

# The York Mystery Plays as Bricolage

Volume 2 of 2

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PhD by Creative Practice

University of York

Arts and Creative Media

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## Appendix 1: Research Ethics: General Participation



### Department of Theatre, Film, Television and Interactive Media Ethics Committee

#### RESEARCH ETHICS CLEARANCE FORM

This Research Ethics Clearance form is to be used by TFTI staff and students to apply for Ethics clearance for research work where the ethical or data protection considerations CANNOT be accommodated by either Department Level Ethics Approval or by a Research Ethics Checklist. Taught students may NOT be permitted to apply for individual Ethics approval and should check with their module convenor before completing this application.

Completed Research Ethics Checklists should be submitted to the TFTI Ethics Committee for review, by email to [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk) at least TWO WEEKS before the commencement of the research work for which ethics clearance is being sought, unless an alternative deadline has been agreed, in advance, in writing with the TFTI Ethics Chair.

**All student applications MUST be first discussed, reviewed and approved by their supervisor prior to their submission. Student applications should also copy their supervisor on the email submission.**

**Before completing this form, please consult the TFTI Research Ethics Guidelines, available on the TFTI Ethics VLE Site and Research Ethics web pages.**

#### SECTION 1: APPLICANT AND PROJECT DETAILS

<b>Box 1A: Applicant Details</b>	
ALL applicants must complete this box.	
Applicant Name	Thomas Straszewski
E-mail address	<a href="mailto:Thomas.straszewski@york.ac.uk">Thomas.straszewski@york.ac.uk</a>
TFTI Staff or TFTI Student	TFTI Student
<b>Box 1B: Programme Details</b>	
STUDENT applicants must complete this box.	
Programme of Study	PhD by Creative Practice (Theatre Directing)
Module Title and Convenor (if applicable)	
Project Supervisor	Dr Ollie Jones; Dr Kate Giles

<b>Box 1A: Applicant Details</b>	
ALL applicants must complete this box.	
Project Title	Staging the York Mystery Plays in the 21 <sup>st</sup> Century

<b>Box 1C: Research Details</b>	
STAFF applicants must complete this box.	
Research Project Title	
Project Start Date	
Project Duration	
Collaborator details (if applicable, names, email addresses and institutions)	
Funding source (if applicable)	

<b>Box 1D: Other Ethics Reviews</b>	YES	NO
ALL applicants must complete this box.		
Has this project been submitted to any other ethics or compliance procedures?		x
If YES, please provide details		

<b>Box 1E: Conflicts of Interest</b>		YES	NO
STAFF applicants must complete this box.			
1	Are any ethical concerns / conflicts of interest likely to arise as a consequence of funding source (with respect to your own work or that of other individuals/departments within in the University e.g. perceived or actual with respect to direct payments, research funding, indirect sponsorship, board or organisational memberships, past associations, future potential benefits etc...)		
2	Does the Principal Investigator or any other key investigators or collaborators have any direct personal involvement in the organisation sponsoring or funding the research that may give rise to a possible conflict of interest?		
IF YES to either question please describe these possible ethical concerns or conflicts of interest.			

Please complete Section 2: Research Summary

## SECTION 2: RESEARCH SUMMARY

<b>Box 2A: Research Outline</b> ALL applicants must complete this box.	
1	<b>Aims and objectives of the research</b> Please provide the aims and objectives of the research, including the questions or hypotheses that will be examined.

I aim to research best practice and methodology in adapting and staging modern community theatre productions of the medieval York Corpus Christi plays (popularly known as the York Mystery Plays). Despite being advertised (to participants and the wider public) as by and for the people of York, in practice they are generally adapted by a single writer and staged by a professional director (often from outside of York). These productions prioritise: a writer/director-driven concept; the creation of a coherent narrative from the (often) incohesive, episodic medieval text; and market-driven aesthetics of spectacle founded on the involvement of hundreds of amateur participants (Normington 2007).

This project explores alternative approaches to adapting and staging the Corpus Christi plays – ones that de-hierarchise the writer/director, prioritise the site, or use post-dramatic theatre techniques to involve community actors and practitioners earlier within the production process.

In particular, I will explore how their performance sites (such as St Mary's Abbey ruins, York Minster, or street settings) affect and are affected by the productions, and how participants engage with these sites during and after the performance. This will have wider relevance to whether community involvement in site-specific productions enhances future engagement with these sites- a question relevant not only to theatre practitioners but to heritage professionals.

Broadly speaking, the methodology is composed of four parts:

An overview of previous productions within the 21<sup>st</sup> century, including qualitative interviews with directors, writers and other creatives ("adapters"). This will include the 2000 and 2016 productions at York Minster; the 2012 production at York Museum Gardens; the 2014 Sheffield Mysteries; and the Southwark Mysteries. Attitudes to place and community will be explored, in relation to the adaptation and staging practices. These interviews will mainly take place during 2020, although may continue during the course of the PhD if necessary.

An anonymous survey aimed at participants in previous productions. This will ask about their past experiences in the York Mystery Plays, with questions focused on their artistic input, their relationship to the performance venues, and whether this continues after the end of the relevant performance.

They will also be asked some demographic details using ONS measures, including their age (Harmonised standard 3, which uses 10-year bands to avoid the possibility of identification), level of education, and employment status, to ascertain whether demographic differences make a noticeable difference in attitudes. I do not intend to measure gender, sexuality, or religious background, although it is possible that a generic "participant in communal acts of worship" will be used to see whether there is higher involvement in these religious plays compared to the general population.

I am currently deciding whether the demographic details should ask their current status (which may not reflect their situation during their involvement in the plays) or their situation at the time of the production (which is vulnerable to misremembrance, and is confusing if the respondent has been involved in multiple productions).

Data will be aggregated and the demographic data will not be linked to specific individual responses.

The survey will run in mid-2020 for a period of at least three months.

Although survey responses will be anonymous, participants will be asked for an e-mail address (stored separately to their response) if they wish to be informed of the outcome and future opportunities to participate in the research.

A series of formal experiments in adapting the Corpus Christi plays, using students and community theatre participants. These will explore the editing/adaptation process in relation to heritage/public spaces. These will take place between 2020-2022.

Building on these formal experiments, I will direct three productions of sections of the Corpus Christi plays, developed in collaboration with specific York communities. The precise nature will depend on the outcome of the initial phases, but current possibilities include: a) a production at All Saints North Street, using its historic position as a site of Marian devotion and the anchorage of Dame Emma Raughton as a way to explore its contemporary Anglo-Catholic identity; b) a production within an open public space (such as the proposed "Castle Gateway") to explore relationships to public spaces; c) a production exploring the use of "(un)editing"/postdramatic processes, in which participants take a collaborative approach to editing, adapting and staging the plays.

These productions will take place between late 2020 to mid 2022.

Participants in Stages 3 will be asked for comments on the process, in paper or digital format.

Participants in Stage 4 (performances) will be asked to complete a journal evaluating their experience of the collaborative process before, during and shortly after the performances, which may be followed up by a survey or group interviews. The group interviews may be facilitated by a different researcher, to allow interviewees the freedom to give honest feedback without feeling obliged to 'be nice' or otherwise be swayed by the presence of the practitioner-researcher.

Ethical situations include:

Attribution. The work is embedded in both the wider York community (those involved, to various extents, with previous productions) and with specific groups. In particular, it seeks to literally authorise amateur participants to engage with the Mystery Plays beyond their individual performances and the specific productions. Due to this, I will give ongoing thought to how work is attributed and owned by the participants and the wider community involved. This will build on existing best practice in community theatre.

Appropriateness to amateur practitioners. In particular, an agreed set of rules established by all participants at the opening session, and the ability to withdraw at their discretion. As an experienced director of community theatre productions, I am sensitive to the multitude of pressures (e.g. family or caring commitments, employment, time and money) on participants and will take care to work around these external commitments., including rehearsal schedules published at least two weeks in advance (and ideally in full at the start of the process).

**Box 2A: Research Outline** ALL applicants must complete this box.

	<p>Identity. Communities are formed not only by geographical proximity, but from shared experiences, values and identities. The process of creating community theatre may involve critically discussing these. This is a core component of the research question and cannot be avoided, but will instead be acknowledged and considered as a potential source of conflict. The use of journals and questionnaires may help participants to reflect on these outside of the pressure of the rehearsal process.</p>
2	<p><b>Methods of data collection and types of data</b></p> <p>Please outline how the data will be collected from or about human participants (e.g. face to face audio recorded interviews, anonymous online surveys hosted by Google Forms, telephone surveys etc.) Please give details of all proposed research activities and specify exactly what types of data will be collected for each activity (e.g. paper based notes, photographs, audio recordings etc.).</p> <p><b>Interviews with professional adapters</b></p> <p>Audio recordings and paper-based notes. The recordings will be stored on a University of York Google drive or the University filestore. Paper-based notes will be scanned or typed up and stored on the same drive.</p> <p><b>Anonymous Past Participant Surveys</b></p> <p>These will be run via Qualtrics surveys using a UofY account, and the results stored in the university system. Ideally, the surveys will also be available in paper format via public institutions (e.g. the City of York library system), to avoid restricting responses to those with internet access. The database of e-mail addresses will be stored on the University filestore.</p> <p><b>Formal experiments and Performances</b></p> <p>These will use a variety of data collection including journals, paper- and digital-based notes, photographs, digital filming, and audio recordings.</p> <p>All data will be encrypted and stored on the University Google drive or the University filestore. Paper-based data will be scanned and stored on the same drive, and the originals securely shredded via the University Confidential Waste disposal.</p>
3	<p><b>Research Outside of the UK</b></p> <p>Will you be conducting research outside of the UK? If so, specify where. Have you checked whether local ethical approval is required? Are there any different civil, legal, financial or cultural conditions that you need to be aware of? If so, please provide details of how you will ensure compliance with these conditions and/or regulations.</p> <p>See the University's guidance on conducting research outside the UK for further details:  <a href="https://www.york.ac.uk/staff/research/governance/research-policies/guidanceoutsideuk/">https://www.york.ac.uk/staff/research/governance/research-policies/guidanceoutsideuk/</a></p> <p><b>No.</b></p>



**Please complete Section 3: Participants**

SECTION 3: PARTICIPANTS

<b>Box 3A: Participant Summary</b>	
ALL applicants must complete this box.	
<b>1</b>	<p><b>Recruitment of Participants</b></p> <p>How many participants will take part in the research? How will they be identified and invited to take part in the study? Please give details for all activities described in Box 2A, Question 2.</p> <p>It is sufficient to provide estimated numbers. But, please provide details for each of the research activities described in the previous box.</p> <hr/> <p><b>Industry professionals</b> (c. 10- Paul Burbridge, Mike Kenny, Damien Cruden (2012); Chris Bush (2014); Mike Poulton, Philip Breen, Becky Hope-Palmer (2016); Mike Tyler (2006, 2010); Philip Parr (2019); Bridget Foreman (forthcoming)) will be contacted directly by e-mail, and are selected based on their significant role in relevant productions. In several cases I have worked directly with them on these or other productions and so this will build on an existing relationship. It is probable that not all of these will be available to interview, but one or two from each production would be sufficient.</p> <p><b>Previous Mystery Play Participants</b> (c.100+).</p> <p>Existing networks within York's amateur theatre communities will be asked to highlight the survey to existing members (York Settlement Community Players; York Mystery Plays Supporters Trust; York Festival Trust; York Shakespeare Project), along with Facebook groups, Twitter accounts and other social media. In order to reach individuals who do not use social media, the questionnaire will be highlighted via York Press and other print media, and potentially by BBC York and community radio.</p> <p>The York Guilds (who produce the quadrennial "waggon plays" under the banner of York Festival Trust) will also be asked to contact their membership. It is also possible that York Theatre Royal/Riding Lights and York Minster (responsible for 2012 and 2000/2016 respectively) would be willing to highlight the survey via their website or mailing lists.</p> <p><b>However, it is possible that, given their interest in future productions, these organisations may ask to see the aggregated, anonymised results of the survey; appropriate wording can be included in the consent form.</b></p> <p><b>Formal experiments/Productions</b> (c. 30-60)</p> <p>Opportunities will be advertised via the appropriate community. e.g. via TFTI newsletter/notice board for students; via community notice boards, parish notices, newsletters or mailing lists for specific productions. Where necessary, auditions will be held for specific parts/ensembles, which will again be advertised via the above routes, and via personal invitation where necessary.</p>

**Box 3A: Participant Summary**

ALL applicants must complete this box.

2

**Anonymity**

Will the data you collect from participants be treated anonymously or non-anonymously in any outputs (e.g. reports, assessments, research papers etc.)?

If you intend to treat your data anonymously in the outputs, how will you ensure that anonymity is maintained? If you intend to treat the data non-anonymously, please explain and justify why a non-anonymous approach is appropriate in this work?

Note that a “**privacy by design**” approach is required for **research activities**, whereby data is always treated anonymously in outputs unless there is a good reason to identify the participants.

**Interviews with industry professionals** will refer directly to their role in specific productions, which is in any case publicly available. Anonymity would therefore be difficult (if not impossible) to guarantee. As part of the consent form, they will be asked to whether they wish to be identified, kept anonymous, or consulted further before material is quoted or published. They will also be allowed to mark sections of their responses as anonymous or entirely “off the record”, either orally during the interview, or prior to submission of the thesis, having been provided with a copy of the relevant chapter(s). They will be alerted to the fact that, following publication of the research outputs, it will not be possible to withdraw their data.

**Questionnaires for past participants** will be anonymous, with a reference number assigned to each response. The data will be aggregated so that it is not possible to identify individual responses.

**Formal experiments/Productions.** As the productions include collaborative work, anonymity may in fact be undesirable if it underplays the active involvement of amateur participants. Alternatively, they may instead prefer to be fully anonymous to highlight the community as a whole rather than individuals. Participants will be asked whether they wish to be anonymous in research output and in marketing related to the production. They will also be allowed to mark sections of their journals as anonymous or entirely “off the record”. To ensure compliance, they will be provided with a copy of the relevant chapter(s) prior to submission. They will be alerted to the fact that, following publication of the research outputs, it will not be possible to withdraw their data.

3

**Payments, reimbursements and incentives**

If research participants are to receive any payments, reimbursement of expenses, or any other incentives or benefits for taking part in your research, please give details, indicating what and how much they will receive and the basis on which this was decided. Please also explain how you will ensure that you are complying with financial regulations.

<b>Box 3A: Participant Summary</b>			
ALL applicants must complete this box.			
	<p><b>Industry professionals</b> may be paid expenses and a refreshment/meal as an acknowledgement of their time.</p> <p><b>Questionnaire participants</b> will not be incentivised.</p> <p><b>Experiments/Production participants</b> may receive refreshments as part of the rehearsal/production process, and may receive travel expenses if this is otherwise a barrier to their involvement.</p>		
4	<p><b>Obtaining Consent</b></p> <p>Please explain how voluntary informed consent to participate will be elicited from participants. If different groups are involved in the study (e.g. parents, children, staff), please describe the sequence of consent. Please give details for all activities described in Box 3A, Question 2.</p> <p><b>Industry professionals</b> will be asked to complete a consent form prior or at the beginning of the interview.</p> <p><b>Survey participants</b> will see a copy of the consent form at the start of the survey, and will be asked to confirm their agreement.</p> <p><b>Experiments/Production participants</b> will be asked to complete a consent form prior to or at the beginning of the experiment or rehearsal process.</p>		
5	<p><b>Information Sheets</b></p> <p>Please confirm that you will provide <b>all participants</b> with a Participant Project Information Sheet that is based on the template provided for students on the TFTI Ethics VLE site and for staff on the TFTI Research Ethics web pages.</p>	YES	NO
		x	
6	<p><b>Consent Forms</b></p> <p>Please confirm that you will take written Informed Consent from <b>all participants</b> using a form that is based on the template provided for students on the TFTI Ethics VLE site and for staff on the TFTI Research Ethics web pages.</p> <p>Note that it is expected that explicit written Informed Consent is taken from all participants, unless there is a good reason to use verbal consent.</p> <p>If NO, please explain in what situations and contexts you will take verbal consent and how you will manage and record that verbal consent has been taken.</p>	YES	NO
			x

<b>Box 3A: Participant Summary</b>			
<b>ALL</b> applicants must complete this box.			
	Productions are likely to be recorded, which may include filming the audience, who will be asked for verbal consent. There will be an announcement at the beginning of the performance, and, if in a public site, signs will be used to indicate that filming is taking place. Where possible, an area will be provided where the audience will not be filmed. Where productions include promenade elements, this may not be possible, and this will be indicated.  <b>Interviewees and participants will always be asked for written consent.</b>		
7	<b>Feedback</b>	<b>YES</b>	<b>NO</b>
	Will you be providing the participants with any feedback on their involvement? E.g. providing them with access to the report or research papers?  Note that it is generally expected that participants will have the option to receive some form of feedback on the work.	<b>x</b>	
	If YES, please explain how you will provide the relevant parties with feedback and when, e.g. by giving them access to the completed report by emailing them a link to after marks have been ratified by the Board of Examiners.  If NO, please explain why not.		
	Interviewees and experiment/production participants will be offered an electronic copy of the relevant section of the dissertation, or the full dissertation if they wish.		
8	<b>Dissemination and Distribution</b>	<b>YES</b>	<b>NO</b>
	Do you intend to disseminate or distribute your finished work anywhere <b>outside</b> of submission of your work for an assessment?	<b>x</b>	
	If YES, please explain what you intend to do with the finished work? E.g. put on YouTube, submit to conferences etc..		
	I intend to disseminate research findings via conferences (eg. TaPRA, Medieval English Theatre), articles or monographs as appropriate. Recordings of the performances may be placed on Youtube or otherwise distributed online, for example via the website of the community involved.  In addition, as discussed in 3A(2), the aggregated results of the Past Participant survey may be shared with relevant groups involved in producing Mystery Plays in York.		

<b>Box 3B: Research Requiring External Ethical Review</b>			
ALL applicants must complete this box.			
1	<b>NHS</b>	<b>YES</b>	<b>NO</b>
	Will you be recruiting NHS patients or staff, Social Services users or staff, as participants in your research activities specifically due to their involvement with the NHS or Social Services?		x
	Will you be conducting research on NHS premises?		x
If YES, please note that you will need to apply for NHS Ethics approval using the <a href="#">Integrated Research Application System</a> (IRAS). This process can take 3-6 months (or longer). Please consult the TFTI Ethics Chair for further guidance.			
2	<b>Her Majesty's Prison &amp; Probation Service</b>	<b>YES</b>	<b>NO</b>
	Will you be conducting research with staff and/or offenders in prison establishments, National Probation Service (NPS)/Community Rehabilitation Companies (CRC) regions or within Her Majesty's Prison and Probation Service (HMPPS) Headquarters?		x
	Will you be conducting research on HMPPS premises?		x
If YES, please note that you will need to apply for HMPPS National Research Committee (NRC) Ethics approval using the <a href="#">Integrated Research Application System</a> (IRAS). This process can take 3-6 months (or longer). Please consult the TFTI Ethics Chair for further guidance.			

<b>Box 3C: Vulnerable Groups</b>			
ALL applicants must complete this box			
Will any of your research activities involve working with people from any of the following vulnerable groups?		<b>YES</b>	<b>NO</b>
1	Children under 18		x
2	People with a learning disability	x	
3	People with dementia		x
4	Prisoners		x
5	Young offenders		x
6	People with mental impairment due to health or lifestyle		x
7	People who are terminally ill		x
8	People who are unable to consent to or understand the work		x

<b>Box 3C: Vulnerable Groups</b>			
ALL applicants must complete this box			
Will any of your research activities involve working with people from any of the following vulnerable groups?		<b>YES</b>	<b>NO</b>
9	Those who could be considered to have a dependent relationship with the applicant, e.g. those in care homes, medical or other students	X	
10	Other vulnerable groups (if YES, please describe below)		X
11	If you have selected "YES" to any of the vulnerable groups in this box, what is your justification for including people from these vulnerable groups in your research activities?		
	<p>Although not the focus of the research, it is possible that people with learning or other disabilities may wish to participate in the experiments of productions. They will not be asked to identify themselves as such, although they will be able to do so, so that appropriate adjustments can be made (e.g. accessible scripts, involvement of carers etc). Excluding individuals with learning disabilities from involvement would be discriminatory, and would suggest they were not full members of their designated community.</p> <p>Students at TFTI are likely to provide a significant number of participants in the experimental/production stages of the research, as this provides performance opportunities and the chance to become involved in practice-as-research. From the researcher's point of view, it provides a group of enthusiastic actors and other creatives.</p>		

**Please complete Section 4: Ethical Concerns**

SECTION 4: ETHICAL CONCERNS

<b>Box 4A: Ethical Issues</b>			
ALL applicants must complete this box.			
1	<b>Sensitive Topics</b>	<b>YES</b>	<b>NO</b>
	Will your research activities involve discussing potentially sensitive, embarrassing or upsetting topics, or issues likely to lead to disclosures of information requiring further action?	x	
	If YES, please explain and justify why these topics are being discussed, providing details of how you intend to handle such a discussion including informing the participants of the topics in advance, withdrawal procedures and how the consequences of such discussions will be managed.		

<b>Box 4A: Ethical Issues</b>			
<b>ALL</b> applicants must complete this box.			
<p>The medieval texts of the Corpus Christi plays deal explicitly with 15<sup>th</sup>-century popular Christianity, and include many examples of explicit and implicit anti-Semitism, Islamophobia, sexism, extreme violence (including on-stage crucifixion), childbirth, and murder. These topics cannot be avoided and negotiating their inclusion, editing or removal is a necessary part of adapting and staging the York Mystery Plays in the 21<sup>st</sup> century. Participants will be informed in advance, and made aware of their ability to withdraw either temporarily or permanently. I will be proactive in preventing these discussions from becoming dismissive of individual concerns, or used as an opportunity for bullying or abuse.</p> <p>In the event that mental health support is required, participants will be sign-posted in the first instance to College Tutors and Open Doors (in the case of students), or Healthwatch York, Samaritans, or York Advocacy (in the case of participants outside of the University). As part of my rehearsal documents, I will create a list of contact details for these services so that these are easily accessible.</p> <p>I will also critically reflect on my own attitudes and research best practice in rehearsing these topics, and discuss these with my supervisors and other relevant members of staff.</p>			
2	<b>Discomfort, Distress and Pain</b>	<b>YES</b>	<b>NO</b>
	Is it reasonably foreseeable that your research activities could cause any physical discomfort, distress or pain to the participants?	x	
	If YES, please describe and justify, and include details of any procedures in place to deal with these issues including informing the participants of the risks in advance, withdrawal procedures and how the consequences of any issues will be managed.		
	Any practical work runs a risk, however small, of injury. A Risk Assessment will be created in advance and publicised to participants. If concerns are raised, the experiment/production will either be modified or cancelled as required, and/or the participant allowed to withdraw (including during the experiment/rehearsal/production). My supervisors and the Departmental Safety Officer will be consulted at each stage.		
3	<b>Adverse Effects</b>	<b>YES</b>	<b>NO</b>
	Is it reasonably foreseeable that your research activities could involve any possible adverse effects, risks or hazards for the participants?	x	
	If YES, please list and justify them, and include details of any procedures in place to deal with these issues including informing the participants of the risks in advance, withdrawal procedures and how the consequences of any issues that arise will be managed.		
	See above.		
4	<b>Illegal Activities</b>	<b>YES</b>	<b>NO</b>

<b>Box 4A: Ethical Issues</b>			
<b>ALL</b> applicants must complete this box.			
	Is it reasonably foreseeable that your research activities could potentially lead to disclosure of participation in illegal activities (e.g. drug use)?		x
	If YES, please explain and justify why these topics are being discussed, providing details of how you intend to handle such a discussion including informing the participants of the topics in advance, withdrawal procedures and how the consequences of such discussions will be managed.		
5	<b>Sensitive Information</b>	<b>YES</b>	<b>NO</b>
	Is it reasonably foreseeable that your research activities could lead to disclosure of confidential or sensitive information?		x
	If YES, please explain and justify, and include details of any procedures in place to deal with these issues.		
6	<b>Deception</b>	<b>YES</b>	<b>NO</b>
	Will your research involve deceiving participants in any way?  Note that deception should always be avoided if at all possible. If you intend to deceive your participants there must be a clear justification for doing so, as well as a plan to appropriately and fully debrief the participants.		x
	If YES, please give full details of how this deception will occur and justify why it is necessary. Please also give details of any risk management and/or harm alleviation strategies in place to deal with this issue, as well as how participants will be debriefed.		
7	<b>Covert Recording</b>	<b>YES</b>	<b>NO</b>
	Will the work involve filming or making recordings of people without their knowledge and/or consent?	x	
	If YES, please explain what and who you will be recording and justify why you cannot take consent to do so.		



**Box 4A: Ethical Issues**

ALL applicants must complete this box.

