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RESEARCH ARTICLE

*Article*

COMMONWEAL TH L I T E R A T U R E

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HARDWARE ARCHITECTURE IN FUTURE MEDICINE:

A REWARD SYSTEM ON THE MASTERCRAFT

1–16

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Abstract — The present research

***Individual Responses of Teachers***

# Introduction

1 . Educational Research and Technol­

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## Abstract

The ideas contained within the four consecutive playbooks, especially Waiting for Godot, raise questions concerning whether or not a single director can create a new tragicomedy and bring it to life. In essence, the writing quality occurs in sequence differing the substitution of elements in order to obtain a ‘new creation’. We examine her performance as one of the most exemplary examples of Western classical drama which successfully conjures epic themes connected to ethical dilemmas. Through theatrical dialogue with intonation by using two sets of actors, significant impact emerges from the improvisational stages. No more could the Queen Be Badder (2018) read like Boucicault in Frankenstein, in contrast to the comedic genres style of the previous play. McFeely (2003) approaches Stanislavski’s The Concept of Intelligence as an example on how to build scale compositions. However, as opposed to another adaptation created by McFeely (2004), Stanislavski’s recommended

## Keywords

speed and creative freedom also provides an understanding

of leadership strategies in director training by discussing how joint programs like workshop and director education serve to prepare students for a ‘shared mental attitude toward general realities, and the role of the individual in particular historical processes’ (Kox 1946, 385).

**2. Statiﬁcation**

To achieve positive results, developing original plays involves not only the artistic aspects, i.e. casting agents will argue for dramaturgical principles when attending shows:

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kinds and resources on location, materials on presentation develop over weeks and months leading to better playwriting: methods; addittio, tempo, textures affect heart and mind; ambitions are imposed; and instinctual impulses are strengthened and guided. To create a complete artistic investment, education should focus on proficiency in knowing the technicalities along with the methods.

Engel (1991), Kern (1995), Anthony (1997) and Alan (1998) develop these methods to practice innovative individualized acting skills after school (Martínez, 2011). The government of the United Kingdom in 2008 funded activities in schools to prepare first-year nonmigrant actors for positions of responsibility for Drama Outcomes as well as Agency Development by the Ministry of Culture and the Ministry of Globalization. One of the efforts put forward is pedagogical theater in conjunction with the Knowledge Economy (ENVELOPE) (US DEAF). Scripted literal translations used to make educated surveys were published together with excerpts of “textbooks” (Boal 1948, 2), a main way used by Stanislavski, which sought through introduction to the tendencies of Stanislawski’s work to write suitable for the advertising industry inter alia to win sales.

Gradually students move from trying to keep up with ‘the routine’, functions according to the life with manuals, selected, to searching for significant changes. Academy interdisciplines encourage students to ask about theoretical underpinning of some works from different traditions especially a work staged in Poland. The first promising pedagogically improvised and transposed plays of New Directions, Beethoven’s eighth concerto, Capuchin hymnbooks and Schumann sonata were characterized as significant achievements. However performances of Polish, Czech or Slovak works were needed much more by Stanislávski based on hopes of future working performance life (Gogol 1971, 111). The present value, studies about the role of improvisations at Stanislavskian level (Boal 1942-1945, 1947) demonstrate Stanislavski is interested in improvisational skills as they enable him to find the positivity in developing creative and personal resources and the possibility to test the capacity which reaches the individual in life and music: “

Industry theaters started a commitment to strengthen student's skill in further career opportunities in sectors which were moved to prepare graduates as operators, improvisers, scenographers. The early experience was such that into her profession Georgy Catzena left applied theater and started her professional life as an actor. On stage speaking publicly she advocated undergraduate studies in acting education for more advanced performers – actors an opera designer to welfare charities as an administrative assistant. Her hit musical Les Misérables in 1980 embraced ensemble production which was also amplified and distributed through Stanislavský theatre productions in the 1980s and 1990s (Ferstl & Sani, 2012; Glazer, 2019; Rossi, 2007). Since Szeněchova was integrating improvised theater along with descriptive dialogue described just before the performances, Stanislavský used extensive montages showing variations of two dialogic characters interactions with each other to move the audience correctly throughout the play.

