it would not be at risk for splinters. Painting it took longer than anticipated having to do around five layers of white for the base color before filling in the rest using darker colors. I had to be careful and paint slowly as much of the dark paint was right beside or on top of the white paint. Finally, I hammered in two nails to the side of the mask and bought some leather cord. I wrapped the leather cord around the nails and tied them there so that they could be worn comfortably. The entire process took around several weeks to complete.

The choreography and blocking of the show were done over several days. For the character of Jedediah, I kept the traditional Noh stances and poses in mind. Making sure that every movement done in the Noh style was deliberate and slow. I tested the movements out myself in my form to guarantee they were to be learned by other actors. This all was planned well in advance. For Jenny, Ralph, and Freddie a slightly different approach was taken. The Stanislavski method leaves more room for actors to be spontaneous as long as their actions are motivated by their character's urgency. I wanted to leave room for the actors to make those discoveries for themselves so the blocking for these characters was not as strict as that of the characters that were to be performed in the Noh style. The actors were allowed to remain on book and use the script in the case of needing to read lines.

A showcase date was selected for April 13, 2022, with limited seating open to the public. The showcase lasts approximately twenty minutes and consisted of me informing the audience about what my project is, what my show is about, and allowing them to view clips from the show as well as the mask I created. This is where I distributed the surveys to the audience post-showcase and allowed them to answer the questions. We were hoping to get at least twenty surveys in total from the viewings to gauge interest in the project as well as thoughts on the project itself. However, this number was overshot, and we ended up only get six surveys completed in total.

Data

After the anonymous collection of my questionnaire, I then compiled it into data to figure out the success of the project. For the audience questionnaire, six people ended up attending the showcase of the project. Each applicant successfully filled out the questionnaire and turned them into the box at the front. 3/6 or 50% of the audience knew what Noh was before attending the showcase. 2/6 or 33% of the audience knew of the Stanislavski method before attending the showcase. 5/6 or 83% of the audience felt that the techniques worked well together. Finally, 6/6 or 100% of the audience said they were interested in seeing a completed version of the play performed in the future.

The three performers who participated in the production and recording of the scenes were also given a separate questionnaire to fill out anonymously. All three successfully filled out the questionnaires. 2/3 or 66% knew what Noh was before working on the project. 2/3 or 66% knew of the Stanislavski method before working on the project. 2/3 or 66% were interested in working in a similar show again. Finally, 3/3 or 100% were interested in seeing a full production of the show in the future.

Conclusion

The data I collected from this sample size demonstrated that there is interest in seeing this type of performance again in the future though further data would need to be collected from a larger audience size. Universally, the people who saw or worked on this project did see the

possible benefits of such a project being done in full in the future. Working as a director, writer, and actor for this play deepened my understanding and appreciation for both art forms. I believe that if I were to put on a full production of this play in the future it would prove to be successful. If given the chance in the future I will continue with my research and seek to get the full production of the play put on by a theatre company after COVID is no longer a concern. This project has shown that there is interest in other forms of theatre in the West apart from what we know. I believe if this project were to be presented in its full capacity that it would help to introduce audiences that see it to Noh in a way that would make them interested in seeing more from the art form.

Appendix 1: Script

“The Forgotten Spirit”

Written by John Alexander Nunnery

Summary:

Ralph, a journalist who has just started a new story on hauntings moves into a haunted house temporarily with his photographer Freddie. The house is haunted by the ghost of Jedediah, a man killed by his daughter for his money. The house is being looked after by the real-estate agent Jenny who temporarily checks up on the pair and becomes more involved as things get out of hand.

Character List:

Ralph: A journalist. Attracted to interesting stories but favors honesty above all else. He wants to find and tell stories about things that can make a difference in someone’s life.

Jedediah: Former father and husband. Betrayed and killed by a person he loved dearly in his life and feels that he was robbed of his humanity. Does not like selfishness and will punish anything he deems as a slight. Used to be forgiving and had faith in his humanity but once his life was ended his soul became cold and masked in hatred. As a ghost is selfish and angry.