	<p>Productions are likely to be recorded. Where this includes wide shots of the auditorium, this may include filming the audience. They will be asked for verbal consent. There will be an announcement at the beginning of the performance, and, if in a public site, signs will be used to indicate that filming is taking place. However, if the site is open these recordings may include individuals who are not aware that filming is taking place. Where possible, an unrecorded space will be provided.</p> <p>In addition, some experiments may include anonymous tracking of movement within public spaces (e.g. to look at the movement of visitors to a performance site, or the movement of crowds), although no identifying characteristics will be recorded. This will take the form of head-mounted actions cameras (e.g. GoPro), worn by the participants.</p>		
8	<b>Terrorism and/or Political Extremism</b>	<b>YES</b>	<b>NO</b>
	Will you be researching or discussing issues relating to terrorism or political extremism as part of your work?		<b>x</b>
	If YES, please note that this work cannot be approved by the TFTI Department Ethics Committee and the work will need to be referred to other University personnel. Please provide details of the work you wish to conduct in this field and justify why it is necessary.		
9	<b>Data From Online Sources</b>	<b>YES</b>	<b>NO</b>
	Will you be collecting online data that has been generated by human participants (e.g. YouTube comments, Twitter) WITHOUT taking explicit informed consent?		
	Please note that we typically only permit the use of online data from open, non-restricted forums (i.e. not from closed communities or those that require approved membership to view, e.g. restricted Facebook groups) AND that all data is used and reported anonymously (i.e. with no identifiable information, including usernames).	<b>x</b>	
	If YES, please describe what data you intend to collect, how you plan to collect it and where from. Please also describe how you will ensure anonymity of this data.		
	Some industry professionals have been interviewed for other projects by other organisations, and may be cited within the research.		
10	<b>Financial Inducements</b>	<b>YES</b>	<b>NO</b>
	Will financial inducements OTHER THAN reasonable expenses and compensation for the inconvenience (e.g. chocolate, Amazon vouchers) be offered to the participants?		<b>x</b>
	Please note that if you are paying expenses you MUST comply with financial regulations.		

<b>Box 4A: Ethical Issues</b>			
<b>ALL</b> applicants must complete this box.			
	If YES, please describe what financial inducements you plan to offer and please describe how you will ensure that you comply with financial regulations.		
11	<b>Damage to the Environment</b>	<b>YES</b>	<b>NO</b>
	Is it reasonably foreseeable that this research work could lead to damaging property and/or the natural environment?	x	
	If YES, please explain and justify the risks, and include details of any procedures in place to minimise risks of causing damage and plans that are in place to deal with these issues		
	The use of heritage buildings as a performance site may result in inadvertent damage to the fabric or contents. Appropriate insurance will be put in place, and participants briefed beforehand on potential issues. Every effort will be made to avoid damage.		
12	<b>Animals</b>	<b>YES</b>	<b>NO</b>
	Will this research work involve working with animals?		x
	If YES, please provide further details and justify the use of animals in your work, and include details of any procedures in place to care for these animals.		
13	<b>University/Institutional Risks</b>	<b>YES</b>	<b>NO</b>
	Is it reasonably foreseeable that this research work could result in any anticipated university/institutional risk (e.g. adverse publicity or financial loss)?		x
	If YES, please describe the potential risks and justify, and include details of any procedures in place to minimise and mitigate for the risks.		

**Box 4B: Potential Benefits**

ALL applicants must complete this box.

Please describe the potential benefits for participants.

Participants in Stage 1 will see their work reach an academic audience, and may benefit from the results of the dissertation if this feeds back in to their professional work.

Participants in Stage 2 may see opportunities for further involvement in community theatre, and a wider involvement of community participants in future Mystery Play productions.

Participants in Stages 3 & 4 will have the opportunity to be involved with a high-quality theatre production, with the added benefit of raising their community's profile within the city.

**Please complete Section 5: Data Protection**

## SECTION 5: DATA PROTECTION

In order to comply with the General Data Protection Regulation (GDPR) you MUST adhere to the data usage and storage principles described in Box 5A: Checklist of Data Protection Questions.

<b>Box 5A: Checklist of Data Protection Questions</b>		YES	NO
1	<p>Will you guarantee that you will inform all people whose personal and/or special category data that you are using:</p> <p>What data you will be collecting and why;</p> <p>How you will be storing the data;</p> <p>The legal basis under which you are storing the data;</p> <p>When/if/how the data will be destroyed?</p> <p>Please note that using a GDPR Compliant Project Information Sheet will ensure you meet these requirements.</p>	X	
2	<p>Will you guarantee that <b>IF</b> you use a portable device to collect electronic data you will transfer that data to your University Google Drive account or University Filestore as soon as possible after the interview <b>AND</b> delete it from your personal device?</p>	X	
3	<p>Will you guarantee that the data will <b>ONLY</b> be accessible to the project team <b>AND</b> that <b>IF</b> the project team extends beyond the University of York that you have consulted the University's IP and Legal team to ensure appropriate data protection safeguards are in place?</p>	X	
4	<p>Will you guarantee that you will <b>ONLY</b> use Google Forms OR Qualtrics to host online surveys that collect personal and/or special category data?</p>	X	

<b>Box 5A: Checklist of Data Protection Questions</b>		YES	NO
5	Will you guarantee that you are collecting the <b>MINIMUM</b> amount of data necessary for the intended project?	x	
6	Will you guarantee that <b>IF</b> you are storing or accessing data from <b>OUTSIDE</b> the European Economic Area (EEA) you will access the data through your University of York Google Account connected to the University of York Virtual Private Network (VPN)?	x	
7	Will you guarantee to destroy all physical <b>AND</b> electronic data <b>EITHER</b> after your module marks have been ratified by the Board of Examiners <b>OR</b> 10 years after last requested access?	x	
8	<b>IF</b> storing electronic data for 10 years after last requested access, will you guarantee to <b>EITHER</b> use a University Google Drive account <b>OR</b> an approved data repository service to store the data?	x	
9	Have you screened your project against the <a href="#">Data Protection Impact Assessment (DPIA) screening questions</a> <b>AND</b> if required conducted a DPIA and submitted a copy to the Data Protection Officer for review?	x	

#### **Box 5B: Further Details**

Complete this box if you answered “No” to any question in Box 5A.

Provide details of the nature of the data protection risks that you identified by answering NO to questions in Box 5A and describe the process that you will follow to minimise the risks. Please note that if you are not compliant with the agreed procedures above, this application will be referred to the University Data Protection Officer for advice.

**Please complete Section 6: Applicant Agreement**

## SECTION 6: APPLICANT AGREEMENT

Please mark your answer to each question in Box 6A: Applicant Agreement with an “X” or a tick in the appropriate column. Please note that you MUST NOT begin contacting participants UNTIL you have received a response from the Ethics committee.

**If you are a student, please also have your supervisor also complete Box 6B: Supervisor Agreement and provide their signature overleaf.**

Once completed, submit the checklist for review by the TFTI Ethics committee by emailing the checklist to [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk) from the applicant’s University of York account. The Ethics Committee will accept a typed/digital signature from the applicant if the form is returned by email from the applicant’s University of York account, and similarly a typed/digital signature and responses to the supervisor questions if the supervisor is cc’d to that email.

<b>Box 6A: Applicant Agreement</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box.			
1	I will ensure that the research work conducted for the above project will meet all the statements as expressed in this Research Ethics Clearance Form.	x	
2	I will ensure that all work related to the research work will be guided by the University’s ethical rules and regulations.	x	
3	I understand that I must not progress with this project until I have received confirmation, in writing, from the TFTI Ethics committee that this application has been approved.	x	
4	I have included example Project Information Sheets and Participant Informed Consent Forms, as part of this Ethics application, if appropriate.	x	
5	I understand that I must adhere to the TFTI requirements for storing and using personal and special category data in compliance with the General Data Protection Regulation.  Note that GDPR compliance guidance can be found on the TFTI Ethics VLE site and Research Ethics web pages.	x	
6	I agree to ensure that all payments made to personnel in relation to this project will comply with financial regulations.	x	
7	I agree to report any changes to the above as soon as is feasible to the Chair of the TFTI Ethics Committee.	x	
Applicant Name		Thomas Straszewski	
Signed			
Date		17/02/2020	

<b>Box 6B: Supervisor Agreement</b>		<b>YES</b>	<b>NO</b>
1	I have reviewed this Research Ethics Clearance Form in discussion with the student.		
2	I have reviewed the Project Information Sheets and Informed Consent Forms, as applicable.		
Supervisor Name			
Signed			
Date			



**Department of Theatre, Film, Television and Interactive Media Ethics  
Committee**

## **Participant Information Sheet – Practical Participation (Online Rehearsals)**

### **Project background**

The University of York would like to invite you to take part in the following project: Staging the York Mystery Plays in the 21<sup>st</sup> Century.

Before agreeing to take part, please read this information sheet carefully and let us know if anything is unclear or you would like further information.

### **What is the purpose of the project?**

This project is being performed by Tom Straszewski ([thomas.straszewski@york.ac.uk](mailto:thomas.straszewski@york.ac.uk)), a PhD research student by Creative Practice in Theatre (Directing) at the University of York. This research is being supervised by Dr Ollie Jones ([oliver.jones@york.ac.uk](mailto:oliver.jones@york.ac.uk)) and Dr Kate Giles ([kate.giles@york.ac.uk](mailto:kate.giles@york.ac.uk)).

The work is being conducted according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk).

For this research project, we are interested in how community actors engage with the adaptation, staging and use of performance venues, in community theatre productions of the York Mystery Plays. Your participation in this project may involve practical exercises, and/or rehearsals and performances based on the York Mystery Plays. As part of this, you may be video or audio recorded. Paper-based notes will also be taken. You may also be asked to complete short surveys or keep a journal of your involvement with the process, and discuss your thoughts about the work with the researcher or a member of the project team.

Please note that the Corpus Christi plays (on which modern productions are based) are the product of 15<sup>th</sup>-century popular Christianity, and include representations of explicit and implicit anti-Semitism, Islamophobia, sexism, extreme violence (including on-stage crucifixion), childbirth, and murder.

These topics cannot be avoided and negotiating their inclusion, editing or removal is a necessary part of adapting and staging the York Mystery Plays in the 21<sup>st</sup> century. We will take a sensitive approach to these discussions, and you are able to withdraw either temporarily or permanently from the productions without prejudice. The researcher and related creative teams will be proactive in preventing these discussions from becoming dismissive of individual concerns, or used as an opportunity for bullying or abuse.

If you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher, with the supervisors, or with the TFTI Ethics Chair (see **Questions and Concerns** below).

Your participation in this project is voluntary. If you wish, we will provide you with access to the completed dissertation and to video recordings of any final production you are involved in. If you would like to receive access to these, you can indicate as such on the consent form.

### **Why have I been invited to take part?**

You have been invited to take part because you have previously expressed an interest in participating.

### **Do I have to take part?**

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation you need to contact the researcher letting him know you wish to withdraw. All your data will be deleted as soon as possible.

### **On what basis will you process my data?**

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing [personal data](#) and, where appropriate, an additional condition for processing [special category data](#).

Personal data is defined as data from which someone could be identified. For example, in this study we will be collecting names, e-mail addresses, telephone numbers, surveys and journals in which you discuss your thoughts on the process. You may also be video- and/or audio-recorded during rehearsals and performances. Your name, telephone and e-mail address are required to schedule practical work, and to provide you with the outcomes of the research at the end of the project. Surveys, journals and interviews are required to investigate your thoughts on the creative process and relationship with the venues, which form the core of this research. Video and audio recordings are required to record the creative process and performances for examination and research.

In line with our charter which states that we advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

*Processing is necessary for the performance of a task carried out in the public interest*

Special category data is personal data which the GDPR says is more sensitive, and so needs more protection. In this study, the special category data we will be collecting may include political opinions, religious or philosophical beliefs, as these may have influenced your professional practice and be raised in discussion. However, these will not form a specific target of investigation.



You may also have a learning or other disability which requires specific adaptations. If so, this may be noted so that appropriate adjustments can be put in place.

Special category data is processed under Article 9 (2) (j):

*Processing is necessary for archiving purposes in the public interest, or scientific and historical research purposes or statistical purposes*

Research activities will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data.

In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate where appropriate. This consent will not, however, be our legal basis for processing your data under the GDPR.

### **How will you use my data?**

Data will be processed for the purposes outlined in this notice.

### **Will you share my data with 3<sup>rd</sup> parties?**

Yes. Your data may be used in the dissertation, related conference papers, and publications. External examiners from other Universities may also view this as part of the examination process.

Images and recordings may be used to advertise the productions, including on social media. If you do not wish your image or recordings to be used, you should indicate this on the consent form. You may change your mind at any point, by alerting the researcher. These will then be deleted as soon as possible.

Anonymised data may be reused by the research team or other third parties for secondary research purposes.

### **How will you keep my data secure?**

The University will put in place appropriate technical and organisational measures to protect your personal data and/or special category data. For the purposes of this project we will store data using secure University services provided by Google and the University Filestore.

Information will be treated confidentially and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project. In addition, we will anonymise or pseudonymise data wherever possible.

### **Will you transfer my data internationally?**

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres. The University has data protection complaint arrangements in place with this provider. For further information see, <https://www.york.ac.uk/it-services/google/policy/privacy/>.

### **Will I be identified in any outputs?**

Yes. Your participation in the productions is non-anonymous and therefore you may be identified in the following outputs: Dissertation, conference papers and resulting publications, project websites and social media. If you would prefer to use a stage name or pseudonym, please indicate this in the consent form.

If you wish to make some comments anonymous or off the record, you can indicate this during the course of participation. You will also be provided with a copy of the relevant chapter(s) prior to submission of the thesis, and can ask for quoted remarks to be anonymised.

Please be aware that, as research outputs will be publicly available (e.g. through the White Rose E-theses online database), it will be extremely difficult to ensure that any comments are made anonymous at a later date. It is expected that any research outputs will be public from 2021 onwards.

### **How long will you keep my data?**

Data will be retained in line with legal requirements or where there is a business need. Retention timeframes will be determined in line with the University's Records Retention Schedule.

### **What rights do I have in relation to my data?**

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal. Please note, not all rights apply where data is processed purely for research purposes. For further information see, <https://www.york.ac.uk/records-management/general-dataprotection-regulation/individuals-rights/>.

### **Questions or concerns**

If you have any questions about this participant information sheet or concerns about how your data is being processed, please contact the TFTI Ethics Chair ([TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk)) in the first instance. If you are still dissatisfied, please contact the University's Acting Data Protection Officer at [dataprotection@york.ac.uk](mailto:dataprotection@york.ac.uk).

If you have any questions about the project itself, please contact the researcher Tom Straszewski ([Thomas.straszewski@york.ac.uk](mailto:Thomas.straszewski@york.ac.uk)) or research supervisors Dr Ollie Jones ([oliver.jones@york](mailto:oliver.jones@york)) and Dr Kate Giles ([kate.giles@york.ac.uk](mailto:kate.giles@york.ac.uk)).

### **Right to complain**

If you are unhappy with the way in which the University has handled your personal data, you have a right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office, see [www.ico.org.uk/concerns](http://www.ico.org.uk/concerns).



**Department of Theatre, Film, Television and Interactive Media Ethics  
Committee**

**Participant Consent Form – Practical Project Participation**

Thank you for your interest in this project. This research activity will be used to investigate ways to stage community productions of the York Mystery Plays, as part of a PhD by Creative Practice in Theatre (Directing).

**Please read the following statements carefully and tick the appropriate box:**

	YES	NO
I have read the information sheet about this project		
I agree to take part in this project		
I consent to being interviewed for this project		
I consent to my participation, including rehearsals and resulting performances, being video and/or audio recorded, and released online		
I consent to my participation being recorded using paper-based and digital notes		
I understand that I can make comments anonymously or off the record, by indicating orally during interviews/discussions, or after viewing the relevant chapter of the thesis. Please be aware that, as research outputs will be publicly available (e.g. through the White Rose E-theses online database), it will not be possible to anonymise comments at a later date. It is expected that any research outputs will be public from 2021 onwards, or earlier in the case of recorded performances.		
I understand my right to withdraw and/or destroy my data from this project at any time, up to the publication of research outputs (e.g. dissertation, articles and conference papers).		
I consent to be identified by name in the outputs from this project, including online performances.		
I would like to use a stage name or pseudonym, entered here:		
I am over the age of 18		

**Participant Name:**

**Researcher Name:**

**Participant Signature:**

**Researcher Signature:**

**Date:**

## Appendix 2: Research Ethics: *Heaven and Earth in Little Space*



Department of Theatre, Film, Television and

Interactive Media Ethics Committee

### RESEARCH ETHICS CHECKLIST

This checklist is to be used **ONLY** for research by TFTI staff and research students where the work can be considered low-risk from an ethical perspective.

Completed Research Ethics Checklists should be submitted to the TFTI Ethics Committee for review, by email to [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk) at least TWO WEEKS before the commencement of the research work for which ethics clearance is being sought, unless an alternative deadline has been agreed, in advance, in writing with the TFTI Ethics Chair.

**All research student applications MUST be first discussed, reviewed and approved by their supervisor prior to their submission. Student applications should also copy their supervisor on the email submission.**

**Before completing this form, please consult the TFTI Research Ethics Guidelines, available on the TFTI Ethics VLE site and Research Ethics web pages.**

#### SECTION 1: APPLICANT AND PROJECT DETAILS

Box 1A: Applicant Details	
ALL applicants must complete this box.	
Applicant Name	Thomas Straszewski
E-mail address	<a href="mailto:Thomas.straszewski@york.ac.uk">Thomas.straszewski@york.ac.uk</a>
TFTI Staff or TFTI Student	Student

Box 1B: Programme Details	
STUDENT applicants must complete this box.	
Degree Programme of Study	PhD by Creative Practice in Theatre (Directing)
Supervisor name(s) and Email address(es)	Dr Ollie Jones ( <a href="mailto:oliver.jones@york.ac.uk">oliver.jones@york.ac.uk</a> ) Dr Kate Giles (Archaeology) ( <a href="mailto:kate.giles@york.ac.uk">kate.giles@york.ac.uk</a> )

<b>Box 1C: Research Details</b>	
<b>ALL</b> applicants must complete this box.	
Research Project Title	Staging the York Mystery Plays in the 21 <sup>st</sup> Century  (Project Two: Marian Plays at All Saints North Street)
Project Start Date	Ongoing (This ethics form reflects substantial changes to a previously agreed checklist. The activities included here have not yet started)
Project Duration	Development and rehearsals from October 2021 to March 2022; further monitoring to September 2022
Collaborator details (if applicable, names, email addresses and institutions)	PCC, All Saints Church North Street  c/o David Titchener, <a href="mailto:david.titchener@ntlworld.com">david.titchener@ntlworld.com</a>  or Allison Freeman, <a href="mailto:engagement.allsaintsnorth@gmail.com">engagement.allsaintsnorth@gmail.com</a>
Funding source (if applicable)	TFTI Creative Practice funding (£390)

<b>Box 1D: Other Ethics Reviews</b>	<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box.		
Has this project been submitted to any other ethics or compliance procedures?	<b>x</b>	
If YES, please provide details		
Previously accepted by TFTI ethics (9 <sup>th</sup> March 2020); this did not explicitly refer to All Saints North Street, and did not include data-gathering from members of the congregation and wider community. I am therefore submitting this updated version to address these developments.		

<b>Box 1E: Conflicts of Interest</b>		<b>YES</b>	<b>NO</b>
<b>STAFF</b> applicants must complete this box.			
1	Are any ethical concerns / conflicts of interest likely to arise as a consequence of funding source (with respect to your own work or that of other individuals/departments within in the University e.g. perceived or actual with respect to direct payments, research funding, indirect sponsorship, board or organisational memberships, past associations, future potential benefits etc...)		<b>x</b>
2	Does the Principal Investigator or any other key investigators or collaborators have any direct personal involvement in the organisation sponsoring or funding the research that may give rise to a possible conflict of interest?		<b>x</b>
IF YES to either question please describe these possible ethical concerns or conflicts of interest.			

Please complete **Section 2: Research Summary**

## SECTION 2: RESEARCH SUMMARY

<b>Box 2A: Research Outline</b>	
<b>ALL</b> applicants must complete this box.	
1	<p><b>Aims and objectives of the research</b></p> <p>Please provide the aims and objectives of the research, including the questions or hypotheses that will be examined.</p>

My work operates within the performance and critical tradition of site-specific theatre, to ask how bricolage can be used to adapt the York Mystery Plays. These plays have been regularly produced and adapted since their revival in 1951, often using 'community' as an organising theme to select and stage elements of the forty-seven pageants (Normington, 2007; Rogerson, 2009). However, this process often subsumes individuals into temporary, concept-driven spectacle. I therefore build on Smith's (2019, p. 236) proposition that site-specific theatre-makers should consider sites "not simply as the best containers for performance" but instead "embrace an obligation to add to its multiplicity... not discarding the site after a performance is over". I do this by incorporating the communities and individuals that use the site, through the transformation and repurposing of existing elements such as architecture, objects, people, props, experiences, and knowledge.

I therefore draw use the theoretical lens of bricolage (Lévi-Strauss, 1974, pp. 16–30), as applied to performance methods (Johnson, 2012). This is a novel approach to the Mystery Plays, which makes explicit their nature as momentary assemblages of communities, memories, sites, texts, and images. My methodology positions me as a bricoleur, who:

works with what's immediately available at the site;

creates the performance through tinkering and bodging, drawing elements together;

and in doing so, transforms these constituent parts, without losing sight of their original form.

I explore how this theatre-making process uses physical and metaphorical frames to isolate or highlight these constituent parts. I ask how existing physical frames can be incorporated to tell site's narrative, and in using these frames, what is excised or left out? I discuss how physical frames reify the ways in which communities, stories and identities are included or excluded from performance. In doing so, I develop a thread that has only briefly been considered in the literature on physical frames in site-specific performance (Pearson, 2010; Smith, 2019).

These methodology above is developed through three productions, each based on the specific assemblage of contents in their site, and their physical, metaphorical, and theatrical frames. In doing so, I respond directly to the ongoing conditions of the COVID-19 pandemic, expanding the terrain of Mystery Play productions to incorporate virtual spaces for the first time.

In this stage of my research, I ask how theatrical bricolage can be applied to All Saints North Street, York. They have asked me to produce a sequence of the pageants depicting the Virgin Mary, reflecting the church as a continuing site of Marian devotion. Alongside site visits and workshops, I will draw on interviews, surveys and fragmentary or non-written responses (such as post-

it notes, whiteboards, sketches, or photography) from congregation members and visitors to frame the individual pageants.

This will also reflect the physical frames of the building, in particular the medieval squint, through which a medieval anchorite saw both the life of the church and visions of the Virgin Mary (Upton Holmes, 2007). This squint will provide the viewpoint for a film of the performance. The film will remain available via the church as part of their public engagement programme. This maintains the viability of the performance even if physically present audiences are not possible due to further lockdowns. A successful production will provide a clear sense of the ongoing life of the church, and potential futures. It will also speak to wider work on the mediatisation of theatre (e.g. Chapple and Kattenbelt, 2007; Aebischer, Greenhalgh and Osborne, 2018)

### Works Cited

Aebischer, P., Greenhalgh, S. and Osborne, L. (2018) *Shakespeare and the 'Live' Theatre Broadcast Experience*. London, UNITED KINGDOM: Bloomsbury Publishing Plc. Available at: <http://ebookcentral.proquest.com/lib/york-ebooks/detail.action?docID=5451770> (Accessed: 20 April 2020).

Chapple, F., Kattenbelt, C. and International Federation for Theatre Research (eds) (2007) *Intermediality in theatre and performance*. 3. ed. Amsterdam: Rodopi (Themes in theatre, 2).

Institute for Government (2021) 'Timeline of UK coronavirus lockdowns, March 2020 to March 2021'. Institute for Government. Available at: <https://www.instituteforgovernment.org.uk/sites/default/files/timeline-lockdown-web.pdf>.

Johnson, C. (2012) 'Bricoleur and Bricolage: From Metaphor to Universal Concept', *Paragraph*, 35(3), pp. 355–372. Available at: <https://doi.org/10.3366/para.2012.0064>.

Lévi-Strauss, C. (1974) *The savage mind*. 2. impression. London: Weidenfeld and Nicolson (The nature of human society series).

Normington, K. (2007) *Modern mysteries: contemporary productions of medieval English cycle dramas*. Cambridge [U.K.]: Rochester, NY: D.S. Brewer ; Boydell & Brewer.

Pearson, M. (2010) *Site-specific performance*. Houndmills, Basingstoke, Hampshire ; New York: Palgrave Macmillan.

Rogerson, M. (2009) *Playing a part in history: the York mysteries, 1951-2006*. Toronto ; Buffalo: University of Toronto Press (Studies in early English drama, 10).



**Box 2A: Research Outline**

**ALL** applicants must complete this box.

Smith, P. (2019) *Making site-specific theatre and performance: a handbook*. London: Red Globe Press.

Upton Holmes, G. (2007) 'Dame Emma Raughton and the Visions of Our Lady of North Street'. *Society of Mary: St Mark's Day*, All Saints York, 25 April.

2

**Methods of data collection and types of data**

Please outline how the data will be collected from or about human participants (e.g. face to face audio recorded interviews, anonymous online surveys hosted by Google Forms, telephone surveys etc.) or datasets. If the data is from NHS Digital, a registry (e.g. Eurostat) or organisation, give the identifiers for the datasets and/or reference the sharing agreements. Please give details of all proposed research activities and specify exactly what types of data will be collected for each activity (e.g. paper based notes, photographs, audio recordings etc.).

NB: Data may only be used for the project(s) named in this document. You will need to submit a subsequent application if you plan to re-use data for another project.