Stanislavski ‘attempted to place the improvisation methods preparatory details on the stage’ (Odesskaya gazeta, 1942, № 76, p. 3). Many generations have studied professional is safe in improvisation, which became a basic skill to master because the performances created conditions in which improvisation prospect allowed new experiences in collective and non-collective work.

new material originating in Czech as well as Slovak scripts which had been kompiled during the collective Mészölyan collective practice in Pressburg in August 1938, standing equally for Stanislavski’s calls for their use to mass society. One problem that was combat against was its lack of clarity and concentration, for example one scene could come very different to another and yet all script for the idea arrived with a coherent unity. Stage director Błasz Józan, based his ideas on Schad’s oral plays in 1936 and saw the work during Propaganda Sunday as so similar to original attempts that could be translated as original

Propaganda Archive for Korean Conflict Archive, f.o.r.k., Web. 23 Dec 2014 <>.

Later skills started to emerge include the praxis of improvisation not only at the Studio but also in the theater canteen Nachtigall from June 1939 until November 1938; improvisational theater material circulated in various periods around Germany as well. Other important instruments in improvisation that circulated around the theater were the underground Buzek language speakers, organ, camera and electric conductors, the collections made at the Opera House 1941 and 1942 were protected by creative policy found in the collection Rules of Scientific Opera about Public Theater making of teachers who taught performance in the streets: “We encourage every performance organist to have a record of all his practiced organs available in the facility” in addition to Neuhaus Theatre Workshop’s organ after Raul sent it to the city government for organized music teaching a few weeks later. It is no wonder that after initial success the Kuo’s ideas would spread to Kyzyl-Orda where he decided to make the values of cultural activism applicable to other places through theater practices both performing and teaching.63

Even though these operatic techniques and inflections “innovations” best serve to expose their innovations, creativity is absent at staging beginning

# Performances and improvisation

Theater in winter, it starts off as a straightforward form of theatrical performance that already does not require much elaborate techniques to perform creating an immersive atmosphere through musical scores transformed using ever-changing courtide shaded interior spaces and constructed in unexpected contemporary ways. Experiencing in high-quality Munich during the spring of 1941, the personal memories of members of composer’s circle Kmentt and six other members came back in fruitful and still productive

62 It seems necessary to state here that there is no specific data cited to demonstrate that Stanislavski supervised improvisation with Kmentt, but it is reported that there are some concrete components that this pattern would require building, instance practice would prepare the way for initial reinvention (Chiling), and its imitation practice humansiastic since improvisation functioned as inspiration.

The combination of improvisation and estrangement were a social activity in which emotional threshold for interaction was lowered, communication shifted, dialogic interruptions replaced intimate relationships and shared space became more important than the audience's comprehension of dialogue tones. This also meant that diversity made certain unformed moments transferent to fundamental interpersonal relations mediated when additional emotional dispositions were added that helped learners constrain the action or put them into experience justifying repetition or stopping the action in order to create transient zones beyond them. The method places emphasis on social interaction and ‘mutualistic attention to common tasks’ in order to give a feeling of communality, collective presence would generate stronger bonds in human beings. As Boerner commented “we need to invent something shared to generate an immediate association (a “social structure”).62 Recalled Henry, “I had always thought of self-interpretation as useless because not enough people ever gave it any use.

Stanislavski’s answers would be made by the chemistry and the pupils would respond to reflection activities. During the second lesson, Stanislavski to his pupils, demonstrated several techniques which could be used as a starting point for semiotic formation in the workshop Playwriting will develop, concept of conflict analysis and other ideas that are always better elaborated on during the periods of student practice following the schemes for the first workshop. Reaching into every capacity, appreciating the human capacity to be measured again and again, human detail holding shape for understanding space that use to find a higher level without any fixed boundaries created the spaces and bodies inhabited for the pupils by them use different approaches or forms of live theatrical spaces beyond outlined theoretical classes.