Freddie: Freelance photographer who works under Ralph. Wants to make his mark in the industry. Has a hard time following rules to the letter. Goes along with things as they come.

Jenny: Realtor, wants to sell the house as fast as possible. Kind heart. Likes to help, especially if they can help her stop to sell this house. Has a great sense of duty.

Son: Loyal to his father but passive against his sister.

Wife: Cares about family but takes the well-being of her children as the most important factor of her life.

Daughter: Cares greatly for material possessions. Doesn’t want to be seen as lesser than. Disregards connections to accomplish goals that will benefit her long term.

Chorus: The voice of the house. Operates as a narrator when Jeb is unable to speak for himself. Witnesses all.

Prologue:

(The stage is open and has a standard wooden floor like that of a contemporary home. This prologue is done entirely in the style of Noh. Music begins. Jedediah enters the stage mask-less and crosses to center stage. He is followed by his family. The chorus is already seated on the side of the stage. A mask is downstage center.)

Chorus: Our story begins 30 years past. Where life is kind and there are no foes. But this is not to last. Greed takes all and leaves those afflicted in a black mass.

Jedediah: Another day of defending criminals. Protecting them from what they deserve. Being a lawyer has been my life for years and I have done well to help my clients. It’s made me rich, built my life, but the clients I am now defending...I question my own profession.

Daughter: Father you have found so much success. Truly a beautiful life you have built for yourself and our family. It is of little importance if you defend these people if you do not someone else will.

Jedediah: I know my life has been the law. I have done it all in the pursuit of more money; however, I have come to realize it is a poison. My daughter, you are truly the light of my life.

Your existence has made me a better man and has inspired this newest choice. I will give away my money intended for a life of luxury and live a humble, more fulfilled, life instead. My children, my wife, and I will become greater from it and help those who are truly in need. I will no longer defend those who don't deserve justice and instead offer myself to those only who truly deserve defending and make it affordable. I will make the arrangements needed and return. Goodbye my loves.

(Jedediah slowly walks toward the exit)

Daughter: Kindness? That was all in pursuit of my true desires: his fortune. That is all he's worth to me. This disregard of money makes him worthless to us. It's time for action. No more waiting around. If his life ends now his money will still be ours.

Son: I do not know if I can commit murder. He is our father.

Daughter: Without money he is nothing, respect is money and money is respect.

Wife: If it is what must be done for our security, then it is what we must do. Though I fear our souls will never be forgiven if we commit to this sin. I dare not do the deed myself I love my husband, but I will protect my children first always.

(Jedediah comes back on stage. She dons a demon mask. Action starts as the daughter approaches. From behind her back the daughter mimes drawing a weapon. Jedediah raises his hands as she forces him down toward the ground. She is not touching him just overpowering him with her individual presence. After some resisting the daughter raises her weapons and press down. Jedediah's hands are thrown up and he slowly slinks all the way to the ground. The other family members slowly move off stage leaving Jedediah on the ground. The Daughter stops and looks back.)

Daughter: You brought this on yourself.

(She leaves the stage with the son and mother still at the scene. They eventually exit the stage and follow her. Jedediah slowly sits up and drags himself across the stage to the mask. He stands, raises it above his head and slowly puts it on as chanting rises.)

Jedediah: So, this is the compassion that my own family gives me? I wanted to help other humans, but they stopped me. The humans closest to me, betrayed me... They all deserve nothing but ashes.

(He sinks to the ground. The chorus chanting stops.)

Scene 1:

(Sad ambient music play, the ghost is in the backdrop sitting on their knees. After a few moments everyone enters)

Jenny: Welcome to the house Ralph and Freddie. This is the living room. Beautiful upholstery, real wood floor- they're oak, before you ask. Even comes furnished. Lots of room for game nights or parties with your friends! For a house at this age this place is a bargain, and the living room is only the begin-

Ralph: We aren't here to buy the house Jenny. You know that we're just renting it for our report.