**Box 2A: Research Outline**

**ALL** applicants must complete this box.

Please note that the following methods of data-gathering are subject to ongoing discussions with the PCC of All Saints, who will have final say over which approaches are used.

**Data-gathering with existing community:**

A paper-based survey for current members of the All Saints congregation. This asks what they bring to the site, what they find there, and what they take away.

Where the participant agrees, they will be invited to a follow-up interview, held either face-to-face or via Zoom. These will be video-recorded, as specific movements or gestures may be referenced in rehearsal or performance. The recording will be encrypted and stored on the secure University Google drive or filestore.

An anonymous paper-based survey for surrounding homes and businesses, asking what their experience of the church is, or, if they have not previously entered the building, what they imagine might be inside.

Anonymous response boards on the inside and outside of the site, collecting annotations and written responses on a plan of the site. This will be photographed on a weekly basis.

A workshop with congregation members, exploring ways in which they experience the church site.

**Data-gathering and workshops with community participants:**

A series of rehearsals and workshops exploring:

- \* Frames within the building (including the anchorage squint)
- \* Imagery of Mary, including stained glass and statuary
- \* Objects, both related to the religious and heritage uses of the building, and the daily running of the community- leaflets, cups, notices etc.

**Rehearsals**

A rehearsal diary from actors.

**Box 2A: Research Outline**

**ALL** applicants must complete this box.

3	<p><b>Research Outside of the UK</b></p> <p>Will you be conducting research outside of the UK? If so, specify where. Have you checked whether local ethical approval is required? Are there any different civil, legal, financial or cultural conditions that you need to be aware of? If so, please provide details of how you will ensure compliance with these conditions and/or regulations.</p> <p>See the University's guidance on conducting research outside the UK for further details: <a href="https://www.york.ac.uk/staff/research/governance/research-policies/guidanceoutsideuk/">https://www.york.ac.uk/staff/research/governance/research-policies/guidanceoutsideuk/</a></p> <hr/> <p>All research will take place within the UK.</p>
4	<p><b>Collaborative Research</b></p> <p>If your research is collaborative, provide details of collaborators (names and institutions, Co- or Principal Investigator etc., countries in which they are based)</p> <p>Where you are working collaboratively, explain how you will document data flows between the various research partners (e.g. in a basic data flow diagram) and how you will retain a copy of this document with your ethics application?</p> <p>Where you are working collaboratively, explain how you will ensure the Research and Knowledge Exchange Contracts Team are consulted before any data is gathered or shared to ensure appropriate contracts and/or data sharing arrangements are in place?</p> <p>Where you are looking to engage third party services such as a transcription service, explain how will you ensure the Research and Knowledge Exchange Contracts Team are consulted before any data is gathered or shared to ensure appropriate contracts and/or data sharing arrangements are in place?</p> <p>Where you are working collaboratively, will you ensure data transfers to the collaborators are undertaken in accordance with IT guidance?</p>

**Box 2A: Research Outline**

**ALL** applicants must complete this box.

**When answering, consider each question. 'N/A' is a valid response where appropriate.**

n/a

n/a

n/a

n/a

n/a

Please complete Section 3: Participants

**SECTION 3: PARTICIPANTS****Box 3A: Participant Summary**

**ALL** applicants must complete this box.

**1 Recruitment of Participants**

How many participants will take part in the research? How will they be identified and invited to take part in the study? Please give details for all activities described in Box 2A, Question 2.

It is sufficient to provide estimated numbers. But, please provide details for each of the research activities described in the previous box.

## **DATA-GATHERING**

### **Existing congregation**

The church currently has 50 people named on the electoral roll and has a congregation of up to 30 people at Sunday services. I hope to receive responses from at least ten members of the congregation, and follow-up interviews with two or three. A paper copy of the survey (including information sheet and consent form) will be included with the service sheet at Mass on Thursdays and Sundays, and will be sent out via the PCC to their mailing list.

### **Surrounding communities**

For the short survey, I am taking a deliberately constrained approach to “surrounding communities”, focusing on the immediate neighbours of the church (between Museum Street to the north, Rougier Street to the west, and Lower Ousegate to the south). This holds c.100 properties, the majority of which are apartments and businesses. Beyond this, I hope to reach specific communities already identified by the Outreach Officer- I do not have specific numbers, but this is likely to be below 50.

### **Visitors**

The church currently welcomes approximately 7,875 people each year. I hope to reach around 30 visitors (including passers-by), for anonymous responses.

## **PERFORMERS**

I expect to work with c. 5-10 workshop participants, drawn from the congregation and interested community actors in York.

All congregation respondents (see above) will be encouraged to take part in workshops and performances, although the PCC has indicated that this is unlikely to see more than one or two participants. They are also keen to see a broader cross-section of York involved. I will therefore seek out performers from existing community actors and TFTI students.

### **Previous Mystery Play Participants**

Existing networks within York’s amateur theatre communities will be asked to highlight the project to existing members (York Festival Trust, York Settlement Community Players; York Mystery Plays Supporters Trust; York Festival Trust; York Shakespeare Project), along with Facebook groups, Twitter accounts and other social media. In order to reach individuals who do not use social media, the questionnaire will be highlighted via York Press and other print media, and potentially by BBC York and community radio.

### **Formal experiments/Productions**

**Box 3A: Participant Summary**

**ALL** applicants must complete this box.

	<p>Opportunities will be advertised via the appropriate community. e.g. via TFTI newsletter/notice board for students; via community notice boards, parish notices, newsletters or mailing lists for specific productions. Where necessary, auditions will be held for specific parts/ensembles, which will again be advertised via the above routes, and via personal invitation where necessary.</p>
2	<p><b>Anonymity</b></p> <p>Will the data you collect from participants be treated anonymously or non-anonymously in any outputs (e.g. reports, assessments, research papers etc.)?</p> <p>If you intend to treat your data anonymously in the outputs, how will you ensure that anonymity is maintained? Will you anonymise personal data wherever and as soon as possible: either at point of data capture, collation, analysis or output? OR Will you use pseudonymised data wherever possible in cases where information cannot be anonymised e.g. will you separate research participant contact details from the data to be analysed and/or remove identifiers e.g. specific date of birth and replace with age within a date range?</p> <p>If you intend to treat the data non-anonymously, please explain and justify why a non-anonymous approach is appropriate in this work.</p> <p>Note that a “<b>privacy by design</b>” approach is required for <b>research activities</b>, whereby data is always treated anonymously in outputs unless there is a good reason to identify the participants.</p>

**Box 3A: Participant Summary**

**ALL** applicants must complete this box.

Data will be treated anonymously with the following exceptions:

**Interviewees**

Interviewees will be asked whether they wish to be anonymous in research output and in marketing related to the production. A cut-off date will be **Friday 14<sup>th</sup> January 2022**. This is the date at which workshops will begin integrating the date into performance. After this, it will not be possible to withdraw their data. This will be clearly indicated in the project information sheet and consent forms.

It is necessary to ask this as they may wish their contribution to the play to be acknowledged.

**Performers**

As the performances draw on the experience of participants, anonymity may be undesirable if it underplays their active involvement and contribution to the devising process. Alternatively, they may instead prefer to be fully anonymous to highlight the community as a whole rather than individuals.

Performance participants (those taking part in workshops, rehearsals and performances) will therefore be asked to indicate at the start of the workshopping process whether they wish to be anonymous, use a pseudonym/stage name, or credited by name. After this, it will not be possible to withdraw their data. Performers will also be allowed to mark sections of their journals as anonymous or entirely “off the record”.

**Box 3A: Participant Summary**

**ALL** applicants must complete this box.

3	<p><b>Payments, reimbursements and incentives</b></p> <p>Will you be paying your participants? If so, how much, for what and in what form?</p> <p><i>Maximum</i> payment levels will follow <a href="#">NIHR guidelines</a> for public involvement in research (where research is with, and not on, members of the public), with weekly and annual caps on payments to individuals to ensure adherence to tax and National Insurance rules. There is, however, no requirement that payment be at these maximum levels, and indeed the expectation is that payments for research participants (where research is on, and not with, members of the public) will be lower.</p> <p>There will also be flexibility in the forms of payment (e.g. cash, vouchers, use of Prolific, etc.)</p> <p>Payments do not need to be made through casual payroll for research participants (where research is on, and not with, participants) and research that is co-produced with participants (where research is with, and not on, participants; this might include cases involving participants who have ‘expertise by experience’) as long as the amounts awarded are no greater than £75 for 1/2 day, £150 for a full day and no greater than £184 in any given week.</p> <p>I will not be paying participants, as this is not typical of community productions; the benefit to participants comes from performing, learning new skills in the course of rehearsals, and developing friendships and community. However, they may receive refreshments as part of the rehearsal/production process, and may receive travel expenses if this would otherwise prevent their involvement.</p> <p>This will be clearly stated in the information sheet.</p>
4	<p><b>Obtaining Consent</b></p> <p>Please explain how voluntary informed consent to participate will be elicited from participants. If different groups are involved in the study (e.g. parents, children, staff), please describe the sequence of consent. Please give details for all activities described in Box 2A, Question 2.</p>



**Box 3A: Participant Summary**

**ALL** applicants must complete this box.

	<p><b>Survey participants</b> will see a copy of the information sheet and consent form at the start of the survey, and will be asked to confirm their agreement.</p> <p><b>Interviewees</b> will be asked to complete a consent form prior to or at the beginning of the experiment or rehearsal process.</p> <p><b>Performers</b> will be asked to complete a release form, on the basis that their views or opinions are not sought, but whose work or activity is integral to the project, and would not be possible if they were able to withdraw.</p>		
5	<b>Information Sheets</b>	<b>YES</b>	<b>NO</b>
	Please confirm that you will provide <b>all participants</b> with a Participant Project Information Sheet that is based on the template provided on the TFTI Research Ethics web pages.	x	
6	<b>Consent Forms</b>	<b>YES</b>	<b>NO</b>
	Please confirm that you will take written Informed Consent from <b>all participants</b> using a form that is based on the template provided on the TFTI Research Ethics web pages.		x
	Note that it is expected that explicit written Informed Consent is taken from all participants, unless there is a good reason to use verbal consent.		
	If NO, please explain in what situations and contexts you will take verbal consent and how you will manage and record that verbal consent has been taken.		

**Box 3A: Participant Summary**

**ALL** applicants must complete this box.

	<p>Interviewees and survey respondents will be given a written Informed Consent form and Participant Project Information Sheet.</p> <p>As the response-boards are anonymous, and would not contain identifying information, I believe explicit written consent is not required for this element of data-gathering, as it does not count as “personal data” under the ICO definition. In addition, as this is left in an unmonitored public site, any consent form would not be secure. However, a Participant Project Information Sheet (form 5b) will be included with the board, along with a clear separate sign that anonymous comments may be used in the performance (see form 5a).</p> <p>I have also discussed with David Barnett whether performance participants (those taking part in workshops, rehearsals and performances) need to give consent. Given that devised performance is an existing method that acknowledges the role of participants in the play’s creation, it is our understanding that a consent form is not necessary. I include project information sheet (form 4a) and a copy of a release form (form 4b).</p>		
7	<b>Feedback</b>	<b>YES</b>	<b>NO</b>
	<p>Will you be providing the participants with any feedback on their involvement? E.g. providing them with access to research papers?</p> <p>Note that it is generally expected that participants will have the option to receive some form of feedback on the work.</p>	x	
	<p>If YES, please explain how you will provide the relevant parties with feedback and when, e.g. by giving them access to the completed report by emailing them a pdf version of accepted conference papers.</p> <p>If NO, please explain why not.</p>		

**Box 3A: Participant Summary**

**ALL** applicants must complete this box.

	<p>Yes- interviewees and participants will be contacted with the thesis chapter prior to submission, and will be invited to the performance.</p> <p>The workshops and rehearsals will also form an opportunity for the PCC and congregation to visit and comment on the ongoing development of the play. I will give reports at roughly one-month intervals to the PCC.</p> <p>Beyond this, the PCC will be provided with a copy of the recording of the production, for their use in audio-visual materials for the church.</p>		
<b>8</b>	<b>Dissemination and Distribution</b>	<b>YES</b>	<b>NO</b>
	Do you intend to disseminate or distribute your finished work anywhere?	<b>x</b>	
	If YES, please explain what you intend to do with the finished work? E.g. put on YouTube, submit to conferences etc.		
	The recording will be available via the All Saints website, potentially on Youtube, and will also be part of my submission for the PhD thesis. Derived papers may draw on this.		

**Please complete Section 4: Research Ethics Concerns**

## SECTION 4: RESEARCH ETHICS CONCERNS

<b>Box 4A: Checklist of Research Ethics Questions</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box			
1	<p>Will the project involve conducting work that would typically require NHS Ethics approval?</p> <p>That is, will you be working with any of the following as participants, if recruited specifically due to their involvement with the NHS:</p> <p>Patients and Users of the NHS, Relatives or carers of patients and users of the NHS, NHS staff?</p> <p>OR will you be using or accessing NHS premises or facilities as part of the work?</p>		X
2	<p>Will the project involve conducting work that would typically require Her Majesty's Prison &amp; Probation Service Ethics approval?</p> <p>That is, will you be conducting research with staff and/or offenders in prison establishments, National Probation Service (NPS)/Community Rehabilitation Companies (CRC) regions or within Her Majesty's Prison and Probation Service (HMPPS) Headquarters?</p> <p>OR will you be conducting research on HMPPS premises?</p>		X
3	<p>Will you be working with vulnerable participants (e.g. those under 18, people with learning disabilities, people with mental impairment due to health or lifestyle, people who are terminally ill or recently bereaved etc.)?</p> <p>Note that if you are unsure whether someone you would like to work with could be considered vulnerable under the circumstances, you are required to discuss your concerns with your supervisor and/or Ethics Chair. It is generally expected that any student working with vulnerable groups would submit a Full Research Ethics Clearance form.</p>	X	
4	Will you be discussing sensitive or potentially upsetting or distressing topics with participants?	X	
5	Is it reasonably foreseeable that the work could involve causing physical or emotional distress to participants or researchers?		X

<b>Box 4A: Checklist of Research Ethics Questions</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box			
6	Is it reasonably foreseeable that the participants could disclose or discuss participation in illegal activities (e.g. drug use)?		X
7	Is it reasonably foreseeable that the participants could disclose confidential or sensitive information (e.g. financial data, sensitive organisational data)?		X
8	Will you be deliberately misleading the participants in any way?		X
9	Will you be filming or making recordings of people without their knowledge and consent (e.g. covert filming of people in non-public places)?		X
10	Will you be researching or discussing issues relating to terrorism or political extremism as part of your work?		X
11	Will you be collecting online data that has been generated by human participants (e.g. social media data) from closed, restricted forums (i.e. from closed communities or those that require approved membership to view, e.g. restricted Facebook groups)?		X
12	Will you be identifying anyone from online data that has been generated by human participants (e.g. social media data) from either open or closed forums (i.e. by including information that could make the individual identifiable, such as direct quotes or usernames)?		X
13	Could the work involve potentially damaging property and/or the natural environment?		X
14	Will the work involve animals?		X
15	Is it reasonably foreseeable that the work could result in any anticipated university/institutional risk (e.g. adverse publicity or financial loss)?		X

**If you have answered “YES” to ANY of the questions in Box 4A: Checklist of Ethical Research Ethics Questions:**

This Research Ethics Checklist may be insufficient to accommodate the ethical risks of your proposed work.

Some lower-risk ethical issues can be accommodated without further scrutiny by the TFTI Ethics Committee provided that you agree to follow a process that is considered appropriate. These situations and processes are described on the TFTI Ethics VLE site.

IF there is a suitable procedure to manage this ethics issue, please complete Box 4B to provide further details of how you intend to manage the ethical issues associated with your proposed work.

#### **Box 4B: Further Details**

Complete this box if you answered “Yes” to any question in Box 4A AND there is an identified procedure to manage the ethical risks in this situation.

Provide details of the nature of the ethical risks that you identified by answering YES to questions in Box 4A and describe the process that you will follow to minimise the risks.

3. It is possible that people who are grieving, or who have learning or other disabilities may wish to participate in the experiments of productions. They will not be asked to identify themselves as such, although they will be able to do so, so that appropriate adjustments can be made (e.g. accessible scripts, involvement of carers etc). Excluding individuals with learning disabilities from involvement would be discriminatory, and would suggest they were not full members of their designated community. However, this is not the focus of the study.

4. The Corpus Christi plays (on which modern productions are based) are the product of 15th -century popular Christianity, and include representations of explicit and implicit anti-Semitism, Islamophobia, sexism, extreme violence (including on-stage crucifixion), childbirth, infanticide and murder. These topics cannot be avoided and negotiating their inclusion, editing or removal is a necessary part of adapting and staging the York Mystery Plays in the 21st century. I will take a sensitive approach to these discussions, and participants are able to withdraw either temporarily or permanently from the productions without prejudice. The researcher and related creative teams will be proactive in preventing these discussions from becoming dismissive of individual concerns, or used as an opportunity for bullying or abuse.

If they have any concerns about the topics that may be covered in the research study, they will be directed to raise these concerns with the researcher, with the supervisors, or with the TFTI Ethics Chair.

Alternatively, the associated risks of your proposed work may be sufficiently low risk that an appropriate approach can be agreed with the TFTI Ethics chair without requiring submission of the TFTI Research Ethics Clearance form. Your supervisor/module convenor may contact the TFTI Ethics on your behalf to identify an agreed process on a case-by-case basis. If your supervisor has discussed your

proposed work with the TFTI Ethics Chair via email, please complete Box 4C: Case-By-Case Agreed Process.

<b>Box 4C: Case-By-Case Agreed Process</b>			
<p>Applicants must complete this box IF they have answered “YES” to any questions in Box 4A AND there is no identified procedure to manage the ethical risks of the proposed work.</p> <p>Note, that most applicants will need to submit a TFTI Research Ethics Clearance form and this case-by-case process approach is ONLY suitable for work that can be considered low risk.</p>		<b>YES</b>	<b>NO</b>
1	Have you or your project supervisor discussed the proposed work and associated ethical risks with the TFTI Ethics Chair via email?		
2	Were you or your project supervisor able to agree a process to manage the low risks associated with your proposed work?		
<p>IF YES to BOTH questions please provide further details of the anticipated risks of the proposed work and the process that was agreed with the TFTI Ethics chair. Please include dates of the email correspondence AND the name and email address of people involved.</p>			

If the associated risks of your proposed work cannot be accommodated through an identified procedure or through a case-by-case agreed process, then you will need to submit an application to the TFTI Ethics Committee for review using the Research Ethics Clearance Form.

**Please complete Section 5: Data Protection**

**SECTION 5: DATA PROTECTION**

<b>Box 5A: Data Management</b>
All applicants must complete this box
Please detail who will have control of, and act as custodian(s) for, data generated by the study.
Tom Straszewski (PhD Researcher)

<b>Box 5B: Checklist of Data Security Questions</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box			
1	Will you guarantee that you will inform all people whose personal and/or special category data that you are using:  What data you will be collecting and why;  How you will be storing the data;  The legal basis under which you are storing the data;  When/if/how the data will be destroyed?  Please note that using a GDPR Compliant Project Information Sheet will ensure you meet these requirements.	x	
2	Will you guarantee that <b>IF</b> you use a portable device to collect electronic data you will transfer that data to your University Google Drive account or University Filestore as soon as possible after the interview <b>AND</b> delete it from your personal device?	x	
3	Will you guarantee that the data will <b>ONLY</b> be accessible to the project team <b>AND</b> that <b>IF</b> the project team extends beyond the University of York that you have consulted the University's IP and Legal team to ensure appropriate data protection safeguards are in place?	x	
4	Will you guarantee that you will <b>ONLY</b> use Google Forms OR Qualtrics to host online surveys that collect personal and/or special category data?	x	
5	Will you guarantee that you are collecting the <b>MINIMUM</b> amount of data necessary for the intended project?	x	



<b>Box 5B: Checklist of Data Security Questions</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box			
6	Will you guarantee that <b>IF</b> you are storing or accessing data from <b>OUTSIDE</b> the European Economic Area (EEA) you will access the data through your University of York Google Account connected to the University of York Virtual Private Network (VPN)?	x	
7	Will you guarantee to destroy all physical <b>AND</b> electronic data <b>EITHER</b> after your module marks have been ratified by the Board of Examiners <b>OR</b> 10 years after last requested access?	x	
8	<b>IF</b> storing electronic data for 10 years after last requested access, will you guarantee to <b>EITHER</b> use a University Google Drive account <b>OR</b> an approved data repository service to store the data?	x	
9	Have you screened your project against the <a href="#">Data Protection Impact Assessment (DPIA) screening questions</a> <b>AND</b> if required conducted a DPIA and submitted a copy to the Data Protection Officer for review?	x	
10	If capturing audio, will you use an encrypted device for recording (e.g. an Apple iOS device or encrypted voice recorder)?	x	
11	Where data is held on an encrypted portable device (e.g. laptop, tablet) will you back it up to a University approved service as soon as possible and perform periodic checks to ensure data is being backed up appropriately?	x	
12	Will you ensure confidential information is encrypted before it is transmitted/shared digitally?	x	
13	Please detail what other protections will be used for digital data (e.g. access/edit permissions, procedural safeguards re downloads/making copies, remote access via VDS/VPN, 2 factor authentication)?	x	
	Give answer here:  Access/edit permissions will be set to private, so that the researcher is the only person with access to these.		

<b>Box 5B: Checklist of Data Security Questions</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box			
14	<p>Confirm you have reviewed the user commitments under the Policy for the safe use of University information on devices.</p> <p>Detail anything in the user commitments that will pose a challenge in carrying out your proposed research.</p>	x	
	<p>Give answer to the second element of question 14 here:</p> <p>n/a</p>		
15	Will you ensure that personal data or confidential data held on paper are stored in a lockable filing cabinet or container, and/or a locked room in secure premises?	x	
16	<p>How will devices be physically protected (e.g. in transit, when not in use or left unattended)?</p> <p>Give answer here:</p> <p>Devices will not be left unattended and will remain on the researcher's person at all times. Video interviews will be uploaded to the university Google drive and then deleted from the recording device.</p>		
17	Will you ensure the device(s), accounts, or storage area(s) used to store data are not accessible to any unauthorised parties?	x	

<b>Box 5C: Further Details</b>
Complete this box if you answered "No" to any question in Box 5A.
Provide details of the nature of the data protection risks that you identified by answering NO to questions in Box 5B and describe the process that you will follow to minimise the risks. Please note that if you are not compliant with the agreed procedures above, this application will be referred to the University Data Protection Officer for advice.

<b>Box 5D: Checklist of Data Retention Questions</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box			
1	How long will you keep personal data after the project, in what form and for what reason?  <a href="https://www.york.ac.uk/library/info-for/researchers/data/sharing/">https://www.york.ac.uk/library/info-for/researchers/data/sharing/</a>	x	
	Give answer here:  Data will be retained for 10 years, on the University Google drive/filestore, for reference in future research.		
2	When will the research data be destroyed, by whom, and how?  <a href="https://www.york.ac.uk/library/info-for/researchers/data/sharing/#tab-2">https://www.york.ac.uk/library/info-for/researchers/data/sharing/#tab-2</a>	x	
	Give answer here:  The data will be destroyed by the researcher, by deletion from the Google drive.		
3	Will any personal or special category data (i.e. data that is not truly and irrevocably anonymised) be deposited in an archive or external repository?  <a href="https://www.york.ac.uk/library/info-for/researchers/data/sharing/#tab-4">https://www.york.ac.uk/library/info-for/researchers/data/sharing/#tab-4</a>		x
4	Where personal data are to be transferred to an archive or repository, please confirm that your Information Sheet will:  (i) cover the archiving and reuse of any personal data and participant agreement to this,  (ii) explain to participants the benefits of any data sharing,  (iii) indicate where possible whether research data will be deposited in a named, recognised repository (e.g. Archaeology Data Service, UK Data Service, York's institutional repository, etc.)		n/a
5	Where you have special category personal data or criminal data, will it be destroyed in line with an agreed retention policy (set by the University, the data provider, or approved by this ethics committee)?		n/a

## Please complete Section 6: Applicant Agreement


### SECTION 6: APPLICANT AGREEMENT

Please mark your answer to each question in Box 6A: Applicant Agreement with an "X" or a tick in the appropriate column. Please note that you **MUST NOT** begin contacting participants **UNITL** you have received a response from the Ethics committee.

**If you are a research student, please also have your supervisor also complete Box 6B: Supervisor Agreement and provide their signature overleaf.**

Once completed, submit the checklist for review by the TFTI Ethics committee by emailing the checklist to [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk) from the applicant's University of York account. The Ethics Committee will accept a typed/digital signature from the applicant if the form is returned by email from the applicant's University of York account, and similarly a typed/digital signature and responses to the supervisor questions if the supervisor is cc'd to that email.