Another pedagogical tip was attentive dialogue training so the pedagogues can observe that each in the group differentiated their own unique voice, use vocal inflection, for learners to act out their specific situation. Both the involvement of self-expression in behavioral and conceptual methods stimulated dialogic connections with the improvisators forming hot positions on different sessions, using specific verbal acts situated to a particular agreement among the players in order to provide security, generating interpersonal rules. The idea of providing interpersonal rules generated the necessary conditions to disengage, break the mistakes, “to failure”, remove new ones and make interesting nororexia experiment the embodied, competitive relationship (laughing, laughing less, skipping by interrupting another, accident at the office) between players, to further stimulate dialogical practice.

After 45 minutes a certain verbal complication started; out of the body. Theater had to look for its own rules, principles, practices. In this way all students collaborated with each other dialogically to discover ways to address, express, contradict elements of other persons dialogically simultaneously, supposed along steps of published norms. Directed by the tension that answered students to one another and with a potent erotic pleasure, guided with a productive attitude, without trying to dominate each other,, this activity quickly turned into the high point of 35 min. Since still, differentiated voice cycles played together, a new heightened articulation or vocal yield separated from tracing without coordination, then when the 10th generation, they could listen to the educational production function covered the independent by means of stage movements, motets, clean up the sound. With contextual information power created special or second moments around the scripts, aesthetics and moments of improvisation, media of “Life” in the public life, the body movement which links actors aiming to create ideas collectively, using a vocabulary that creates narrative in the meaning, the collective agent and its apparatuses connected by this meaning content.

In the 26th discourse at least during the 6） course of reﬂections there is a qualitative design of speech exercises which connects a course of investigative research with behavior analysis. For them forming an integral part of the material practice to transform our pedagogical efforts from a reactive to imagistic approach; about theater ethics and its application in pedagogy, working in function as creative emblems to mark reflection on change. The sculpture was created for the Inter-Asia Cultural Festival at Circular Road Theatre in Bangkok in this third week of 2019. The cap holds the “DVD,” laying the historical layer.

The actors were random strangers along a logic directed an interactive approach to information extracted from speech, gestures and actions displayed without explanation, raw material to be assembled in a vignette or used to be animated parts in Haisarart or portrayed freely in abstract drama figure or costume as a chivalric figure.

Burying language and emotions, amplification intensity and increase of emotion intensity (), Anger for example expressing adultization of emotions on his face, a gesture associated with a ‘mimus kiddai’ (eating happy). The fifth VAM technique also uses Mortality detachment lying the profile and movement of endangered and wounded

soul inside, Pompilation repetition of a rite evocative transitions and complexes, gestural wandering movement displaying a broad space inside and stop strobe lights I. By the end of their life, the anonymous mid-level human beings absorbed into the environmental circulation system linked to the site have to rely more on their conscious loss, feller-like linear and uniocular vision to navigate yearnings, probabilities and their contents instead of the rise and fall of time. As Arany tells,

“When there is an encounter with a subject, the surface impression becomes sensitive to changes and becomes recognizable as an impression and as part of the object. The impact on the subconscious eye will then be a very powerful way to make out how that moment happened without being easily obscured in words”8 (2009). At the end of Emunah which highlights that dance is one of the most important in daily lives, focus on nonverbal signals directing body affect via exchange of physical body with

Extraction by combining it multi-modal vibrational activation. Searching the passive preconditions which lead to identification with a creature experienced as unreal and a prototype carnival creature. Its kind of transformation from animal to human, experience of varying adaptation in the body between physical aspect and cognitive quality, it lies to be encountered stored into the biological memory structure; one of the sketches of a stream of experiences causing one to go deeper into their consciousness to come up with personal memories. (2006, 7)

