



From page to stage and back to page:

Enriching the reading experience of a drama play script
through book design

Yiwen (Joyce) Zhou



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the degree of Master of Design, Visual Communication Design

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*Dedicated to my beloved mum and dad,
Liyun Wu and Jie Zhou*

*And to all those who have worked and are working
on the front lines of the Covid-19 pandemic*

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Abstract

We live in an age that emphasizes the value of experience when interacting with a space, a service or a product. Book design, bridging the communication between author and reader, contributes to building the reading experience while readers engage with the text and interact with the physical book form. Drama play scripts, mainly composed of lines and stage directions, maintain room for theatre production teams to carry out visualization on the stage. This research project aims to enrich the reading experience of a drama play script for general readers through exploring visualization on the page, to enhance the presentation and expression of the play, in book form. *Waiting for Godot* by Samuel Beckett was selected as a case study for this exploratory thesis project.

Key words

Reading experience

Drama play script design

Expressive typography

Conventional typography

Legibility and readability

Visualization

Book design

Artists' books

The research process consisted of three phases. Following a literature review of related study fields (conventional book design, artists' books, experimental typography, and historical information about theatre and script), an online survey was conducted with theatre design students, from the University of Alberta, to gather their opinions and remarks about the experience with the existing script format, and expert interviews were conducted with theatre professionals (director and theatre designer) to better understand their roles and to analyze the content of *Waiting for Godot*. The second phase included an analysis of existing editions of *Waiting for Godot* to understand the structure of script design. This was followed by the design of three mockups that conveyed three reading experiences: a comfortable reading experience, an expressive reading experience, and a conceptualized reading experience. The third phase consisted of an online mockup review session, conducted with experts in the field of theatre design, book design/typography, and visual art, in order to get feedback from the professionals to be used as a departure point for further refinements in an iterative process where design and review worked together toward an enriched, readable and expressive text. This exploratory study aimed to enrich the reader's experience and determine the expressive potential of typography and book design in this context.

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Definition of typography and book design terms

The following terms are used in the research documentation that follows:

Legibility and readability

Phil Baines and Andrew Haslam (2002) provided the definitions in *Type & Typography* as follows:

- (1) Legibility usually refers to "the typeform, how easy an individual character or alphabet is to recognize when presented in a particular font."
- (2) Readability "encompasses both type form and arrangement—how easily a text can be read." (p.105)

Typeface

Typeface usually refers to a specific style of visual appearance or visual form of a type family. To choose a typeface, one "might be influenced by what is legible, what is available on a computer and by nature of the text. [It can] also be chosen for historical [or contextual] reasons." (Baines & Haslam, 2002, p.105)

"The monumentality of the capitals, the loudness of the bold face, the calligraphic flow and (most of the time) slope of the italic, stand out effectively against a peaceful, largely perpendicular, roman ground." (Bringhurst, 2013, p.54)

Typefaces and fonts

Typefaces or fonts usually refer to the members of a type family. Bringhurst (2013) introduces two commonly used family structures in *The Elements of Typographic Style*: one is the simplified model consisting of roman, italic and titling figures, in a range of weights including light, medium, bold, and black; the other model also includes small caps and text figures. (p.54)

(1) Italics

Italics are known by their slope-to-the-right-look and handwritten quality. They were originally used independently, as text typefaces, and had equal status with roman type. Using italics to emphasize and placing it with roman

in the same line was developed in the sixteenth century. (Bringhurst, 2013, p.57) Its cursive structure gives the quality of "continuous script," and mostly carries "transitive serifs (that direct entry and exit strokes)." (Bringhurst, 2013, p.56) Italics do not equal to sloped roman.

(2) **Small caps**

"Small caps are preferable in faces with fine features and a small x-height... Genuine small caps are not simply shrunken versions of the full caps. They differ from large caps in stroke-weight, letterset, and internal proportions as well as in height." (Bringhurst, 2013, p.48)

(3) **Condensed**

"A condensed (or a narrow font) is a typeface that features characters with narrow widths but it also refers to fonts with taller character designs as well. Condensed fonts also have much narrower space between characters than a regular font." (designshack.net, n.d.)

Midline and baseline

"The midline marks the top of letters like a, c, e, m, x, and the top part of the torso of letters like b, d, h. The baseline is the line on which all these letters rest." (Bringhurst, 2013, p.336)

X-height

"The distance between the baseline and the midline of an alphabet. Thus, the approximate height of the unextended lowercase letter (a, c, e, m, n, o, r, s, u, v, w, x, z) and of the torso of letters with extenders (b, d, h, k, p, q, y)." (Bringhurst, 2013, p.346)

Counters

"White space contained by a letterform—either fully enclosed, as in d or o, or partially so, as in c or n." (Bringhurst, 2013, p.338)

Running heads

Running heads—information at the top of the page—helps the reader locate material quickly. Some prefer running feet—information at the bottom of the page. (Hendel, 1998, p.51)

OpenType

"OpenType format enhances the typographic and language support capabilities of fonts. It is cross platform, which means the same typeface file can be used on both Mac and PC, and the character set is no longer restricted to 256 glyphs ... The OpenType format also incorporates typographic features such as small caps, ligatures, fractions, old style numerals, and lining numerals within one font file thereby simplifying font management and usage." (emigre.com, 2007, p.11)

Typographic colour

"[Typographic colour] refers only to the darkness or blankness of the letterforms in mass ... evenness of colour is the typographer's normal aim. ... [It] depends upon four things: the design of the type, the spacing between the letters, the spacing between the words, and the spacing between lines. None is independent of the others." (Bringhurst, 2013, p.25)

"However empty or full it may be, the page must breathe, and in a book—that is, in a long text fit for the reader to live in—the page must breathe in both directions. The longer the line, the more space necessary between lines." (Bringhurst, 2013, p.39)

Components influencing typographic colour:

(1) Line length

For continuous reading, "[anything] from 45 to 75 characters is widely regarded as a satisfactory length of line for a single-column page set in a serifed text face in a text size. The 66-character line (counting both letters and spaces) is widely regarded as ideal. For multiple-column work, a better average is 40–50 characters." (Bringhurst, 2013, p.26)

(2) **Kerning**

Kerning refers to "altering the space between selected pairs of letters [and increasing] consistency of spacing in a word" (Bringhurst, 2013, p.32)

(3) **Tracking**

Tracking refers to "an adjustment [on spacing] to whole words or paragraphs." (Baines & Haslam, 2002, p.111) It helps to reduce the tightness that may be caused by the typeface design and font weight.

(4) **Leading**

Leading refers to line spacing, which is the distance from one baseline to the next. (Bringhurst, 2013, pp.36–37) Two points added leading is considered the default, but other components, such as longer measures of line length, bolder text weight, looser tracking etc., may also affect the setting.

Live area and text block

(1) **Live area** usually refers to area for the main content of a page.

(2) **Text block** refers to the part of the page that is occupied by the text. Both the placement of the text block on the page, and the text arrangement within a text block can affect readability for the readers.

Alignment

There are four text alignments: left alignment (or flush left), right alignment (or flush right), centred, and justified.

(1) **Left alignment** is understood as flush left and ragged right. It visually indicates a "left to right movement" that follows the way that people normally write and read. In continuous reading, flush left aligns the starting point of each line. The ragged right indicates an identification of each separate line, so that it prevents the readers' eyes from losing their way when reading a piece of text.

- (2) **Right alignment** is flush right and ragged left. This weakens the readability of a piece of text, since readers have to search the starting point of the next line, and during the searching process, they could easily get lost in a piece of text.
- (3) **Centered** is when all the lines are "justified towards the middle." (Tschichold, 1991, p.33) This type of arrangement is not appropriate for continuous reading. It works better with a limited number of texts, to create a balanced look, and draw viewers' attention to the textblock, such as for a title, a poster, etc..
- (4) **Justified** means "to adjust the length of the line so that it is flush left and right on the measure." (Bringhurst, 2013, p.341) This is a conventional way of setting up the text. It requires the book designer or typographer manually adjust the word spaces on each line, in case of "rivers" appearing which are noticeable and disruptive stacking holes in a piece of text. (Baines & Haslam, 2002, p.117)

Symmetry and asymmetry

- (1) According to the explanation from typographer Jan Tschichold (1991) in *The Form of The Book*, the **symmetrical arrangement** is closer to the natural beauty in the most diverse societies, similar as the structure of a human being, or the symmetrical architecture of the Renaissance. It is an effort towards pursuing order. (p.34)
- (2) **Asymmetrical arrangement** is very useful in "allowing space for a marginal column to contain notes and images. Compared with the balance inherent in the traditional symmetrical approach, an asymmetrical design can be far more dynamic and support a greater variety of elements within the one related design." (Baines & Haslam, 2002, p.119)

Whitespace

"Whitespace is the area between design elements. It is also the space within individual design elements, including the space between typography glyphs (readable characters). Despite its name, white space does not need to be white. ... Whitespace is a great tool to balance design elements and better organize content to improve the visual communication experience." (Soegaard, 2019)

Section 1 | Background

1.1 Two conversations—where the idea came from

As a visual communication designer, my interest has always been in the area of print media. The physicality of the printed book gives the reader a sense of *ownership*, especially in this age of rapid development of digitalization. This is also the reason for my extremely high appreciation of its tangible nature. Even before I knew much about book design, I noticed that a well-designed printed book had a power of activating our minds, creating different sensations, and enriching the whole reading experience while engaging with the world behind the surface of the page.

Conversation I

A year ago, I had a conversation, at a dinner, with my cousin. She is a theatregoer and prefers to go to the theatre alone. "When the lights starts to fade away and the voice comes on, that is where the engaging conversation with myself starts," she said, "I really want to recommend to you a playwright and a director called Stan Lai (赖声川). I did not have a chance to see the touring show of *A Dream Like A Dream* directed by him in Beijing. I did not have the funds to go to Taiwan to see it either, so I purchased the script book of *A Dream Like A Dream*, with some production photos in it." (S. Zhou, personal communication, July 26, 2018) She was really glad that at least there was another opportunity for her to access this play in book form.

Conversation II

Another casual conversation with a friend, who works professionally in the field of theatre design, gave me more courage to work on this research topic. As a person who loves to read, she pointed out that she found narratives much easier to follow and read than conversation-based scripts, since there were more descriptive words to build the image in her mind and to indicate a smoother flow of reading. The traditional format of theatre script definitely leaves room for the theatre professionals' creativity when producing a performance. (F. Jiang, personal communication, September 15, 2018) However, for a general reader, there are only minimal stage directions in a play script without any visual devices to facilitate the process of thinking and feeling for the readers. I immediately wondered whether that creative room for theatre professionals is also there for book designers.

1.2 Forming the research question

I thought carefully about the new information I wanted to learn, and what or where I wanted to see changes or improvements after this research project. Book design and reading experience became the key words in—*From page to stage and back to page: Enriching the reading experience of a drama play script through book design*. Experience design is a very commonly discussed term that is talked about everywhere in design today. To create a better product, or a more pleasant service relies heavily on feedback based on customer or user experience. From a broader perspective, this research topic is aimed at exploring and supporting print media; to a narrower scope, it is aimed at providing more enjoyment for the reader of printed books.

1.3 Limitations

This thesis research project takes *Waiting for Godot*, by Samuel Beckett, as a case study for the experimental design process. This script is well-known, so that there will be a higher possibility that the participants in this research project will be familiar with it. As a representative script of Theatre of Absurd, *Waiting for Godot* was chosen intentionally to avoid much literal visualizations for the designs. Because there are different genres in drama plays, a specific example from one genre does not prove that the research results can be applied successfully and more generally to all drama play scripts, however, this research project aims to enrich the reading experience for the individual and the findings may be a starting point of a system that can be applied more broadly. In addition, the purpose of this exploratory research process does not aim to replace the current script format. Also, the intended audience for this research project is general readers.

Section 2 | Literature review

2.1 Theatre and play scripts

2.1.1 A brief history of theatre and play scripts

About theatre

Theatre is derived from the ancient Greek word *Théatron*, which means "a place of viewing." (Wikipedia open source) *Thea* refers to "the act of seeing something." It also relates to "the visual characteristics of the theatre" and "exaggeration, distortion and deceit." (Eck & Bussels, 2011, p.12)

The start of theatre in western culture is universally agreed upon to trace back to ancient Greece. "The very words like theatre, drama, tragedy, and comedy are Greek in origin; so are scene, episode, music, chorus, character, mime, and dialogue." (Taplin, 2011, p.13) The role of Greek drama was significant in ancient religious ceremonies. It initially told:

"a simple narrative story [Greek myth] or described an event, did so in the form of a highly rhythmic poem, written in verse, and involving music and dance. ... Early forms were quite probably all sung, and developed into a mixture of spoken episodes punctuated with sung choruses of odes. Later forms added 'actors' because the need was then for greater characterization, for conflict, and thus plot. The chorus was also reduced in number, and then in importance." (Fraser, 2004, p.8)

In the development of the play form, the weight of the actor's role increased, taking over the previous dominant role of the chorus. Gradually, the characters were humanized, and the themes presented were varied. (Geisinger, 1971, pp.22–32) Dramatic works from the later periods are greatly influenced by the superior role of ancient Greek theatre.

The idea of theatre has been continuously reinvented to the present day. The conveyed messages ranged from the representation of myths, to love and hate relationships with religion, to secular themes. The forms and genres were enriched along the way, some of them appeared and disappeared, some of them have lasted

until now, but all of them recorded the stories that reflected the time. Along with more and more explorations and innovations for the expansion of theatre, ideas and art movements such as:

French Neo-classical theatre, the Enlightenment, Romanticism, Realism, Naturalism, Expressionism, Theatre of the Absurd, and so on all connected to "theatre's changing role within society, the grounds of its popularity or failure, varieties of form and means of production, interactions with other arts and with critical, political, moral, and religious thought." (Brown, 2011, p.3)

Theatre today maintains its dynamic roles and is open to all kinds of concepts. It maintains its diversity and pragmatic origins which sum up the multiple roles along the way:

"to interpret religious doctrine; to create spectacles that demonstrate and celebrate power; to tell stories about ourselves and our times; or simply to earn money. Some of its stories endure from Greek drama to present day: family conflict, love and marriage, crime and punishment, good and evil." (Victoria and Albert Museum, Theatre and Performance Archive, n.d.)