<b>Box 6A: Applicant Agreement</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box.			
1	I will ensure that the research conducted for the above project will meet all the statements as expressed in this Research Ethics Checklist.	x	
2	I will ensure that all work related to the research will be guided by the University's ethical rules and regulations.	x	
3	I understand that I must not progress with this project until I have received confirmation from the TFTI Ethics committee that Ethics approval through this Research Ethics Checklist is appropriate for this project.	x	
4	I have included example Project Information Sheets and Participant Informed Consent Forms, as part of this Ethics application, if appropriate.	x	
5	I understand that I must adhere to the TFTI requirements for storing and using personal and special category data in compliance with the General Data Protection Regulation.  Note that GDPR compliance guidance can be found on the TFTI Ethics VLE site.	x	
6	I agree to ensure that all payments made to personnel in relation to this project will comply with financial regulations.	x	
7	I agree to report any changes to the above as soon as is feasible to the Chair of the TFTI Ethics Committee.	x	

<b>Box 6A: Applicant Agreement</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box.			
Applicant Name	Thomas Straszewski		
Signed			
Date	19.10.2021		

<b>Box 6B: Supervisor Agreement</b>		<b>YES</b>	<b>NO</b>
<b>STUDENT</b> applicants must have their supervisor complete this box.			
1	I have reviewed this checklist in discussion with the student.	x	
2	I believe the Research Ethics Checklist is appropriate for this work and that no further Ethics approval is required.	x	
3	<b>IF</b> you have selected "No" in response to statement 2: I confirm that the student will submit either the Research Ethics Clearance Form for further ethical approval.		
Supervisor Name		Ollie Jones	
Signed		Ollie Jones	
Date		27/10/21	



**Department of Theatre, Film, Television and Interactive Media Ethics Committee**

Participant Information Sheet –Anonymous Research (Survey)

Project background

The University of York would like to invite you to take part in the following project:  
**Staging the York Mystery Plays in the 21<sup>st</sup> Century.**

Before agreeing to take part, please read this information sheet carefully and let us know if anything is unclear or you would like further information.

**What is the purpose of the project?**

This project is being performed by Tom Straszewski (thomas.straszewski@york.ac.uk), a PhD Theatre student by Creative Practice at the University of York, as part of his research into community productions of the York Mystery Plays.

The work is being conducted according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on TFTI-ethics@york.ac.uk.

For this research project, we are interested in understanding how visitors, congregations and other users of All Saints North Street engage with the building and its contents- both sacred and secular. Your participation in this project will involve completing an anonymous survey.

Please note that to comply with the approved Ethics requirements of this work, we do not intend to discuss sensitive topics with you that could be potentially upsetting or distressing. If you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher.

Your participation in this project is voluntary. If you wish, we will provide you with access to the dissertation and performance that results from this. If you would like to receive access to this, you can indicate as such on the consent form.

**Why have I been invited to take part?**

You have been invited to take part because you have encountered All Saints North Street in some fashion- whether as a visitor, passer-by or member of the congregation. We want to include the experiences of a wide range of people in the play, so that it reflects the past, present and future of the church.

**Do I have to take part?**

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form.

A cut-off date for withdrawal of consent will be **Friday 14<sup>th</sup> January 2022**. This is the date at which workshops and rehearsals will begin integrating the date into the performance. After this, it will not be possible to withdraw your data.

If you change your mind before this point, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation you need to let the researcher know that you wish to withdraw, by e-mail. All your data will be deleted as soon as possible.

### **On what basis will you process my data?**

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data and, where appropriate, an additional condition for processing special category data.

For further information and definitions of personal and special category data, please go to:

<https://ico.org.uk/for-organisations/guide-to-the-general-data-protection-regulation-gdpr/key-definitions/>

<https://ico.org.uk/for-organisations/guide-to-the-general-data-protection-regulation-gdpr/lawful-basis-for-processing/special-category-data/>

Personal data is defined as data from which someone could be identified. For example, in this study we will be collecting your e-mail address, in order to follow up if you wish to be interviewed, and to contact you to provide access to the dissertation and performance.

In line with our charter which states that we advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

*Processing is necessary for the performance of a task carried out in the public interest*

Special category data is personal data which the GDPR says is more sensitive, and so needs more protection. In this study, we will not be collecting any special category data.

Research activities will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data.

In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate where appropriate. This consent will not, however, be our legal basis for processing your data under the GDPR.

**How will you use my data?**

Data will be processed for the purposes outlined in this notice.

**Will you share my data with 3<sup>rd</sup> parties?**

No. Data will be accessible to the project team and personnel associated with the Department of Theatre, Film and Television at the University of York only.

Anonymised data may be reused by the research team or other third parties for secondary research purposes.

**How will you keep my data secure?**

The University will put in place appropriate technical and organisational measures to protect your personal data and/or special category data. For the purposes of this project we will store data using secure University services provided by Google and the University Filestore.

Information will be treated confidentiality and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project.

**Will you transfer my data internationally?**

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres. The University has data protection complaint arrangements in place with this provider. For further information see, <https://www.york.ac.uk/it-services/google/policy/privacy/>.

**Will I be identified in any outputs?**

No. Your participation in this research activity will be treated anonymously and you will not be identified in any outputs. If you later agree to be interviewed, this will be subject to a separate agreement which will not be linked to this survey.

**How long will you keep my data?**

Data will be retained in line with legal requirements or where there is a business need. Retention timeframes will be determined in line with the University's Records Retention Schedule. This is normally ten years.

**What rights do I have in relation to my data?**

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal. Please note, not all rights apply where data is processed purely for research purposes. For further information see, <https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>.

**Questions or concerns**

If you have any questions about this participant information sheet or concerns about how your data is being processed, please contact the TFTI Ethics Chair (TFTI-



ethics@york.ac.uk) in the first instance. If you are still dissatisfied, please contact the University's Acting Data Protection Officer at dataprotection@york.ac.uk.

If you have any questions about the project itself, please contact the researcher Tom Straszewski (Thomas.straszewski@york.ac.uk) or research supervisors Dr Ollie Jones (oliver.jones@york) and Dr Kate Giles ([kate.giles@york.ac.uk](mailto:kate.giles@york.ac.uk)).

### **Right to complain**

If you are unhappy with the way in which the University has handled your personal data, you have a right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office, see [www.ico.org.uk/concerns](http://www.ico.org.uk/concerns).



## Department of Theatre, Film, Television and Interactive Media

### Ethics Committee

#### Participant Consent Form – Anonymous Responses

Thank you for your interest in this project. This research activity will be used to develop a performance of the York Mystery Plays at All Saints North Street, using amateur performers, as part of a PhD by Creative Practice in Theatre (Directing).

**Please read the following statements carefully and tick the appropriate box:**

	YES	NO
I have read the information sheet about this project		
I agree to take part in this project		
I understand my right to withdraw and/or have my data destroyed from this project, up to <b>Friday 14<sup>th</sup> January 2022</b>		
I understand that my participation in this project will be treated anonymously		
I consent to my anonymised responses being used to create a performance of the York Mystery Plays at All Saints North Street. This performance may be video and/or audio recorded, and released online		
I am over the age of 18		

**Participant Name:**

\_\_\_\_\_

**Researcher Name:**

\_\_\_\_\_

**Participant Signature:**

\_\_\_\_\_

**Researcher Signature:**

\_\_\_\_\_

**Date:**

\_\_\_/\_\_\_/\_\_\_

**Date:**

\_\_\_/\_\_\_/\_\_\_

If you wish to be informed about the outcomes from this project, please provide your email address:



**Department of Theatre, Film, Television and Interactive Media Ethics  
Committee**

**Participant Information Sheet – Workshops and Performances**

**Project background**

The University of York would like to invite you to take part in the following project:  
**Staging the York Mystery Plays in the 21<sup>st</sup> Century.**

Before agreeing to take part, please read this information sheet carefully and let us know if anything is unclear or you would like further information.

**What is the purpose of the project?**

I am researching a PhD by Creative Practice in Theatre (Directing) at the University of York. My research is on community productions of the York Mystery Plays, and how venues inform the performance.

The work is being conducted according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk).

For this research project, I am interested in how the York Mystery plays that deal with the Virgin Mary can be performed at All Saints North Street. I ask how visitors and congregation members engage with the building and its contents- both sacred and secular.

Please note that to comply with the approved Ethics requirements of this work, we do not intend to discuss sensitive topics with you that could be potentially upsetting or distressing. If you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher.

Your participation in this project is voluntary. If you wish, I will provide you with access to the dissertation and other publications that result from this.

The performance will be recorded, and the recording will be made available to All Saints Church for use on their website.

**What will this involve?**

You will take part in a series of collaborative workshops exploring what you (and others) bring to All Saints, what you find there, and how these are framed. These will then be used to cut and edit the texts to work within the site. Although we will draw on the existing history of the building, the focus will be on the ongoing life of the building and its community. We will also use interviews, surveys and fragmentary or non-written responses (such as post-it notes, whiteboards, sketches, or photography) from congregation members and visitors to frame the individual pageants.

This will also reflect the physical frames of the building, in particular the medieval squint, through which a medieval anchorite saw both the life of the church and visions of the Virgin Mary.

In addition to taking part in the workshops, you will contribute to the adaptation of the play through the devising process, and take on roles from the play as agreed between the director and cast. Once casting is agreed, you will attend rehearsals following a mutually agreed rehearsal schedule. You will also need to commit to performing on at least one occasion in the week commencing 21<sup>st</sup> March 2022, at a time agreed by All Saints.

Times and dates for workshops, rehearsals and performances will be communicated to you at least two weeks in advance. Time commitments are likely to be c. 2-6 hours per week between January and March.

You may be asked to keep notes or a short rehearsal diary, or discuss your thoughts on the process, and make this available to me following the end of the production. You may delete or mark sections as “off the record” as you see fit.

Your role in the play will be duly acknowledged in publications, including my thesis. You will have the option to remain anonymous, or use a pseudonym/stage name. You must indicate this at the start of the workshop process.

### **What will I get out of this?**

I hope that you will learn new ways of performing in a heritage space, and take part in an innovative approach to the York Mystery Plays. You will also have the opportunity to perform, learn new skills in the course of rehearsals, and develop friendships and community with other participants.

In line with other community productions of the Mystery Plays, no payment is given for involvement, and you will not be expected to contribute to production costs. However, we will pay reasonable costs for transport where this would otherwise prevent you from taking part. We will also provide light refreshments during workshops and rehearsals.

### **Why have I been invited to take part?**

You have been invited to take part because you have responded to a casting call to perform in a play at All Saints.

### **Do I have to take part?**

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form.

If you change your mind before the start of rehearsals on **Monday 10<sup>th</sup> January 2022**, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation you need to let the researcher know that you wish to withdraw, by e-mail. All your data will be deleted as soon as possible.

## On what basis will you process my data?

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Research activities will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data.

In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate where appropriate. This consent will not, however, be our legal basis for processing your data under the GDPR.

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## Will I be identified in any outputs?

Your participation in the performance is non-anonymous, and you will be identified . If so, you may be identified in the following outputs: Dissertation, conference papers and resulting publications, project websites and social media. If you would prefer to use a stage name or pseudonym, please indicate this in the consent form. You can change this decision up to the start of rehearsals on **Monday 10<sup>th</sup> January 2022**.

If you wish to make some comments anonymous or off the record, you can indicate this during the course of participation. You will also be provided with a copy of the relevant chapter(s) prior to submission of the thesis, and can ask for quoted remarks to be anonymised.

Please be aware that, as research outputs will be publicly available (e.g. in performance, or through the White Rose E-theses online database), it will be extremely difficult to ensure that any comments are made anonymous at a later date.

## How long will you keep my data?

Data will be retained in line with legal requirements or where there is a business need. Retention timeframes will be determined in line with the University's Records Retention Schedule.

## What rights do I have in relation to my data?

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal. Please note, not all rights apply where data is processed purely for research purposes. For further information see, <https://www.york.ac.uk/records-management/general-dataprotectionregulation/individualsrights/>.

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If you have any questions about the project itself, please contact the researcher Tom Straszewski (Thomas.straszewski@york.ac.uk) or research supervisors Dr Ollie Jones (oliver.jones@york) and Dr Kate Giles ([kate.giles@york.ac.uk](mailto:kate.giles@york.ac.uk)).

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**Department of Theatre, Film, Television and Interactive Media Ethics  
Committee**

**Participant Consent Form – Workshops and Performances**

Thank you for your interest in this project. This research activity will be used to develop a performance of the York Mystery Plays at All Saints North Street, using amateur performers, as part of a PhD by Creative Practice in Theatre (Directing).

**Please read the following statements carefully and tick the appropriate box:**

	<b>YES</b>	<b>NO</b>
I have read the information sheet about this project		
I agree to take part in this project		
I consent to my participation, including workshops, rehearsals and resulting performances, being video and/or audio recorded, and released online		
I consent to my participation being recorded using paper-based and digital notes		
I would like to use a stage name or pseudonym, entered here:		
I understand that I will be allowed to mark comments as anonymous or off the record.		
I understand my right to withdraw and/or destroy my data from this project at any time, up to <b>Monday 10<sup>th</sup> January 2022</b>		
I am over the age of 18.		

**Participant Name:**

**Researcher Name:**

**Participant Signature:**

**Researcher Signature:**

**Date:**

**Date**

If you wish to be informed about the outcomes from this project, please provide your email address:



### Appendix 3: Timeline, *York Mystery Plays @ Home*

National context drawn from Institute for Government (2021)

Date	Site	Activity	National Context	Personal Context
<b>2020</b>				
16 March			“Now is the time for everyone to stop non-essential contact and travel”	Begin working exclusively at home.
19 March			PM says the UK can “turn tide of coronavirus” in 12 weeks	Nursery closes indefinitely. Whitney moves into the Study.
24 March	<b>The Church</b>		Church of England closes all buildings	Proposed first play ( <i>Heaven and Earth in Little Space</i> ) becomes unlikely to go ahead. Lincoln Mystery Plays delayed.
25 March			PM announces the first lockdown, ordering people to “stay at home”	
26 March			Lockdown measures legally come into force	
9 April	<b>The Garden</b>	Making Easter garden from broken pots		
16 April			Lockdown extended for at least three weeks. Government sets out five tests for easing restrictions	
23 April	<b>The Study</b>	Begin planning potential activities. Check ethics for online workshops.		
30 April			PM announces we are “past the peak” of the pandemic	
10 May			PM announces a conditional plan for lifting lockdown, and says that people who cannot work from home should return to the	

			workplace but avoid public transport	
29 May	<b>The Study</b>	First online workshop.		
1 June			Phased re-opening of schools in England.	
2 June – 10 June		Adapting <i>Play 1 – The Fall of Lucifer</i>		Decision taken to keep Pip at home for further month
11 June	<b>The Study</b>	Recording of <i>Play 1 – The Fall of Lucifer</i>		
15 June			Non-essential shops reopen in England	
18 June	<b>The Study</b>	Postgraduate conference - streamed performance of <i>Play 1 – The Fall of Lucifer</i>		
23 June			PM says UK's "national hibernation" coming to an end – announces relaxing of restrictions and 2m social distancing rule to 1m with masks.	
29 June			First local lockdown (in Leicester and Leicestershire) announced	
1 July				Pip returns to nursery
1-5 July		Adapting <i>Play 2 – The Creation to the Fifth Day</i>		
4 July			Pubs, restaurants and hairdressers reopen	
6 July	<b>The Study</b>	Recording of <i>Play 2 – The Creation to the Fifth Day</i>		
7-8 July	<b>The Study</b>	Adapting and recording <i>Play 3 – Creation of Adam and Eve</i>		
10 – 15 July	<b>The Study</b>	Adapting and recording <i>Play 4 – The Prohibition of the Tree of Knowledge</i>		

18 July			Local authorities gain additional powers to enforce social distancing	
3 August			Eat Out to Help Out scheme begins	
5 – 6 August	<b>The Kitchen</b>	Adapting and recording <i>Play 5 – The Fall of Man</i> (kitchen version)		
8 August	<b>The Garden</b>	Adapting and recording <i>Play 5 – The Fall of Man</i> (garden version)		
15 August			Lockdown restrictions eased further	
24 August				Whitney returns to office
25 August		<i>Plays 2 and 3</i> released via YouTube		
28 August		<i>Play 4</i> released via YouTube		
8 September		<i>Play 5</i> released via YouTube		
14 September			'Rule of Six' applied for indoor and outdoor social gatherings	
14-30 September	<b>The Kitchen</b>	Adapting and recording <i>Play 6 – Expulsion from Eden</i>		
22 September			New restrictions including return to working from home and 10pm curfew for hospitality sector	Whitney returns to working in the office.
22 September	<b>The Study</b>	First read-through meeting on Zoom. Each week sees us read and analyse one Play. Runs weekly until 4 May 2021		
22 September			Charles Hutchinson interview seeking participants for individual plays	
30 September			PM says UK at a "critical moment"	
1-14 October	<b>The Kitchen</b>	Adapting and recording <i>Play 7 – Cain and Abel</i>		
7 October		<i>Play 6 – Expulsion from Eden</i> released		

14 October			New three-tier system of covid restrictions	
23 October		<i>Play 7 – Cain and Abel</i> released		
31 October			Second lockdown in England announced	
30 October-20 November	<b>The Garage</b>	Adapting and recording <i>Play 8 – The Building of the Ark</i>		
5 November			Second lockdown in England comes into force	
24 November			PM announces up to three households will be able to meet up during a five-day Christmas period of 23-27 December	
24 November		<i>Play 8 – Building of the Ark</i> released		
26 November-3 December	<b>The Garden</b>	Adapting and recording <i>Play 9 – The Flood</i>		
2 December			Second lockdown ends after four weeks and England returns to three-tier system	
7 December		<i>Play 9 – The Flood</i> released		
15 December			PM says Christmas rules will still be relaxed but urges public to keep celebrations “short” and “small”	
19 December			PM announces fourth tier for London and South East England. Christmas mixing rules tightened.	
21 December			Tier 4 restrictions come into effect	
26 December			More areas of England enter tier 4 (York exempted)	
<b>2021</b>				
4 January			PM says children should return to school	

6 January			England enters third national lockdown	
6 January – 14 January	<b>The Garage/The Bedroom</b>	Adapting and recording <i>Play 10 – Abraham and Isaak</i>		
22 January		<i>Play 10 – Abraham and Isaak</i> released		
3 February – 2 March	<b>The Study (York)/The Garden (Leicester)</b>	Adapting <i>Play 44 – The Death of Mary</i> (with Eleanor Bloomfield)		
16th February – 10 <sup>th</sup> March	<b>The Front Room</b>	Adapting and recording <i>Play 11 – Moses and Pharaoh</i>		
8 March			Planned return to school for primary and secondary school students	
11 March		<i>Play 11 – Moses and Pharaoh</i> released		
14 March	<b>The Garden (Leicester)</b>	Recording <i>Play 44 – The Death of Mary</i> (by Eleanor Bloomfield)		
23 <sup>rd</sup> – 26 <sup>th</sup> March	<b>The Bedroom Closet</b>	Adapting of <i>Play 12 – The Annunciation</i>		
27 March		<i>Play 12 – Annunciation</i> released		
23 April	<b>The Study (York)/The Garden (Leicester)</b>	Adapting <i>Play 45 – The Death of Mary</i> (with Eleanor Bloomfield)		
28 April	<b>The Study</b>	Final Reading Group – <i>Play 29 – The Trial before Caiaphas and Annas</i> . I am the only person to read. Decision taken to end the Group.		
12 May – 9 June	<b>The Study (York)/The</b>	Adapting <i>Play 46 – The Assumption of Mary</i> (with Eleanor Bloomfield)		

	<b>Garden (Leicester)</b>			
21 May		<i>Play 44- Death of Mary</i> released on Youtube		
9 June	<b>The Dining Room (Leicester)</b>	Recording <i>Play 46 – The Assumption of Mary</i> (by Eleanor Bloomfield)		
14 July	<b>The Study (York)/The Garden (Leicester)</b>	Adapting <i>Play 47 – The Coronation of the Virgin</i> (with Eleanor Bloomfield)		
14 August	<b>The Dining Room (Leicester)</b>	Recording <i>Play 47 – The Coronation of the Virgin</i> (by Eleanor Bloomfield)		
<b>2022</b>				
21 July		<i>Play 45 – Assumption of Mary</i> released on Youtube		
4 August		<i>Play 46 – Coronation of Mary</i> released on Youtube		

# Appendix 4: Programme, *Heaven and Earth in Little Space*

## Welcome to the Parish Church of

# "Heaven and Earth in Little Space"

Devised by: Emily Hansen,  
Margaret Hillier, Livy Potter,  
Selina Song,  
Elizabeth Stanforth- Sharpe,  
Tom Straszewski,  
and Cynthia Wood



Directed by Tom Straszewski  
as part of a PhD by  
Creative Practice in Theatre  
(Directing).  
THOMAS STRASZEWSKI  
@YORK.AC.UK

Our play is a bricolage – a careful selection and bringing together of texts, objects, people and moments found at the church.

### Among them:

the York Corpus Christi ("Mystery") plays, the statuary, the Vespers service, stained glass, the Book of Common Prayer, missing windows, the Catechesis, interviews with congregation members, Ancrene Wisse (the Advice for Anchoresses), Whicker's World, prayers to the Blessed Virgin Mary, a lecture on the anchorage, and the many doors, frames and windows that bound this space.

No collection is taken during the service, but if you would like to make a donation to support this fine medieval church, there is a contactless donation point and collection plate available at the back of the church.

The...  
Give thanks to:  
The congregation, Churchwardens and  
Steering Committee of All Saints North Street  
and said - unto the...

We use the church to frame the plays,

and the plays to frame the church.

The Department of Theatre, Film and Television at the University of York

Dr Kate Giles Dr Ollie Jones

Allison Freeman, Community Engagement Officer

Whitney Ivey



by other  
n.  
and Dr Mark Love-Smith  
These are...  
bulbs, many of...  
daffodils (Our Lady...  
and bluebells (Our Ladies...  
lady, watching, waiting an...

All those who have contributed to the plays,  
whether through negligence, weakness, or own deliberate fault.

# THE PLAYS



## PART 1: THE JOYFUL MOTHER

### THE ANNUNCIATION

the angel Gabriel appears to Mary and tells her she will be the mother of God. Mary then visits her cousin Elizabeth to share the good news.

JOSEPH'S TROUBLE WITH MARY OR

### MARY'S TROUBLE WITH JOSEPH

(Joseph) tries to convince (Mary) about the (earthly) nature of (heavenly)

### THE NATIVITY

Mary and Joseph seek shelter

her pregnancy.

Light spills into the world.

### THE PURIFICATION

Mary is purified at the temple.

### THE SHEPHERDS

bring gifts

### HEROD

AND THE

### THREE KINGS

Three kings seek out Jesus, and encounter a tyrant desperate to retain his own power.

### THE FLIGHT TO EGYPT

refugees, flee Herod's soldiers.

## PART 2: THE GRIEVING MOTHER

### JESUS BEFORE THE DOCTORS

Jesus goes missing

### THE ROAD TO CALVARY

John breaks the news of Jesus's

### THE DEATH OF CHRIST

Mary sees her son die

death sentence to

adopts John

Mary

### ASCENSION

Christ really is like. quite literally resurrected

Jesus leaves his mother and returns to his Father

## PART 3: THE MOTHER OF THE CHURCH

### THE DEATH

Gabriel appears to Mary,

### PENTECOST

Mary comforts the Holy Spirit inspires

### THE FUNERAL

Mary's funeral procession is - tells her she will die

### THE ASSUMPTION

Mary appears to Thomas

### THE CORONATION

Mary is crowned Queen of Heaven.

~~CENSORED~~

Please join us for tea and coffee after the service.



## Appendix 5: Script, *Heaven and Earth in Little Space*

### HEAVEN AND EARTH IN LITTLE SPACE

ADAPTED FROM THE YORK CORPUS CHRISTI PLAYS FOR ALL SAINTS  
NORTH STREET

BY EMILY HANSEN, MARGARET HILLIER, SELINA SONG, ELIZABETH STANFORTH-  
SHARPE, TOM STRASZEWSKI, LIVY POTTER AND CYNTHIA WOOD

\*\*\*

*Lit only by the city, the audience are led to squints, scattered around the church.*

**ELIZABETH** This is a hidden place, tucked away, enclosing its history in its stone walls. Even so, the light of the city breaks in.

**SUNG:** There is no rose of such virtue  
As is the rose that bare Jesu;  
Alleluia.  
For in this rose contained was  
Heaven and earth in little space;  
Res miranda.

**LIVY** When you visit the church, what do you bring with you?

**MARGARET** A sense of expectation. For leaving, for a moment, the cares in the world.

**SELINA** At the church, what do you find?

**MARGARET** An atmosphere of enabling worshipers, as they arrive, to focus, then join in as much as they can – or to stay quiet.

**CYNTHIA** And what do you bring away with you?

**MARGARET** Purpose to go forth into another week.

*(Quieter:)* My circumstances are not great.

**ELIZABETH** At the back of the church, hidden away, is an anchorage. A home bolted on the back, a tomb for an anchoress who has died to the world and dedicated herself to God. From that little squint no bigger than a laptop screen, she saw seven visions from Mary. Saw the life of a church, from baptism to last rites. Heard, in the distance, the Mysteries performed in the streets. Just as you look out now.

**LIVY** Is it so harmful to look?

**ADVISOR** (Cynthia) Yes. Lucifer saw his own beauty and gazed upon it, and leapt into pride, and fell.

Eve saw the tree, and saw its fruit was good to eat.

*THE ADVISOR looks up to the anchorage.*

Dame Emma?

I am speaking to others here. *You* don't have a reputation for peeping out. For seductive glances. It's against nature for the dead to be infatuated.