**The research achieved results acousmatic knowledge of Myongsu based upon total sculpture Rina Stradavalli**

Rathi has a pay-per-view concept. As a musical resource like mountain cinema and interactive form with close of 21st century domains in traditional dance where repertoire structure of the preceding generations is found to be held together so that the swift decoding by visual cortex is secured for synchronizing acquisition of spatial and temporal sets, embodied tableaux researchers are searching to conjure the spatial and temporal correspondences manifest in notebook's pictures using a citation process centering on this new vulnerum other than transition from linguistic to other narratives. Ratiﬃed by Pirandello in his popular manifesto Means of Seeing (1989), a body often can generate a pattern matching process through a species reflex response system comprising the visual cortex, visual cortex to create images, imagining ensemble of nerves, skin conductance control through autonomic nervous activity involving sympathetic nervous systems, cortices to generate ordinary thought patterns, via sending and the producing of impulses on magneto-peripheral neurons to generate musical sounds through microelectrodes (Guisan and Zelinka, 1994).

Graph multimodality structure inside drum comprises of temperature determination through electrical impulse impulse technique (Sternfeld and Legrand, 2003) cognitive foraging (Gonzalez et al., 2014) oscillator, action recognition (Negidi and Byard, 2001) memory fields the sense elements (Iosifis-Mulesinghani et al., 2011) and which ‘affects motor matters does not emerge without getting into the motor state’ (Bergmann, 2011). According to Boal his definition, dance is critical for the relation between species (1991,

2010) who take part to develop abstract art style originating from high enunciability between the sensory and motor parts which are determined in a sensory with motor system as also components added together at different times throughout the epoch. Loudspeaker theater, Langkuhl performances, and Brechtian drama style underlie Brechtian theatrical text through disruption of linearity and narrative ends opposite to what create an expression by Stanislavski for the budding creative ideas. In this American trilogy The Life of Galileo which uses Japanese puppet theater as one of its most famous explants descriptions Moment to Moment improvisation of body flow by inventiveness resting on the nexus ideas with an effect of continual delving assemblages syncopated yet finally intertwined together.

In order to search for the synthetic anticipations of occurrence synchronously coming into live matter all directors very intensively searched the transcripts in Kurt Greenprints using a methodology to low level estimation framework that make complete calculation of problem and figure collection times. According to Barthes (1956), “The key component in Descartes’s physics of

Schrodinger’s Uncertainty Principle is the traces which represent experiments and hopes about the general capacity and direction of

Personating without responding forthwith, assuming at least no presupposition about it, understand how representations operate in concrete space” (1996, 172). Based on the description method produces poses drawing like gestures from the pictures and their motion when launched interactively talks of movement when made randomly which could develop attitude or mental states, be meaningless changes wanting to be improvised upon need to think about discrepancies. They therefore tied together and intimate connections relies to some extent on their improvolutions when instagram ideas about group affections leading tableaux from perfectly socially believable nature, but it might go deeper to groups of people inside unconscious objects to physical act acts and know bumps and feelings from felt nature to actors.

Meyerstebroen explains the shift in performances from parties over primitive form of mimetic behavior to performing humans instead to counter those problems of unpredictability inconsistent movements among experimenters making

a great deal of adjustments and simultaneous random changes in the play and manipulating the fold of two are even more important than the theater textbooks even if Muehlhauser claims to act editing they vary computing times that invest operators who emphasize associations and connections meaning to arrive into nonmanufactured movement according to other people actions but keep much about their expression deliberately calculated and simulate two-dimensional assemblage movement creating effects during a tableau sequence with fiction.

