Globe Audiences: Spectatorship and Reconstruction at Shakespeare's Globe
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Appendix 9 - Fainting and the Weather

Front of House data from *As You Like It* (dir. Thea Sharrock, 2010) shows a striking relationship between the number of people fainting and the weather during the performance.

Note that information in the Front of House Show Reports is a mixture of commentary and numbers (qualitative and quantitative). In order to represent and analyse this data it was necessary to classify qualitative terms such as “several” and “a deluge” as specific numbers, and also to assign descriptions such as “muggy” or “chilly” to one of the reduced set of weather terms chosen. (For an indication of these descriptions see Appendix 8- Front of House Affect Data). The significant spike in fainters on days classed as warm, however, appears robust to moderate variations of these classifications.
Appendix 10 - Lausanne University Workshop

Lausanne Students’ and Tutors’ Accounts of their Experience of a Performance of Macbeth (dir. Lucy Bailey), 28 June 2010.

1. ‘She likes the fact they tried to make it real: torture, war, blood.’
2. ‘Macbeth at the Globe provoked strange feelings that I would not have expected in me, be it fear, horror or/and sadness, vs laughter which is expected’
3. ‘The scene where Macduff’s children are being murdered. It felt very real and the fact of seeing them alive before and happy make them very attacking [sic] and the scene gets that much [more] moving’
4. ‘Fascinating to really feel the play even stronger because of the holes. But constantly threatened by something - either the witches, the porter or the fact of having the head separated from the body.’
5. ‘I really enjoyed watching it, but the amount of violence was too much’
6. ‘I enjoyed the “gore” side of the staging because it brought out what is implicit in the text (the context of the civil war)’
7. ‘Bloody guy right behind me! Scary! (got blood on me...).’
8. ‘Memorable: Macduff returns to news of death of family...’
9. ‘The porter reaching/peering into his pants and apparently masturbating’,
10. ‘Clothes: very interesting how the costumes were rather traditional, but all black-dark play. But Lady Macbeth turned from white to grey to black and then to white again.’
11. ‘Blood-colours: black/grey setting and then the blood all over the stage. Music: bagpipes and the Scottishness. The musicians.’
12. ‘The more the supernatural is made visible, the less it is supernatural’
13. ‘this play [production] was too obviously and self-consciously trying to ‘incorporate’ the spectators, on such a level that it took away from the performance and made it harder to focus on the play’
14. ‘Spectator didn’t think that this use of space (Macbeth) used Globe fruitfully. He couldn’t get into performance, because of circumstances, such as heat and light, but also space constraints like pillars. The audience, too, was not interested in play, but only in experience of Globe. He thinks that the same production could have been done in other theatres without really losing concept.’
15. ‘Tragedy is hard to perform in an outdoor theatre’