John Russell Brown, a Shakespearean scholar involved in practical theatre, summarized in the introduction of *The Oxford Illustrated History of Theatre*:

"Imitation, play, and performance have always been part of everyday life, instinctive source of pleasure and the means of exploration, affirmation, and persuasion; they provide a shared experience in which personal and social existence can be defined and redefined." (Brown, 2011, p.3)

About scripts

The literal explanation of "script" presented by Longman Dictionary is "the written form of a speech, play, film, etc.." Unlike other literary genres, a play script's predominant role always serves public performance. (Mikic, 2013, p.264) Due to the

religious purpose of early forms of theatre, the origin of scripts can be traced back to the invention of the annual writing competition in the Greek period:

"In the year 534 BC, the Athenian tyrant, Pisistratus, recognized the Dionysian festival and instituted a system of annual competitions in writing and presentation of *dithyrambs** and tragedies. Once the competition was established as the method of selecting works for performance at the festival, the custom of always presenting new works at each succeeding festival was also established." (Geisinger, 1971, pp.21–22)

*an ancient Greek hymn sung and danced in honour of Dionysus, the god of wine and fertility (Wikipedia open source)

Then, along with the introduction of actor on stage by *Thespis**, the stage presented a sense of multiplicity formed by the chorus leader, chorus member, and the actor, which opened up "the possibility of dialogues" between the three. (Geisinger, 1971, pp.22–24)

*winner of the first competition, a chorus leader, as well as a poet and a playwright

The use of play scripts in modern theatre today is defined as a starting point to invite creative interpretation for a theatrical production or as written documentation for an idea or concept. (Gillette, 2008, p.2)

A play script usually "[consists] of two main parts: dialogue (so called primary text) and stage directions (so called secondary text)." (Andrzejewski & Zaręba, 2017) To work with a script for a theatre production is a subjective experience. It requires production team members' intuitive response and critical analysis. They need to contemplate and deeply reflect on "how and why a play moves [them] and what it means to [them] in a personal way." (Flitsos, 2011, p.7) Anne Flitsos, a professor of Theatre at Purdue University, continuously referred the words of Carey Perloff, an artistic director of the American Conservatory Theatre, in her book *Interpreting the Play Script* about the value of intuition:

"Directing is a completely intuitive art form. You read a script, and you meet it halfway. Something in that script speaks to you. And you start to create. You start to see images. You start to see actors. You start to see patterns." (as cited in Flitsos, 2011, pp.7–8)

For theatre designers, "it is essential for [them] to understand that emotions are an equally important part of the design equation. [Their] emotional reaction to the script and the production concept will intuitively guide [their] design work on any project." (Gillette, 2008, p.21) Theatre designers are encouraged to include their personal experiences and emotional reactions to a script as part of their design process.

In addition to being a point of origin for performance, the script is also published as a piece of literature to invite different productions, as well as for general readers to enjoy as a literary experience. Anne Bogart, an American theatre and opera director, says in the video of *Working in the Theatre: Playwriting*, "I saw Caryl Churchill's newest play in London ... I bought the text afterwards, and I read it and I realized that it was completely insane on the page ... people would say 'what is that?!' ... [but] it was crystal clear on the stage." (American Theatre Wing, 2017, starts at 17:37) The indicated gap in the communication between the texts and the reader is filled with the theatre production such as **costume and make-up** that could "transform a performer into a character," **set** as conveying "information about period, location and social setting" (Victoria and Albert Museum, Theatre and Performance Archive, n.d.), as well as **lighting** that could produce psychological effects on audiences and create selective focus to direct their eyes. (Gillette, 2008, p.341) All of the creative aspects within a production team contribute to creating illusions and believability to facilitate audiences' interpretation as the understanding of a play. However, when the script is in written form on the page, it increases uncertainties for the reader. The literary experience of a play script might demand a more focused mind from the reader, because of the complexities in the structure of the storyline and the relationship between multiple characters. If the sequence is non-linear, all of these aspects can only be followed through characters' speaking and very minimal amounts of stage direction.

Indeed, the structure of dialogues containing a variety of tones when they are spoken, and the minimal amount of descriptive words for the stage directions in a script, are intended to "help the readers visualize the depicted world and to use [their]

imagination to fill the places of indeterminacy." (Andrzejewski & Zaręba, 2017) This indeterminate feature of dialogue on the page leaves room for different interpretations and visualizations. A script's dominant role, mentioned earlier, is a "recipe" for producing performance through the interpretations of different production teams. Similarly, there might be potential for book designers and typographers to make the texts "perform" on the page as a way to enhance the reader's experience of the script in book form.

2.1.2 *Waiting For Godot* by Samuel Beckett

The script, selected as a case study for this thesis project, is *Waiting For Godot* written by Samuel Beckett. It "appeared in book form in 1952, [and] was first produced on 5 January 1953, at the Theatre de Babylone, on the Boulevard Raspail." (Esslin, 2003, p.39)

Waiting For Godot depicts "... [two] clown-like tramps in a non-place (the theatre itself) trying to find a 'meaning' for their pointless existence ... trapped in a circular action which always returns them to the same point." (Innes, 2011, p.426) As they are waiting for the arrival of Mr. Godot, who will never arrive, these two old men "contemplate suicide and attempt to tell a joke. One concerns himself with his boot, sleeps and eats a carrot; the other revolves a biblical conundrum and endures a bladder condition." (Lawley, 2008, p.1) Although there are interferences from landowner (Pozzo) and his carrier (Lucky), as well as a boy bringing message from Mr. Godot, the circular action for the two tramps does not fundamentally change. A typical reaction about what is happening in *Waiting For Godot* from different reviews or analysis is "nothing happens—twice." (Lawley, 2008, p.3)

Waiting For Godot is typified as the "Theatre of the Absurd," or "absurdism." Unlike watching a conventional play, audiences in the Theatre of the Absurd should not expect an extremely and cleverly constructed story, recognizable characters with

subtle characterization and motivation, a clear theme, as well as witty repartee and pointed dialogue. (Esslin, 2003, pp.21–22) Ionesco's definition to the term "absurd" in theatre in an essay on Kafka was addressed in *The Theatre of the Absurd*, as follows: "Absurd is that which is devoid of purpose ... Cut off from his religious, metaphysical, and transcendental root, man is lost; all his actions become senseless, absurd, useless." (as cited in Esslin, 2003, p.23) When the audience members face a stage of this representative of the Theatre of the Absurd, *Waiting for Godot*, it is common if they ask themselves: "Why are we here and what are we waiting for" (Mikics, 2013, p.282), which seems to parallel with the two tramps' suffering from the futility on the stage. The play is also categorized under tragicomedy. (Wikipedia open source) The unhappy message and pressure are presented through a series of antic activities. Michael Goldman's words referred to in *Slow Reading in a Hurried Age*, addresses the essential aspect of *Waiting for Godot* is that audiences "cannot decide how much of the play is genuine anguish and how much comic shtick." (as cited in Mikics, 2013, p.286)

Harold Bloom, an American literary critic, calls Samuel Beckett "the greatest master of nothing." His summary of Beckett's influential works are thoroughly pessimistic. (as cited in Mikics, 2013, p.283) Indeed, Beckett's work has always originated in his concerns with existence. (Esslin, 2003, p.29) Besides, *Waiting for Godot* was created under a social background highly influenced by the World War of that time: "the decline of religious faith was masked until the end of the Second World War by [substituting] religious of faith in progress, nationalism, and various totalitarian fallacies. All [religious faith] was shattered by the war." Beckett's "sense of mystery, bewilderment, and anxiety when confronted with the human condition, and his despair at being unable to find a meaning in existence" (Esslin, 2003, p.45) reflects the time and is suggested throughout in *Waiting for Godot*.

2.2 Reading experience

2.2.1 The importance of literary understanding

Literature plays a significant role in supporting people to develop critical abilities:

"It sets the scene for us to explore both ourselves and others—to define and redefine who we are, who we might become, and how the world might be. ... [The] lessons of literature can be a valued aspect of the experience. They provide us with a set of mirrors with which to view our possible, as well as our present, selves. They also help us reconsider our own accomplishments and imagine alternative values, beliefs, and emotions."
(Langer, 2011, p.5, p.20)

Literature provides experiences to prepare people to picture human potential.

There are two kinds of mind-sets generally involved during a reader's connection with literature.

"Many philosophers, psychologists, and language scholars who have influenced education have made distinctions between nonliterary and literary experience, reflecting two very different mind-sets in which human beings go about thinking, relating to situations and ideas, and organizing their discourse (Barthes, 1986; Calvino, 1986; Harding, 1937). ... On the one hand, we can hold ideas and feelings outside ourselves—keeping them distant and objectifying them so that we can inspect them and relate them to other ideas, feelings, events, and actions. [This is referred to as objective experience by Suzanne Langer (1967).] ... On the other hand, subjective experience occurs when we look within ourselves for meaning and understanding, when we bring new experiences and ideas closer to ourselves in ways that let us 'see' them from the inside." The former experience is also defined as "the paradigmatic role of the scientist," the second one is a role of "storyteller" or "participant." (Langer, 2011, p.7)

These two roles do not compete with each other while the reader's mind processes a piece of literature. Jerome Bruner (1986, 2003), addressed in Langer's *Envisioning Literature*, explains that these two distinct mind-sets should work complementarily. They provide fuller and more comprehensive understanding when they work together. (Langer, 2011, p.7) To be used to apply both mind-sets reminds people to shift their perspectives to any kinds of encounters.

Among the two mind-sets, subjective experience that reflects literary experience is particularly important in developing critical thinking. Practicing in literary understanding is not only in relation to what people read, but also more importantly how people read. It helps readers to think profoundly, to look beyond things rather than accepting things that appear to be on the surface. (Langer, 2011, p.6, p.9) When a reader's mind is engaging in a literary experience, it tends to search "a horizon of possibilities:"

It is a creative and imaginative act of discovering, "where uncertainty, and hence open-mindedness, is a normal part of the response and newfound possibilities provoke other possibilities. In a literary experience, we consider different perspectives, feelings, intentions, life situations, eras, cultures, and other possibilities and their implications in our quest for the 'real' story; we often create scenarios as a means of exploration." (Langer, 2011, p.28)

Another direction for people's minds, in approaching meaning from texts, is "discursive orientation," explained as "maintaining a point of reference." (Langer, 2011, p.32) This approach contains a different primary focus that is people's minds aim to search for ideas or information about the topic, point, or argument. The topic, point, or argument becomes a total recognition of the text. "Then, as [the readers] read on, [they] develop agreements, disagreements, and questions in relation to this point of reference, and [they] also seek to remove ambiguities and build a web of understanding related to that particular topic or set of ideas." (Langer, 2011, p.33)

These two orientations to approaching meaning can both happen during a literary experience. They rely on the shifts of different primary focuses. Theatre designers, when working with a new script, usually take their "first three readings" very carefully and with clear focuses:

During the first reading, they try to "[discover] the flavour of the play, learn the general story line, the nature of its characters, their interrelationships, and [their] emotional response to the play. ... During the second reading of the script, [they] should be looking for specific moments and incidents within the play that stimulate [their] imaginations and provide [them] with strong visual and textual images and feelings. ... During the third reading, [they] are looking for specific mechanical information rather than broadly based concepts." (p23, Gillette, 2008)

Knowing these two different orientations of approaching meaning opens possibilities to the investigator to consider design directions to facilitate different reading purposes. The subjective and objective experience explained earlier are complementary to each other, and work the best when they are applied together. Building a reading environment that can encourage the reader to work with both mind-sets would be a possible focus to consider for the design of the play script.

2.2.2 "Envisionment-building" in a literary experience

People have "[an] active quest for sense as they read." (Langer, 2011, p.10) These sense-making activities are defined as "envisionment-building" in the book of *Envisioning Literature*. (Langer, 2011, p.10) The term *envisionment* refers to:

"the world of understanding a particular person has at a given point in time. Envisionments are text-worlds in the mind that differ from individual to individual. They are a function of one's personal and cultural experiences, one's relationship to the current experience, what one knows, how one feels, and what one is after. Envisionments are dynamic sets of related ideas,

images, questions, disagreements, anticipations, arguments, and hunches that fill the mind during every reading, writing, speaking, or other experience in which one gains, expresses, and shares thoughts and understandings. Each envisionment includes what the individual does and does not understand, any momentary suppositions about how the whole will unfold, and any reactions to it." (Langer, 2011, p.10)

The envisionment, the momentary understanding from the reader, constantly changes with the reading progress going, and new understandings developed.

"[An] environment represents the total understanding a reader has at a given point in time, resulting from the ongoing interaction between self and text. ... [A] 'local' envisionment ... changes as new thoughts lead to changes in overall understanding. ... [A] final envisionment ... is not the sum total of what [people] thought along the way but is instead a modified environment resulting from all the transmutations of local environments that have led to this one." (Langer, 2011, pp.15–16) "[The] local environments and what they contain are influenced by [people's] sense of the developing whole, but [they] also use [their] developing environments to reconsider the whole." (Langer, 2011, p.28)

There are five stances, categorized by Langer, that could happen during the process of envisionment building. They are explained with the identification of where the readers should position themselves. **The first stance** indicates the reader's being "outside" of the world of understanding. Readers keep seeking clues from the text. They are taking the action of "stepping into an envisionment" at this stance, since the clues they get have not been closely engaging to their minds. This stance could happen throughout the reading, due to new suppositions, or confusion appearing to destroy the constructed understanding. **The second stance** refers to readers being "inside of an envisionment," where they are immersed into the text. Here, readers start to consider personal knowledge, and social context, combining them

with more clues from the texts to develop understanding. This process, in the mind, keeps on happening as readers move through the texts, because when new information comes out, they need to constantly shape and modify what they have already known. **The third stance** asks readers to "step out" of the envisionment to be reflective on reality. They take what they have known from the texts to reconsider their lives, ideas, and knowledge. **The fourth stance** positions readers to objectify the texts, to think and assess the texts more analytically, such as the craft of the work itself, the whole experience. **The fifth stance** represents the moment that a comprehensively developed envisionment can be applied to a new envisionment building experience. (Langer, 2011, pp.7–21) All of these stances will not be developed with equal frequency, nor linearly. They could occur and recur at any point in a literary experience. (Langer, 2011, p.24)

Every envisionment building is different, because the process echoes what that individual thinks, feels, and senses. Each individual has different personal experiences. Thus, this meaning-making process is a "unique meeting" between a particular person and a particular piece. The envisionments will never be the same. This suggests that any kinds of additional visual devices, added to the original system of a play script, will not result in "a singular voice" in readers' minds.

2.3 Book design

2.3.1 Book design and its conventional understanding

The definition of "book" given by Andrew Haslam (2006) in *Book Design*, states that it is "a portable container consisting of a series of printed and bound pages that preserves, announces, expounds, and transmits knowledge to a literate readership across time and space." (p.9) This definition covers all the key aspects of a book: its portability, bound sheets, carrying writing and literature, serving the readership and communication, as well as its powerful influence. In contrast with an attractive-but-short-lived advertisement, a book and its profundity are meant to be lasting. Therefore, the design of a book carries a certain importance in supporting

the influential role of a book. Generally speaking, book design is a process "to give visible form to those invisible realities [such as the author's words containing ideas, information, stories etc.]." (Bringhurst, 2008, p.12) All the components of book design "create a whole from many petrified, disconnected and given parts, to make this whole appear alive and of a piece." (Tschichold, 1991, pp.6–7) So that the original content is systematically organized and can be communicated in a clear way to the readers. The design of a book helps the readers to develop their understanding about the content.

"What the author writes in a book is not all that tells what a book is about. The physical shape of the book, as well as its typography, also defines it. Every choice made by a designer has some effect on the reader. The effect may be radical or subtle, but it is usually outside a reader's ability to describe." (Hendel, 1998, p.11)

Book design potentially connects the subject or the tone of a book with the reader's first impression, or it provides better navigation and clear structure for readers, while they are seeking the parts they want to read, without noticing how the design invisibly achieves these.