Jenny: Fine. Yes, this is also where the murder took place. I usually don't like bringing up that fact on house tours, but I guess that's your reason for being there. Personally, I hope you didn't set your expectations too high. The rumors of ghosts were greatly exaggerated. I've been showing this place for years and have never seen anything out of the ordinary.

Ralph: I've found that you never know what can happen with assignments like this. I've written some of my best features about places no one else would expect. Either I write about an amazing find, or I get two weeks' of pay for writing an article on how the 'haunting' is false. It's a win-win.

Freddie: Well, I really hope something fun happens! Would love to get some footage of a real ghost! It would really suck if there was nothing to shoot all weekend. Don't get me wrong I'm grateful, but I really want to show off my skills. Maybe we could set up some shots with a "ghost" in it if one doesn't show up that would get people excited!

Jenny: You are not making this house more difficult to sell then it already is.

(Freddie looks back at Ralph hopeful)

Ralph: We're not staging a photo, buddy.

Freddie: If there is a real ghost do you think I would have the correct lens to shoot it with? What if the ones I have don't work? I want to be able to show it in every gorey detail! Publishers will eat that up.

Ralph: You'll find something, to show Fred, I'm sure.

Jenny: Yes, the house is beautiful. Maybe you can submit photographs to an architecture magazine. That might help it sell. Now let me show you to the guest rooms where you'll be staying.

Ralph: Thanks Jenny.

(The stage empties. The music slowly grows louder in the background. The ghost slowly enters walking deliberately forward to the center of the stage. Ralph walks on stage and begins looking through different set pieces jotting down notes as he goes. As this happens the ghost slowly approaches from behind. This is not noticed by Ralph. It moves its arms and legs in different directions and twists its head at different angles to the rhythm of the music.)

Chorus: Ralph your future is still not sealed. Fight to prove the truth not yet unveiled. If you choose to ignore Jebediah's fate, then your death will come sooner rather than late.

(As the ghost approaches the back of Ralph, he begins looking around almost worried but then Freddie comes in.)

Freddie: I've already taken pictures of every room in this house twice over and it's only been an hour. Do we really have to stay here for another 2 weeks?

Ralph: Yes. It's what we are being paid for. If you're bored, just go watch TV or something. I have a Ouija board if you want to try and induce a spirit sighting.

Freddie: I'll just photoshop something in. Look you got me this job and I don't want to let you down, but we have to face facts here we've seen nothing yet. We need footage desperately no one's going to click on your article and then you might be fired. I don't want to fill responsible for that you're my friend. Also, quite frankly, I need something for my portfolio.

Ralph: No photoshop, we can't just lie to the public. Bad things always come out of lying in a story.

Freddie: How would they know that-

Ralph: You'll get something interesting, I'm sure. When I first started working in print, I got a bunch of jobs I hated but they each thought me something valuable besides this place has plenty of potential...

Freddie: How is there potential in this house if there is no ghost?

Ralph: Well, I don't know about you, but I can't help but feel a little uneasy here. Maybe there is some truth in the rumors about this place. It's been on the market for 13 years for a reason. We can dig into that.

Freddie: Yeah, I imagine not many buyers would be interested in buying a murder house but what do I know. I don't know anything about real estate.

Ralph: Well if we find something maybe you'll make enough money to get into it. Now go record some B footage outside or something.

(Freddie exits. Ralph turns around and stares the ghost in the face. He sees something that startles him, but it disappears before he can get a good look.)

Ralph: Hello? Is someone there

(Jedediah holds his hand out and time stops. He circles Ralph.)

Jedediah: What will this one's nature be? What will he do when he finally finds what he seeks? Will he remain here or will he manage to set the truth about my life right. All I want is for the truth to be set free.