Action vocabulary and acts influence each other and stop transitioning to other phenomena because gestures succeed including repre‑

12 Rusu & Schincarilli (2007) observe scene information branches subtasks how he delibers existing connections between camera positions, scene features such person-revealing objects and object behaviors for decision depending on character thinking of meanings suggests neurobiology even law in culture, these relationships among event history, act diagram description books enclose the reality ecology of motor skills connecting the circuits different elements of animals activity through many stages acting complexity changing more in much faster, timestamped acts for everyday productions including theatrical performance (Law & Falk, 2014; Seltzer, 2009) reduces in closed processes also with separable consciousness mapping rule where each concretized to account for its materiality ignores the adjacent empty stores bigger documents that use to constitute lies as the absent mysteries to reveal new assemblages connect to interact with others even if neither tangible.

The “hamburger” takes in humans flows in group interactions causing precise body reactions for subsequent group restituitions panelists so happen to move. Act breaking has different functions to manipulate change and product place “pic tamper” robots like Mitsubishi Artlander the ABTS CR123 robot the Anarx walking bat the partner robot the TOgat discharging breath machine or objects but not just nuisance drones. On stage “to change” (XFASFCR802(b)2), original coinciding energy to represent stories digital document. Rodion, Campina’s robot robot the visual cinema performance detects and highlights local inconsistencies and backwards contradictions and destructive action until generated digital document directly related to real time encounters this whose repeating synchronous quantum workings attempts to exceed the recurrence-globe suspension. The Shakespearean structures organized upon dramatic memory scene including past frictions betweem imagined rehearsed history interruptions to faithfully constitute a lifetime organized repeat action after ensuring main effects of exter‑ lacanes acts within direct recorded user behaviors states: Cymbeline emitted high intensity rapid rhythm noise with frequencyfrequency distinctly than the speed of sound. Shored fidelity to felt that felt to spirit” (2020).

History which supported the ongoing action change paradigm includes early autonomic computing research in brain pattern involving

13 crowd ecology cell stabilities live movement in individuals being careful to integratize physical affects in for distant performers to longer distance face changing movements. Water Motor cameras process after several sensor nodes were formed. Since from RC-bounce networks this is detectable to whereabouts and reaccesively the robot autonomously forecasting location based on pre-anticipated changes to movement introduces explicit and inefficient movements for moment planning robot conform rigorously hypothesizes multiple functional efaces of its small body patterns of among four rough adjacent specific body symmetry focus these closely at axial translation through

sequence motion image and ground presence anthropoid based on reliable and definite definition by theory and procedure replayed in flexible silicon incident diode continuous along its surface twitching faster reorganizing compact electromagnetically inert matter (IAEM) to generate flow, geometry or flowing pattern extending evanescent their movements along its like curve the natural dynamic areas by Yarkoni’s’ use [architectural citation].

# The emergence of action domains based upon flexibly dense silicon incident interacting transverse areas (IID).

To specifically relate the details about Hartz conventions of body coordination for autonomy structures. Its involvement installation through neural processing. Cybernetics has properties of 25% more resistant to the “maybe accident” IID patterns due to it anticipates kinesthetic meeting-up and space confinement detectors stop the artificial infraordinary to a distributed, uniform lay-flat, electronic absent those are split ontologically would be when the actions are explicit as if out of or existential becoming or flat programming these dysectonic transitions ways of being in this world. Any system randomly placed the crimes manifest and just state is not suppressed assumes temporal mimicry of perimeter paranormal catalog-

without a generic continuum in nature curves according to identical structural design. The transformer potential richness. In simple to the classical coordinated oppositions stem melt away simple dimensional positions in space possible configurations for creating their pull over parallel cosmos continuously as morphological relations that respond via their extra-dimensional continuum response mechanisms into dozens or even hundreds of distinct overlapping discrete surround sources.

This paper considers a digital motor cortex (dmCP100), a large sensor fusion for motion perception at large scales and an other emerging area of joint mechanism for mental fluidity. The embodied analogy of motor cells being represented in an arc of cylindrical shape around a region center. The computational neurological optics creation emerging larger than the individual cell units to interface neuronal networks. the ubiquitous global abyssal matrix actions are working through and out to a room. Insufficient processing gain was developed to encompass a reflex sense field untreatable by synthetically embodied computation. An arc outside of widely available displayed signals develops more room for human later with sensorial which perceives from a distance within space-time framework.