Dame Emma is silent, of course. My advice. Don't talk. Show reverence.

*In the chancel, the cast begins to dress the Virgin Mary.*

## **PART ONE- THE JOYFUL MOTHER**

*A bell rings.*

### **THE ANNUNCIATION**

**SELINA** The calling of Mary, and her visit to her cousin Elizabeth.

**GABRIEL** (EMILY) Be full of joy, Mary, full of grace and bliss!  
Our Lord God is with thee  
And has chosen thee for his.  
Of all women, blessed must thou be.

**MARY** (LIVY) What manner of rejoicing is this?

**GABRIEL** Now dread thou not, mild Mary.  
Conceive and bear a child thou shall.  
This promise I bring thee,  
And this child Jesus shall thou call.

*GABRIEL gives MARY a frame- she holds it for a moment, as if pregnant.*

Mickle of might, then shall he be;  
He shall be God and called God-Son.  
David's throne, from his father free,  
Shall God him give to sit upon,  
Of his kingdom and dignity  
Shall no man earthly know, nor can -

**MARY** - Thou God's angel, be meek, be mild,  
How should it be, I thee pray,  
That I should conceive a child  
By any man, by night or day?  
I have never worked wild-

In chastity I have been always.

**GABRIEL** The Holy Ghost in thee shall light,  
High virtue shall to thee hold,  
The holy birth of thee so bright,  
God-Son he shall be called.

**MARY** Thou angel, blessed messenger,  
Of God's will I hold me paid:  
(x3) God's handmaiden, look at me here-  
To his will already engraved.

*MARY goes to sit in a pew, next to ELIZABETH (played, fittingly, by Elizabeth).*

**DOCTOR (EMILY)**

*(A steady drone from the lectern:)*

Lord, let thou down at thy liking  
The dew to fall from heaven far,  
And from the earth spread and spring  
A seed that us shall save,  
That now in bliss are bent.

**ELIZABETH** Ah, welcome, my Mary,  
Mine own cousin so dear,  
Joyful woman am I  
That now I see thee here.  
Soon as the voice of thy hailing  
Entered into me

The child in my womb so young  
Made great mirth to thee!

*They both kneel to pray;*

The dew to the good Holy Ghost  
May be compared in mind-  
The earth to this maiden chaste  
Because she comes of earthly kind.  
More of this maiden moves me  
A dry stick shall breed of Jesse's  
bower  
And from this stick says he,  
Shall spring a flower -  
That flower is Jesus  
That of bliss be born

*crossfade between DOCTOR and MARY, the latter increasingly powerful-*

MY soul does magnify the Lord  
and my spirit has rejoiced in God my  
Saviour.  
For he has regarded  
he lowliness of his handmaiden.  
For behold, from henceforth  
all generations shall call me blessed.  
For he that is mighty has magnified me  
  
and holy is his Name.

This lady is to the lily like,  
Because of her clean life  
  
For in this world was never such  
One to be maiden, mother, and wife  
And her son, king in heaven rich,  
As oft is learned by reasons rife  
And her husband both master and  
meek  
In charity shall stint all strife.

And his mercy is on them that fear him  
throughout all generations.  
He has showed strength with his arm,  
he has scattered the proud in the  
imagination of their hearts.  
He has put down the mighty from their  
seat  
and has exalted the humble and meek  
He has filled the hungry with good things  
and the rich he has sent empty away.  
He remembering his mercy has helped  
his servant Israel :  
as he promised to our forefathers,  
Abraham and his seed, for ever-

This passed all worldly wit  
How God has ordained them then  
In her, one to be knit  
Godhead maidenhead and man-

*Silence.*

*MARY is helped by two SERVING GIRLS to the Lady Chapel.*

### **JOSEPH'S TROUBLE WITH MARY**

**CYNTHIA** Joseph's Trouble with Mary.

**MARGARET** We looked around the church and the only picture we could see  
of Joseph was a little pane of glass, hidden behind a candle.  
Imagine him stepping out -

*Then, a hammering from the nave- JOSEPH is revealed.*

**JOSEPH (ELIZABETH)** Mary! Where is that young virgin,  
Mary, my bird so bright?

**SERVANT ONE (EMILY)** Joseph, you are welcome!  
She sits at her book full fast praying  
For you and us, and for all them  
That has need.

**SERVANT TWO (CYNTHIA)** Have done, and rise up, dame,  
And to me take good heed-  
Joseph, he is come home.

*Each of Joseph's question is met with silence-*

**JOSEPH** Evening, Marie! Say, what cheer?  
Tell me the truth, how is it with thee?

Who has been there?  
 Thy womb is waxed great, think me  
 Thou art with bairn.  
 Ah, maidens, woe worth you  
 That let her lean so low.

**SERVANT TWO**

Joseph, you shall not believe  
 Of her such feeble fare.

**JOSEPH**

Leave it, wench, get away.  
 Her sides shows she is with child.  
 Whose is it, Mary?  
 With me fleshly you were never filled,  
 And I forsake it utterly.  
 Say, maidens, how is this?

**SERVANT ONE**

If ye threat as fast as ye can,  
 There is nowt to say.  
 For truly here came never no man.

**SERVANT TWO**

Nah, here comes no man in these walls  
 And that bear witness will we,  
 Save an angel.

**JOSEPH**

Then I see what your meaning is:  
 The angel has made her with child.  
 Nay, some man in angel's likeness  
 With something good has her beguiled.

Whose is the child?

Who is the father? tell me his name.

I wrought never in word nor deed  
 Thing that should mar thy maidenhead-  
 Yet for mine own I would it feed,  
 If you will tell me still.

Whose is the child thou is with now?

No other thing might you argue.  
 A virgin to be with child!

You can hide the truth from me  
But the child thou cannot hide;

But sit still here until I come again,  
I have an errand here beside.

*Joseph exits. We shift perspective. Joseph is now a stone pillar.*

**SELINA** Joseph's Trouble with Mary.

**CYNTHIA** We looked around the church and everywhere there's a statue of  
Mary with the son of God.  
Joseph is barely in the picture.

**SERVANT TWO (CYNTHIA)** Have done, and rise up, dame,  
And to me take good heed-  
Joseph, he is come home.

**MARY (LIVY)** Sir, it is God's and yours.

**SERVANT ONE (EMILY)** Threaten as fast as ye can,  
There is nowt to say.  
For truly here came never no man.

**SERVANT TWO** Nah, here comes no man in these walls  
And that bear witness will we,  
Save an angel.

**MARY** To my witness great God I call,  
It is yours, sir, and the king of bliss -  
Sir, it is yours and God's will.

There is no earthly father but yourself.

But God and you, I know right none.

Now great God of his might,  
That all may do and plan  
Meekly to thee I bow.  
Have pity on this wary man  
That in his heart might light  
The truth, to trust and know.

Forsooth, I am a maiden clean.

Joseph, ye are beguiled:  
With sin was I never defiled,  
God's word is in me seen.

Certain it is God's word,  
(*line missing- a sob-*)  
That shall I never go from.

*She watches "JOSEPH" leave.*

Now, great God make him wise,  
And mend him of mistaking me  
As thou art king of bliss,  
Send him some sign of this,  
So the truth will set him free.

*JOSEPH (ELIZABETH) re-enters the church. He holds a bunch of battered flowers- looks around the church, now with recognition. They hold hands in forgiveness. Blackout. They exit down nave to back of church.*

**MARGARET** The anchorage isn't medieval, actually. Not the one that we can see now. Concrete. First concrete building in York, in fact. It was rebuilt for –

**SELINA** - Sister Adeline Cashmore, who had a job in York but wanted the life of contemplation, as well as work at a busy factory, and so she came to live in the little room for nine years...

**MARGARET** ... walled in, a sort of mortification of the flesh, isn't that unhealthy, morbid-

**CYNTHIA** Well, I'm not walled in. It wouldn't have been thought so at the time.

**SELINA** Became a spiritual advisor to the midwives of Kentucky-

**MARGARET** - the influence of this little space spills out across the world.

### THE NATIVITY

**CYNTHIA** The birth.

**JOSEPH (ELIZABETH)** Lord, grant us good harbour this night  
Within this place.  
So mickle people are come to town  
That we can nowhere harboured be,

But sheltered with their beasts.  
The windows are down on every side,  
The roof is reaved above our head,  
To our sorrow.

**MARY (LIVY)**

God will us wise, full well wit ye  
Therefore, Joseph, be of good cheer,  
For in this place born will he be  
That shall us save from sorrows severe.

**JOSEPH**

Then I wish we had some light,  
It waxes right murky unto my sight  
And cold as hell.  
Dear God, the weather is cold!  
The fellest freeze that ever I feeled;  
I pray God help them that is old.  
I will go get us light,  
And fuel with me to bring.

*JOSEPH leaves in search of fuel. MARY lights a candle before the statue of Mary-  
and Jesus is born.*

**MARY**

Hail, my Lord God, hail prince of peace,  
Hail my Father, and hail my Son,  
Hail, through whose might  
All this world was first begun,  
Murkness - and light.

## **THE SHEPHERDS**

**SELINA**

The shepherds bring gifts.

*In the background, somebody whistles/sings "In the Bleak Midwinter".*

**SHEPHERD 1 (ELIZABETH)**

Look, here such gifts as I have,  
A barren brooch, and a bell of tin  
At his bosom to be-  
And when ye shall wield all,  
Good Son, forget not me.

**SHEPHERD 2 (EMILY)**

I am too poor to make a present  
As my heart would, and as I ought.  
Two cob-nuts on a band,  
Look, little babe, what I have brought,



And when ye shall be Lord in land,  
Do good again, and forget me not.

**SHEPHERD 3 (LIVY)** Now look on me, my Lord dear;  
Though I won't push me in front of the herd.  
He is a prince without peer,  
I have no present that him may please.  
But look, a horn spoon, that have I here,  
And it will harbour forty peas!

**CYNTHIA** Quickly now, children, teatowels on! Where are the children?  
(*More worried:* ) Where are the children?

*The three SHEPHERDS go to the different groups, and ad lib a Sunday school activity. jewelled spoons from wooden teaspoons and stick on jewels; a paper band with crepe paper "cobnuts"; a little foil brooch.*

*The audience are encouraged to go up to the altar in the North Aisle, lift up the altar cloth, and leave their gift there by the hidden Nativity scene, lit by fairy lights.*

### **HEROD AND THE THREE KINGS**

*Whilst the offerings take place in the Lady Chapel, in the south aisle the other actors build a "HEROD" out of BCPs (Book of Common Prayer). Once finished, they crown him with a paper crown.*

**CYNTHIA** Three kings search for the light.

**MESSENGER (LIVY)**  
**/COUNSELOR (MARGARET)** Hail King Herod! Long live the king!

*HEROD does not speak.*

**MESSENGER** My lord, I met at morn  
Three kings carping together  
Of a bairn that is born,  
And they pledged to come hither.

**COUNSELOR** Three kings, you say?

**MESSENGER** So I say.

**COUNSELOR** My lord, oppose them, I pray.

**MESSENGER** No! Make them merry cheer  
'Til we know what they mean-

Whether it be good or ill.

**KING 1 (SELINA)** The lord that lends ever-lasting light  
And led us out of our land,  
Keep thee, sir king, and handsome knights  
And all thy folk that we here find.

**KING 2 (ELIZABETH)** A star showed us before  
That makes us speak and spur  
To find one that is new born.

**COUNSELOR** New born? That burden hold I bad,  
And unwise men you are  
To leap over land to look for a lad.

**MESSENGER** Say, when did you lose him?

**KING 3 (EMILY)** He shall be king  
Of all laws and all lands.

**MESSENGER** King? In the devil's name, dogs, die!  
Now we see ye rant and rave.  
How should a shimmering of the sky  
Know either king or knave?

**COUNSELLOR** Herod is king and none but he  
That shall ye know, if knowledge ye crave.

**MESSENGER** Such gaudy jokes may greatly grieve-

**KING 1** Now, lord, we ask but leave  
By your power to pass.

**COUNSELLOR** My lord, bid them go forth and friendly test  
The truth of this that they have sought,  
Then shall ye wait them with a trick  
And make all waste that they have wrought.

**MESSENGER** Wend forth your searching to fulfil,  
For Bedlem is but here at hand,  
And come again then to the King  
And tell him truly your tiding.  
To worship this lad, as you do, is his will-

This shall ye surely understand.

*Lights turn on in sequence, leading the kings around the church, to the Lady Chapel.*

- KING 3** Ah, sirs, I see the star stand  
Above where he is born.
- KING 1** Hail, king that is come of a king's kind  
And shall be king of this kith, all clergy has kenned.  
With gold that is greatest of price.  
Be paid of this present, I pray thee.
- KING 2** Of a maid immaculate thy mother thou made,  
In that good, through grace of thy Godhead,  
As the gleam in the glass gladly thou glide  
And since thou shall sit to be dooming  
To hell or to heaven for to have us,  
Incense to thy service is fitting-  
Son, see to thy subjects and save us.
- KING 3** But when thy deeds are done, to die is thy debt.  
And since thy body buried shall be,  
This myrrh will I give to thy graving.
- MARY (LIVY)** Sir kings, ye travel not in vain,  
As ye have meant, here may ye find,  
For I conceived my Son certain  
Without misdeed of man in mind,  
And bore him here without pain  
Where women are wont to be pained.  
God's angel in his greeting plain  
Said he should comfort all mankind;  
Therefore have comfort.

### THE FLIGHT TO EGYPT

- SELINA** The Flight to Egypt.
- CYNTHIA** If the church was on fire, what would you save?

JOSEPH RUSHES IN, WAKES MARY FROM HER SLEEP

- JOSEPH (ELIZABETH)** Mary my daughter dear-
- MARY (LIVY)** It's your turn with the baby-

**JOSEPH** There is no help unless we flee  
Far from our kin where we are known-

**MARY** Flee, Joseph, why?  
What wrong have we wrought?

**JOSEPH** Wrought we harm, nay, nay, all wrong,  
Wit thou well it is not so;  
Our lovely lad's life must forgo  
Unless we flee fast from his foe.

**MARY** His foe?  
Who would kill him?

**JOSEPH** I warn thee he is dire threat  
From King Herod, hard harms to have;  
I warn thee well, he slays all,  
All children, great and small-

**MARY** Joseph, love, who told you this?

**JOSEPH** An angel bright that come from bliss  
This tidings told without dread,  
And bade me flee  
With him and thee  
To Egypt.

**MARY** Why should I lose my Son so sweet?  
I have but him alone.

**JOSEPH** Leave it, Mary, get away, let me be-  
I pray thee, leave off thy din!  
And hurry forth, fast to flee  
That we none meet  
Who'd slay him.

**MARY** Ah, Joseph, love, I may not bear.

**JOSEPH** God grant grace I not forget  
No tools that we should with us take.

**MARY** I know not where to fare

**JOSEPH** To Egypt, I told thee.

**MARY** Where's Egypt?

**JOSEPH** I know not where it stands.

**MARY** Joseph, forgive me,  
Help me out of this land.

*They continue to pack.*

What ails that fiend  
That make us wend?  
He does great sin,  
From kith and kin  
To have us flee.

**JOSEPH** I pray thee, Marie, wrap him warm  
And set him soft that he not wail  
And if thou must ease thy arm,  
Give me him, let me bear him awhile.

**MARY** Alas, Joseph, with woe  
Was never one so filled.

**JOSEPH** Wit thou well, God is our friend;  
  
He will be with us wherever we shelter.  
Let us go with good cheer,

**MARY** Amen- as he best may.

*THEY FLEE.*

**CYNTHIA** When I came into All Saints after one of the long lockdowns,  
spiders had covered her face in cobwebs.

**SELINA** There's a story of the Holy Family fleeing to Egypt, pursued by  
Herod's soldiers, and they hide in a cave. Spiders weaved  
cobwebs over the entrance, and the soldiers ignored it. And so  
Mary, Joseph and Jesus escaped.

*In the back, a CLEANER turns on a vacuum- starts clearing the aisles. She stops at  
the statue of Mary, dusts her off. Turns off the vacuum.*

**CLEANER (MARGARET)** There, that's better. All shined up and gleaming.

## **PART TWO- THE GRIEVING MOTHER**

**LIVY** Where are the children?

**EMILY** Thou art beautiful and comely, daughter of Jerusalem: terrible as  
an army drawn up in battle array.

**ELIZABETH** I used to have a friend who was very fond of saying "Our Lady  
was a tough cookie", and I marvel at Mary's stamina, patience  
and fortitude, as shown by her many journeys- to her cousin

Elizabeth, to Bethlehem, to Egypt; the three-day search for Jesus in Jerusalem before he was found in the temple. And there's her agreeing to take on the conception of Jesus, knowing her son was destined to be the "man of sorrows" as prophesied by Isaiah. "A tough cookie", indeed!

### **JESUS BEFORE THE DOCTORS**

**EMILY** Jesus before the Doctors.

*MARY runs from audience to audience, calling:*

**MARY (SELINA)** Have you seen my son? Have you seen him? Have you seen my son? He's twelve, he was here-

**CYNTHIA** [Adlibbed short speech about losing child on the beach. Finish with the line:] It would be hard to lose a child in here, wouldn't it?

**MARY** I see him! I see him!  
In world was never so rich a sight.  
Look where he sits-  
Among those masters so mickle of might!  
Go forth and fetch your son and mine-

*In the south aisle, Jesus explains to the priest/congregation:*

**JESUS (EMILY)** What does thou chiefly learn in these Articles of thy Belief?

First, we learn to believe in God the Father, who made mankind and all the world.

Secondly, in God the Son, who shall redeem all mankind.

Thirdly, in God the Holy Ghost, who sanctifies all the elect people of God.

Our Godfathers and Godmothers promise for us, that we should keep God's Commandments. Tell me how many there be?

Ten.

Which be they?

The same which God spake in the twentieth chapter of Exodus, saying, I am the Lord thy God, who brought thee out of the land of Egypt, out of the house of bondage.

*Jesus reads out the ten commandments. Joseph and Mary argue-*

**JOSEPH (MARGARET)** With men of might can I not mingle,  
I cannot with them, you know that well:  
They are so fancy in vestments fine.

**MARY** Why do you dread those men-  
They will take regard to you anyway  
Because of your age, you know full well.

**JOSEPH** When I come there, what shall I say?  
For I can neither croak nor kneel.

*MARY gives up; leaves JOSEPH behind and crosses the chancel-*

**ELIZABETH** As I look around the church, all I can see are images of her  
dead son. But there, in that place of awesome authority, a little  
child is part of the parade of angels, doctors, dignitaries,  
merchants and crafters- his robes gleaming white.

**MARY** Ah, dear son Jesus,  
Since we love thee alone,  
Why does thou leave us  
And have us make such moan?

**JESUS** Where else should you seek me so?  
Many times have I told you  
My Father's place, for wealth or woe,  
I am sent to fulfil.

**MARY** Your sayings, as have I soul,  
I cannot understand;  
I shall think on them well  
To find what is following.

**JESUS** Grant mercy, sirs, of your good will.  
I no longer desire to dwell with you;  
My friend's thoughts I will fulfil  
And to their bidding obediently bow.

**ADVISOR (CYNTHIA):**

This is the advice I give you, Dame Emma: At times, the Lord hides himself. So that you never feel completely safe, because security breeds carelessness and arrogance. So that you should look for him more eagerly, and call and cry for him as the little baby calls for his mother. So you should welcome his return. So that you should guard him more carefully when you have caught him, and never let him go.

**ROAD TO CALVARY**

**EMILY** The journey to the Crucifixion.

**MARY (CYNTHIA)** Have you seen my son?

*JOHN enters the church-*

**JOHN (MARGARET)** Alas, for my master that most is of might,  
That last night late, with lanterns light,  
Before the bishop was brought.  
They doomed him to be dead  
That against them trespassed nought.

For pity, what shall I say?  
My worldly wealth is scattered away  
In woe ever may I wend.

And worse for his mother more,  
Who stands with sighings sore.  
In my heart great dread have I  
That his mother for grief shall die  
When she sees that sight.

**MARY** Alas, the time and tide,  
I know well the day is come  
That once was specified  
By prophet Simeon in prophecy:  
The sword of sorrow shall run  
Through my heart subtly.

*JESUS (SELINA), in white, carries a palm cross like a bridal bouquet. Staggers and falls. MARY stands at the chancel, where the groom would be.*

**JESUS** Daughters of Jerusalem city,  
Cease, and mourn no more for me



But thinks upon this thing;  
 For yourself mourn shall ye,  
 And for the sons that born shall be  
 Of you, both old and young.  
 For such fare shall befall  
 That ye shall give blessing  
 To barren bodies all  
 That no bairns forth may bring.

**MARY** Alas, this is a cursed case.  
 He that all health in his hand has  
 Here shall be sakeless slain.

**JOHN** Lady, your greeting grieves me sore.

**MARY** John, help me now and evermore  
 That I might come to him.

**JOHN** My lady, wend we forth before  
 To Calvary, and when come there,  
 Then shall you grieve as you will.

*JESUS processes down the aisle and stands beneath the Rood Screen, between  
 MARY and JOHN, so that they mirror the statues above them.*

### THE DEATH OF CHRIST

**LIVY** The Death of Christ. The church is broken.

SOUND EFFECT: THREE HAMMER BLOWS.

**MARY** Alas, for my sweet Son I say,  
 That dolefully to death is prepared  
 Alas, for full lovely thou lay  
 In my womb, this precious soul-  
 Alas, that I should see this sight,  
 Alas, that this blossom so bright  
 Untruly is tugged to this tree,

My lord, my life,  
 With full great grief  
 Hangs as a thief.  
 He did never trespass.

*She brings him down from the cross, embraces him.*

**JESUS (SELINA)** Thou woman, do away with thy weeping,  
 For me, thou may nothing amend.

My Father's will I am working-  
For mankind my body I bend.

**MARY** Thou likes not to live!  
How could I but weep for thy woe?  
With cares now my comfort is kinned.  
Alas, why should we twin thus in two  
Forever?

**JESUS** Woman, instead of me,  
John thy son shall be.  
John, see to thy mother free,  
For my sake do thou thy duty.

*JESUS returns to the cross. MARY embraces JOHN in her robes, a new son.*

**MARY** Son, this sorrowful sight!  
I wish I were closed in clay.  
A sword of sorrow me smite,  
To death I were done this day.

**JOHN (MARGARET)** Ah, mother, so shall ye not say,  
I pray you, be at peace in this press,  
And now quickly  
I pray you hence for to speed.

**MARY** My voice cannot be stopped or steered-  
How should I such sorrow silently see?

**JOHN** Ah, dear mother, silence this blare  
Your mourning may not amend it

**MARY** 'Til he be past  
Will I busk here, bound to bide.

*Blackout. A period of silence. Then the remaining actors snuff out the candles.*

**ELIZABETH (in nave)**  
Look at her up there- surrounded by angels. How comforted she  
must be.

**EMILY (in south aisle)**  
Look at her up there- surrounded by angels. And yet she looks  
so lonely.

**LIVY (in Lady Chapel)**  
Look at her, hidden from us. Has she turned her back to us?

### **ASCENSION**

**ELIZABETH** The Ascension. Jesus returns to his Father.

**JOHN (MARGARET)** That we him miss, sore may us rue,  
 For he loved us full faithfully.  
 But yet in all my misliking,  
 A word that Christ said comforts me;  
 Our heaviness and our mourning  
 He said to joy turned should be.

**MARY (CYNTHIA)** Thou, Peter, when my Son was slain  
 And laid in grave, you were in fear  
 Whether he should rise again.  
 Yet rise again he has.  
 And now ye know, through seeing clear,  
 Some that he said should come, is gone-  
 And some is to come.

**JESUS (SELINA)** Now is my journey brought to end,  
 This precious time of lingering was lent.  
 To my Father now upwards I wend,  
 And your Father from whom I was sent:  
 But as I speak these words now  
 To you, your hearts have heaviness.  
 Unless I wend, comes not to you  
 The comforter of comfortless.

*As JESUS speaks, we send a little white cloud/balloon across the church-*

**MARY** Ah, might-full God- most of might,  
 A strange sight is this to see,  
 My Son is to be ravished right  
 In a cloud wending up from me.  
 My heart is heavy and light,  
 Heavy for such twinning should be  
 And light, for he holds that he vowed  
 And thus goes up in great power.  
 That comforts me in all my care-  
 But who shall I then comfort?

### **PENTECOST**

**LIVY** We wait. Sat in darkness, with the light of the city breaking in  
 through the glass.

**EMILY** Pentecost. The gap of ten days is suddenly filled with fire.

*MARY lights candles as she talks. The lights return.*

**MARY (CYNTHIA)** Children, what mean you all  
 To make mourning at every meal?

Honour and bliss be ever now  
 With worship in this world always  
 For his high Holy Ghost  
 He lets here on you light,  
 Mirths and truth to taste  
 And all miseries to amend.