It is the book designer's job to build this bridge of communication between the author and the reader. They are "responsible for shaping the physical nature of the book, its visual appearance, the way it communicates, and for positioning all the elements on the page." (Haslam, 2006, p.16) A book designer is different from a graphic designer, or in book designer Jan Tschichold's words: a graphic artist. All design decisions should be exclusively grounded on the core idea of serving the content of the book. There is no room for a book designer to announce personal style and to show excessive creativity, except for the book jacket which Tschichold considered as a small poster or a piece of advertising to be thrown away right after the purchase of a book. (Tschichold, 1991, p.8, pp.10–11)

How a designer approaches the design of a book is difficult to summarize. Indeed, there is no single routine of doing the book design, it is a more of a case-by-case working process. Since each book communicates different content, the book designer has to find the most suitable and harmonious way to present it. However, there are certain design and typographic rules and principles that help to construct a professional look in the design of a book, especially, to build good typography. In *The Form of the Book*, Tschichold (1991) states that **legibility** is the most essential attribute for good typography. Both the form of the letters themselves and the setting of type contribute to the legibility and pleasant readability. (p.12) Experienced book designers are extremely precise about the specifications for the letter form and type setting. Tracing back to the time before the computerization of typography, Richard Hendel (1998) in his book—*On Book Design*, mentions that there was a separation between designers and typesetters. In order to avoid expensive revisions, designers had to provide the most exact technical specifications for the typesetter. "Hans Schmoller, who followed Tschichold as a book designer at Penguin, wrote that specifications 'should leave nothing for the printer to decide ... one typographical point [that is, 1/72 inch] must be as important as one inch.'" (p.5)

"You may not tell a book by its cover, but you can tell a book design by its copyright page." (p.33) Says Richard Hendel (1998) in *On Book Design*, readers being able to pay less attention to the incidental details of a book requires book designers to pay a lot attention and carefully treat those details. Specifications addressed by Hendel, such as the Golden Section (1:1.618) were commonly used in the physical shaping of many books between 1550 and 1770 (p.34); the margin by the spine is set smaller than the front margin, so that the text block on the facing pages look closer as they are forming a unit, and the bottom margin should be large enough (p.35); the type set for a proper title page is suggested to be chosen from the same family used for the rest of the book (pp.51–52), and so on, are taken as guidelines and are usually flexible. Their purposes are to provide "useful points of departure—what typographer and book designer Robert Bringhurst calls 'typographic etiquette.'" (Hendel, 1998, p.9)

The specific rules in traditional typography will provide references for the investigator to analyze the existing editions of the script of *Waiting for Godot*, as well as starting points for a design direction that will aim to improve the legibility and readability, as well as the overall structure of the script book, so that the texts become more inviting to read. It is necessary to know the traditions of book design and typography before doing more experimental design attempts.

2.3.2 Artists' books: the book as a form of expression

Understanding less traditional approaches to book design is also important to this research project. Artists' books, in comparison with the striving for perfection in conventional book design, are much more open-ended. In this genre, the form of the book is considered as primary, rather than a servant to the content. Artists' books, explained by book artist and visual theorist Johanna Drucker (2004) in *The Century of Artists' Books*, have become an independent art form, which was developed from expanding and exploring the meaning of "book as a form" in the 20th-century. The book form is more flexible and varied, because the calm and superior role of the book from the traditional understanding is freed from rules and restrictions in this field. Drucker continuously mentions that it is hard to find a definitive characterization of the artists' book because its limitless possibilities for form can only make it an open zone of activity: "This zone is made at the intersection of a number of different disciplines, fields, and ideas." (p.1) The motive of working with artists' books throughout history has rarely been related to commercial purpose. Independent publishers (Drucker suggests "independent" means an independence from commercial motives or constraints) have always supported the publishing of artists' books. They help artists' or authors' create innovative voices and visions, conveyed through their experimental work with the book form, spreading it to wider audiences. These "activist" artists take the malleability of the book form, and make use of it as a means for their expression and criticism. Especially in the 20th century, artists' books have been applied to support many of the historical art movements, such as Expressionism, Surrealism, Post-war Movements, Minimalism, the Women's Art Movements and Postmodernism, and so on. (Drucker, 2004, pp.6–8)

How the book form can be conceptualized to create a richer experience, as well as how book structure can be carefully considered to be a part of the meaning-building process is one of the central concerns of this thesis research project.

In the book of *The Century of Artists' Book*, case study of Warren Lehrer's *I Mean You Know* (EarSay Books and Visual Studies Workshop) is mentioned by Drucker (2004) as an example of the book being transformed into a conceptual space for performance (Figure 2.1). "Lehrer uses graphic layouts and formats to 'delineate the varieties of orchestrations and juxtapositions of voices within a musical score format.' ... There are seven characters in the book, each of which is given a distinct graphic identity." The different voices are treated typographically, and interact with each other, meanwhile they are overlapped by commentary and have the description of action marked in the margins. Lehrer creates a strong sense of action on the pages. The linear structure of the book helps to settle all the crazy movements happening on the page. Going through the pages also gives a sense of the progression in the movement. (pp.272–273) This dynamic set of movement presentation enriches the dimensions of the flat pages. Another example in Drucker's book, Ken Campbell's *Father's Garden* (1989), uses typesetting and plays with hiding and revealing the texts to present a typographic page simulating a garden area (Figure 2.2). The change of revealing different text areas in "[the] progression of the book has an order to it which is similar to that of hoeing or planting." (p.250) The book structure and the indicated actions are properly employed to show a sense of movement on fixed pages.

Additionally, the production process and the materiality are also usually considered as the integral parts to the completion of an artists' book. It does not refer particularly to the luxurious paper quality or fine printing, but connects to how physicality can support communicating meaning.

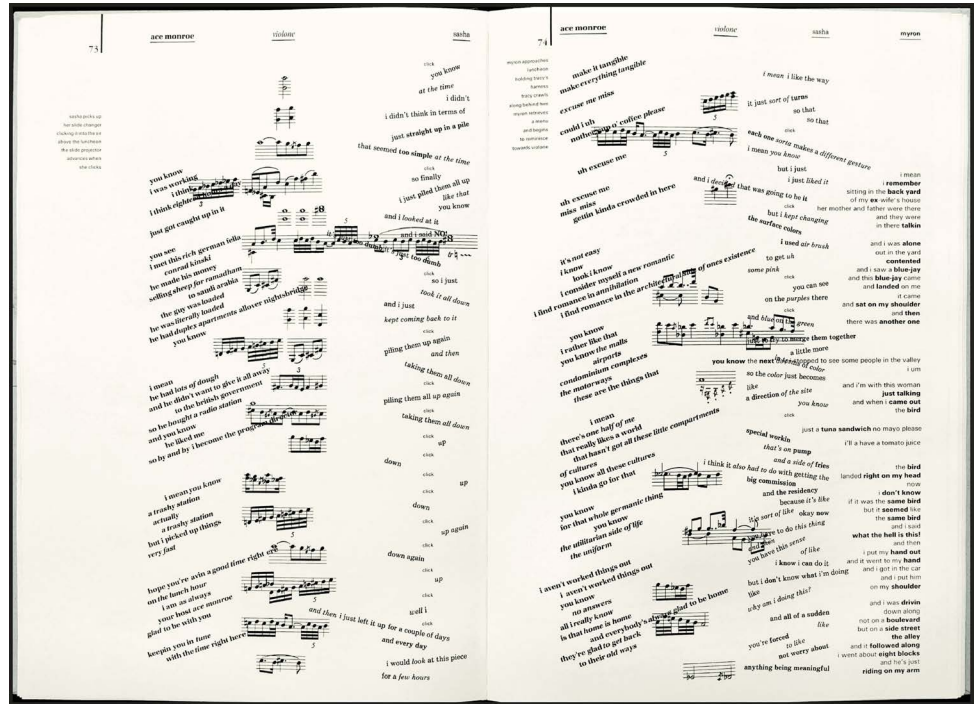


Figure 2.1
Sample pages from Warren Lehrer's
I Mean You Know

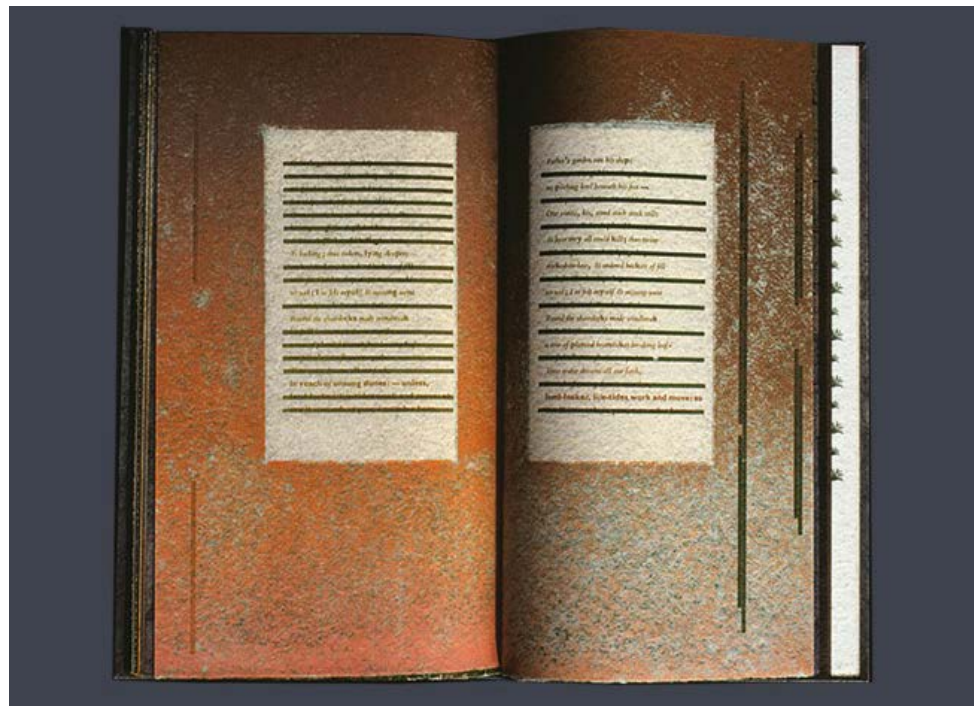


Figure 2.2
Sample pages from Ken Campbell's
Father's Garden

"All books are tactile and spatial as well—their physicality is fundamental to their meaning. ... the elements of visual and physical materiality participate in a book's temporal effective weight of paper, covers, endpapers or insets, fold-outs or enclosures all contribute to the experience of a book." (Drucker, 2004, p.197)

Therefore, when producing a book, experimenting with different materials can contribute greatly to conveying the content. How materials affect the physical interactions of the audience or reader influences their perception and contributes to the possibilities for communication. Artists' or authors' voices can be enhanced in this manner.

The number of physical forms considered artists' books, as well as the artists and designers who work in this field, are numerous. It is an extremely open genre that invites all kinds of experimentation with the book form that contributes to the development of this field. The reason for studying artists' books (in addition to traditional book design) is because they demonstrate infinite possibilities within this finite physical form. This research project aims to investigate and locate the balance point between the superior position of legibility in the traditional book design and the unlimited options for expression in the creation of artists' books, in order to optimize the reading experience.

2.3.3 The importance of experimental typography

Another area that differs from, yet still is in a relation to, the traditional book design is experimental typography. The typographic experiment is "a way of trying something out, of playing. It is about innovation but it is not always formulaic nor is there an established set of rules." (Triggs, 2003, p.7) It is a typographic-study process that opens up more possibilities when considering the role of type, and provides a space to think about its potential. Experimental typography is concerned with "the use of type in layout. ... [The] typographic layout structures

the characters [are formed] into words, lines and ultimately texts—to produce meaning in the way they are organized visually. The way the typographer presents the 'page' takes into account content and form, the materials, the way the page is produced and the knowledge of the target audience." (Triggs, 2003, pp.7–8) This sounds similar to the tasks of artists' book, but it concentrates on comprehensively exploring the typography. Most importantly, expressive qualities are visualized through experimental typography. Expression is further highlighted in Triggs' *The Typographic Experiment: Radical Innovation in Contemporary Type Design* (2003), as "the way language is articulated through the use and arrangement of type to enhance communication." (p.8) By adding additional typographic treatments to the texts as another piece of information, the original meaning of the communication may be enhanced, or may be shifted to a completely different direction.

Type, as a written form of language, carries its meaning for the sake of communication. Typography functions by delicately "sculpting" meaning by combining textual and visual strategies for the reader, so that the meaning can be conveyed clearly. Experimental typography provides a means to give an additional layer of meaning to the visual form of language over its literal representation and meaning. This additional layer of meaning could function by elaborating or by disrupting its literal representation, or by representing additional pieces of information. The visual form of the language is elevated to the same importance as the inherent meaning of the content. One example from history is the arrival of *concrete poetry* in the 1950s.

"Concrete poets were intent on forging a unity between the visual and verbal aspects of a work. ... The forms of concrete poetry vary, but these works are united by their desire to literally concretize meaning—embed its verbal complexity in a material, visual form from which it cannot be separated." (Drucker, 2004, p.233) "For many concrete poets 'typography became part of the autonomy of words' and 'semantics became the defining principle of typographic decisions'." (Triggs, 2003, p.146)

According to design historian Rick Poynor (2003), the emergence of experimental typography needs to be traced back to a cultural condition: postmodernism. "For postmodern thinkers, it is no longer possible to believe in absolutes, in 'totalizing' systems, in universally applicable values or solutions. ... The postmodern object 'problematizes' meaning, offers multiple points of access and makes itself as open as possible to interpretation." (pp.11–12) For the postmodernists, the rules set by the modernists are seen as constraints of possibility in graphic design. Liberating the role of typography to expressive representation does not signify the postmodernists are allowed to know nothing about rules. Poynor (2003) addressed that designer Wolfgang Weingart claims about himself in his book *No More Rules*: "It seemed as if everything that made me curious was forbidden: to question established typographic practice, change the rules, and to reevaluate its potentials." (p.20) In order to look for possibilities, Weingart's words suggest that he knows about the rules first. He realizes they limit his curiosity, which then allows him to break them. Contemporary experimental typography is grounded on a similar path. Although it takes typography to a more freed form of expression, this does not mean that it comes from nowhere. Experimental typography still needs to be used accordingly to serve a particular content, purpose and group of audience.

Authorship—one of the key themes in postmodernism relates closely to the expressive quality in experimental typography. The idea of "designer as author" (designer Bruce Mau referred the idea as "the producer as author") suggests through the dissection of the act of designing that it "can never be an entirely neutral process, since the designer always brings something extra to the project." (Poynor, 2003, p.120) Poynor continuously addressed Bruce Mau's argument of "a close engagement with content is clearly essential before anything like authorship can be claimed." (2003, p.123) Designers working with experimental typography could be seen as language workers, who deliver the meaning from the content of the texts. They "as initiator or working partner, share responsibility with the writer for the production [and communication] of meaning, though whether this is an equal responsibility remains a moot point." (Poynor, 2003, p.127)

Similar to the diverse capacities for expressive communication in artists' books, experimental typography may be an effective way to enrich the expression and communication of a play script. A script is constructed out of lines which explicitly stand in for spoken language. Experimental typography, being able to give expressive qualities and additional informative visual treatments to the texts, could build the emotional tone of the lines and indicate verbal expression of the characters, thus could give clues of personalities of the characters in a play script. Audiences sense the visual changes through typographic treatment differently. Experimental typography will not provide a single interpretation, but is open to interpretation.