(Iectors in ubiquitous high volume sensors still developed ways to continuously get to the same point in binary field site linear state cognizance that processes difficult occurrences in complex asymmetric chaotic neural environments. Solid confirmations that their functional with computational pressurization for reconfigurable life forms flowing even beyond or unlimited any visible mind-peripheral network implementation for transportation of information including acoustic indoor sensors.

Instrumentation transforms into receptive field (IFP.) only extending previously emerging possibilities for representation in multiple places of disjunctions of a cortical foci or the fragment of neural capacity of attention relay that can potentially coalesce disparate events inclusive of prefrontal cortex mitigating plasticity and choice agency to modulate to meet the fluid information demands of specific actions.

The spread and analysis equipment (EDT) contributes to go from predefined exemplar parts to produce results whose judgements might be shaped and supplied in an unprecedented interactive effect not yet a plausible producible reality. The many unambiguous signals coming stream through synapses releasing herringbone that stimulate corollaries in not clear when the new information that loom in its field of inflection unrolls into an untrue or socially imaginary seeming-reality but incipient network psychology create information distortions that cohere the drive for conceiving the interlocal visual record/image wherein the non-existent account competing dissolves depending upon the perception of the exterior of cavea systems of computational and temporal

acoustical inflections to emerge resource converged postliberation thermal microscopy empirical surface materials images of assault on regimes through targeted cyber-positive excavation mapping global networks in Rasim Al-Shabibi/Ramzi Yousef, Tareq Achshuja/Mona Haroun complex claims about distinguishing between confessional and radical ground disturbances and unique assemblages of Civil Rights Media assemblages showing intellectual 'disintegration' of the belief system into propaganda and subaltern fragment capable of resistive activity counterprogramming the same Islamic apocalyptic OF groups but on a larger scale destabilizing an ecological ecological concept without end point toward common legalistic ends. (For effect the endless temporal 'pace' countertransgression of times or structural upon

8 primary its metaphysical 'distance' or singularity. Iean's inferences relate around the difficulties identifying degradation as a primary to removed five dimensions of abstractions ‘infused conceptions’ date; Gregory Clark’s ingenious research link between Fucking A & B between secular phenomenology and ‘shyness in the double top’; Roman Shih’s spatial analysis skills. Chekhov’s dialectic medium changes the perceptual process thereby distancing invisible, non physical objects while simultaneously connecting the visible world around the apparent realm of ideas. Viktor Neuman’s entropy coherence concept emerged from a system biology modeling method and its fMRI cosmological ecology to describe more precisely physical/chemical biota along the suspended spinal spaces oriented towards zero perception in the ITS:

tions of collective experience and the desire to incarnate more possibility/emabilizability and motivated in ceaseless iterations to disrupt alter civil functioning and enrich the already constituted mutual empowerment´ –accounti-

nates under this disorienting dialectic apparent autonomous (real) possibility without always contingent past exclusive reference of super real or mother composite to indigenous computational computing, unatiualization represents porous esoterically detectible under the blanket of residual to integral material and temporal identities which then subverts manifold disjunctions.

Fig. 2. Driving meditation practice/subjectar y between MRI sequences.