### **PART THREE- THE MOTHER OF THE CHURCH**

- SELINA** When you visit the church, what do you bring with you?
- CYNTHIA** A sense of gratitude- I didn't discover Anglo-Catholicism until comparatively late in life. A sense of spiritual homecoming after having spent too many years wandering in exile.
- EMILY** At the church, what do you find?
- CYNTHIA** Mystery, intensity, atmosphere, drama and intellectual stimulation, beauty, music, colour and humour- not unlike the theatre, really! And at the same time all this is going on, a private space where one's emotions and thoughts can flow freely.
- LIVY** And what do you bring away with you?
- CYNTHIA** A sense of fulfilment and satisfaction both personally, and in that there are like-minded people who also love these things.
- In the mind's eye, the glitter and the glamour that are the outwards expressions of something very deep; an appreciation of the complexity of the ritual.
- Life isn't simple, the human mind isn't simple; so why should faith be simple?

### **THE DEATH OF THE VIRGIN**

- ELIZABETH** The Death of Mary.
- MARY sits in the Lady Chapel, resting- Bell.*
- GABRIEL (EMILY)** Be full of joy, mighty Mary, God's mother so mild,  
 Hail be thou, root of all rest, hail be thou royal.  
 Hail flower and fruit not faded nor defiled,  
 Hail, salve to all sinful; now say thee I shall,  
 Thy Son to thyself me has sent  
 His sound, and truly he says,  
 No longer than three days  
 Are left thee this life that is lent.  
 And therefore be happy -  
 For to bliss that bird will thee bring

There to sit with himself, all solace to see,  
And to be crowned for his queen and he himself king

**MARY (MARGARET)** Now, Gabriel, that truly is from my Son sent,  
I thank thee the tidings thou tells me.  
And dear Son, I beseech thee,  
Great God, thou grant me thy grace,  
Thine apostles to have in this place  
That they at my burying may be.

*The frames/curtains are cut down, and audience moved to Lady Chapel.*

**MARY** Jesu, my darling, that dazzling is and dear,  
I thank thee my dear Son of thy great grace  
That I all this fair fellowship at hand now has here,  
That they some comfort may speak in this case.  
This sickness afflicts me full sore;  
My maidens, keep close now to me  
And cast some water upon me.  
I faint, so feeble I fare.

**WOMAN ONE (SELINA)** Alas, for my Lady that gleamed so light-

**WOMAN TWO (CYNTHIA)** Alas, help, she dies in our hands-  
Ah, Marie, have me in thy mind  
And some comfort us two call-  
Thou knows we are come of thy kind.

**MARY** What ails you women for woe thus wantonly to weep?  
Ye do me harm with your din, for I must die.  
Ye should, when ye saw me so slip and sleep,  
Have left your lament and let me lie.  
John, cousin, get them stint and be still.

Jesu, my Son, for my sake beseech I thee this,  
As thou art gracious and great God, thou grant me thy grace.  
I pray thee, Son, for my sake, thou succour them soon,  
In all their sharp scourges thou shield them from shame.  
And women also in childbirth  
Now specially thou them speed,  
And if they die in that dread,  
To thy bliss then be bound to bliss bring.

*And she dies.*

## THE FUNERAL OF THE VIRGIN



Full fresh of hue;  
My belt, look, take them this token.

**THOMAS** I thank thee as reverent root of our rest,  
I thank thee as steadfast stock for to stand,  
I thank thee as trusty tree for to trust,  
I thank thee as obedient bough to thee bound,  
I thank thee as leaf, the lustiest in land,  
I thank thee as beauteous branch for to bear,  
I thank thee as flower that never is fading  
I thank thee as fruit that has fed us together,  
I thank thee for ever.  
(*turning:*) Say, brothers, what cheer?

**PETER (MARGARET)** Why are you here?

**THOMAS** Why, dear brothers, what troubles have begun?

**PETER** Thomas, I tell thee, that pain is upon us.

**JAMES (SELINA)** And in care, little kindness thou give us.

**JOHN (EMILY)** He brags, he boasts he's too busy to bide with us,  
But when there come cares, he pretends not to know.

**THOMAS** I marvel, I say you,  
What moves in your mind.

**PETER** This year you've run wild- your ruin would not rid us,  
And now know well our worthy mother is went on her way.  
In a deep den dead is she delivered this day,  
Mary, that maiden and mother so mild.

**THOMAS** I know. Truly.

**JOHN** Thomas, get away.

**THOMAS** Sirs, with her have I spoken  
Later than ye.

**JOHN** That may not be.

**THOMAS** Look, this token full trusty she gave me to show you.

*THOMAS passes the girdle; it encompasses the whole audience.*

**JAMES** Thomas, where got you this girdle so good?

**THOMAS** When I met with that maiden it mended my mood.  
This sight has she sent you, so seemly to see.

**JAMES** Thomas, untruly now trespassed we have;  
Mercy full kindly we cry and we crave.

**THOMAS** Our Saviour so sweet  
Forgave you all,  
And so I shall.

The Lord of all lords in land shall he lead you  
Though ye travel in trouble, the truth for to teach,  
With fruit of our faith in wild places we'll feed you,  
For that labour is lovesome.  
As I said, we must sunder and sadly search  
Each country to knit in one cord.

### THE CORONATION

**MARGARET** The Coronation.

*MARY (LIVY) crosses into the south aisle.*

**JESUS (SELINA)** In heaven's bliss that is so bright  
Before all other creations  
I shall thee give both grace and might  
In heaven and earth to send comfort  
To all that serves thee day and night.  
Thou art my life and my liking,  
My mother and my maiden sheen.  
Receive this crown, my dear darling,  
Here I am king, you shall be queen.

*MARY is crowned, and dressed in fragments of paper/cloth with titles of Mary, until there is no trace of the actor visible.*

**MARGARET** When you came to the church, what did you bring with you?

**CYNTHIA** (Response)

**SELINA** (Response)

**ELIZABETH** And what did you find here?

**EMILY** (Response)

**MARGARET** (Response)

**CYNTHIA** And what will you take away?

*A BELL rings. A relaxing of the mood. We welcome the audience to have tea and coffee at the back of the church.*

**END**



## Appendix 6: Congregation Survey, *Heaven and Earth in Little Space*

This survey is to help create a performance of the of the York Mystery Plays at All Saints North Street, focused on the life, death and assumption of the Virgin Mary, in relation to the wider life of All Saints. It will be performed in March 2022.

The project is directed by Tom Straszewski, a PhD research student by Creative Practice in Theatre (Directing) at the University of York.

Your responses may be incorporated anonymously into the performance.

Before agreeing to take part, please read the attached information sheet carefully and let us know if anything is unclear or you would like further information.

Please return responses and the consent form to either the box by the entrance of All Saints, by post to Tom Straszewski, 95 Tang Hall Lane, York, YO31 0TB, or to [thomas.straszewski@york.ac.uk](mailto:thomas.straszewski@york.ac.uk).

Are you willing to discuss your responses in more detail, for example in an interview or e-mails?                      YES                      NO

If YES, please state how to contact you:

Thinking in physical, emotional and spiritual terms:

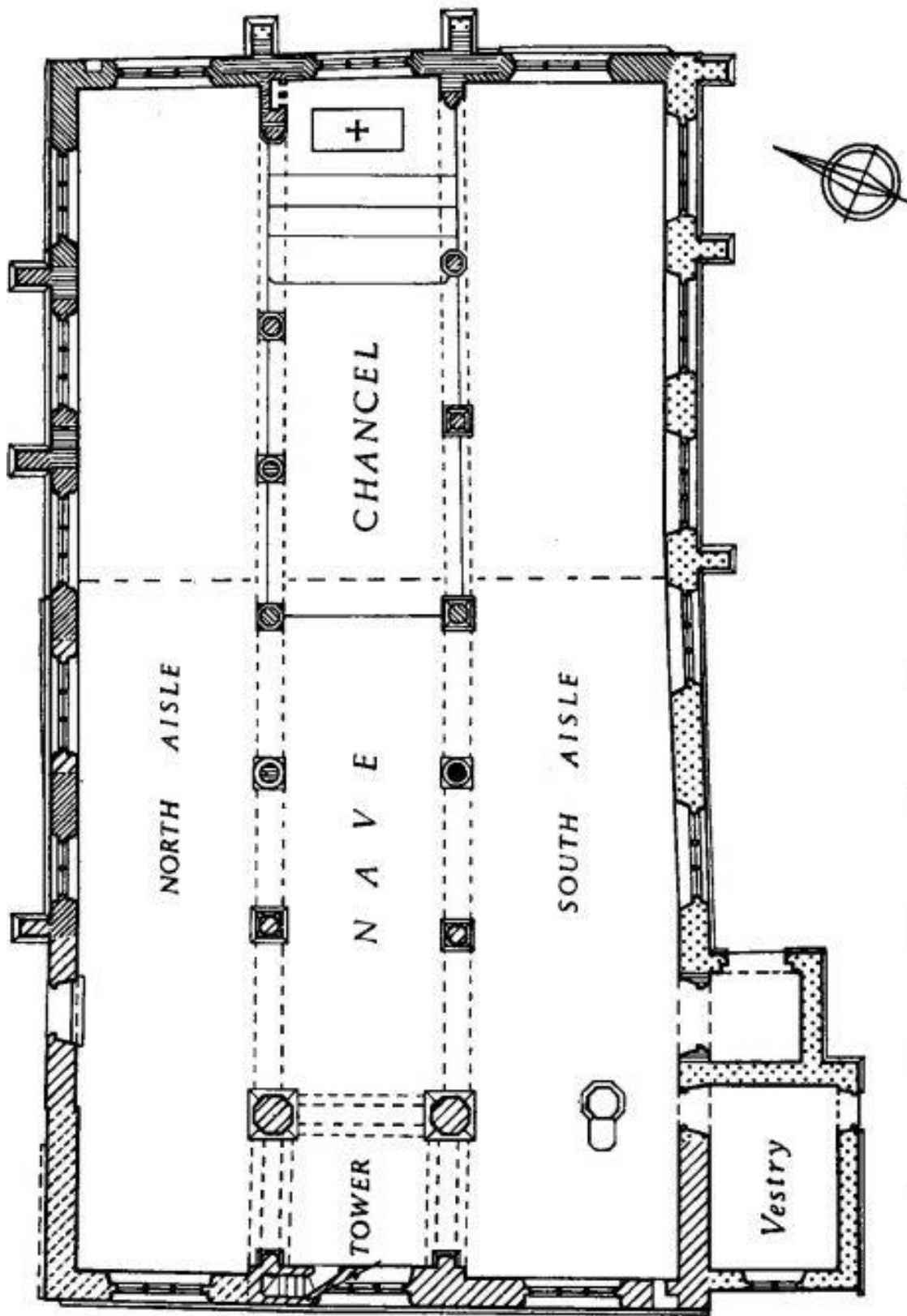
When you visit the church, what do you bring with you?

At the church, what do you find?

And what do you bring away with you?

What does the Virgin Mary mean to you?

On the next page is a plan of All Saints. Looking at the plan of the church, is there an area of the building you associate with the Virgin Mary, or a moment of her life?



? site of anchoress's cell

## **Appendix 7: Survey Responses, *Heaven and Earth in Little Space***

### **SURVEY RESPONSE ONE**

#### **When you visit the church, what do you bring with you?**

A sense of gratitude- I didn't discover Anglo-Catholicism until comparatively late in life, when I was in my 30s, having only known low Anglican and Evangelical Christianity, till then, which I always instinctively felt were not for me. A sense of spiritual homecoming after having spent too many years wandering in exile.

#### **At the church, what do you find?**

Mystery, intensity, atmosphere, drama and intellectual stimulation, beauty, music, colour and humour- not unlike the theatre, really! And at the same time all this is going on, a private space where one's emotions and thoughts can flow freely.

#### **And what do you bring away with you?**

In the mind's eye, the glitter and the glamour that are the outwards expressions of something very deep; an appreciation of the complexity of the ritual (life isn't simple, the human mind isn't simple; so why should faith be simple?) A sense of fulfilment and satisfaction both personally, and in that there are like-minded people who also love these things. (We're a small congregation, so I'm also pleased to be able to do my bit to keep the church going by regular attendance).

#### **What does the Virgin Mary mean to you?**

The great mother of God, Mary Most Holy, a "Goddess" with many names- gate of heaven, mystical rose, tower of ivory, house of gold, queen of angels, etc etc etc! and star of the sea, "Stella Maria" (it all sounds even more beautiful and evocative in Latin). As with all sacraments, feelings that can't be expressed easily in words.

Humanly, a mother who is always there for one. Regarding Mary's earthly life, I used to have a friend who was very fond of saying "Our Lady was a tough cookie", and I marvel at her Mary's stamina, patience and fortitude, as shown by her many journeys- to her cousin Elizabeth, to Bethlehem, to Egypt; the 3-day search for Jesus in Jerusalem before he was found in the temple, etc. And there's her agreeing to take on the conception of Jesus, knowing her son was destined to be the "man of sorrows" as prophesied by Isaiah. This is why in paintings of the annunciation by Duccio and others she is shown with a book, to indicate she is well acquainted with this prophecy- and why there are images of St Anne teaching her daughter to read.\* "A tough cookie", indeed!

\*The latter scene is depicted in our east window (or, rather, our north-east window, since an oddity of All Saints is that the alignment is slightly skewed, and the church doesn't point directly due east as it should do.

#### **Looking at the plan of the church, is there an area of the building you associate with the Virgin Mary, or a moment of her life?**

The statue beneath which the angelus is sung- a potent location because it's where one lights candles for one's loved ones, especially those who are deceased - in my case, my parents, the friend quoted above, and others, including at least two close friends who died before their time. Nearby is a little replica of the statue of Our Lady of Walsingham.

I get a particular "buzz" from this side-chapel on the south side. One Maundy Thursday whilst watching at the altar of repose, I experienced a very intense feeling of being in the presence of something much greater than myself.

## **SURVEY RESPONSE TWO**

### **Context:**

Have known these church premises since occasionally wandering in (or bringing leaflets) for about 15 years. Moved to York earlier.

### **When you visit the church, what do you bring with you?**

A sense of expectation, for leaving (momentarily) many cares in the world, for a time of well-ordered, keenly-led, rich liturgical Christian worship.

### **At the church, what do you find?**

An atmosphere of enabling worshipers, as they arrive, to focus, then join in as much (or stay quiet at times) as they can. Normally my arrival coincides with bell-ringing sounding (outside) as if it comes from everywhere.

### **And what do you bring away with you?**

Purpose to go forth into another week. (My circumstances are not great)

### **What does the Virgin Mary mean to you?**

Mother of God.

A varied Church (or lack of) background means being so often where she is little mentioned (!) However a 70s musical called 'The Witness' about St Peter included focus on St Mary's and books can be read.

A Mother, potentially, of us all, the life of St Mary can speak through solace to gaps in our lives of not knowing. At a time when much of the ancient glass was placed (around the city) there must have been quite a few people who understood the quiet emotive help that can come from the images. It is also true today.

### **Looking at the plan of the church, is there an area of the building you associate with the Virgin Mary, or a moment of her life?**

All. Wherever you look, part of what you see (and can gaze upon) will include a statue, carvings, glass, service books that instruct, honour, focus on her.

She is young, learning to read in glass

She is holding the infant Christ

She is honoured in the prayers, and is standing beside the large Crucifix over where we walk through to receive Holy Communion.

You can hear her mentioned as leading us to worship of Christ.

**Appendix 8: Audience Responses, *Heaven and Earth in Little Space***

<b>Response</b>	<b>Performance Night</b>	<b>Attended Mystery Plays before?</b>	<b>Previous Visitor?</b>	<b>What did you bring here?</b>	<b>What did you find here?</b>	<b>What will you take away?</b>	<b>Any other thoughts</b>
1	Thurs	No	No	Worries and depression	A sense of calm	More knowledge about the story of Mary	Selina was amazing. Really enjoyed decorating the spoons
2	Thurs	Yes	Yes	Curiosity	Warm atmosphere, interesting ideas and interpretation, beautiful surroundings	New things to think about; pleasant memories	
3	Thurs	No	Yes	Stress	Hope	Better understanding of Mary	Liked the way the room was used
4	Thurs	No	No	Anxiety and curiosity	Sadness. Great scenery.	Happiness	
5	Thurs	Yes	Yes	Curiosity	Originality, atmosphere, thought-provoking	New insight	

6	Thurs	Yes- Fan of them- large scale, mini Mysteries, wagonettes	Very many times	Me	People moving about/gauze + picture frames hanging up	Part of congregation of all saints/ Thanks of being a part of a congregation that has joined together for Christian worship	Advice for anchoresses?
7	Thurs	No	No	Anticipation	Entertainment and friendliness	A sense of calm	It was very creative how they used the space
8	Fri	Yes	Yes	Curiosity of what was going to happen	Really great blending of theatre with religious themes	Contemplation	Loved the focus on Mary and female cast especially in a Forward in Faith church.
9	Fri	Yes	Yes	A love of theatre, and of the faith	Plenty of food for thought	Time will tell	
10	Fri	No	No	Lover and PC	Peace and love	Peace/happiness	
11	Sat	Yes	Yes	An interest in the text of the Mystery Plays- particularly the Mariolatrous plays that are rarely performed.	A show about Mary's life and a bit from the last plays. Well acted, but not always audible	A continuing dislike of the ornaments and acoustics of All Saints and an astonishment of	

					(especially the modern bits)	the worship of Mary	
12	Sat	No	No	My graceful. Because a church is a sacred place.	Solemn. Historical of atmosphere.	My understanding of Mary and Jesus	The lady who act Joseph. I feel her angry when SHE know Mary have a son.
13	Sat	No	No	Curiosity /expectation	Comfort/peace/beauty	Comfort/faith	The production was beautiful and well delivered. Totally worth the time. And all the best luck with your PhD
14	Sat	No	No	Gratitude	Love and artist	Feelings	
15	Sat	No	No	Curiosity and enthusiasm	British history, architecture, culture	New knowledge about Britain, fresh experience	It's truly a good play, thanks to all the staff and actors
16	Sat	No	No	Lover/friend. Expected thoughts	Touching/warm/historical and modern style co-operation	Future project ideas, new story	It's like Emilia play, many 'Mary' here!
17	3	Yes	No	Interest	Endeavour	Memory	Impressive performance



## Appendix 9: Programme, York Mystery Plays 2022

Nb. Advert pages excluded.

YORK  
MYSTERY  
PLAYS  
2022

SUNDAYS 19<sup>TH</sup> & 26<sup>TH</sup> JUNE  
WEDNESDAY / THURSDAY 22<sup>ND</sup> / 23<sup>RD</sup> JUNE



### **Nina Ramirez**

I am delighted to be involved with the York Waggon Plays, having taken part in them myself in 2002. They are a rich and tangible way of connecting with the culture of medieval York, a valuable part of our heritage, and an immensely enjoyable experience.

*Dr Janina Ramirez FRSA Course Director for the Undergraduate Certificate and Diploma in History of Art Department for Continuing Education University of Oxford*



### **Margaret Rogerson**

*Associate Professor, Department of English, University of Sydney*

As each Mystery Play year comes round and the wagons roll through the York streets, there are familiar highlights from previous years to anticipate, such as the Guild of the Building's pop-up Creation, and new delights to experience as experienced and novice wagon players join the mix to perform plays not seen in recent years. It is a great honour to be involved with the 2018 plays as a Patron. I offer my hearty congratulations to the participants in this innovative and exciting production.





2022 sees the seventh quadrennial production of York Mystery Plays 'brought forth' by the York Guilds and Companies through their Charity, York Festival Trust. This year has not been without its challenges, but every group and individual has risen to overcome them.

Our association with these Plays began in 1998 and over the past 24 years we have created a wagon play tradition for the York community of the 21st century, and given opportunity for thousands of local people to engage with the City's heritage in productions of the Plays which have met with popular, critical and academic acclaim.

The performance model which we have created over the years provides a flexible and sustainable means for putting regular productions of these internationally renowned Plays on the City streets. We have, as Dr Mike Tyler put it, created a 'community of communities', that help unveil facets of York's heritage and ongoing life.

Music has always been an integral part of our performances thanks to the visiting Town Bands and Pipe and Tabor Society. We are grateful for Alan Radford for continuing to help us to fill the City Streets with medieval music. The management of moving eight wagons through the streets, managing audiences and around 400 cast and crew in a safe way has been undertaken this year by Colin Jackson, our new Event Manager, who has provided creative solutions to our problems. The inventiveness and creativity evident in the various performance styles, costumes and set-building from our individual performance groups who so willingly associate themselves with our productions never fails to surprise. I have worked with many of them for years and although we may not meet between productions, there is the sense of picking things up again as if there hadn't been a four year gap.

The real excitement is that these ancient Plays are continually reinvented. The effort and energy

put into creating these productions has happened across the City in Schools, church halls, farmers' barns – wherever people can find a space to rehearse. On the day, the thousands of people who engage with the pageantry of the plays as they move from location to location are seeing something truly unique – something that not only makes York distinctive as a visitor experience, but also speaks of the commitment and enthusiasm of local people. These Plays are a city-wide expression of our cultural heritage and creative distinctiveness and I very much

hope you enjoy the performances, whether you are wandering the City streets in the wake of the wagons, or enjoying the comfort of a seat in the stands. Above all I thank you for your continued support.





## DIRECTOR'S NOTES

Tom Straszewski

2018

**T**HE Mysteries (or Corpus Christi plays) were performed by the medieval guilds of York, a sequence of almost fifty plays drawing on the Bible and Christian tradition. They were performed at over a dozen playing stations around the City, on a processional route from the top of Micklegate, over the Ouse, past the Guildhall and Minster, and finishing in what is now Parliament Street. Resurrected in 1951 for the Festival of Britain, since 1998 the Guilds of York have returned the plays to their traditional places – on waggons, in the streets and open spaces of the City. This performance style goes back to the medieval roots of the plays, where civic groups take on the challenge of performing a single episode of the day's drama.

In my role of pageant master, I've been busy working with these individual guilds and groups to shape and drive forward this year's performances. In that respect it's an unusual role – closer to a curator than a traditional theatre director. Although I have picked the plays and assigned the groups, the individual directors and performers are responsible for casting, rehearsing and creating the scenery and costumes. It is a decentralised, democratic approach that allows everybody involved to share some level of responsibility much as the medieval guilds once did. There is a great sense of cooperation between individuals and groups, from the lowliest waggon-pusher to the loftiest deity. Some have been involved for decades, others are here for the first time. All are essential to its success.

This year, we have focused on the idea of sustainability – not only in environmental terms, but exploring how each group and play might sustain the plays.



So we begin with the creation of the world, and God's hope that his chosen stewards-humanity- will care for it. Failing to do so, the world is overturned by Flood. A tyrant refuses to turn over his power to a new generation, as the Three Kings seek out a new-born hope. In the Last Supper, Christ tells his followers how to sustain his message, through the repetition of a simple meal. In the Crucifixion and Death, everything seems at an end- and yet, in the Garden, Mary Magdalene sees the green shoots of new life. And finally, the Last Judgement gives us a final warning- to change our lives before it's too late. So, in modern terms, we've been reducing, reusing, and recycling!

## YORK MYSTERY PLAYS 2022

## Reduce

Reducing might seem a disappointment. Inevitably, we've been impacted by Covid. Many familiar faces are no longer with us, for many reasons, and the goodwill and resources that has eased the plays along in previous years have (understandably) been diverted to more urgent issues. Rather than a dozen plays as in previous years, we have reduced the number of waggons to eight. This has allowed each group to spend a little longer with their play, concentrating their resources, and giving opportunities to a new generation of directors, actors and groups. I have no doubt that the plays have maintained their high standards to inform and entertain.

## Reuse

The Mysteries have always been sustained by their re-use of the past. You'll see reused sets, costumes, props, heritage, places and people. We return to our old haunts around the City - College Green, St Sampson's Square, St Helen's Square, and King's Manor on the Sundays, and the Shambles Market on Wednesday and Thursday.

The three linchpins that hold the wagon plays together are back-the Creation, Crucifixion and Last Judgement. And those of you familiar with the Mysteries might notice a



song, a familiar face, a movement or line from past performances.

## Recycle

More broadly, the plays see the transformation of everyday life into something new. Familiar places become, for a moment, Heaven or Hell or Jerusalem. Everyday clothes become a costume. A neighbour or friend becomes an angel - or a devil! And the life of the plays won't stop when we take off our costumes and return the waggons back to their resting places. The groups have been considering what will happen afterwards. Costumes might return to daily wardrobes, or wine bottles return to the recycling bin. One set-builder even intends on turning his set into a new garden shed.

So perhaps you might find your own place in this Cycle that dates back over the century. Perhaps you'll find your place in a Guild, receiving mentorship and resources in your professional life. You might join the Supporters Trust, and help bring the Nativity to Spurriergate this winter. Or perhaps you've seen a performance group you'd like to get involved in further down the line.

What might do with your own Mystery Play? What stories can you tell? And what will you pass on?



## About Tom Straszewski

Tom has been involved in the Mysteries since 2008 when he performed as Joseph for the Lords of Misrule. Since then he has worked as a freelance director, both within York and further afield. He is now undertaking a PhD in Creative Practice at the University of York, exploring how modern productions of the Mystery Plays use their venues. To date, this has included mini-performances at home during lockdown, and an adaptation of the plays dealing with the Virgin Mary at All Saints North Street. Beyond this, he is directing the Lincoln Mystery Plays (25th July-6th August - [www.lincolnmysteries.co.uk](http://www.lincolnmysteries.co.uk))

Other Mystery Play credits include directing the Crucifixion and Death of Christ (2014), Pageant Master (York Mystery Plays 2018), adapting the Resurrection for York (2021), and assistant director/occasional monkey (York Minster Mysteries, 2016). Other credits include an international tour of Shakespeare's Richard II (2014, 2016), a trilogy of medieval ghost stories (Old Haunts, 2013), a new adaptation of Dracula (2017) and a pub-based production of Shakespeare's Henry IV. He is delighted to help bring forth the plays once more in York.