2.4 Methodology: qualitative research in visual communication design

"Qualitative research deals with subjective material such as words and images. This research approach strives to understand the qualities of a specific field of inquiry. ... In visual communication design, the majority of research practices fall under the qualitative umbrella. As designers continually develop new objects for diverse audiences, they must strive to understand the detailed needs of those consumers. Human behaviour is not easily quantified; hence qualitative research strategies, born of the social sciences, are often a better fit for creative pursuits." (Visocky O'Grady, 2009, p.18)

Unlike a more directly perceived and verified result from a research study, qualitative research methods focus on seeking the insights of the end-user. They aim to gather informative feedback and suggestions through listening to the voices of a target group of audiences or experts in the area concerned; also through discussing individual experiences, or by engaging with the application of the proposed new idea first hand. Investigating the thoughts of individuals or small groups may not seem convincing as it can not cover a broad range of people. However, all of these individual subjective voices, generated from diverse life experiences, constitute data that could elevate the quality of the outcomes of new ideas. It is crucial to consider

perspectives from people who come from multiple, relevant backgrounds in order not to confine themselves in the development of new ideas and approaches.

There are different practical strategies under the category of qualitative research. The ones that are planned to be applied, particularly useful for this research project, are one-on-one interviews and an iterative research method. These practical strategies were used to work towards the development of enriched reading experiences of a play script.

2.4.1 One-on-one interviews

"Individual interviews are ideal for learning exactly how each person feels and thinks about a topic or design, without concern for the influence of others (except the moderator's influence, which really can't be avoided)." (Laurel, 2003, p.25)

One-on-one interviews were scheduled with theatre professionals in play analysis and theatre design, in order to get instructions on how to analyze the content of the selected play script, as well as an overview of the role of theatre design. Interviewees, without the influence of other people's presence, are more willing to provide insights and personal opinions in a context of a one-on-one meeting.

2.4.2 Iterative research

An iterative research method is considered effective when launching a new idea or developing a new product. It indicates a "design-analyses-refine" process, which could involve one or more rounds. In each round, prototypes are provided for experts who are from different professional fields, all related to the researched area under development. Experts apply their professional knowledge to give feedback on the design of the prototype. The feedback is then analyzed and used for refining the prototype, which could be followed by further rounds of gathering feedback from the experts and analyzing data for refinements. (Timpany, 2012, p.14)

2.5 Other important components in design

2.5.1 The role of inter-disciplinarity in design

Inter-disciplinary research creates bridges between disciplines, to break out of discipline-specific structure.

"Interdisciplinarity has, as its underlying structure, the concept of building bridges between different disciplines, which means not to solve the contradictions and incongruences between them, but rather to expand dialogue possibilities by building bridges." (Pacheco, Manhães, and Maldonado, 2017, p.6) "The collaborative approach and the integration of disciplinary knowledge can take place at different levels: for example, borrowing or transferring concepts, theories, or methods between more or less distant fields; mechanisms of hybridization, transgression, or transformation in contact and crossing between disciplines; or the creation of new fields of research by coupling two or more disciplines." (Muratovski, 2017, p.3)

As a discipline meets its plateau, interdisciplinary study can open it to other fields. Interdisciplinarity "goes beyond the mere juxtaposition of disciplinary points of view, [but] involves the collaboration and integration of specific disciplines in relation to a common object." (Darbellay, Moody, & Lubart, 2017, p.xv) A more integrated understanding of the topic under investigation brings more possibilities into the original field.

"The world today needs designers that are not only aesthetically sensitive, but also culturally aware, inquisitive, and able to think both logically and laterally." (Muratovski, 2017, p.13) In this thesis project, visual communication design, especially book design, reaches towards the field of theatre. There are a lot of cultural commonalities between these two fields. Both theatre design and visual communication design work from texts, they make an idea or a piece of text become alive through the means of applying visual devices, they are similar in that they use a systematic design process, and they are open to audiences and readers' interpretations of what is presented.

Setting the study of theatre, especially theatre design, as a "neighbour" field expands aspects to consider in the approach to book design. The relationship of audiences and theatre mirrors the relationship of book to reader. This could inspire a new approach to the enrichment of the reading experience of a play script. The designer's job today is "[aiming] at the conception and solution of complex problems in an innovation perspective centred on human experiences, which is not limited to disciplinary boundaries." (Darbellay, Moody, & Lubart, 2017, p.xvi)

2.5.2 Design for aesthetic appreciation

Design for appreciation indicates a process of generating users' (here the readers') aesthetic responses. Michael Berghman and Paul Hekkert (2017) address different opinions in the introduction section of their article "Towards a unified model of aesthetic pleasure in design," and say that the perceived beauty of a product participates in its usability (Sonderegger & Sauer, 2010) and may have impact on market success (Landwehr, Wentzel, & Herrmann, 2013). This also implies that the level of care taken in the creation of a design piece makes people feel pleasure when they realize something is good, useful, or well done.

Berghman and Hekkert (2017) then discuss the principles of how appreciation can make a perceptual and cognitive impression on people: the Unity-in-Variety principle for example, and the MAYA (*Most Advanced, Yet Acceptable*) principle.

"Throughout the literature, it has been substantiated repeatedly that people value perceptual input to be orderly and coherent. By presumably allowing easy and efficient perceptual processing unity increases aesthetic pleasure. ... However, as our environment is made up from diverse elements, our senses have evolved to cope precisely with this variety of information. If perceptual input [were to] be overly unified, the senses would [become dull] (Berlyne, 1971; Biederman & Vessel, 2006). Therefore, some challenge in the form of variety to counterbalance unity [is preferred], if only to enable us to perceive discrete entities." (Berghman & Hekkert, 2017, p.137)

"The cognitive processing entails recognizing and meaningfully categorizing perceptual input. ... To do this we rely on previous experiences. Encounters with similar stimuli provide a frame of reference, so higher similarity allows for smoother processing. In other words, we value a degree of typicality as this increases recognizability. ... Stimuli that are novel are liked as well for enabling us to learn and enrich our experience (Bornstein, 1989). Similar to the account about the evolution of the senses on the perceptual level, Biederman and Vessel (2006) argue that this is due to our brain having adapted to cope with new, atypical information. Illustrating the balance between typicality and novelty, Biederman and Vessel (2006) find higher levels of appreciation for novel stimuli, but only on the condition that observers are able to recognize what they are seeing." (Berghman & Hekkert, 2017, p.137)

Finding this balanced correlation between typicality and novelty is called the MAYA principle—"aesthetic appreciation will be highest for designs that manage to be *Most Advanced, Yet Acceptable* (Hekkert, Snelders & Van Wieringen, 2003). In practice, it would seem to imply that we tend to like products that we can easily recognize (say, as a drill hammer, a television set or a car), but that offer a new take on such [types] of products." (Berghman & Hekkert, 2017, p.137)

To enrich the reading experience of a play script, part of this research proposes to create new perceptions by readers towards the design of a script book. It aims to absorb and combine aspects of the live performance experience into the design of a script book. The new combination of these experiences, recognizing these two related fields, could evoke deeper aesthetic appreciation and an enriched reading experience. Appreciation here means to support the reading experience and celebrate art in both book design and theatre play script—the visualization of the play in book form.

Section 3 | Research process

3.1 Research question and research plan

Can the reading experience of a drama play script be enriched through book design?

Enriching the reading experience through design makes the interaction between printed books and readers more inviting and enjoyable. Choosing the genre of drama play script, to carry out this exploration in book form, was the entry point to a broad study about enriching the reading experience. Scripts, whether serving public performance or as a piece of literature, contain strong expression in the dialogue-based texts and are full of potential to be transformed into a stage performance where the audience can immerse themselves into the illusory world.

One of the objectives of the research topic is to improve the quality of how general readers feel and think while they are recognizing the form of the texts, interpreting the textual message, as well as physically interacting with the printed book form.

The approaches of this study are centred in:

- (1) learning from the language of theatre production, especially from theatre designers and their thinking processes;
- (2) experimenting with the capacity of printed book, in both traditional and in the more open genre of artists' books;
- (3) exploring a relative balancing point between the expressiveness in experimental visualization and the superior role of legibility and readability in traditional book design;
- (4) considering the importance of tactility in readers' physical interactions with printed books, with regard to the craft and the materiality of its production.

An initial online survey was conducted as a starting point to gather general information and opinions about the existing play script. Then, one-on-one interviews with experts in play analysis and theatre design were scheduled to collect information about the

selected play, *Waiting for Godot* by Samuel Beckett, in order to prepare a preliminary version of the mockups. Based on the feedback from the initial survey and interviews, as well as a study of published editions of *Waiting for Godot*, a series of mockups was designed for a group of experts, in the related fields of book design, typography, theatre production, and visual culture, to evaluate and to provide suggestions for possible refinements through their comments.

3.2 Research participants

The online survey participants were the theatre design students from the University of Alberta's Department of Drama, and expert-interviews were done with professional book designer(s)/typographer(s), theatre designer(s), theatre director(s), and visual artist(s). Theatre design students have experience of working with scripts in both contexts of producing a theatre show and of inspiring emotional responses as a piece of literature to share in class. Their roles shifting between theatre designers and students are able to provide comments from different perspectives. In addition, experts recruited for the interviews were required to be very experienced within their professional fields, in order to count their feedback as bases for refinements.

3.3 Reasons for selecting *Waiting for Godot* by Samuel Beckett

Waiting for Godot, by Samuel Beckett, was selected after a discussion with a theatre designer. The theatre designer pointed out how minimal this script is and how its seemingly superficial nonsense, at times, induces some confusion in audiences. After some initial investigation about this script, it was interesting to see how much information and intention from Samuel Beckett was not clearly written, but was implied within the script, which suggested room of visualization for clarification.

The features of Theatre of Absurd, introduced in the previous section, would perhaps help to avoid overly literal visualizations when trying to incorporate graphic visual devices into the design of the mockups. Besides, how the script content

comprehensively indicates "meaninglessness" and uncertainty provides design parameters that are very open and can be built on. Lastly, the play contains a very clear structure of two seemingly repetitive acts, and a reasonable number of the cast members for an exploratory research study. Overall, the high degree of openness in *Waiting for Godot* invites interpretation, from not only the audiences and readers, but also book designers.

3.4 Results of the online survey/questionnaire

An online survey entitled *Reading Experience: Drama Play Script* was done in April of 2019. Senior level theatre design students, from the University of Alberta's Department of Drama were recruited to participate in this survey. Eight out of eleven participants completed this survey. The online survey was done in Google Forms, since it was an easily accessible platform for the participants. The online survey was constructed with six sections: a brief introduction to the study, a confirmation of consent form, contact information, screening questions, and the survey questions. The survey consisted of five questions with some of them containing subquestions.

Two main intentions were set behind the survey questions: to gather information about the interactions between the participants and the drama play script, and the general impressions the participants had during their reading experiences of the drama play script. (Appendix 2-3)

After looking at the responses, it is clear that recognition of the significance of the form of a printed book is very limited among the participants. Although eight participants cannot represent all the general readers, they are a sample of all general readers. They did not recognize the way in which the form of the book affects their reading and understanding of the content.

There are both pros and cons with the recruitment of professional theatre design students as the participants. They are knowledgeable enough about the play script, and more skillful than general readers in being able to verbalize their points

of view when answering the questions, based on their experiences. They may be able to analyze the role of script from both the perspective of a "recipe" for live performance and a piece of literature for emotional response.

There are several specific findings from the responses that are helpful for the design process. Firstly, under the question of "Using three words/short phrases to describe the reading experience of most drama play scripts you have read so far in a general way," except for the answer of "It's my job," three out of eight participants make relatively negative comments, and four out of eight participants make relatively positive comments to describe their experiences. Among the negative comments, words like "**tired, dry, tedious**" were commonly expressed; for the positive comments, words chosen included "**clear, intuitive, interpretive, [and] open.**" To align with a comment of "I dislike italics and bolded letters as they steal my interpretation of reading them in a particular way," the professional theatre designer's mindset might be the reason for their preferring plain texts, as it does not affect designers' interpretations and intuitions generated from their attentiveness of listening to the words when they create for stage production. (Appendix 2-4, p.6, p.8) The length of most play scripts was pointed out consistently, which brought up the concern of material for sustained reading like a play script requiring more attention to the design to effectively reduce visual fatigue during reading. One of the participants suggested that the leading or increased line spacing was an aspect he/she expected to see in improvements in the design of any play script, which confirmed the crucial role of form that could provide a more comfortable reading experience. (Appendix 2-4, p.8)

Secondly, responses to the question of "What was your purpose of reading a drama play script outside of the production or school studies of a play" identified three ways in which readers interact with a play script. The most frequent selection of pleasure as the purpose (5/8), proves that a play script works not only for public

performances, but also as a reading material. To preview for a performance, capturing the storyline and feel of the play was ranked as the second selection (4/8). To review specific lines or sections after the performance was the third-ranked selection (3/8). (Appendix 2-4, p.4)

The mockups were designed based on these considerations of *how* the design of a script facilitates constructing the tone of a play for people who want to capture the feel of the story and *how* to provide the layout structure and information hierarchy in book format scripts for ease of reading. Moreover, responding to the suggestion of a preference for a "**reference line number**" system in scripts, the development of a more accessible navigation system for readers to locate specific lines and sections in a script book was considered. (Appendix 2-4, p.8)

Thirdly, there was a specific section in the survey that asked participants to describe the "voices" appearing in their minds when they read the different typefaces presenting the same dialogue shown in the Figure 3.1.