(Jedediah lowers his hand and Ralph exits. The chanting continues, and the ghost moves to center stage. It moves erratically and progressively angrier and then suddenly stops)

Jedediah: Perhaps they will finally right my death. There is no greater shame then living life with no justice. How can one soul stand such torment?

Scene 2

(Ralph and Jenny enter from stage right. It has been a day Ralph is looking significantly more distressed than before)

Jenny: Sorry, there isn't too much here. It's nice and calm here it's really a shame it won't sell. If this article gets it to sell, maybe I'll get promoted to one of those expensive neighborhoods. This one has been sitting on the market for an eternity and I'll be a hero if I'm the one to sell it. Have you seen anything yet?

Ralph: No not yet, but I imagine why it's hard to sell. Not too many people want to lease, let alone buy a house with a murder to its name. Any reason you keep checking in?

(The Noh chanting begins again. The ghost begins to twitch and move again)

Jenny: To make sure you aren't breaking anything, and to answer your question yes... but that was years ago, and it was one person. People die every day.

(During this he mimes out some of some of his own death except slower with a bigger reaction and focus to each hit as if re-living it. As she talks about it as a mistake, he sinks to his knees in a solemn posture gently touching at his mask)

Ralph: I guess so but still might make the story more interesting. Any comments?

Jenny: Well... I'm not really at liberty to say, doesn't really help sell the house you know?

Ralph: Come on please? This is just for my own personal interest not for the article. I could probably find it online, but I would love to hear it from an experienced professional with this house like yourself.

Jenny: Well... ok. I guess I do know a lot about this house, but it really was a one in a million thing. Any bad luck or voodoo whatever you want to call it that supposedly permeates this place doesn't exist anymore.

Ralph: Yes of course. No bad karma anymore.

Jenny: The rumors of a ghost or whatever are just untrue. Incidents that rare don't happen twice in the same house and they end when that incident ends.

Ralph: Do you know how the person who lived here died exactly? Was anyone caught?

Jenny: Well... no. He was said to be killed by his family and after they did the deed, they took the evidence and... his head. But the mother eventually confessed to the whole thing, but it was long speculated that she just took the fall for her kids. However, some of the physical evidence was never found. The son soon disappeared under mysterious circumstances, but his daughter inherited all the money in his account. She always talked negatively about her father in interviews, and it was long speculated she was the one truly behind it, but they could never find anything on her.

Ralph: What did people around here think of that?

Jenny: This is a nice neighborhood. Everybody around here wants to bury the incident. These people are tired of kids and conspiracy nuts coming around here trying to break into the house to see if they could find some “evidence” .

Ralph: Wow that is quite the story! Maybe I should ask my editor about doing a story on the actual homicide instead. I’ve only ever heard reports about the ghost but not exactly how that murder went down Sounds more interesting anyway. Speaking of this place has had new tenants since then, correct? Were they the ones that reported the initial hauntings?

(The ghost moves from his death position and leans forward. Moving toward him and reaching his hand out)

Jenny: You promised not to report it but well... yes it was a family with two teenagers, and you know how they get with their horror movies and Ouija boards. Just probably trying to stir up some story for fun and it went too far. You know what I mean, right?

Ralph: No, I really don’t. I doubt teens could talk their parents out of a mortgage... I guess I should stick to the ghost angle that is what my editors are paying me for. Besides almost no one would read a years old story about an already” solved” case. Let me know if there’s anything else interesting about the house you think of.

(As Ralph dismisses the story the ghost clutches his fist shut and the music crescendos, he moves behind Ralph raising his hands in the air)

Jenny: Of course. Anyway, I’ll be back to check on you tomorrow. Sorry it continues to be uneventful.

(Freddie enters and Jenny Exits)

Freddie: Welp, guess it’s just us for the night. You hear anything about our pay rate yet?