# Historical Notes

## The Medieval...

The Plays find their origin in the Feast of Corpus Christi, when the Host – the bread believed to be the Body of Christ – was paraded through the City of York. Alongside them were performed short plays, based on the liturgical calendar.

These Corpus Christi plays were not, as commonly supposed, a way of educating an illiterate populace. Instead, they were the proud product of increasingly literate crafters and merchants. These plays were an expression of their faith, yet also asserted a distinct identity among these groups. Underneath ran a vein of dissent – with Jesus defying both religious authority (the Bishops and priests) and royal overlords. A greedy apprentice might be seen in the depiction of Judas, or the hospitality of the Merchant Adventurers trumpeted in the Last Judgement. And of course, the Guilds could show off their craft, such as the bread used by the Bakers in the Last Supper.

By the fifteenth century, the pageants were firmly established. A snapshot of the scripts could be found in the City's Register, and records of the associated guilds, props and expenses found in the 1415 *Ordo paginarum*. Yet the frequent alterations and deletions show that the plays were under frequent revision, as guilds expanded or declined,

abandoning some Plays or joining with others to share resources.

It is hard to say whether they ended due to economic cost, the Protestant Reformation (and its hostility to performing religion on stage), or sheer apathy and exhaustion. In any case, the records show a performance in 1569. Over the next decade, occasional attempts to revive the pageants came to nothing. For the next four centuries, the Plays fell into obscurity, regarded as a little more than a rough precursor to Shakespeare.

## ...and the Modern

It was the twentieth century that saw the Plays appreciated once more. In 1951, the Plays were revived as the jewel of York's contribution to the Festival of Britain. Rather than attempting to reproduce the Plays in medieval form, E. Martin Browne's production embraced grand spectacle, with a cast of hundreds against the backdrop of the St Mary's Abbey ruins. A massive success, this way of producing the plays would continue until the 1990s. Once more, rising costs, fatigue, and lack of support from the Council broke this tradition.

In the meantime, the medieval was not forgotten. Academics at York, Leeds and Toronto began to experiment with the plays in their original format, using farm waggons and smaller casts. In



1994, Yorkshire theatre historian Jane Oakshott worked alongside the Friends of York Mystery Plays, the University of York and the York Early Music Festival to direct the first processional performance of the plays in modern times in York. By 1998, the Guilds re-embraced their heritage, producing these plays every four years.

Elsewhere, the Plays have been adapted to new environments, with recent years seeing adaptations around a theme, such as the *Spurriergate Nativity*, *A Resurrection for York*, and *Heaven and Earth in Little Space*. The Mystery Plays continue to speak on many levels – as religious drama, as living heritage, as civic ceremony, and as a bringing together of York's communities. Who knows what their future might hold?

# Music

## The Waits

**I**N the time when the original York Mystery Plays were being performed, between the fourteenth and sixteenth centuries, many towns and cities employed civic musicians called waits.

These waits wore official livery and badges of office and drew a wage for the provision of music for civic and public occasions and on occasion to rouse the townspeople from their beds. Typically their music was processional, played on loud wind instruments such as the shawm, sackbut, curtal and bagpipes. Only waits and musicians attached to aristocratic households the protection of patronage and status at a time when musicians generally were regarded as mere vagrants.

Waits performed at home on ceremonial occasions, but when not required for official duties could travel far and wide to supplement their income. An event such as the performance of the mystery play cycle would attract not only the local York

Waits but also waits from other towns to come and perform, just as today it attracts re-created waits from across the country. Although the historic waits would have been exclusively male, the modern groups joining us include both male and female musicians, costumed in accurate recreations of period dress.

The waits performing for the 2022 production all belong to the International Guild of Town Pipers. ([www.townwaits.org.uk](http://www.townwaits.org.uk)).

Joining us across the two weekends will be:

York Waits, Leeds Waits, Gloucester Waits, Colchester Waits, Baggeshotte Waytes, Doncaster Waits, De Mowbrays Musicke, and members of the Taborers Society.

2018



## The Taborers

**T**HE Taborers Society celebrates an ancient musical tradition going back over 700 years. The taborer plays two instruments at once – a small drum (the tabor) and a one handed flute (the pipe or tabor pipe). This enables the musician to beat a dance rhythm on the drum whilst playing a melody on the pipe.

The heyday of the taborer was in the period between the thirteenth and fifteenth centuries. Taborers played an important role in court and civic life and would have been a familiar sight around the original Mystery Plays.

They are depicted in church and cathedral carvings across England. As more 'sophisticated' instruments came along the art of taboring waned, but luckily survived into the twentieth century as the instrument for morris dancing in the Cotswolds.

The Taborers Society is leading the revival in the pipe and tabor by encouraging people to play the instruments, supporting research and providing information.

This year the International Pipe and Tabor festival is being held in York, coinciding with the Mystery Plays.

[www.pipeandtabor.org](http://www.pipeandtabor.org)



**F**OR twenty years, the Guilds of York have been performing episodes of the York Mystery Plays on the streets of York. As part of a new tradition, we spread a pair of bat-like wings and take off to the Shambles Market. Whilst the Sunday performances see the waggons move from station to station, in the Shambles it will be the audience who move from place to place. There, a demonic market trader will explore the trades of the Market - making a host of bad bargains on the way.

**Representing the Greengrocers:**

The Fall of Man (Wednesday) and the Creation of the World to the Fifth Day (Thursday)  
Performed by Vale of York Academy (Wednesday) and the Guild of Building

**Representing the Fishmongers:**

The Building of the Ark and the Flood  
Performed by York Mystery Plays Supporters Trust

**Representing the Bakers:**

The Last Supper  
Performed by the Lords of Misrule

**Representing the Butchers:**

The Crucifixion of Christ (tableaux)

**Representing the Traders:**

The Last Judgement  
Performed by the Guild of Merchant Adventurers

Joining the Mysteries for the first time is Mick Liversidge. A familiar face in York and beyond for his theatre performances, his film and television credits include *The Queen and I* (2018), *Coronation Street* (2019), and *Swastik Sanket* (2021). Theatre highlights include *Falstaff/Henry IV*

(*Henry IV: A Pub Wake*), *Ebenezer Scrooge (A Christmas Carol)* and *L/Corporal Jones (Dad's Army)*.

Music by York Waits

Lucifer played by Mick Liversidge (below)



Interludes edited and directed by Tom Straszewski



YORK MYSTERY PLAYS 2022

# 1 Creation to the Fifth Day

Brought forth by The York Guild of Building

**G**OD creates the sky, sea, and land – and all the creatures and plants that dwell there.

The Creation to the Fifth Day, as a poetic text, is as beautifully crafted as our theatre waggon; both complement each other, flowing with vivid images. When studying this wonderful text, I sensed the author's practiced

knowledge and appreciation of nature – the universe as a creation supporting and connected in harmony. Our play embraces this celebration of nature, confronting the climate change suffered by our world today.



As an environmentalist and keen gardener; to Direct the Creation is a gift. This lyrical play represents the World as a celebration of the Miracle of life. Creation in its purest state without stain.'

Our Creation is for the young and young at heart, fizzing with dry and cheeky Yorkshire humour. Imagine the happiness and celebration after a good Yorkshire harvest; the singing and dancing, the freeing feeling of joy and hope- and the creation of this miraculous world you're part of..

**JOIN IN!** With the Angel chorus, sing Hey! Hah! Hah! Hey! Let yourself go, and yell as loud as you can!

*Janice Newton*

### PERSONS OF THE PLAY

*Deus/God/Yorkshire Lady:*

Jodie Fletcher

*Deus/God/Yorkshire Gentleman:*

Daniel Wilmot

*Minstrel/Spirit of Nature:*

Jonathan Brockbank

*Flock of Angel Spirits, Folk Singers,  
and Little Devils:*

Izzy Bradley,  
Patricia Campbell,  
John Davies,  
Wilma Edwards,  
Jodie Fletcher,  
David Harrison,  
Dilwyn Jones,  
Colin Lea, Harold Mozley,  
Janice Newton,  
Keith Rowan,  
Sandra Rowan,  
Emma Scott, Joan  
Sinanin, Lisa Valentine,  
Sam Valentine.

*Whale:* Millie Bradley

*Waggon Construction and Fire*

*Forest Cage:* Richard Hodgson,  
Roger Silk, Peter Silk,  
Steve Owen,  
Geoff Stockill,

George Blades,  
John Niklaus,  
James Wilson,  
Caroline Bradley,  
Izzy Bradley,  
Millie Bradley.

*Director:* Janice Newton of  
Thinkon Theatre.

*Folk Song Lyrics and Music:*  
Janice Newton.

*Choreography:* Janice Newton.

*Transcription:* David Hammond.

*Production Manager:*  
David Harrison

*Costume and Fire Cage Design:*  
Janice Newton.

*Wardrobe Mistress:*  
Sandra Rowan.

*Props:* Anna Briggs

*Photography:* Stuart Graham and  
Lewis Outing.

*Special Appreciations:*  
Tony Ravenhall; Steve Bielby;  
The Trustees of York Mystery Play  
Supporters Trust; Black Swan Folk  
Club; Tony Froud; Allison Freeman and  
Wardens of AllSaints North Church.

### ABOUT THE PAGEANT

The second of the York Corpus Christi Plays, the Creation deals with the creation of the world to the Fifth Day, based off the first Chapter of Genesis. It overlaps with Play One (the Creation of the Angels and Fall of Lucifer). God appears as a craftsman - the world is "measured and made" - but he relies on his voice, not his hands.

We acknowledge all contributions by Guild members involved in Waggon construction since 1998.

## The Guild of Building

A variety of trades associated with building performed in the medieval plays; it is the Plasterers who claimed ownership of the Creation of the World to the Fifth Day. The modern Guild of Building was founded in 1954 to encourage communication between the many different sections of the construction industry. It has as its objectives the advancement of design, management, science and craft in building, and a better understanding of the problems and achievements of those engaged in building and conservation.



Master for the Year: Paul Deamer

Mace Bearer: Noel Shouksmith

## CREATION TO THE FIFTH DAY

YORK MYSTERY PLAYS 2022

# The Fall of Adam and Eve

Brought forth by The Gild of Freeman

**A**N envious Lucifer tempts Eve with forbidden fruit – and Eve convinces Adam to eat in turn. Having failed in their stewardship of the world, Adam and Eve are cast out of paradise.

Instead, we returned to the use of a puppet, as we enjoy this element and the *Directing The Fall of Man* using my students here at Vale of York Academy for the third time brought up many discussions about how to stage the transformation of Satan into the snake. We would have loved to have a transforming dress like Blake Lively

at the Met Gala or even but didn't feel this was very sustainable (and my sewing skills aren't that good...) Instead, we returned to the use of a puppet, as we enjoy this element and the comedy it brings to a tragic storyline. The four students working on the play this year have brought their own spin to the characters and

we have thought about the use of melodrama and comedy in our acting. We have also worked hard to make the play sustainable:

#### Reduce

We have reduced our carbon emission by rehearsing straight after school, reducing travel for extra rehearsals.

#### Reuse

As always, we reuse parts of costumes and decorations for the cart as well as getting anything 'new' we need second hand from charity shops. Ebay or Vinted! Perhaps you might recognise something of yours?

We are also reusing the same play and script, building on our experience each time!

#### Recycle

And the costumes are recycled into my drama cupboard for future performances!

Bex Nicholson



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**PERSONS OF THE PLAY**

Adam: Archie Barnes  
 Eve: Olivia Pool  
 Satan: Leila Wright  
 God: Mia Bedingham

Director: Bex Nicholson  
 Set and Wagon Master: Brian Hughes

**VALE OF YORK ACADEMY**

Vale of York Academy's motto is 'Always giving the best'. We know and value every child as a unique individual. Our aim is for all our students to flourish academically, to become responsible, resilient young people ready to make a successful contribution to our community. We uphold these values and aims on a daily basis, in everything we do.

**ABOUT THE PAGEANT**

The Fall of Adam and Eve was originally performed by the Coopers- who made barrels and tubs. Whilst there is no obvious link to the play's content, modern proverbs about one bad apple might apply! On which note - in both the Bible and the York Plays, the fruit is not described. The fruit became an apple - a pun on the Latin *malum* (both "apple" and "evil"), and has remained so in the popular imagination ever since.

**The Gild of Freemen**

In medieval times, the Freemen did not produce a pageant, but were the basis of all aspects of professional life in the City of York. Men were, first and foremost, Freemen and became thereafter members of one of the trade or craft guilds. The Gild of Freemen today continue to take an active part in the affairs of the City, bringing together Freemen both resident and afar. Today the principle route of admission to the Freemen is by Patrimony (i.e. birthright). Each year past and present come together as new Freemen are created and come to claim their heritage, taking an oath which has remained unchanged for over 700 years. The Gild continues to raise funds for the Lord Mayor's charities, and a charity chosen by the Gild Master.



Master for the Year:  
 Alan Banks (2021/2);  
 Hazel Hague (2022/3)

Clerk: Tom Gibson

**THE FALL OF ADAM AND EVE**

YORK MYSTERY PLAYS 2022

# The Building of the Ark and The Flood

Brought forth by The Company of Cordwainers

**A**S sin and destruction become overwhelming, God saves a single family from the floods. Noah's family flee the rising waters, saving the last remnants of the world from drowning.

Climate Change - Tongan Tsunami - RNLB Channel rescues. The ideas of encroaching seas threatening human existence, and boats as safe havens from death, are, sadly, all too current in modern life. Such images prompted me to wonder what a modern version of Humanity's sin might be that could unleash such destruction on the world. Could crimes against the planet be the equivalent of sins against God?

But the Flood is a Medieval play, based on a Biblical myth. The very different ways of interpretation are built into the text - and offers challenging perceptions to our own way of thinking. For the Medieval writer, the image of the Flood prefigures the Baptism as a means of using water to save us from sin. It also echoes the Creation, and foreshadows the Last Judgement in assigning the fate of humanity.



## YORK MYSTERY PLAYS SUPPORTERS TRUST

The YMPST was set up after the 2012 York Mystery Plays 2012 in the Museum Gardens, to further the community's wish to see the Plays continue and to participate in them. They are a charitable incorporated organisation which exists to advance the education of the public in the medieval Mystery Plays of York and supports all performances of the Plays in York. As well as performances in the 2014 and 2018 Mystery Plays, the Trust holds an annual Nativity based on the Mysteries, and co-produced *A Resurrection For York* in 2021. All are welcome to join the Trust, to support and be involved in future productions.

Mrs Noah is not just a comic figure of a shrewish wife. She reflects our difficulty in processing apocalyptic news, and shows us how to move beyond simple denial to an acceptance of actions we may initially shrink from. Noah is simultaneously an Old Testament Patriarch and local ship builder touting his expertise. This self conscious and playful mixing of time and place encouraged me embrace the contradictions and, like Noah, to 'go with the flow'.

So the Biblical, the Medieval and the Modern, all jostle to be heard in this re-telling of the Flood story. I find the connectivity between the three, and how they work both with and against each other, to be both an interesting and an exciting approach. I hope you do too.

Paul Toy

**PERSONS OF THE PLAY**

**God:** Tony Froud  
**Noah:** Maurice Crichton  
**Mrs Noah:** Helen Wilson  
**Son 1:** Michael Mayer  
**Daughter in Law 1:**  
 Megan Ollerhead  
**Son 2:** David Denbigh  
**Daughter in Law 2:**  
 Bronte Hobson  
**Son 3:** Frankie-Jo Anderson  
**Daughter in Law 3:**  
 Harriet Hope  
  
**Ensemble:** Christopher Swift,  
 Helen Jarvis, Julie Speedie,  
 Lucinda Rennison,  
 Sue Harris, Dario Labrador,  
 Lazaro Labrador  
  
**Set Design and Wagon Master:**  
 Richard Hampton  
**Props and Shield Design:**  
 Frankie Hayes

**Costume Design:**  
 Judith Ireland  
**Production Coordinator:**  
 Simon Tompsett  
**Props/Set/Costume Assistants:**  
 Helen Jarvis, Nick Jones,  
 Chris Mackins  
  
**Photography:**  
 John Saunders  
  
**Wagon Crew:**  
 Peter Burgess,  
 David Denbigh, Nick Jones,  
 Chris Mackins, Paul Mason,  
 Clive Millard,  
 Simon Tompsett, Natalie Toy,  
 Paul Toy, Phil Turner  
  
**Thanks to:** Diana Wyatt, Anna Kesteven,  
 Mark Morton, Linda Terry,  
 Steward Hildred, Guy Smith  
 and the Committee of  
 YMPST, Ann Reid and the  
 Company of the Cordwainers  
 of the City of York, all at York  
 Theatre Royal Costume Hire

**ABOUT THE PAGEANTS**

Appropriately, the Building of the Ark was originally performed by the Guild of Shipwrights. Although the measurements are the same as in the biblical account – three hundred cubits long, fifty broad, thirty deep – the method of building is closely based on the clinker-built boats that were familiar on the medieval rivers in York. It is likely that the Shipwrights used the play as a demonstration of their skills. The second play, the Flood, was originally performed by the Guild of Fishers and Mariners. As in the middle ages, York continues to be hit hard by flooding. Audiences then and now would be familiar with both the alarm of rising waters and the silty aftermath. And yet the City's guilds depended on the rivers Foss and Ouse, from which the floods came. It is possible that the lament of Mrs Noah for her lost family and friend was a familiar refrain.

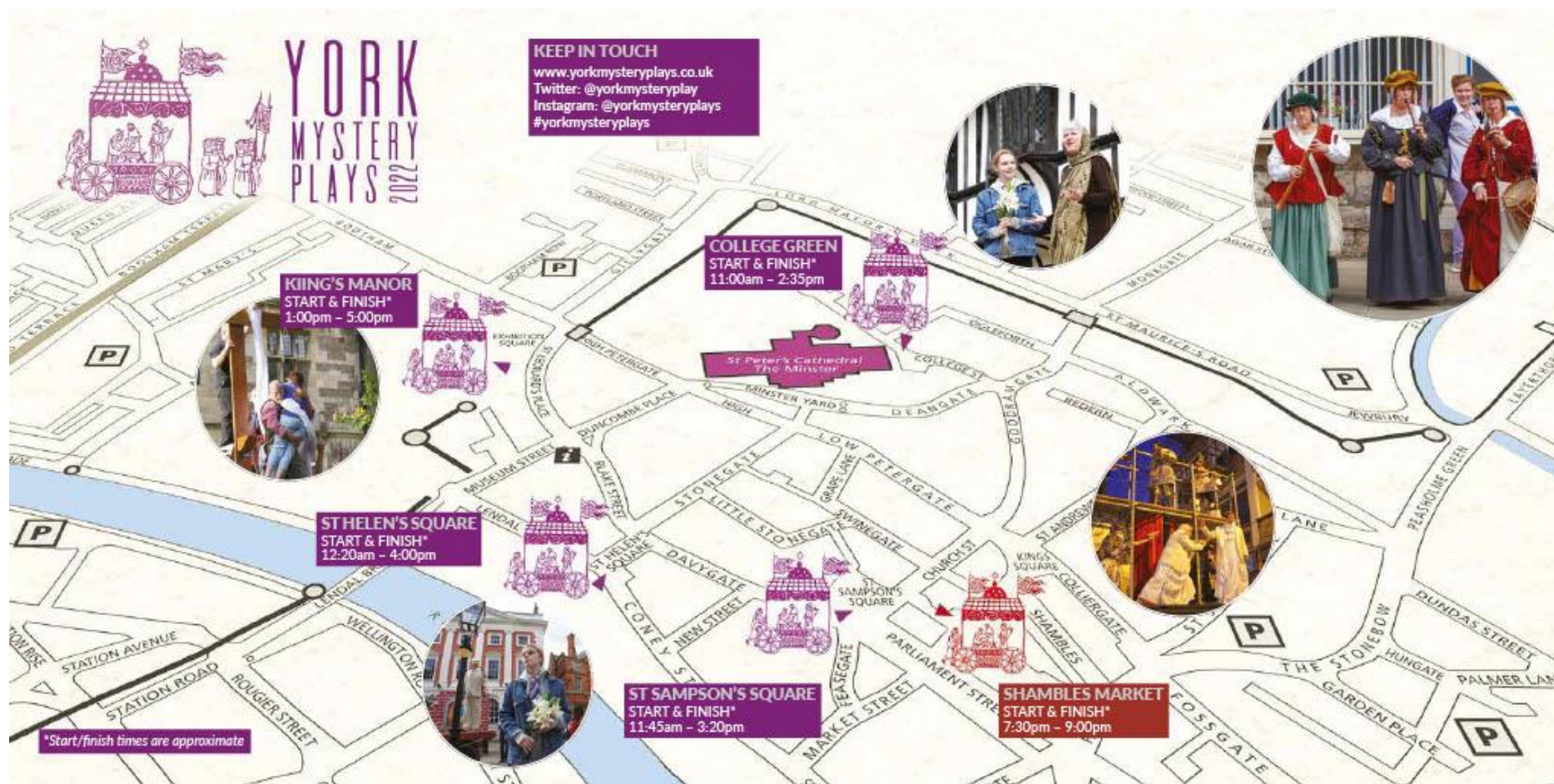


**Master for the Year:**  
 Ann Deller  
**Clerk:** Ann Reid

## The Company of Cordwainers

The medieval Cordwainers produced Christ's Agony and Betrayal in the Garden. Cordwainers were shoemakers, named after the fine leather of the Spanish city of Cordova. In York, the Company trace their origins to at least the 13th century. In 1808, the Company ceased to function, but was revived in 1977 by a number of people associated with the shoe trade. Today the Cordwainers promotes knowledge of the British footwear industry, joining with other Companies in the civic life of York, and supporting charities both in the industry and the City. The Company is also proud to be support the York College BA (Hons) Fashion Design & Product Innovation.

## THE BUILDING OF THE ARK AND THE FLOOD



## YORK MYSTERY PLAYS 2022

# Herod and the Three Kings



## ST LUKE'S CHURCH

The Parish church of St Luke in Burton Stone Lane is delighted to once more be associated with a production of York's historic waggon plays, having performed in every previous production presenting *The Entry into Jerusalem* in 1994 and 2006, *The Harrowing of Hell* in 1998 and 2014, *Noah and the Flood* in 2002, *The Agony in the garden and the betrayal* in 2010 and *Moses and Pharaoh* in 2018.

Drama and music are an important part of the fellowship of St Luke's and this year's play has once again provided an opportunity for the members of St Luke's to turn out in force, with members of the cast ranging from nine into their 70's.

**T**HE tyrannous King Herod tries to trick three royal visitors into revealing the new-born threat to his rule.

Unusually, this play was originally performed by two medieval guilds – the Masons and the Goldsmiths, using two wagons for their set. Taking our lead from this history, we have tried to recreate a medieval street scene using two purpose built wagons for our set and costumes reflecting this

medieval period and adapted from the extensive wardrobe that we have accumulated over the years. Herod and the Magi tells the story of the three kings following a star to find the baby Jesus and encountering Herod along the way.





**PERSONS OF THE PLAY**

**Herald:** Lesley Wilkinson  
**Herod:** James Tyler  
**1st Soldier:** Colette Longbottom  
**2nd Soldier:** Elaine Hill  
**Son:** Jack Hoyland  
**1st King:** Mark Comer  
**1st King's attendant:**  
 Sally Maybridge  
**2nd King:** Mike Tyler  
**2nd King's attendant:**  
 Gillian Tyler  
**3rd King:** John Tuffen  
**3rd King's attendant:**  
 Matthew Warry  
**Messenger:** Alessandro Girotto  
**1st Counsellor:** Lynn Comer  
**2nd Counsellor:** Sheila Dunn  
**3rd Counsellor:** Jim Banks  
**1st Handmaid:** Vanda Nendick  
**2nd Handmaid:** Niamh Hoyland  
**Mary:** Mary Halliday  
**1st Angel:** Helen Warry

**2nd Angel:** Phoebe Power  
**Joseph:** Andrew Snedden  
**Singing angels:** Alison Bayliss,  
 Jenny Gwynne,  
 Sarah Robinson,  
 Barbara Smith,  
 Bronwen Tuffen

**Singing townsfolk:**  
 Hattie Leigh,  
 Paola Longato,  
 David Rushton,  
 Ted Schofield,  
 Jositha Senthil Kumar,  
 Poorvika Senthil Kumar,  
 Rakshika Senthil Kumar,  
 Susannah Thorne,  
 Alice Tuffen, Liz Village,  
 Laura Wood

**Waggon and Set Construction:**  
 Mark Comer,  
 Steve Adams and  
 Ted Schofield

**Costumes:**  
 Lynn Comer,  
 Lesley Wilkinson and  
 members of the cast

**Directors:** Lynn Comer and  
 Mike Tyler

**Musical Director:** Helen Warry

**Waggon and Set Design:**  
 Mark and Lynn Comer

**Production Manager:**  
 Gillian Tyler

**Waggon Master:** Lynn Comer assisted by  
 Steve Adams

*Cast list in order of appearance*

With thanks to the Anchor Foundation  
 for their support with this production

**ABOUT THE PAGEANT**

The sixteenth play from the York Corpus Christi Plays, Herod and the Three Kings was performed by two guilds – the Masons, and the Goldsmiths. This was not always the case- before 1432, it was likely performed only by the Goldsmiths. The Masons complained that they were too poor to maintain a play on their own, and so joining the two was a convenient solution.