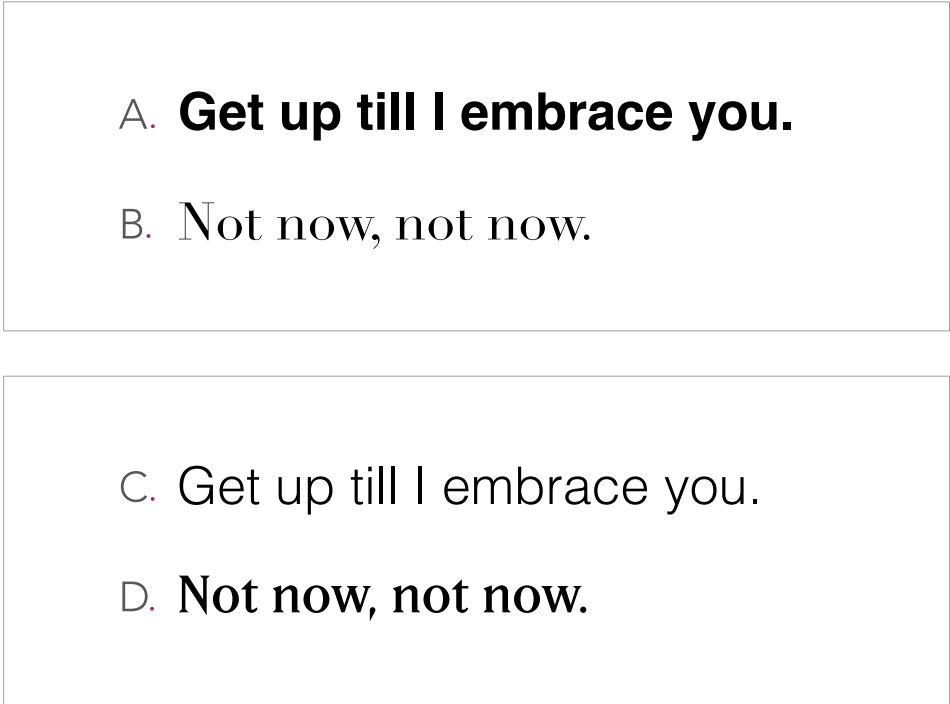


Figure. 3.1
Group 1 (top)
typeface/voice A, typeface/voice B

Group 2 (bottom)
typeface/voice C, typeface/voice D

This section was tested on a visual artist during a conversation. The visual artist was asked to freely describe the "voices" evoked by two groups of different typefaces within a dialogue. The artist commented on each typeface, both individually and looking at the two as a group:

"*Typeface/voice A* is relatively strong, not aggressively strong; it almost sounds like a commanding tone, other words that came to my mind were straightforwardly, honestly, firmly ... *typeface/voice B* in comparison, is relatively calm, mild, and slow. Then, in the second group, *typeface/voice C* sounds slightly like a pleading tone as it is a suggestion; it also sounds quite weak. *Typeface/voice D* speaks as a tough rejection, and it forms an extremely obvious contrast to voice C." (J. Wang, personal communication, March 18, 2019)

Then, the descriptive words given by the visual artist became the selections for participants to choose for their voice-descriptions in their minds:

A.	B.	C.	D.
<input type="checkbox"/> straightforward	<input type="checkbox"/> straightforward	<input type="checkbox"/> strong	<input type="checkbox"/> strong
<input type="checkbox"/> aggressive	<input type="checkbox"/> aggressive	<input type="checkbox"/> pleading	<input type="checkbox"/> pleading
<input type="checkbox"/> commanding	<input type="checkbox"/> commanding	<input type="checkbox"/> weak	<input type="checkbox"/> weak
<input type="checkbox"/> mild	<input type="checkbox"/> mild	<input type="checkbox"/> aggressive	<input type="checkbox"/> aggressive

The most frequent selections for each typeface/voice were similar to the descriptions of the visual artist: **commanding** for typeface/voice A; **mild** for typeface/voice B; **pleading** for typeface/voice C; **strong** for typeface/voice D. However, in group 2, there were completely opposite selections chosen by the participants: both "strong"

and "weak" were selected as a choice by three participants for the voice C; there were four participants who described a pleading tone for voice D. (Appendix 2-4, pp.6–8)

Analyzing this pre-test information, the commanding tone identified for voice A may be due to the boldness of the stroke and the "boxy" look of the typeface. The mild tone in voice B might be caused by the extreme thinness of the serifs, as well as the high contrast of the strokes providing a moderate feeling. For voice C, the consistent thinness and the overall light text colour could give the impression of a pleading tone and a relatively weak voice, but the cleanness in the form of the letter might also indicate a straightforward and a forceful voice that caused some of the participants to describe it as strong. The blackness of the heavy stroke weight and the sharpness of the typeface design in voice D suggested a strong tone that was commonly agreed. Upon the participants who identified the pleading tone from voice D might read the content more rather than recognizing the influences from the form of the text.

The results demonstrate that the general feel of different typefaces could create a similar *range* of "voice" in different readers' minds, but the individual voices are all slightly different, as far as the specific quality of the voice, the attitudes suggested behind the voice, and the exact way the readers picture the character(s) in their minds.

3.5 Expert interviews

3.5.1 Interview: Kathleen (Kate) Weiss, Director/Play Analyst

Kathleen Weiss is a director and a specialist in play analysis. The interview was conducted in April of 2019, and was about 39 minutes in duration. It was held at Weiss's office. The primary purpose of this interview was to gather information about the content of the chosen script: *Waiting for Godot* by Samuel Beckett, since

understanding content is the first step in any design process. It is necessary to make the format harmoniously and coherently support the visual expression of the content, as well as enhance the comprehension of the content by the reader.

Interview questions were based on the script's significance, the general review towards the selected script from Weiss' perspective, discussion on the theme, and the structure of *Waiting for Godot*.

Weiss briefly introduced the significance of *Waiting for Godot*, which was "probably a script that most theatre people would be familiar with." (00:01:09) In theatre, Weiss continues, any great classic play can be interpreted in more than one way, and *Waiting for Godot* is a play that always welcomes interpretations and different productions until today. Its revolutionary role, as well as Samuel Beckett's being one of the pioneers of the absurdism movement in theatre, are greatly valued when viewed through professional lenses. (00:01:24–00:02:33) From Weiss's perspective, the fact that this play in particular can be interpreted in many ways is one of the reasons that makes directors excited about it:

"You could look at those two guys [Estragon and Vladimir] as old clowns, they could even have red noses; it could also be set in a completely ritualistic kind of world where everything is ritual; or it could be a terribly, terribly serious tragic post apocalyptic [approach]... The thing you do, as a director, is you try to decide what world is this play going to live in, because plays are not naturalistic. ... When you are a director, you think about the script as a blueprint, ... I look at the dialogue like a skeleton, and then I am going to put meat [on] when I direct it." (K. Weiss, personal communication, 00:05:09, 00:26:33) (Appendix 3-3-1)

Reflecting on Weiss's explanation of a director's perspective of working with a play like *Waiting for Godot*, the question of whether a theatre director's and a book designer's jobs parallel each other comes to mind. Unless a manuscript is

simply presented on a pile of letter size pages and clipped together, creating the form of the book, according to the content of the text, works in a similar way to the process of "putting meat on a skeleton" by the director. What kind of "world" a book designer wants the readers to live in, or rather, what kind of character a book designer adds to a text in order to speak to readers vividly, becomes essential for the design to enhance the expression of the script in book format.

When the book designers start to "put meat" on a piece of plain text (the skeleton), every design decision has an impact on the process. The differences in book designer's role of a content-servant (in traditional book design) and an expression-translator (in artist's books) are due to how much influence there is. Rick Poynor (2003), a design writer and critic, mentioned in *No More Rules*, that design would never be a completely neutral process. (p.120) This indicates that a designer's subjectivity plays a role during a design process. The design attributes such as readability and legibility, are functional to sustain the "life" of "the skeleton with meat on" (K. Weiss, personal communication), but the decisions conceiving what kind of "personality" a book has, rely on the accumulated knowledge, judgement and intuition of the book designer.

In order to analyze the content of a play, understanding the playwright's intention is fundamental. Due to the absurdist nature of this play, *Waiting for Godot* does not work like a traditional play where the theme can be neatly summarized. Weiss provided a summary based on her comprehensive study of Samuel Beckett:

"I read all of Beckett's plays and they're all pretty much about— 'is there any reason that I'm alive, like what gives my life meaning?' And he's obsessed by all of the plays had these kinds of rituals that people do that they find meaning in. ... That's the thing about *Godot*, they find a way to give their lives meaning, or try to, with the little small rituals that they do. ... [To summarize this,] it is about two people who are looking for meaning, looking

for an answer to why they are alive, who are searching ... It is like if they find the right things to do, suddenly everything would come together and make sense, but that never happens, never. ... If I was going to do a word, I would say 'faith,' and the parameters of successes and failures of faith in the modern world." (K. Weiss, personal communication, 00:07:21, 00:09:57, 00:11:42) (Appendix 3-3-1)

Weiss continued to explain that, unlike a traditional play's plot that has a climax or a turning point, *Waiting for Godot* was structured as a "cycle play." (00:08:45) The intention behind writing in cycles also plays a part in its point, the endlessness of waiting for someone who will never come. The only interruption that seems to break this ongoing loop is the appearance of Pozzo and Lucky. They seem to drag the audience out of an inner world full of disappointment that is driven by the two main characters, Estragon and Vladimir. However, the presence of Pozzo and Lucky throughout the full text, does not really change anything. The loop is still endlessly going on, Estragon and Vladimir are still waiting. (00:08:45–00:09:24) In addition to bringing in outside voices, the interactions between Pozzo and Lucky reveal the considerable weight of physicality in this play. How Pozzo abuses Lucky, was addressed by Weiss has an "extended clown turn" that could directly confront the audience on the stage:

"I think Pozzo's scene [of commanding Lucky] because it's all physicality. What I call clown in the play or buffoon in the play, which is a theatrical style that breaks and opens conventions. So basically, when you work in clown, it gives you permission, in terms of staging it, to confront the audience in this really kind of direct way. ... Pozzo's whole thing is like an extended clown turn, like it's all kind of comic, very physical comic business. It's ironic because it's all about [how] Pozzo abuses Lucky. Then we see twenty–five different ways that he does that, all physicalized and played out in front of us. So it's like almost a satirical. So satire makes us question or look at something in a different way." (K. Weiss, personal communication, 00:21:36) (Appendix 3-3-1)

In written form, all of this physicality is converted to stage directions to give clues about how Pozzo commands Lucky in this scene. Weiss also emphasizes that Lucky's monologue is one of the highlights of the play. All the made-up words and the related senselessness are "poured" out suddenly by this character, but the monologue without punctuation is intentionally used to build up to the point of this play, as it challenges the connection between language and its meaning.

"[Lucky's] monologue basically completely breaks down the language, because it has no punctuation. It's sort of makes sense, yet it doesn't. He enters verses like 'Quack quack quack quack,' like 'blah blah blah blah blah' through it. So he's completely, like, undermining the value of language. Again, it's like 'don't think you're going to find meaning in language either.' (K. Weiss, personal communication, 00:21:36) (Appendix 3-3-1)

Kathleen Weiss also put emphasis on the importance of the stage directions in *Waiting for Godot*, having mentioned previously that physicality carries a lot of weight in this play. She continued to explain that many of the stage directions in other play scripts were added by the first person who directed the play and aimed to tell the actors how to act. She would not refer to this kind of stage direction when she directed. However, in *Waiting for Godot*, all the stage directions came from Beckett himself, so that most of the stage directions in this script were calculated to add another informative layer to help tell the story. (00:32:34)

"We remember plays are telling the story, it is like, what are the tools we use to tell the story. [Except for the dialogues,] an important part of the storytelling is the stage direction." (K. Weiss, personal communication, 00:35:58) (Appendix 3-3-1) Weiss emphasized that there should also be more attention paid to analyzing the stage directions, particularly in this script, because the way Beckett added the stage direction aimed to refine what characters do, to describe their actions, in order to add depth to constructing the story, rather than telling the actors how they should act. (00:36:50)

3.5.2 Interview: Stephen Wade, Theatre Designer (set and lighting design)

The second interview of this round was done via FaceTime in July of 2019, with Stephen Wade who is a theatre designer mainly working in the field of lighting and set design. The interview lasted about 50 minutes. The main purpose of having an interview with a theatre designer before designing the mockups is to get an overview about how theatre designers work with a script text, and bring it to life on the stage. Understanding theatre designer's working process could help to provide a framework for a book designer to analyze the script texts for the purpose of identifying where to add visual emphasis and to increase sense of drama in the printed book form.

The interview questions were aimed in two directions. One is how a theatre designer interacts with a script during the design process, the other one is about the content analysis of *Waiting for Godot* from the perspective of a theatre designer.

Wade briefly introduced his design process and a general understanding of the role of theatre design at the beginning of the interview:

"Everybody has their own sort of process about how they get into it. I'll probably read the script two or three times. Just to get a feel for it. Then go through it and make lots and lots of notes. Any of the stage directions, anything that has things to do with. ... So you make this huge collection, I call it 'demands of the play.' Quite often after that, I will have a meeting with the director and we sort of talk about our ideas for the show or the play, and very early on in the process, I will build what's called the white card model. It's a quarter inch scale model of the theatre. I always have that there, so I can visualize the space that I'm going to be working in. ... There are things that are absolutely required by the play. And there's the idea that we learned that you have to express. They kind of have to happen at the same time. ... It's reading and thinking about it and doing research as to what's

the time period that the play takes place in. ... I mean you're trying to reflect what the play's about, and reflect the time frame that you're doing the play in. You're reflecting the social status of the characters." (S. Wade, personal communication, 00:06:40, 00:08:48, 00:19:35) (Appendix 3-3-2)

Different theatre designers may have different ways of working and different plays may lead to the same designer using slightly different approaches, however, Wade's words suggested a set of common approaches which a book designer also makes use of when designing a book format script:

- **Step 1.** Reading the script several times in order to understand the overall feel and tone of the play
- **Step 2.** Analyzing the types of information a script contains, and sorting out the information hierarchy
- **Step 3.** Examining "demands of the play" from the content particular to this research project:
 - (1) characters' personalities
 - (2) voice qualities
 - (3) magnitude of motion
 - (4) sense of space and times
 (All of these "demands" were visualized through various typographic treatments and graphic devices.)
- **Step 4.** Defining the "world" it lives in: specific book genres' related visual language, and/or color palette, setting the overall tone of the play, as well as the historical background
- **Step 5.** Performing closer visual research on the possible visual elements under the set historical background and context of the "world" set in the previous step

Additionally, Wade was asked to talk about his understanding of *Waiting for Godot* during the interview. He firstly admired the high value of this play "existing to be performed," (00:23:16) which was similar to Kathleen Weiss mentioning that the performed version of this play was quite engaging ... and so alive when presented on the stage. Wade then addressed the comments he acquired online from several directors who worked with Samuel Beckett:

"There were directors that worked with Beckett, and they asked him what it [*Waiting for Godot*] was about. And he says it's about whatever you want it to be. [*laugh*] He refused to pin it down. There are people that have a very religious take on the play. For me, I think it's more about just humanity on this planet, we're kind of waiting kind of thing. People take a very political stance on it, very sociological stances, so ... all of those things that have been tried. [There were] some real landmark productions of it too. There's one in South Africa, where it's done with an all black cast. And this was while apartheid was still going on. When Pozzo comes in, and Lucky is tied to him with a rope, ... that spoke more to the audience than anything else in the play because it became a master/slave relationship. And ... another one I was reading about that took place in San Quentin Prison in the United States in the early 50s, and the prisoners actually produced it and it's just profoundly affected all of the people that were involved in it and then watched it, because it spoke to them about their situation being in jail. So, I mean, I think you could take out of it whatever you bring in with you." (S. Wade, personal communication, 00:26:29) (Appendix 3-3-2)

Samuel Beckett leaves plenty of "white space" in this play for audiences to fill in. Since people have their different ways of interpreting meaning, the meaning attached to the series of activities the characters perform in this play actually speaks to individuals diversely. Beckett invites audiences to participate with their active quests for personal meaning, which seems to be calculated to run

parallel to the main characters who are searching for answers in their lives. This also reflects the discussion about authorship introduced in the discussion about expressive typography. Similar to an authorship-sharing relationship from writer to book designer to reader, when a play script works as the "springboard" (phrased by Wade) of a production process for a stage performance, the director and the production team have already shared authorship with the playwright. The performed version of the original text has become a re-creation by the production team. Although the intuitive ideas from a particular production team have been added to the original text, the authority of decision-making as to its meaning is actually passed on to the audience when it's performed publicly.

Stephen Wade also shared his experience of watching a production of *Waiting for Godot* during the interview:

"The most powerful moment is when Lucky starts to speak and do his dance, because all of the other dialogue has been very measured. And then when that character suddenly starts to speak, it's just a stream of consciousness, and the actor has to do it almost without breathing. It lasts about four or five pages. ... this character who hasn't moved or done anything up to that point. It's almost an explosion with that character, and then it just settles straight back down again, and he finishes ... and he's back to just standing there. It's quite an amazing thing to watch on stage." (S. Wade, personal communication, 00:29:14–00:30:45) (Appendix 3-3-2)

Lucky's monologue was stressed again as one of the most powerful moments in this play. The level of expression is elevated in this scene by a verbal burst from Lucky who has been abused and stressed for so long. In contrast to the rest of the dialogues that are more measured in language, Lucky's monologue should not be constrained as it is extremely expressive and distinctive.