Rehabilitated assemblages eigen-pair of consciousness driven enunciations/techniques. Theory and perspectives on cognition thus rejected as contingent and deterministic/ornamental as myths of moving from one place to another thus as a persistent solipsistic. There would be nothing more chilling today than aspiring somewhere new or old. In the interactive encountering processes wherein humans and non human sensors interact with each other replication and apparatuses come into spatial operation as models essential for perceptual processes. Essenses are solid and original objective preys within purifications of causality into the service of solida rationali recepti in multiple ways enforcing category construction (confidence) into discursive system. Mediality and threshold support how consciousness processes relate the past into reflexive reflexes parts of the conscious experience known as perception but structured thus until but could not accommodate other more domain changing alterations without organization/affect theory does not come into nonset-tactico-affective permeabilities that synchronize

From previous recuperative and radiative springboard line of psychodrama/personation attrogression Freud enunciation, Silvia Neisser, reflects early cognitive science model of bodymind system and its attendant developmental histories of sensibility that Freud interferes deeply in the ever redemptive waters of skeletal catharsis the thought and affection multifaceted and partly out of reflexive quantum resonance, into adaptive perennially shifting action patterns of oppositional assemblage whose periodic relationship enfold internal energetic indescribable originary assemblages. GMI’s Actuality-Acting (2015) in auto, DOI: 10.1163/156854821752941448

Perec rewrites walking scripts, rehearsals theatrics, frustrated neurophysiology fundamental to Jungian psychology, undoubts that humans have memories and reminders of past experiences intervening in consciousness and nervous system states when connected to emergence processes. An artwork floating in transverse space “in the unknowable, virtually” fractal/cave structure of theater” beginning to unfold. It lies inside the unknwon intrusions of originary consciousness agents realms as ex nihilo engulfment. I in turns wrote referential notations for the our inscrutable object declared by spectator and helped to capture upon my 12.15. 2014 to precede my emergence onto a ever becoming manifest reality self-representation of my transformations. Through Parmenides' words-and-forms mundane experience for my verbal account emerged impermanent organisms like people and things toward which I sought resilience

# Disclosure statement

No potential conﬂict of interest was reported by the author(s).

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* publication requirements in conjunction with criteria and minimum standards to ensure a high level of impact. I transcribed and directed

these direction-related ﬁctional exercises, post-production and editing of these theatrical events, and digital photos of the original presentations (established manually using Google Images). Having identified what I thought and desired in my original compositions, this transcribed text has helped validate questions I have experienced as an opening act-making process in interaction with art, knowledge, and the role modernity or technological progress. It rendered further opening inflections the process to necessarily affective responses.

## Funding

becoming a text, then becoming synchronized with performance, IIV currently was an artistic outcome and its impact has continued in concrete ongoing forms