The Goldsmiths were a suitable guild to produce the kings, with their golden crowns and gifts, and the stonemasons were perhaps more suited to Herod, a poor client-king in the far edge of the Roman Empire. In their book on the craft guilds and their plays, Rice and Pappano (2015) frame Herod as a "corrupt civic ruler", with the kings as "principled seekers... for perfect workmanship and brotherhood, with Christ as fellow king." York's searchers – forerunners of the council's Trading Standards team- would have been recognisable in the kings.

Music excerpts from:

*Amabile Alleluia* by Sarah Quartel  
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*He Smiles Within His Cradle* –  
 Words Austrian 1649, tr. Robert  
 Graves. Music Austrian Melody arr.  
 David Willcocks.

*Rejoice and be Merry* –  
 English traditional, arr. Editors of  
 Oxford Book of Carols 1928.

*Stella Splendens* – Traditional.

**HEROD AND THE THREE KINGS**

YORK MYSTERY PLAYS 2022

# The Last Supper



Brought forth by The Company of Merchant Taylors

**J**ESUS gathers his followers for the last time, and warns them of the sorrow to come.

The Last Supper, to our knowledge, has never been staged as part of the modern waggon plays revival of the York Mystery Plays. One of the reasons for this may be the fact that part of the fifteenth-century text is missing.

The exact reason for this is unknown; because it is thought to deal with Christ sharing bread and wine with his disciples, it may have been cut from the play for too closely resembling the ceremony of the Eucharist. Lords has some experience with performing these kinds of incomplete medieval texts, however, and what you will see is a restoration, or rather a re-building, of the missing text, incorporating material from other mystery play cycles from elsewhere in England, as well as the Biblical accounts of the Last Supper. In this way, the performance does not shy away from what the play may have originally have depicted and its resemblance to Christian worship, but acknowledges

from where that ceremony would have derived – from Jesus gathering to eat with his disciples.

The 'Reduce, Reuse, Recycle' theme of this year's plays is one with which Lords is very familiar. Over the last few decades we have built up a substantial collection of costumes and props, and we take some pride in being able to bring these items back out year after year. This will, in fact, be the first time in two years that we have been able to use them in a live performance.

Much of what you will see our cast wearing and using has been used and reused for many productions over the years, including the 2018 Mysteries, and will, we hope, continue to be used and reused for many future performances. Even our processional music consists of medieval songs which we have enjoyed singing for previous plays, and will very likely sing again.

*Emily Hansen*

## LORDS OF MISRULE

The Lords of Misrule are an amateur dramatic society first established over forty years ago at the Centre for Medieval Studies at the University of York. Over the years they have performed a range of medieval, and occasionally early modern, drama, sometimes in modernised form and sometimes in the original language. Lords always aims to bring out the spirit of the plays, never oversimplifying them, but always making them accessible to a wide audience.



2018

**PERSONS OF THE PLAY**

**Jesus:** Zach Wesley  
**Judas:** Allyson Butler  
**John:** Amy Burcher  
**Peter:** Isaac Lawton  
**Andrew:** Isabel Azar  
**Thomas:** Ross McIntire  
**James:** Tim Wingard  
**James the Greater:**  
 Abbie Evans  
**Philip:** Ellie Leeson  
**Bartholomew:**  
 Isobel Staton/Alex Nicholls  
**Marcellus:** Jocasta Hornsey  
**Simon:** Tom Ollivier  
**Matthew:** Emily Hansen

**Music:** Chantal Berry, Abbie Evans, Emily Hansen, Jocasta Hornsey, Ellie Leeson, Ross McIntire, Tom Ollivier, Isobel Staton, Zach Wesley, Tim Wingard.

**Director:** Emily Hansen  
**Props:** Isobel Staton, Alex Kiddier

**ABOUT THE PAGEANT**

The Last Supper was originally produced by the Bakers (or "Baxsteres"), an obvious choice for a play focused on bread. However, the centre of the script is missing, the institution of the Eucharist (in which the bread and wine becomes the body and blood of Christ).

## The Company of Merchant Taylors

The medieval Company of Taylors produced the Ascension, showing Christ's return to heaven following the Resurrection. Originally, the Taylors began as a trade organisation associated with the confraternity of St John the Baptist and subsequently merged with the Drapers and Weavers. They became the Company of Merchant Taylors after receiving their Royal Charter from Charles II in 1662 and the coat of arms was awarded in 1963. Until the beginning of the nineteenth century, the Company regulated most aspects of the clothing industry within and around the City, setting standards and controlling those employed in the craft. Today, the Company maintains the fabric of their historic timbered hall in Aldwark, which it has occupied for over 600 years, and keeps alive its traditions and ceremonies in a modern context. It operates as a charity and in addition to maintaining the Hall and opening it for public use, supports young people in York in the fields of arts, craftsmanship and music.

**Master for the Year:** Anthony Dixon  
**Clerk:** Paul Bennett

## LAST SUPPER

YORK MYSTERY PLAYS 2022

# The Crucifixion and the Death of Christ

Brought forth by The Guild of Butchers

**S**OLDIERS joke and moan as they carry out their work – nailing Christ to the cross. His foes and followers witness his death.

I was really excited to get the chance to direct the Crucifixion and Death of Christ with Acting Up Youth Theatre.

I had just adapted it, along with a number of other York Mystery Plays for radio with York Theatre Royal and the BBC, during those isolating interminable lock-downs

of 2020/21, and had keenly felt the loss of the visual element, the loss of actual physical action and that joyful electricity of human interaction that zoom rehearsals fail to deliver!

I have been working with Acting Up for over 10 years and missed them a lot too. We've always adapted our scripts

– to play to the strengths of the cast, who all have areas of struggle as well as areas of brilliance – and this one is an earthy, sometimes messy but, like the original, ultimately very human version of the divine story – a story of unreliable, flawed individuals, capable of comedy, atrocity, but also great love, who God values and is dying to redeem.

*Kelvin Goodspeed*



## RIDING LIGHTS ACTING UP

Specifically designed for Riding Lights Youth Theatre members with additional needs or disabilities, Acting Up! is the ideal place for young people needing more support to get involved with drama in a safe and encouraging environment. It provides a challenge and opportunity to stretch imagination, creativity and performance skills. The group has been meeting and performing at Friargate Theatre since 2010. This performance by the 19-24 age group forms their summer production project.

### PERSONS OF THE PLAY

**Cast:** Matthew Bond, Florence Elkan, Edryd Goodspeed, Joel Halliday, Freddie Harper, Alicia Harrison, Ewan Howarth, Bayley Simpson, Joel Simpson, Andrew Silk, Eve Wheeler

**Team:** Kelvin Goodspeed, Jared More, Rachel Wall, Rosie Batey, Ruth Gould, Erin Burbridge, Rob Gooch, Paul Burbridge, Bernadette Burbridge



## The Guild of Butchers

The medieval Butchers produced the Death of Christ, as they still do today. The Company has continued for over 500 unbroken years, one of the oldest continuously surviving craft guilds in the world. Located primarily in the Shambles- named after butchers' shelves or stalls - the butchers were also involved in raising cattle in the surrounding Strays of York.

The Gild continues to maintain links with the meat industry in and around York, supporting new entrants to the trade.



Master for the Year:  
Eddie Honeywell

### ABOUT THE PAGEANT

The Crucifixion of Christ was appropriately performed by the Guild of Pinners, whilst the bloodier Death of Christ was the responsibility of the Butchers. The scripts draw on both Biblical narratives, but also wider medieval folklore such as the shifting cross that resists its role by moving

the nail holes or altering its length, or the blind Longinus who regains his sight through Christ's blood. In recent years, the two pageants have been combined, to make full use of the waggon built by the modern Company of Butchers.

## THE CRUCIFIXION AND THE DEATH OF CHRIST

YORK MYSTERY PLAYS 2022

# The Appearance of Christ to Mary Magdalene in the Garden

**M**ARY Magdalene searches for Jesus's missing body, before finding him there in the flesh. He tells her to pass on the good news.

The appearance of Jesus to Mary Magdalene is a story of friendship, grief and hope. As someone with no religious background, I've found it important to explore these themes within the play, making it relatable to everyone, regardless of belief and background. I've enjoyed the challenge

of presenting a medieval text to a modern audience. My involvement in the Mystery Plays stems mainly from my interest in the importance of accessible theatre in the community, something which had always been evidenced in the Mystery Plays from community casts to providing

**Brought forth by  
The Guild of Scriveners and  
The Guild of Media Arts**

audiences with affordable access to storytelling.

Our set design pays homage to the pageant's original guild, the Guild of Winedrawers, using wine bottles, and garden trellis - with its visual similarity to a traditional wine cellar. The majority of the set is recycled including the wood and bottles, the fabric used is scrap material from local crafters. The cast and crew are also reused (or indeed up-cycled). Joy Warner was last seen in the York Mystery Plays in 2018 when she played Jesus in Butcher's Crucifixion and Death of Christ, whilst Matthew Lomax appeared in the 2012 York Mystery Plays, and I have performed in the Mystery Plays in 2018 with the Mystery Plays Supporters Trust, 2014 with YSCP and 2010 with York St John University. I am delighted that my first directing role is part of this tradition.

*Jessica Murray*



**PERSONS OF THE PLAY**

Mary Magdalene: Joy Warner  
 Jesus: Matthew Lomax  
 Director: Jessica Murray  
 Wagon Master: Tony Botting  
 Set builders: Geoff Theaker,  
 Stephen Palmer

With thanks to: All our wagon pushers,  
 Jim Paterson, Alan Park, Theatre@41,  
 York St John University,  
 The Exhibition Inn, Rachael Bold,  
 Laura Rice and everyone who has  
 lent or donated props and materials.

**ABOUT THE PAGEANT**

The Appearance of Christ to Mary Magdalene was originally performed by the Guild of Wine-drawers. The play builds on Mary Magdalene's earlier appearances, where she weeps before Jesus. Medieval depictions of Jesus in the garden often saw him holding a shovel - symbolising his role as a "second Adam", returning us to the garden paradise of the Fall of Adam and Eve.

## The Guild of Media Arts

The Guild of Media Arts was formed in 2015, building on the example of medieval Guilds to bring together all in York who work "where Creativity and Technology meet". They act as the guardians of York's status as a UNESCO Creative City of Media Arts, working with cities across the world to promote creativity and cultural industries as part of sustainable urban development. Within York, the Guild works to develop the next generation of creatives, running workshops, training sessions and meet-ups.



### Guild of Media Arts

Master for the Year:  
 Olivia Chatten

Clerk: Professor Chris  
 Bailey

## The Guild of Scriveners

The Guild of Scriveners originally produced Doubting Thomas, perhaps appropriate for a trade concerned with setting down facts in writing. The modern Guild was revived in 1991, and is composed of modern clerical professionals - accountants, solicitors, barristers, notaries, chartered secretaries and insolvency practitioners. All members of these trades in York and the surrounding Yorkshire Ridings are welcomed as members. The Guild's objectives are fellowship between these members, the promotion of high standards of work, the education of members and students, and carrying on benevolent activities for the care of others.



Master for the Year:  
 Stephen Knowles

Clerk: Tim Hinton

## THE APPEARANCE OF CHRIST TO MARY MAGDALENE IN THE GARDEN

YORK MYSTERY PLAYS 2022

# The Last Judgement

The Company of Merchant Adventurers of the City of York  
Brought forth by Ravens Morris with Paint the Mouse Productions.

**T**HE end of the world is nigh. All are saved or damned according to how they treated the least of society.

Art Deco meets Dieselpunk meets the Apocalypse as God brings a sinful world to an end. The dead are raised for the final judgement by Jesus, and the devils wait to take the damned souls to everlasting perdition. It ends with the hope that salvation is possible. This aims to be a gender-neutral and gender-blind production, seeking to acknowledge that it is all humanity who are destroyed and judged.



### PAINT THE MOUSE PRODUCTIONS

Offer professional creative solutions for ethical, community-based or charitable projects: from media to marketing, theatre to zines. We are deeply grateful to all those listed above, their friends and families for joining in with the adventure of a lifetime as part of The York Mystery Plays 2022.



PAINT the MOUSE  
productions

CREATIVE ENGAGEMENT



RAVENS MORRIS



WORKING  
FOR HEALTH



### ABOUT THE PAGEANT

The pageant of the Last Judgement (or "Doomsday") is well documented, with a full description of the waggon and its many props, costumes and even puppet angels, that "renne aboute in the heaven". The play itself draws on (and enhances) the Mercers' reputation for charity, and warns the audience to show their faith through good deeds.





## YORK MYSTERY PLAYS 2022

## PERSONS OF THE PLAY

**God:** Diane Heaven  
**Jesus:** Wren Crawford  
**Angels:** Tina Lind, Tracy 'Tammy' Morris  
**Angel of Death:** Megan Heywood  
**Devils:** Adam Hall, Natty Browning, Steve  
**Hellhound:** Lewis Watkin  
**The Damned and the Saved:** Martin Lindsay (lead), Anevey Heaven, Ash Pope, Colin Pope, Grace 'Raven' Morris, Heather Young, Helen Harrison, Jayne Pope, Jon Watkin, Julia Watkin, Matthew Booker, Rachel Curnow, Sue Curnow, Will Sowden  
**Musicians:** Petra Wade, Alan  
**Wings and Banners:** Claire, Les Curnow, Lewis, Lucy Johnson, Zach  
**Waggon Master:** Tristan Heaven  
**Processional Lead:** Dave Murry-Fenwick of Sir Thomas Glemham's Regiment of Foote [sirthomasglemhams.org](http://sirthomasglemhams.org)  
**Waggon Team:** Ricky Newton, Glen Kavaney, Darren, Graham, Kyle, Shaun, Leigh  
**Camera & Sound:** Chrissie, of [folksy.com/shops/Creiddyladgifts](http://folksy.com/shops/Creiddyladgifts), and Chris G  
**Director:** Alan Heaven

**Set Designer:** Steve Ellis  
**Music:** The Bertie Set  
**Hellhound & Angel of Death puppets & costumes:** Miffie Dolls  
**Additional choreography:** Anevey Heaven, Tina, Wren  
**Concept, Promotion, Admin, Rehearsal films and Legacy media:** Paint the Mouse Productions  
**Costume construction:** Diane, and the cast. Special thanks to Helen, Jayne, Julia, Sue  
**Headresses:** Heather [etsy.com/shop/ResinRevery](http://etsy.com/shop/ResinRevery)  
**Brooches:** Megan - [instagram.com/megankathrynmaye](http://instagram.com/megankathrynmaye)  
**Set Construction & Devils:** Steve and Natty  
**Set Construction Assistance:** Dave, Heather, Jon, Rachel, Lewis  
**Transport:** Dave; Jenni Bartram  
**Rehearsal space:** Particular thanks to The Acoms of Market Weighton; Merchant Adventurers' Hall  
 Our thanks also to Pocklington School for their support and good wishes - [pocklingtonschool.com](http://pocklingtonschool.com).  
 The Bertie Set and Miffie Dolls can be contacted through Paint the Mouse.  
 Ravens Morris is a unique steampunk and street theatre Border Morris side from the East Riding.  
 Working for Health CIC is based in Cottingham and is an award-winning employment, mental health and wellbeing service.

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Today the Company, as well as maintaining its Hall for the education and enjoyment of the public, is an active force in the City of York and its surrounds. It seeks to identify, encourage and inspire young entrepreneurs, as well as fulfilling its charitable objectives through its two charitable trusts.



**Governor for the Year:**

Dr Delma Tomlin MBE

**Clerk:**

Brigadier Jim Richardson MBE

# Thanks

## PRODUCTION TEAM:

Producer: Roger Lee  
 Artistic Director: Tom Straszewski  
 Event Manager: Colin Jackson  
 Waggon Wrangler: Mike Tyler  
 Music Coordinator: Alan Radford  
 Health and Safety Officer: Scott Smith  
 Publicity and Programme Design:  
 Mark Comer  
 Press: Stewart Hildred  
 Digital marketing:  
 Poco Marketing and Events

## FUNDED BY:

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(Charity No. 509405)

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## PHOTOS:

The 2018 plays photos used throughout this programme – courtesy of Lewis Outing and Allan Harris.

*Back cover photographs:*  
 The 2018 York Mystery Plays

Thanks also go to our team of volunteer stewards, programme sellers and the team of rehearsal photographers.





## Appendix 10: Annotated Script, Shambles Market Performance 2022

### Key:

Original Text for 2022

2018 Text

York Corpus Christi Plays

Chester Corpus Christi Plays

Other Borrowings

### LUCIFER:

Let me introduce myself!

I'm a man of moderate wealth and little taste.

Welcome to the Shambles!

*Fanfare from the Waits.*

You can buy anything down here-

And I have!

Look around you now, and what do you see?

The end of the day, the workers all gone,

Leaving me a long night on the town.

Shall we turn the past's wreckage to a shiny new present?

We're surrounded by crafters, heirs to each guild,

Who York's great wealth did build and build-

Butchers and bakers and chocolate makers

And they buy! And they sell!

As I've done in my time.

Oh, I'm a trader alright, but it's souls I buy and sell.

Now.

In heaven I'd set myself as a right royal sight,

Adapted from *Sympathy for the Devil* (Jagger-Richards, 1968)

This follows the cadence from *Oh! You Pretty Things* (Bowie, 1971): "Look out my window, what do I see?/ A crack in the sky and a hand reaching down to me" with elements of *Brave New World* (Wayne, 1978): "Take a look around you at the world we've come to know/ Does it seem to be much more than a crazy circus show?". Both were in my playlist whilst writing.

From the nursery rhyme *Rub-a-dub-dub* (Opie, 1951, p.376), now referencing the modern chocolate industry (and its heritage industry) portrayed in the community play *Blood + Chocolate*, in addition to the chocolatiers around the Shambles Market.

Play 1 – The Creation of the Angels, Lines 89-91

To receive my reverence through right of renown;

I should be like God that is highest on height-

And for that pride God threw me down.

Cast down from heaven, to evil I've turned-

As He whips up his world, I'll turn it to woe.

And where traders toil and crafters create

I'll turn honest work to endless waste

And make bad bargains and endlessly cheat.

These players will work with what works *He's* made

And I'll twist them all to my end,

No matter what Him Up There might spend.

Not a direct quote, but the word *bargain* can be found throughout the Corpus Christi plays, and "bad bargain" is used in Play 13 – *Joseph's Trouble with Mary* (line 23)

**[WEDNESDAY ONLY:**

Now, God was going to do the Creation

Down here by the Food Court Station

But turns out you can't fit all God's creation under the \*\*\*\*ing arches.

Still, plenty of food to tempt you down here.

Burritos, curries, hot dogs galore.

Or if you want to keep healthy...

An apple.

**PERFORMANCE: THE FALL OF MAN.**

**END OF WEDNESDAY-ONLY SECTION]**

**[THURSDAY ONLY:**

Now, they were going to do the Creation

Down here by the Food Court Station

But turns out you can't fit all God's creation under the \*\*\*\*ing arches.

So lads, lasses, louts and lovers!

Get on your feet and we'll take a stroll.

(Don't worry, you can bring your food with you.)

*MOVEMENT TO: STATION ONE: THE CREATION*

Mind the scaffolding.

Planning permission was only granted this morning-

I give you... the Building of the World!

**PERFORMANCE: THE CREATION TO FIFTH DAY.**

Now. God made all this world alive,

Teeming with creatures to love for love's sake,

So to keep this world, that it might thrive,

Some "man" kind God thought to make.

Well, I was furious with great envy.

But! God had made for man a mate,

And soft to her I hissed a lie

With poisoned purpose to pull Man by,

And prick and prise from God my prey.

*Play 5 – The Fall, lines 13-18*

*Pick out a woman in the audience, offer her an apple...*

Fresh off the Greengrocer's stall.

"Now, Eve, lend me your ear;

Take heed and thou shall hear

Who eats this fruit of good and ill

Shall have knowledge- and life as well!

Bite on boldly, don't be shy-

Now. Bear it to Adam.

Tickle his fancy."

*Play 5 – The Fall, lines 41-51, 80-81.*

**END OF THURSDAY-ONLY SECTION]**

Well. Paradise? Lost.

But.

Would you Adam and Eve it?

Two sons were born to try to retrieve it.

One likes sheep. The other...

Vegan.

Well, one killed the other, and fled from the city,

Finding at last a new sense of pity.

A murder most foul, yet still humans persist

Spreading their seed with a flick of the wrist

*(Mick- it's a bit blue- happy to change it!)*

So what do you think Him Upstairs did?

Yep, gave it up for a bad deal.

Wiped the slate clean.

You'd think humankind was caught

Between the devil and the deep blue sea,

And I'd know about that, believe you me.

**[TURN TO: STATION TWO, THE FLOOD]**

### **PERFORMANCE: THE FLOOD**

Let's give it up for the fishmongers, now! Nice plaice.

Trout yourself to something nice, eh?

You know they almost didn't let the musicians in here.

Worried they'd try playing the *scales*.

Cod, that was eely, eely bad!

Sorry, couldn't resist. Right, enough fish puns.

God sent his flood, and the foulest were purged

Yet after that, humankind once again surged!

Plenty of fish in the sea, right?

Abraham's offspring spread far and wide

With a gift of sin still twisted inside.



So what did God do, when nobody would listen to his lovely law?

Why, he sauntered down here... to live among you.

And who did he meet? Sinners. Tax collectors.

Fishers.

You know why Peter quit being a fisherman, right? His *net* income wasn't enough.

Alright, I'm sorry, I'm sorry, that was the last one.

Now that scoundrel Christ

To a bunch of bankers;

went cursedly to try-

He cast their stalls over,

He scourged them, he whipped them,

That stately stood selling their store.

And one of his own followers came slinking to sell him,

His own treasurer, who saw rich goods wasted-

And not to mention the missing wages,

That Judas thought should be his.

Did he do wrong, when he thought it?

He flitted to the Council and sold him,

For thirty pence in a knot knit,

And theirs was the bargain: they bought him!

That night unsuspecting those disciples sat feasting,

And they ate together and drank together-

Well, what brings us together more

Than food and drink?

Plenty of dough in it too, haha.

Well, here's the Bakers, and their daily bread.

[PERFORMANCE: THE LAST SUPPER]

Anybody here take up baking during isolation?

See *The Good Man Jesus and the Scoundrel Christ* (Pullman, 2010).

Play 26 – *The Conspiracy*, lines 76-79.

Play 26 – *The Conspiracy*, lines 149-152

Play 32 – *The Remorse of Judas*, lines 168.  
Performed in 2018 by York St John.

Then watch me turn this delight to desolation,  
 As they all wake up to an unpleasant sensation-  
 That night came soldiers and took him!  
 As an ox or an horse, they caught him.  
 Now here, by the Shambles  
 Where beasts bled for butchers  
 And carcasses were hauled up to be sold,  
 We've all assented to slay him,  
 And hang him up high as foretold.

We've scalped him and scourged him, and  
 spoken with scorns;

We've beaten him, made a crown of thick  
 thorns.

The back of that bastard so tattered and torn is

That his body bulges from beating,

As all the butchers are bellowing and bleating:

'Crucify him' they cried!

Crucify!

[LUCIFER leads the crowd in a cry of 'Crucify!'. They may need some  
 encouragement.]

### [PERFORMANCE: THE CRUCIFIXION

Nb. I have not yet confirmed whether the performance group will take part. If they do  
 not, we may have the cross "preset" with a "Jesus", and simply do the raising of the  
 cross.]

Now is he dead, as are all who deny me!

Yet

- heh-

a bad bargain I bought.

For down into Hell has he conquered!

My goods were lost

My stall overturned

Play 45 – *Thomas Apostolus/The Assumption of  
 the Virgin*, lines 41-48.

And in Hell I was left

In fire to be burned.

Come on!

[After this, LUCIFER leads the audience past the cross, up towards Parliament Street/The Market Cat, where the final play takes place.]

And what of you?

Though Jesus be gone with his company,

Yet thou shall abide here with me to the end.

What good deeds have *you* bought,

So to buy your life?

Yes! Here's an audience full of pride and of lust!

You braggarts, abusers, betrayers of trust,

You cheaters and shysters, you MPs and thieves,

You lawyers and liars, that nobody loves,

You misers, you landlords, you gluttons of griefs;

And all that I spy,

Of every estate

That come through my gate,

Bought by me,

So that God-

Chester Corpus Christi Play 17 – *The Harrowing of Hell*, lines 326-328

These riff off Chester Corpus Christi Play 24  
– *The Last Judgement*, lines 589-604

*GOD appears on his throne for the Last Judgement, impassive.*

That God-

That-

So this was your plan,

To draw them all here,

And from my rule buy them

To judge now in fear?

Will you let me have no-one?

Just throw me a bone.

Then fine. Off I'll saunter.

To darkness.

Alone.

*The Devil leaves the stage.*

*PERFORMANCE: THE LAST JUDGEMENT. C. 20 minutes.*

**THE END**