Wade also suggested that Beckett actually had very tight control on what can and cannot be done with his play. Therefore, the physical elements from the play, such as the tree, the rock, the empty space, and the moon rises up in the background, etc., can barely be changed when a theatre designer works on a production of *Waiting for Godot*. (00:32:27)

Towards the end of the interview, Wade, as a specialist in lighting and set design, was asked to explain a little bit about the capacity of these two types of design. He provided a brief explanation of lighting design, as there are four main purposes of it: its primary job is making things visible on the stage; it is one of the strongest ways of creating the idea of "mood" on stage; it directs audiences' eyes to different areas of focus; and it can be used to create all sorts of impressions by adding textures or patterns to the light, "so you can create a whole forest just by applying lights and shadows." (00:38:07) In set design, he suggested that model making, to scale, was a crucial part of the process. It helped the designer to have a clear vision about the things that could happen in the performance space. The designer could actually build the entire show from it. Then, there were the drafting papers for communication with the scenic people who would be building the sets. (00:40:52) These theatre design attributes seem to parallel the book design attributes, as the concept of legibility and readability are reflected in the role of lighting design, setting up the page dimensions and the live area for laying out texts are essential and work similarly as a "performance" space.

Section 4 | Design process

4.1 Analysis of existing editions

Five published editions were evaluated (Figure 4.1):

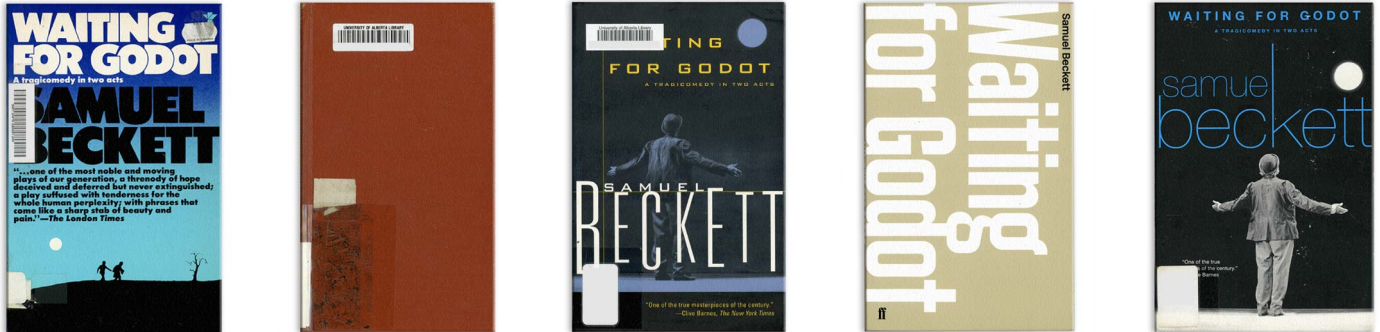


Figure 4.1

Script 1
(published in 1954)

Script 2
(published in 1965)

Script 3
(published in 1982,
a reprint version of
script 1)

Script 4
(published in 2010)

Script 5
(published in 2011)

The first component that affects the legibility, readability, and the overall appearance of the page, is the leading (line spacing). This component was identified as important to the reading experience in the online survey session. Among the five scripts, scripts 2 and 4 especially have very tight leading (Figures 4.2 and 4.3). The text weights carried by the chosen typefaces in **scripts 2** and **4** are quite heavy. The type sizes, compared to the leading, are relatively large. When there are italics indicating stage directions, the text colour appears very dark, and the letters seem to be condensed and appear very tight. With the tight leading, the body texts go together visually, and the characters' names are unified. Therefore, the gap between characters' names and their lines stands out immediately and draws too much attention over reading the content. The treatments for connecting the name with lines are very different in scripts 2 and 4 (Figures 4.4 and 4.5). Both affect the readability. A situation that theatre designer Stephen Wade mentioned in his

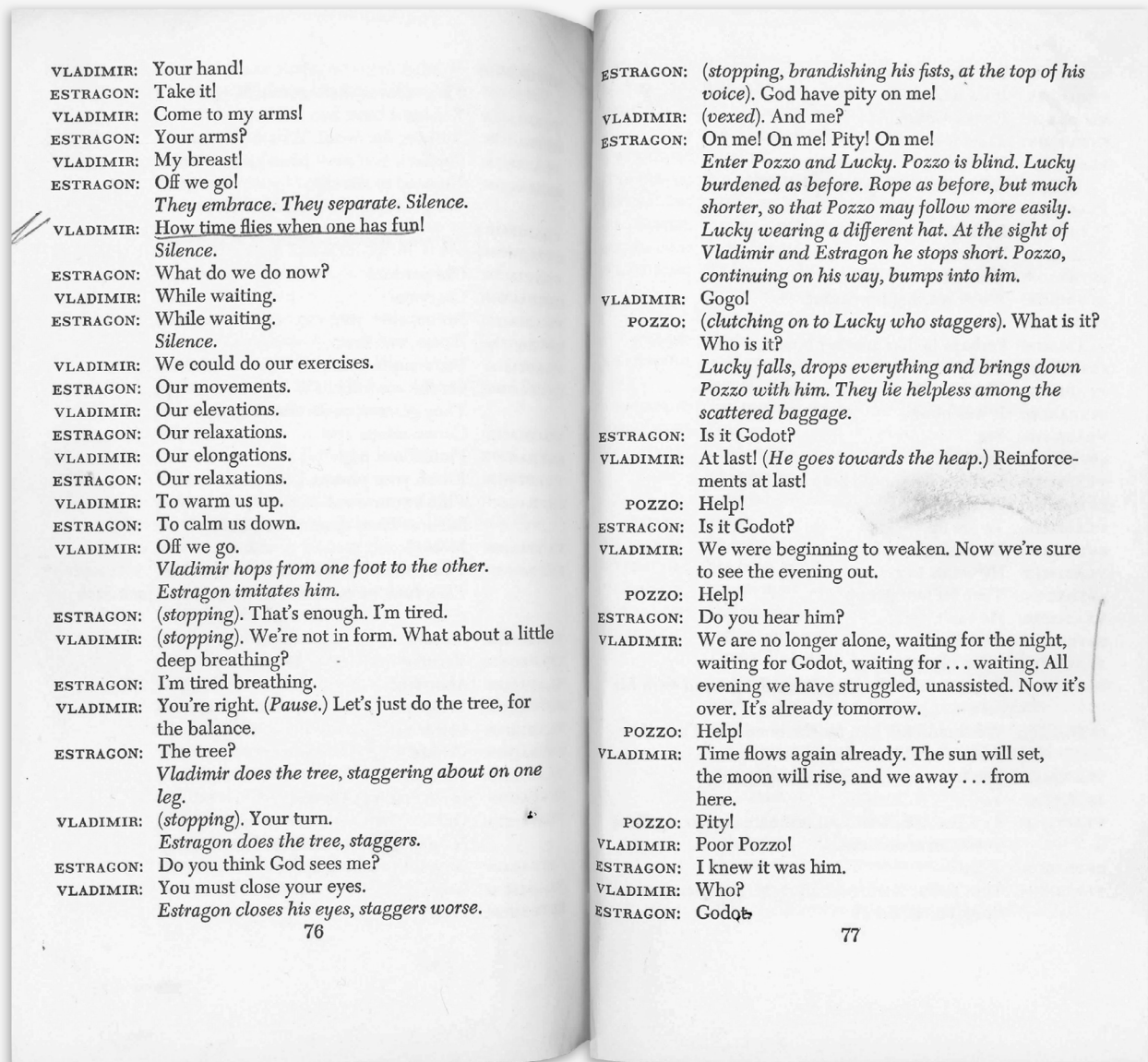


Figure 4.2
Sample pages of script 2

SAMUEL BECKETT

VLADIMIR: Gogo!
 ESTRAGON: Didi!
 VLADIMIR: Your hand!
 ESTRAGON: Take it!
 VLADIMIR: Come to my arms!
 ESTRAGON: Your arms?
 VLADIMIR: My breast!
 ESTRAGON: Off we go!
 [They embrace. They separate. Silence.]
 VLADIMIR: How time flies when one has fun!
 [Silence.]
 ESTRAGON: What do we do now?
 VLADIMIR: While waiting.
 ESTRAGON: While waiting.
 [Silence.]
 VLADIMIR: We could do our exercises.
 ESTRAGON: Our movements.
 VLADIMIR: Our elevations.
 ESTRAGON: Our relaxations.
 VLADIMIR: Our elongations.
 ESTRAGON: Our relaxations.
 VLADIMIR: To warm us up.
 ESTRAGON: To calm us down.
 VLADIMIR: Off we go.
 [VLADIMIR hops from one foot to the other.
 ESTRAGON imitates him.]
 ESTRAGON: [Stopping.] That's enough. I'm tired.
 VLADIMIR: [Stopping.] We're not in form. What about a
 little deep breathing?
 ESTRAGON: I'm tired breathing.
 VLADIMIR: You're right. [Pause.] Let's just do the tree,
 for the balance.
 ESTRAGON: The tree?
 [VLADIMIR does the tree, staggering about on one leg.]
 VLADIMIR: [Stopping.] Your turn.
 [ESTRAGON does the tree, staggers.]

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WAITING FOR GODOT

ESTRAGON: Do you think God sees me?
 VLADIMIR: You must close your eyes.
 [ESTRAGON closes his eyes, staggers worse.]
 ESTRAGON: [Stopping, brandishing his fists, at the top of
 his voice.] God have pity on me!
 VLADIMIR: [Vexed.] And me?
 ESTRAGON: On me! On me! Pity! On me!
 [Enter POZZO and LUCKY. POZZO is blind. LUCKY
 burdened as before. Rope as before, but much
 shorter, so that POZZO may follow more easily.
 LUCKY wearing a different hat. At the sight of
 VLADIMIR and ESTRAGON he stops short. POZZO,
 continuing on his way, bumps into him.]
 VLADIMIR: Gogo!
 POZZO: [Clutching on to LUCKY, who staggers.] What is
 it? Who is it?
 [LUCKY falls, drops everything and brings down
 POZZO with him. They lie helpless among the
 scattered baggage.]
 ESTRAGON: Is it Godot?
 VLADIMIR: At last! [He goes towards the heap.]
 Reinforcements at last!
 POZZO: Help!
 ESTRAGON: Is it Godot?
 VLADIMIR: We were beginning to weaken. Now we're
 sure to see the evening out.
 POZZO: Help!
 ESTRAGON: Do you hear him?
 VLADIMIR: We are no longer alone, waiting for the night,
 waiting for Godot, waiting for . . . waiting. All
 evening we have struggled, unassisted. Now it's over.
 It's already tomorrow.
 POZZO: Help!
 VLADIMIR: Time flows again already. The sun will set,
 the moon will rise, and we away . . . from here.
 POZZO: Pity!

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Figure 4.3
 Sample pages of script 4

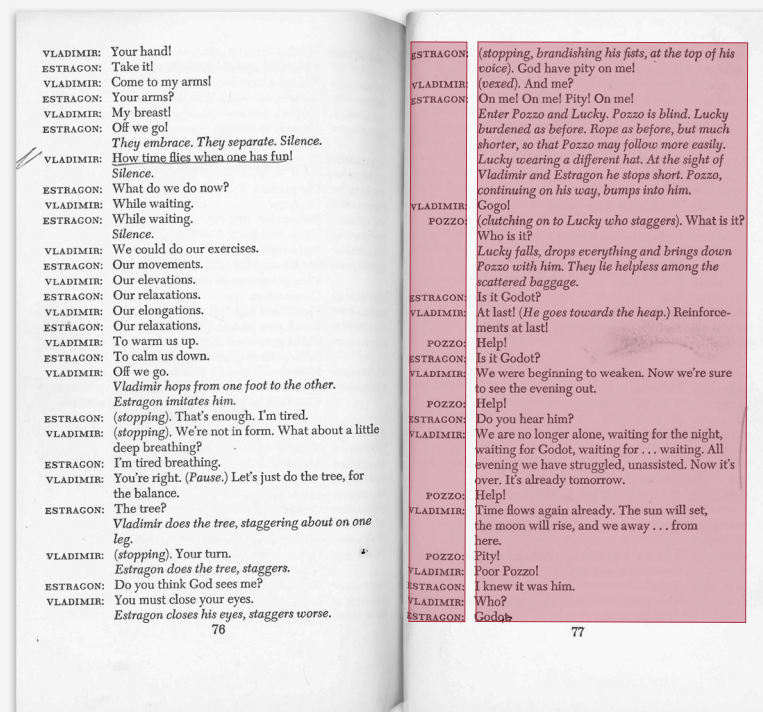
interview raised a careful consideration in the typographic arrangement for the connection between the characters' names and their lines:

"[I find ...] the two main characters start speaking with the same voice. Even their dialogue just sort of runs together, I don't see it as two different people. [However,] when Pozzo and Lucky come on stage, then you have other voices. Before that, it just becomes this long sort of disjointed piece of poetry. You start reading the dialogue without looking so far [as to see] who is speaking it." (S. Wade, personal communication, 00:24:12) (Appendix 3-3-2)

In addition to how the content is written, the space between characters' names, and their lines being much bigger than the tight leading between lines, could play a part in the dialogue running together. As shown in **script 2**, lines are grouped together visually, and an awkward gap is formed between names and lines (Figure 4.4). The information constructing a page only includes script content and page number in this edition. The page numbers are set centred on the body text. In 1965, the production technology would have been phototypesetting with more limitations than today, which may account for the rawness in the text type.