Ralph: I told you depends on how good the story is. Go find something interesting to shoot.
(Freddie exits)

Chorus: Their fate is sealed

Jedediah: They choose not to tell my story, they only care about the ‘ghost’. They do not care about the truth!

(While this is happening, Ralph sits down pulling out a notepad. The music gets louder as the ghost begins to encircle Ralph with his arms. Ralph forcibly spins around and the ghost stares at him.)

Chorus: The mocker befalls his own faith.

The house he mocked once more filled with hate

If his story is not told

The punishment that befalls you will be seven-fold.

Jedediah: See me now. Your fate now lies with me. You would not tell the truth and now all of you will suffer.

(He finally sees him. He screams. Ralph runs to the opposite side of the stage and tries to wake himself up as the ghost slowly begins to move toward him again)

Ralph: What the hell! Who are you? What do you want?

(Ralph stands up and starts backing away)

Ralph: Listen Freddie? That’s some convincing makeup and this would make for a great part of the story but that’s enough! I can’t fake stories! Both of us would never get work again.

(The ghost continues to move forward dancing toward Ralph. Freddie enters from behind.)

Ralph: Freddie come on!

Freddie: Dude quit yelling. What do you need?

(Ralph spins around)

Freddie: You called?

(The ghost walks to the back of the stage out of Ralph's eyeline)

Ralph: No, the guy right... here... Oh no I must be going insane. No. No... Ok Freddie answer me did you see this guy!?

Freddie: Who is who? Are you losing it man?

Ralph: This guy that was just here! Oh no is the ghost real? Am I crazy?

Freddie: Do you need to go out and get some food or something man? Get out of the house for like 20 minutes? You-

Ralph: No, I do not need to get out!

Freddie: Huh? Oh? Ohhhhh. I get you. Here I'll go get the camera and you keep this up!

(Freddie exits. The ghost slowly starts coming back)

Ralph: No man, I'm serious. I thought I saw something!

(The ghost marches forward in rhythm getting closer and closer to Ralph. Ralph turns around and sees him again. He screams and runs out of the room. Freddie runs in after him and follows.)

Freddie: Woah, come on man! I can't keep up with you going this fast! Slow down!

(The ghost kneels onto his knees and waits on stage as the music begins to fade.)

Scene 3:

(Ralph, and Jenny reenter. Ralph stands in the corner side eyeing the ghost and breathing heavily Freddie is still holding up his camera.)

Jenny: This is ridiculous. Freddie, you can't just call me over here in the middle of the night. I rushed over here thinking you idiots broke something and it turns out you just want me to help with some dollar store horror short? And why is he freaking out?

(Freddie puts camera down)

Freddie: I think he's having some sort of mental breakdown. He's been keeping this "ghost is following me" story up for an hour now. I think something snapped in him, but paranoia makes for some great footage. This is about as close as I can get to filming a real ghost but I need someone to play into it with him if I want to make it believable.

Jenny: Why would I help you psychological torture your friend? Maybe it's just me, but I don't think anyone's going to care to see someone rambling to themselves for an hour.

(Jenny grabs Ralph from the corner)

Jenny: Hey, what's going on?

Ralph: He's following me. No one else can see him but when I'm alone he's following me...

(Jenny releases Ralph's shoulder and he moves back to the corner away from everyone else)

Jenny: That's a little concerning. You should probably call someone.

Freddie: I love Ralph but what are we supposed to do at this time of night? This is the best option for right now. Believe me, he'll appreciate us for it later.

Jenny: Doubtful but go on.

Freddie: I figured if we could convince people this is real and that he's possessed or sees the ghost the story might get more attention. More clicks mean more money for us and more publicity for you. We just need your help, and this house will be off the market in no time.

Ralph: I do not know how much I must stress this! The ghost is real! I can see it right there! I am not going to be a part of an unethical Ponzi scheme.

Freddie: Uh huh I know buddy I can TOTALLY see it. Just like go to the corner and we'll help you out in a minute.

Ralph: Look I'm no-.