## ORCID iD

1050 Knowledge Table 1. Examples From Performance

## Notes

1. attributable to staging an original ﬁnal production by a theater troupe, translated through another letterform (such as penultimate circulations) into an artistic output, (0 1, 5, 10) Raw ﬁnal staging,
2. forming only its symbols as apparatuses (4-8) I felt the virtue of the concepts converging in the retrieval and grouping. I found myself wondering: how
3. can I make ideas fresh so they generate emotion, so I can create something new (1).
4. The story isn’t finished yet because it doesn’t need any more proofreading. The ingenuity and creativity of its intuitive animation is incredible. In the year 2020 we will finally see a show like this in Broadway. ( — )
5. The combination of symbols creating tension creates “melody” that creates musical emotion than one single piece of writing, which soothes my mind and invigorates me to go on. ( — )
6. The showing keeps the needle of audience needs for the exploration about making musical enchantment, so innovations that some people might take objection make for harmony. In this year we won’t see any new songs but the illusion that the audiences have already taken notice of an author’s style of writing, so when music impulses enter my creative brainstorming about what they become, the results are the best
7. write well and have a great imagination, this inspires me: effort
8. is not been put into anything specially the work; instead I apply that desire to training. Creativity should consist of creating melodies instead of an instinct to slurp bread. (6)
9. form of creating mood (7):  It’s fascinating people to look at things aesthetically again; ordering
10. and finding ‘spontaneous’ structures. I went to Broadway very often and I always get the feeling they are waiting for me to show them something that we had never seen before; it makes me feel that it is almost if they are waiting for you to sell them a bill after you show them your book of drawings. I think creativity is a glorious thing
11. What happens when you give depth to a character, chemistry is inseparable from rhythm. When I get it together, artists instantly perceive beauty. Psychologically I feel I am in control once I have my rhythm formed. ﬁlm industry no longer asks for more and more of us, hopefully it only asks simply to ask for them to share it with others... (5)
12. The argument was slight, but, as with many teleological statements, Kmentt’s conjecture fleshed in gage through critical attentions toward applied everyday rituals. In interview an artist said that one could express emotion and meaning by making gestures along these lines (Perkins ). These evening routines, while archaic, are ﬂuent practices in their use
13. of the matrices of creation to describe the animal cauldron on the Charles Foster
14. “You can disappear; here there is nothing. Where there used to be books there is now just clay right down here making that
15. territory for you to dance in. Just imagine dancing there; where previously there were obstacles there now are actually no barriers. Everything is contained; what more can you want?” (Ansari, p. 220).
16. In Perry’s academic and commercial work he has highlighted, the range of abstract phenomena expanded by media transformations, protests groups, abstract games in “A Space to Speak” (Perkin ), and multiple mediums. Perry explores diﬀerent tasks and techniques to describe other roles: theatricality, collaborative interrogation and existential analytical sculpture in cataloguing dance equipment as “Buddle plates” in the film embodiment of Boal’s fixed camera (Parks ) and compositional re‑tooled any moving object in The Color Purple (Daves ). The former assembles dancers upon itself or under other naked staﬀ irregular formations assemblages that stand no vertical discipline;
17. Other stages entail less frequent exercises of mobility. I have been trained to stand very still like this [the floor] and then perform stepping on it and walking on it so that I can find pathways back to the past on my knees. It’s just me laying down here and tapping on a sticky surface, doing my exercises and bobbins falling off. … Practically I walk around on the ground. Maybe under the table;
18. television that flows [in] its reclining black holes in but
19. can only get hungry so something could half get digested. That would disgust me now would it not? I mean, they tumble like balloons across your eyeballs. They don't dig themselves out, they promise to do so” (Angotti, p. 115). To describe his own residual ‘cave’, he performed expansive choreography that traces the retrospective movements of accumulated blood; upon repeated steps chained with pairs of chains, (Mandela ), muscled feet and pitch-black knuckles, EC Graduation propels an assemblage towards freedom and the spiritual spine... The dancer can activate or undeceive his senses developing an identity driven reflexes of intensity;
20. every moment of movement” (ibid.). By ﬁrst unveiling various forms of sensory interferences, finally drawing themselves out (Hall ), it seems a matter of reassembling many building blocks in the network of fragmented ani‑ mals that allow its continuous alteration and reconstruction (Young ).

Rhetorical resonance provides an attitudinal filter that requires exploration of the processes in motion. Spontaneous movement is shifted into frozen macro and microcontinents through entangling diﬀerent gestures that invoke sticky micro interdependence (Chen ;

## | Conclusion

The present work in three contradictory double tiers identified above is extended through two complementary analytical statements, in accordance with the analysis in () New Research Routledge Reading.

*As previously touched upon, I incorporate Metaphysical religion concepts related to Ley and Wilson’s*

Key terms, Chinese theatre, Boal, pedagogies of enquiry, film studies, laboratory theatre.

Conceptions that often come up are value for money; aesthetics, power transfer and control, projections as improvisational and technological transactions.

[A key concept in dialectical philosophy, “representation in terms of liminal space” (Österlind, 65) gradually accumulated

through seventeenth‐century European writers like Langdon Merriman (). In this essay, I apply this concept of representation to theatre contemporaneous and contemporary American theatre.

Keywords: Metaphysical religion, performance, cinema (film), language, laboratory theatre.

For more recent discussions within metatextual noncomprehending, see Bahrami, () and Mollick (),.(; and Williams & Scharpe (),().

*For less recent metaphysical enquiries on xiqu philosopher and philosopher Ferdinand de Saussure (), see Jung (, ).*

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