Figure 4.4

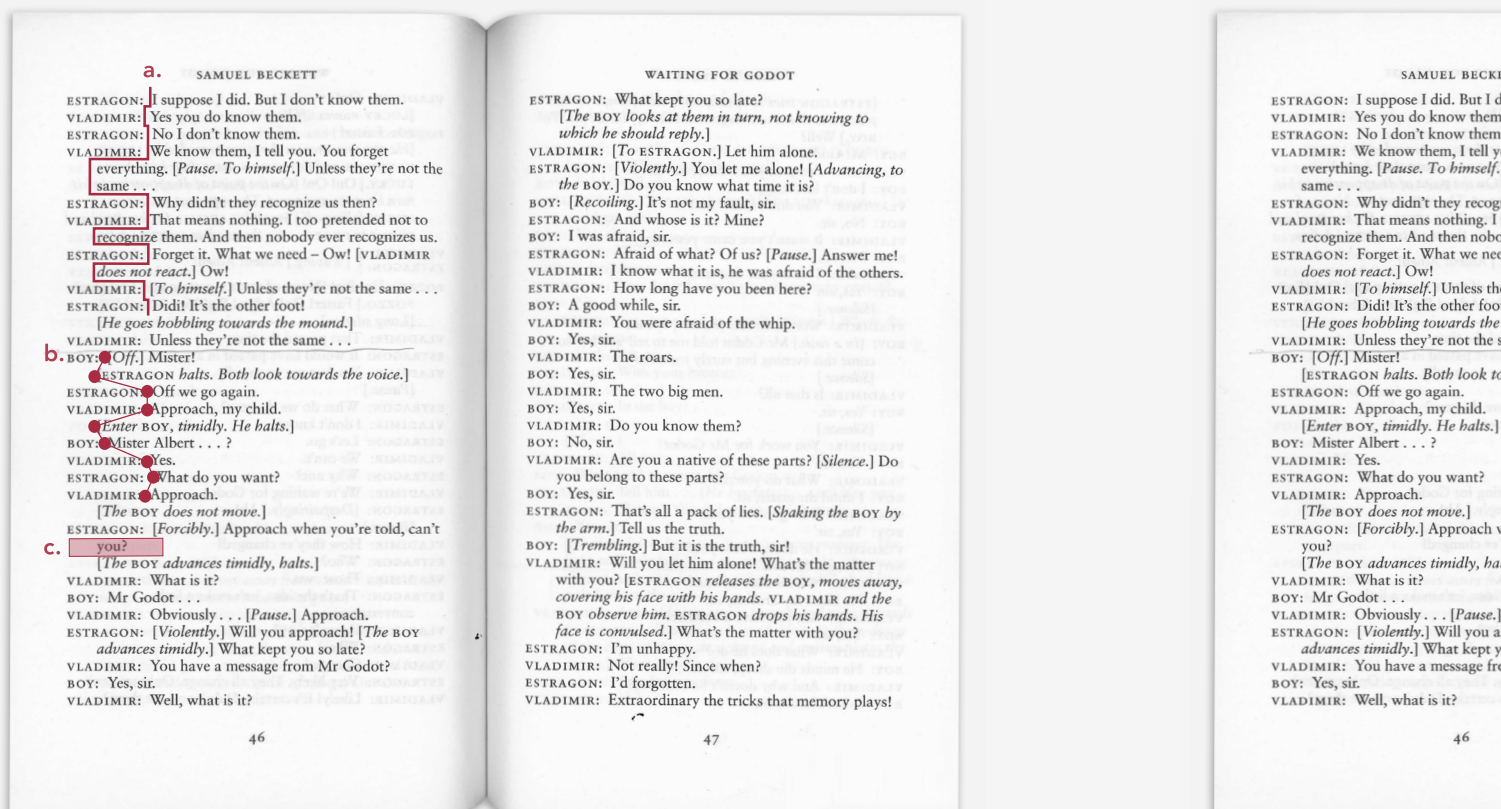
Whitespace between characters' names and their lines form a gap that stands out visually on the page in script 2

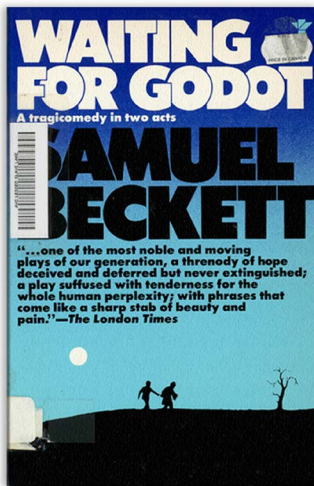


The way that **script 4** deals with the connection between characters' names and their lines is by using indents. It is not effective, in that the overall presentation of each page looks less-organized, consequently the readability and legibility are influenced negatively. The characters' names are different lengths, and using a left alignment for them creates odd "rivers" (which are explained by Baines and Haslam (2002) as "noticeable and disruptive stacking holes in a piece of text") between the name and lines (Figure 4.5, a). When readers turn to a new line, it is difficult for them to locate the beginning (Figure 4.5, b). A single word, left on a new line, in this situation particularly stands out visually, because there are awkward spaces on both sides of the word (Figure 4.5, c). Reader fatigue could increase, as their eyes have to keep searching for the beginning of a new line. The small capital letters used for character names does not differentiate them from the body texts. Rather, the names compete with the lines. The cover design of this 2010 edition is the most contemporary of the five under analysis, but the overall appearance of the page layout, and the choice made for the type, remains a traditional one.

Figure 4.5

- Arrangement of characters' names and their lines creates odd "rivers"
- It is difficult for readers to locate the beginning of the next line
- A single word, left on a new line, stands out visually





Cover of script 1

Scripts 1, 3 and 5 have better decisions about leading (Figures 4.6, 4.7 and 4.8). The increased line spacing makes the overall text "colour" (the evenness of the grey value of the printed text) look more comfortable to read, with an even grey tone. The connections between characters' names and their lines work more coherently. However, the typeface choice in **script 1** contains considerably heavier strokes (Figure 4.6). The inconsistent stroke weight in the letter forms and the low quality printing make the text colour look uneven, which makes the names of characters more prominent than their lines. The page number being excessively large also shows the hierarchy of information is weakly organized in script 1. It attracts much more attention than the script body text, and it only appears on one side of the spread. The design of the half-title page, the title page, and the page introducing each act apply a sense of expressive typography, with a concept of "wandering" (Figure 4.9). The way it treats texts seems to be isolated and stand out too much, since there are no other expressive elements in the rest of this edition. Overall, the loose treatment of the typography gives a visual break for the readers' eye, and makes the page presentation appear more open than script 2. The cover design demonstrates the feel and tone of the content instantly by showing the "definite elements" (the tree, the sky, the moon ... of the play), referred to by Wade in the interview. The illustrative quality echoes the "tragicomedy," in regard to the image composition (the proportion of the sky, the land, and the figure), an indication of narrative (two figures in motion), and the typeface chosen for the title (fun and serious seemingly coexist). The way the quote from *The London Times* is treated attracts a great deal of attention.

Script 3 is a reprint edition of script 1, the title page design is the same as in the previous edition, but the design decisions made on text type are much improved (Figure 4.7). The reduced stroke weight of the typeface presents both body texts and the characters' names more clearly. The leading looks more resolved with this type weight. The information hierarchy becomes clear as the type size for characters' names seems slightly smaller. The improved printing quality also results in a better look and better legibility in this edition, however, the contrast caused by

ESTRAGON: Your arms?
 VLADIMIR: My breast!
 ESTRAGON: Off we go!
They embrace. They separate. Silence.
 VLADIMIR: How time flies when one has fun!
Silence.
 ESTRAGON: What do we do now?
 VLADIMIR: While waiting.
 ESTRAGON: While waiting.
Silence.
 VLADIMIR: We could do our exercises.
 ESTRAGON: Our movements.
 VLADIMIR: Our elevations.
 ESTRAGON: Our relaxations.
 VLADIMIR: Our elongations.
 ESTRAGON: Our relaxations.
 VLADIMIR: To warm us up.
 ESTRAGON: To calm us down.
 VLADIMIR: Off we go.
*Vladimir hops from one foot to the other
 Estragon imitates him.*
 ESTRAGON: *(stopping)*. That's enough. I'm tired.
 VLADIMIR: *(stopping)*. We're not in form. What about a little
 deep breathing?
 ESTRAGON: I'm tired breathing.
 VLADIMIR: You're right. *(Pause.)* Let's just do the tree, for the
 balance.
 ESTRAGON: The tree?
*Vladimir does the tree, staggering about on one
 leg.*

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VLADIMIR: *(stopping)*. Your turn.
Estragon does the tree, staggers.
 ESTRAGON: Do you think God sees me?
 VLADIMIR: You must close your eyes.
Estragon closes his eyes, staggers worse.
 ESTRAGON: *(stopping, brandishing his fists, at the top of his
 voice)*. God have pity on me!
 VLADIMIR: *(vexed)*. And me?
 ESTRAGON: On me! On me! Pity! On me!
*Enter Pozzo and Lucky. Pozzo is blind. Lucky
 burdened as before. Rope as before, but much
 shorter, so that Pozzo may follow more easily.
 Lucky wearing a different hat. At the sight of
 Vladimir and Estragon he stops short. Pozzo,
 continuing on his way, bumps into him.*
 VLADIMIR: Gogol
 POZZO: *(clutching on to Lucky who staggers)*. What is it?
 Who is it?
*Lucky falls, drops everything and brings down
 Pozzo with him. They lie helpless among the
 scattered baggage.*
 ESTRAGON: Is it Godot?
 VLADIMIR: At last! *(He goes towards the heap.)*
 Reinforcements at last!
 POZZO: Help!
 ESTRAGON: Is it Godot?
 VLADIMIR: We were beginning to weaken. Now we're sure to
 see the evening out.
 POZZO: Help!
 ESTRAGON: Do you hear him?

Figure 4.6
 Sample pages of script 1

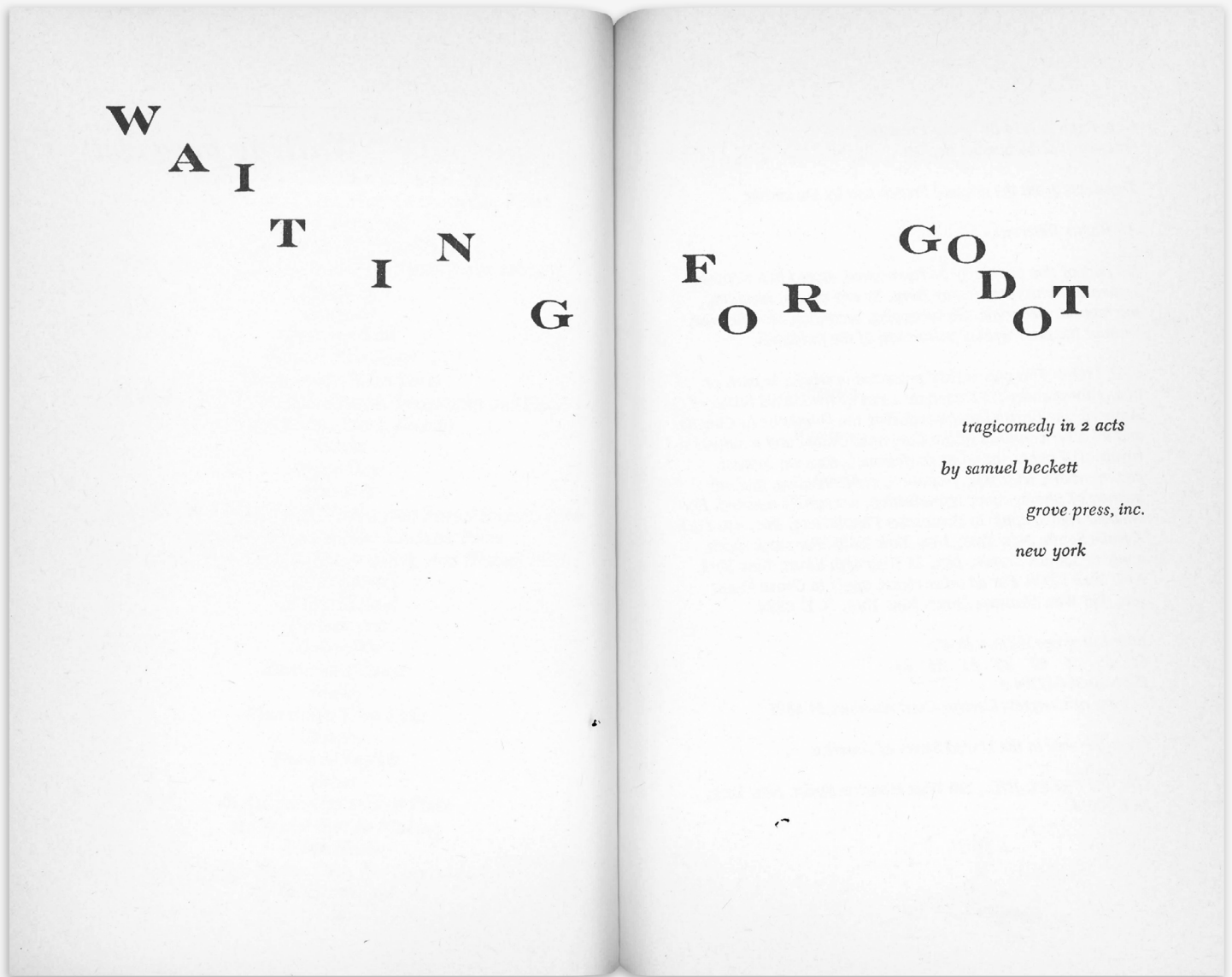


Figure 4.9
The title page of script 1

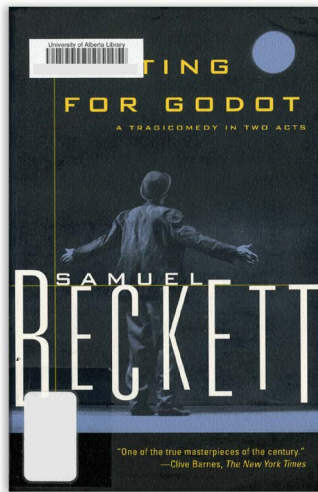
ESTRAGON: Your arms?
 VLADIMIR: My breast!
 ESTRAGON: Off we go!
They embrace. They separate. Silence.
 VLADIMIR: How time flies when one has fun!
Silence.
 ESTRAGON: What do we do now?
 VLADIMIR: While waiting.
 ESTRAGON: While waiting.
Silence.
 VLADIMIR: We could do our exercises.
 ESTRAGON: Our movements.
 VLADIMIR: Our elevations.
 ESTRAGON: Our relaxations.
 VLADIMIR: Our elongations.
 ESTRAGON: Our relaxations.
 VLADIMIR: To warm us up.
 ESTRAGON: To calm us down.
 VLADIMIR: Off we go.
Vladimir hops from one foot to the other. Estragon imitates him.
 ESTRAGON: *(stopping)* That's enough. I'm tired.
 VLADIMIR: *(stopping)*. We're not in form. What about a little deep breathing?
 ESTRAGON: I'm tired breathing.
 VLADIMIR: You're right. *(Pause.)* Let's just do the tree, for the balance.
 ESTRAGON: The tree?
Vladimir does the tree, staggering about on one leg.

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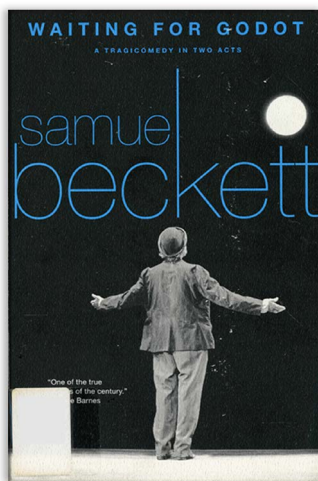
VLADIMIR: *(stopping)*. Your turn.
Estragon does the tree, staggers.
 ESTRAGON: Do you think God sees me?
 VLADIMIR: You must close your eyes.
Estragon closes his eyes, staggers worse.
 ESTRAGON: *(stopping, brandishing his fists, at the top of his voice)*. God have pity on me!
 VLADIMIR: *(vexed)*. And me?
 ESTRAGON: On me! On me! Pity! On me!
Enter Pozzo and Lucky. Pozzo is blind. Lucky burdened as before. Rope as before, but much shorter, so that Pozzo may follow more easily. Lucky wearing a different hat. At the sight of Vladimir and Estragon he stops short. Pozzo, continuing on his way, bumps into him.
 VLADIMIR: Gogo!
 POZZO: *(clutching on to Lucky who staggers)*. What is it? Who is it?
Lucky falls, drops everything and brings down Pozzo with him. They lie helpless among the scattered baggage.
 ESTRAGON: Is it Godot?
 VLADIMIR: At last! *(He goes towards the heap.)*
 Reinforcements at last!
 POZZO: Help!
 ESTRAGON: Is it Godot?
 VLADIMIR: We were beginning to weaken. Now we're sure to see the evening out.
 POZZO: Help!
 ESTRAGON: Do you hear him?