Jenny: Tomorrow morning, I'll record some dialogue for you about the houses background.

Freddie: That's great! But *we* would really love if you could stay for this shot. We're gonna get the ghost to "communicate" using a Ouija board.

Jenny: Fine. But I want some of whatever you make in case this makes the house unsellable.

(He pulls the board from a plastic bag)

Jenny: No offense but this is just like those cheesy ghost hunter shows I watch.

Freddie: Best I could do on short notice.

Ralph: Ok... I get you don't want to believe that there is a ghost here. But just for the sake of argument, don't you think this is kind of... disrespectful!? And if that thing comes back its coming after me!

Freddie: Look man if you want to get rid of the "ghost" you're seeing try talking to him maybe it just wants to chat.

(Freddie forces in into his hands. Ralph hesitates and begins to move toward the center of the room where the ghost is he places it in front of him. Jenny sits beside him and sighs.)

Freddie: Go on! Same something, anything!

Jenny: Oh, great spirit! Speak! What is your name! Why do you continue to haunt this unsellable wasteland?

(Ralph and the ghost stare at each other Jenny move over to whisper in Ralph's ear.)

Jenny: I don't want to do this either alright? But your friend here is very impatient just do som-

Jedediah: You disrespect me with this childish game?

(Chanting begins again as the ghost raises his hands to the ceiling. Ralph notices the ghost getting angry and flips the board. The ghost stands and begins moving toward Freddie. Jenny begins to showboat)

Chorus: It is time for this nonsense to end. All is lost for those inside.

Ralph: See! See! He's here somewhere!

Jenny: Oh my, how terrifying. The spooky specter flipped the board...

Freddie: Can you please put some energy into it! That was a great shot! Couldn't even see Ralph flip the board but if you don't react no one is going to believe.

Jenny: Hey! I don't see you down here!

Freddie: Yeah! I'm the camera man! My job is to make you look good not to perform miracle-

(While this set of dialogue is happening, the ghosts has made its way to behind Freddie. The ghost reaches him and points his finger in his direction. Freddie stands)

Ralph: Listen to me! This whole thing has gone far enough! I know you can't see him, but I swear the ghost is there and whatever this crappy little film stunt is... its angering him! We are leaving right now!

Jenny: I do think this has gone far enough. At this point you are just going to attract the worst kind of tourists to this place.

Freddie: Ralph. This is about some dead guy no one cares about. You're acting insane. I am sick of doing camera work for jobs like this where I get paid almost nothing. I'm filming whether you like it or not and if the "ghost" is listening he should be happy! If anything, at least people might be interested in his death now.

(The ghost raises its finger and Freddie's neck moves sharply to the left. He gurgles and falls. All music stops. There is silence for a moment.)

Jenny: What just happened? Why did he fall?

(Ralph continues to stare at the body in disbelief)

Ralph: F-Fred?

(The ghost has moved behind Fred. He slowly kneels and begins moving his arms. The chanting gently begins again. His movements are slow and resembling someone puppeting a marionette. Jenny turns around)

Jenny: Hey Freddie, stop kidding around. None of us want to do this anymore. If you don't stop I'll have to evict you.

(Fred twitches. Ralph begins to back up quickly. He hits the back of the wall and braces himself for whatever comes next)

Jenny: Freddie?

(The ghost's puppeteering reaches a crescendo. He raises his hands in the air and begins standing. Freddie mimics his movements and gets up with him, the ghost continues to perform puppetry by pulling the invisible strings on his back.)

Jedediah speaks but Freddy Para mimes: You all have disrespected me. Come to my home and dishonored me. You will remain in this place forever like I have. In eternal torment.

Jenny: I- I don't think that he's faking.

Ralph: You think?

Jedediah: All of you are corrupt and now you will feel the endless weight of your misdeeds.
(Ralph grabs Jenny by the arm)

Ralph: We have to go, right now.

(He drags her off stage. Freddie collapses back onto the floor. The ghost stands center stage.)

Scene 4

(Ralph and Jenny return to center stage)

Ralph: Ok let's try here

(Ralph exits and reappears on the opposite side of the stage)

Ralph: It's like a giant loop!

Jenny: If there are no exits then does that mean we are stuck out here?

Ralph: Looks like it. At least for now.

Jenny: Well, what can we do to break the loop?

Ralph: You have more experience with this house than I do. Are there any secret passages or rotted out floorboards we could break through?

Jenny: No there's nothing like that! Ok... ok.... Calm down you're right. I have to remember what the entire story with that family was...

(Jenny turns around and sees the ghost for the first time)

Jenny: What is that!?

(Jenny frantically backs away hiding behind a piece of furniture for protection. The ghost stands there)

Ralph: You see it! That's the ghost!

Jenny: Make it go away... please.

Ralph: I don't think we can...we have to find a way to release his spirit... What do you know?
(The ghost twists its head toward keeping its head sideways)

Jenny: His stepdaughter was let go! Maybe evidence against her? Something to prove her betrayal.

(The ghost stares into her eyes. She goes wide eyed, frustrated she slams her fist on the floor. The ghost marches toward them)

Ralph: That might be it. If she got away his spirit could never rest. Quick we must find it. Check everywhere!

Jedediah: It's hopeless to run now. You are with me forever. Your pain will be a suitable replacement for hers.

(The ghost reaches toward them and twists his arm. Jenny stops for a moment her head shoots backward)

Jedediah: All is lost. Nothing can be undone or reclaimed. Your lives are futile it's just a matter of time.

Ralph: Let her go she's done nothing to you!

(The ghost releases his arm. Jenny's head lurches back forward and she begins coughing.)

Ralph: Are you ok?!

Jedediah: You insult my judgement? Do you know what I could do to you for all eternity?

(Jenny clutches her head for a moment before releasing it. The ghost turns to Ralph and begins walking toward him)

Jenny: I'm ok... We just have to hurry.

(The ghost begins following Ralph as the music begins to swell and they frantically search around the set. Turning over every object in their path.)

Ralph: Anything?! There's nothing over here!

Jenny: Nope! Come on we have to think!

(The ghost reaches center and throws his arm out towards Ralph as he does Ralph is forced to slowly move backwards towards the ghost. Ghost then does the same thing with Jenny but as she moves backwards, she grabs onto something and is able to resist his influence.)

(Jenny begins searching again in place hoping to find a last-minute salvation. Ralph looks behind him and watches as the ghost pulls him closer and closer toward him through arm movements. He tries to resist walking forward to no avail. Right as the ghost grabs Ralph Jenny finds a beaten-up box)

Jenny: Found something!

Ralph: What is it?!

Jenny: It's a ... a mask.

(The ghost flicks his finger up and Ralph's neck begins to bend backwards. He motions toward Jenny a second time and this time she is slowly dragged to him)

Jedediah: No more games. It's time for your proper punishment to begin.

Jenny: No!

(She holds a handout toward the ghost in an act of desperation There is a moment of silence. The ghost finally twists his arm fully. Ralph's head goes back)

Jedediah: It is too late you are all alone and you will die here the same way I did. By the hands of someone you trust.

Jenny: But I don't even trust Ralph!

(Jenny searches around frantically. She grabs the mask and holds it out in front of her. The ghost takes a step forward and Ralph steps forward at the same time mimicking his movements)

Jenny: Stay back!

(Another step is taken towards her by both Ralph and the ghost. Ralph picks it up.)

Jedediah: Fine. If you would rather die. I suppose I have toyed with you all long enough. My vengeance will be settled... for now.

(Jenny frantically grabs the mask and covers her face with it using it as a shield. suddenly the ghost takes a step back as he finally notices what the mask is. Jenny sees this and begins to move closer while wearing it. Both the ghost and Ralph back up)

Jedediah: No, it couldn't be. How are you back here?

(Jenny steps closer)

Jedediah: You destroyed everything and now you continue to torment me in this state?

Jenny: You have to face this.

(The ghost begins cowering as it goes closer to the floor. Jenny places the mask on Ralph. He howls in pain grabbing at the mask. The music and chanting get their loudest as the ghost thrashes around violently to them. Grabbing its own mask and holding it in place. It stands up twisting, turning, and moving as the lights begin to go in and out on stage. After a while it reaches upstage center. It grabs its head and looks up. Silence. The lights go out and the ghost now stands there with his mask on the floor. Ralph collapses to the floor and takes off his mask and holds it.)

Jedediah: My soul feels lighter. Please my daughter was truly the only one responsible. Tell my story and I will be myself free from this wretched place.

Jenny: We will I promise

Jedediah: Then I can finally be free.

(Jedediah slowly leaves the stage. Looking at peace.)

Jenny: Are you alive?

Ralph: Yeah... just felt like I was drowning for a minute there. Thanks.

Jenny: No problem, I think. I hope he's gone now.

Ralph: Yeah... Either way I would suggest maybe don't sell this house. Burn it.

Jenny: Yeah, I just will be thankful to get out of here alive.

Ralph: Except Fred... Buddy you didn't deserve that. He was just trying to make this a good story. I won't let his death be in vain. I'll make sure investigate what really happened here and report Jedediah's story to the public even if no one believes it.

Jenny: That's great but we don't exactly look innocent here. We are going to have to explain this somehow.

Ralph: We'll figure something out. Lies started this mess and I won't be responsible for trapping Fred's soul here because we covered up the truth.

Jenny: Yeah... that's right. I guess the responsibility lies with us from now on. We just have to speak the truth.

Ralph: You're a unique realtor. I think you can sell our innocence to the police.

Jenny: Yeah well, you're a weird reporter. There's always an angle to these things. Maybe we could figure out how not to go to prison together.

(Ralph smiles)

Ralph: Sounds like story for the ages. Why don't we get some fresh air?

(Ralph exits. Jenny hesitates for a second looking at Fred and then follows Ralph off. Freddie's body is left on stage. The music gently begins playing again as Freddie slowly sits up and walks off stage leaving the mask in the center of the floor.)

End

Appendix 2: The showcase video with the 3 scenes
<https://www.youtube.com/watch?v=NAvd615h68A>

Appendix 3: Audience Survey

Circle One per question:

Before this presentation did you know what Noh theatre was?

Yes No

Before this presentation had you heard of the Stanislavski method?

Yes No

To your knowledge have you ever seen a play produced using Noh techniques?

Yes No

To your knowledge have you ever seen a play directed using the Stanislavski Method?

Yes No

Did the presentation pique your interest in these methods?

Yes No

Would you be interested in seeing a fully produced play combining these techniques?

Yes No

If yes feel free to explain what interests, you in particular:

After viewing the clips would you be interested in seeing a complete version of this play?

Yes No

Did you think these two techniques worked well together?

Yes No

If yes feel free to explain why:

Do you think this project successfully demonstrated that these ideas could feasibly work together in a compelling narrative fashion?

Yes No

Are there any thoughts you would like to share? Feel free to write comments, critique, etc.

Appendix 4: Cast Survey

Did you have any prior knowledge about the Stanislavski method before working on this project?

Yes No

If yes did working on this project further your appreciation for this method?

Yes No

Did you have any prior knowledge of Noh before working on this project?

Yes No

If yes did working with Noh further your appreciation for this method? Why?

Yes No

Do you think these two different methods worked well together?

Yes No

You may explain what you think worked and what did not here.

Would you be interested in working on a similar style of show again in the future?

Yes No

Would you be interested in seeing/ producing a full version of this show in the future?

Yes No

Please leave any comments, critiques, or ideas you have for the director here:

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