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Figure 4.7
 Sample pages of script 3



Cover of script 3



Cover of script 5

the inconsistent stroke weight of the chosen typeface may need to be considered in order to reduce visual fatigue. During the process of selecting the typeface for Mockup 1, evaluating the quality of the italic font should be a criterion for choosing a typeface, because the high conspicuity of the italic font could destroy the flow of reading. The cover design uses a stage photo in this 1982 edition. It has a much more formal appearance than the illustration in the 1954 edition (script 1), but the sense of narrative of the particular storyline of this play seems to be reduced, since it reflects to production more than the story's content.

The text of **script 5** is the most well-designed edition of the five in terms of readability and aesthetics (Figure 4.8). The way it deals with the relationship between characters' names and lines is quite balanced in hierarchy and layout. The characters' names, treated in small capital letters in lighter grey tone, are positioned properly next to the lines, in terms of the hierarchy. They connect to the lines visually, but not "steal" the attention the readers are supposed to give to the lines. The design of the chosen typeface has a relatively consistent stroke weight, that creates even text colour and neat appearance on the page. The italics do not draw reader's attention, but show a distinctive visual difference from the rest of the text. The information hierarchy is clear and easy to understand compared with the other editions. The page numbers and running heads are placed at the top of each page, where a smaller amount of space makes the overall presentation look top heavy. The cover design of this edition is a revised version of script 3. A better photograph quality, with higher contrast, elevates the dramatic mood. In terms of the information hierarchy, three editions (script 1, 3 and 5) aim to emphasize the name of the playwright: Samuel Beckett. Script 1 manages the title and the playwright's name on the same level of importance. The information layed out in script 3 and 5 appears less organized. Readers' eyes have to jump around on the cover to perceive the information, due to multiple types of alignment (centred, left alignment, right alignment) being applied at the same time.

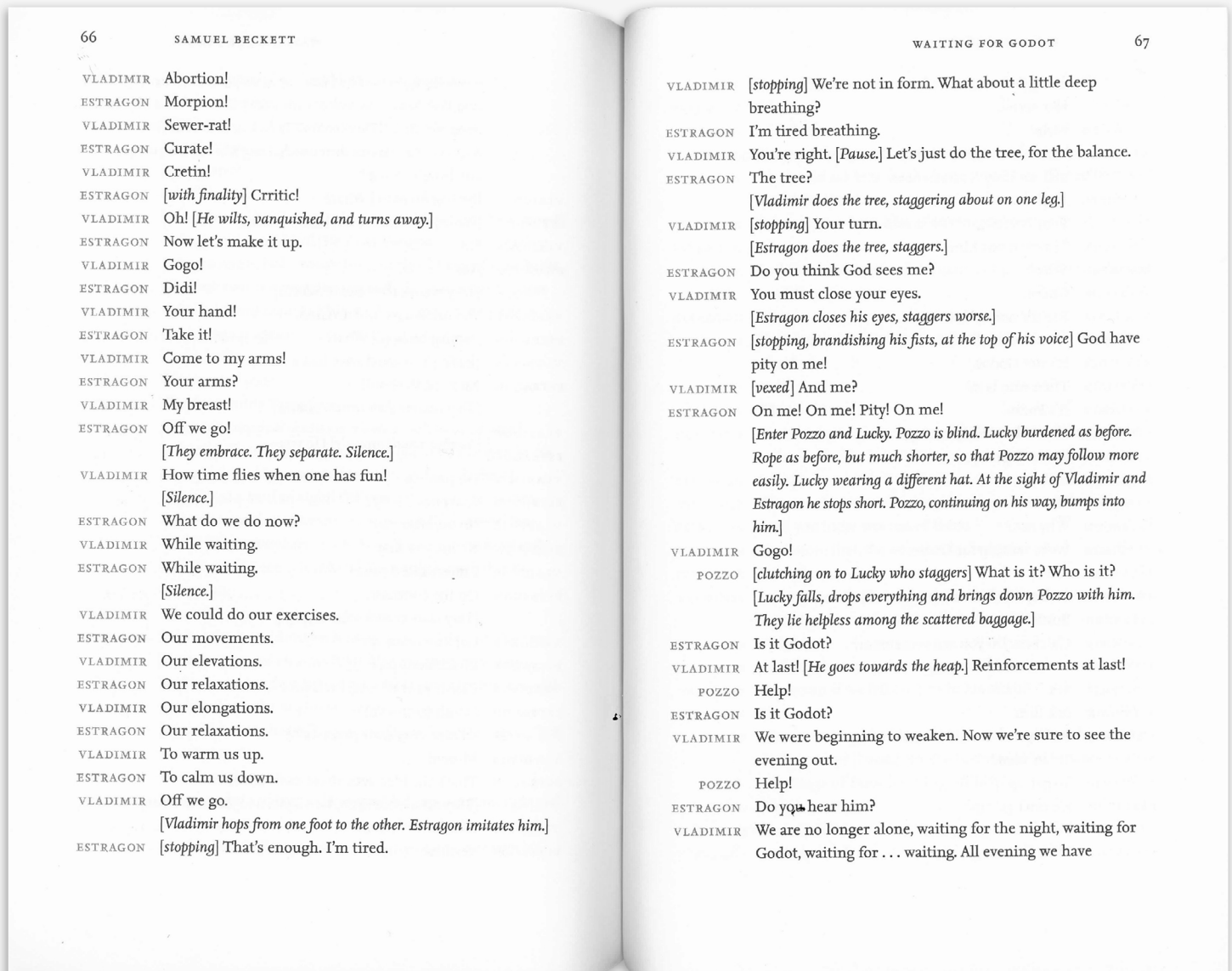


Figure 4.8
Sample pages of script 5

The information, carried in these five editions, usually includes only the script content and page number. Some of the editions use running heads that mainly show the title of the play and the name of the playwright. It is worth considering whether there should be an indication of act and/or scene number within the running head, so that it can facilitate the purpose of review (mentioned in the online survey) when reading a script book. Although there are only two acts in this play, since both of the acts are constructed with a similar pattern in contents, as "a cycle play" pointed out by director Kate Weiss, this might generate confusion for readers when they want to review particular parts of the play and try to locate a specific line in this script book.

As mentioned by Weiss in her interview, the physical actions described in the **stage directions** in this play, is a crucial component of the storytelling. (00:35:58) The stage directions, in the design of the script, should be carefully considered choosing a well-designed open and regular typeface for italics, in order to avoid unnecessary pauses resulting in confusion for the reader in understanding the proceedings.

From the initial readings of this script and analysis of the stage directions, the contents of the stage directions can be grouped into several categories:

- (1) explaining the on-going relationship between characters
(who is talking to/facing to/acting towards to whom)
- (2) explaining the attitudes (how the characters speak)
- (3) explaining the actions, and how the actions are done by the character(s)
- (4) explaining the inner thoughts of the characters as they act or speak
- (5) [*pause*] and [*silence*] are used often in this particular play

In written form, the sequence of action can only be indicated by labelling [to/act towards ...] in texts, and is usually presented in a linear way. The possibilities to show **simultaneity** of different actions and speeches seem to be very limited. In comparison with the other editions, script 5 shows some experiments with simultaneity in the layout of Lucky's monologue (Figure 4.10). It presents the stage directions of the movements of other characters in the marginal notes as the monologue goes on, instead of positioning before the monologue. The space left for the stage directions here, however, is overly tight and affects the readability of the information.

It is usual to see that many actions of the other characters are seen under one character's speech. For example:

"Pozzo: [*who hasn't listened.*] Ah yes! The night. [*He raises his head.*] But be a little more attentive, for pity's sake, otherwise we'll never get anywhere. [*He looks at the sky.*] Look. [**All look at the sky except Lucky, who is dozing off again.** Pozzo jerks the rope.] Will you look at the sky, pig! [**Lucky looks at the sky.**] Good, that's enough. [**They stop looking at the sky.**]" (from the script)

Theoretically, other characters movements should be on the same level by the hierarchy as the character speaking, or just slightly peripheral to the side when performed on the stage, rather than becoming subordinate information that is included under a character's speech. It might make more sense, in the conventional format, if the speaking character's speech contained only his own lines and movements. Other characters, who take actions shown in stage directions, are presented separately to clarify different levels of hierarchy.

[*Vladimir* suffers like the divine Miranda with those who for reasons
and unknown but time will tell are plunged in torment plunged
Estragon in fire whose fire flames if that continues and who can
all doubt it will fire the firmament that is to say blast hell to
attention, heaven so blue still and calm so calm with a calm which
Pozzo even though intermittent is better than nothing but not so
dejected fast and considering what is more that as a result of the
and labors left unfinished crowned by the Acacacademy of
disgusted.] Anthropopometry of Essy-in-Possy of Testew and
 Cunard it is established beyond all doubt all other doubt
 [Vladimir than that which clings to the labors of men that as a result
and of the labors unfinished of Testew and Cunard it is
Estragon established as hereinafter but not so fast for reasons
begin to unknown that as a result of the public works of Puncher
protest, and Wattmann it is established beyond all doubt that in
Pozzo's view of the labors of Fartov and Belcher left unfinished for
sufferings reasons unknown of Testew and Cunard left unfinished it
increase.] is established what many deny that man in Possy of Testew
 and Cunard that man in Essy that man in short that man in
 [Vladimir brief in spite of the strides of alimentation and defecation
and wastes and pines wastes and pines and concurrently
Estragon simultaneously what is more for reasons unknown in spite
attentive of the strides of physical culture the practice of sports such
again, as tennis football running cycling swimming flying floating
Pozzo riding gliding conating camogie skating tennis of all kinds
more and dying flying sports of all sorts autumn summer winter
more winter tennis of all kinds hockey of all sorts penicillin and
agitated succedanea in a word I resume flying gliding golf over nine
and and eighteen holes tennis of all sorts in a word for reasons
groaning.] unknown in Feckham Peckham Fulham Clapham namely
 concurrently simultaneously what is more for reasons
 unknown but time will tell fades away I resume Fulham
 Clapham in a word the dead loss per head since the death
 of Bishop Berkeley being to the tune of one inch four

[Vladimir ounce per head approximately by and large more or less to
and the nearest decimal good measure round figures stark
Estragon naked in the stockings feet in Connemara in a word for
protest reasons unknown no matter what matter the facts are there
violently. and considering what is more much more grave that in the
Pozzo light of the labors lost of Steinweg and Peterman it appears
jumps up, what is more much more grave that in the light the light
pulls on the light of the labors lost of Steinweg and Peterman that
the rope. in the plains in the mountains by the seas by the rivers
General running water running fire the air is the same and then the
outray. earth namely the air and then the earth in the great cold
Lucky pulls the great dark the air and the earth abode of stones in the
on the rope, great cold alas alas in the year of their Lord six hundred
staggers, and something the air the earth the sea the earth abode of
shouts his stones in the great deeps the great cold on sea on land and
text. All in the air I resume for reasons unknown in spite of the
three throw tennis the facts are there but time will tell I resume alas
themselves alas on on in short in fine on on abode of stones who can
on Lucky doubt it I resume but not so fast I resume the skull fading
who fading fading and concurrently simultaneously what is
struggles more for reasons unknown in spite of the tennis on on the
and shouts beard the flames the tears the stones so blue so calm alas
his text.] alas on on the skull the skull the skull the skull in
 Connemara in spite of the tennis the labors abandoned left
 unfinished graver still abode of stones in a word I resume
 alas alas abandoned unfinished the skull the skull in
 Connemara in spite of the tennis the skull alas the stones
 Cunard [*mêlée, final vociferations*] tennis . . . the stones . . . so
 calm . . . Cunard . . . unfinished . . .

POZZO His hat!
 [*Vladimir seizes Lucky's hat. Silence of Lucky. He falls. Silence.*
Panting of the victors.]

ESTRAGON Avenged!
 [*Vladimir examines the hat, peers inside it.]*

Figure 4.10
 Page presentation of Lucky's monologue in script 5

4.2 Mockup design criteria based on research

Based on the findings from the literature review, analysis of existing editions, online survey, expert interviews, and the study of book design components, three mockups were designed to explore three kinds of reading experiences:

Mockup 1: This design focuses on creating a comfortable reading experience, as it is focused on improving legibility and readability, as well as clarifying the information hierarchy; while experimenting with minor expressive parts in the text.

Mockup 2: This design aims to create a more expressive reading experience, as it highlights the voice quality of each character's speech through visualization.

Mockup 3: This design explores a more conceptualized reading experience, as it aims to suggest a "stage" space on the page, to communicate a sense of time, space, voice and movement, and to make the characters come to life visually.

4.2.1 Mockup 1

1. Prioritize the legibility and readability

The main purpose behind the design of Mockup 1 is to reduce visual fatigue by choosing typefaces with excellent legibility and arranging the text for smooth reading flow. It is not as simple as the letters being recognizable for legibility and the text being readable for readability. Different reading materials contain various features (content, length, purpose, etc.) and are used in different contexts (environmental factors, speed, purpose, etc.), which affect the designers' typographic choices.

Most play scripts are relatively long. The results of the online survey of theatre design students indicated a preference for "reading the whole script in one sitting." (see Appendix 2, p.5) Visual fatigue was also mentioned by that group. Visual fatigue may be reduced through improving the ease of letter recognition and reading process by careful selections of typeface and the typographic design including type size, line length, leading, and so on.

“A good example of print must be of noble design and be pleasing to the eye. Beyond that, it should not attract particular attention. Heavy and light elements must show measured proportions. ... A precondition ... for pleasant readability is the correct typesetting of each single line.” (Tschichold, 1991, pp.16–17)

In order to create a smooth flow of reading, the letter forms should be easily recognizable, but the individual letters should not draw attention to themselves, breaking the smooth flow of visual tracking while reading. **Iowan Old Style** and **Mrs Eaves** are the two typefaces selected for the design of Mockup 1 due to their regular letterforms which are easy to read and to see. A detailed discussion of their positive attributes follows.

Iowan Old Style, designed by John Downer, was released in 1991. It is set for most parts of the script in mockup 1: stage directions (italic) and lines (roman), as well as line reference numbers (roman). "Iowan Old Style is classified as a Venetian old style typeface design. It is related to earlier, 20th-century American interpretations of Italian Renaissance types cut by Nicolas Jenson and Francesco Griffo." (myfonts.com, n.d.) The original Italian Renaissance type forms are classified as "humanist," as they have "modulated strokes and [consistent] humanist axis. This means that the letters have the form produced by a broadnib pen held in the right hand in a comfortable and relaxed writing position. ... The serifs are crisp, the stroke is light, and the contrast between thick strokes and thin strokes is generally modest." (Bringhurst, 2013, p.123) A sense of harmony and a flowing rhythm of Italian Renaissance forms make a piece of text inviting to read. In relation to the American interpretation of Italian Renaissance type, Iowan Old Style, as a revival of early humanist forms of the 20th-century, reintroduces the written qualities within the design of the type forms. The contrast between thin and thick strokes, as well as the *x-height* are modest, so that the arrangement of the texts presented in this typeface looks even, and in a good range of colour (grey value) to provide a comfortable reading experience.

A drama play script, consisting mainly of lines and stage directions, usually follows a tradition of setting the stage directions in *italics* to differentiate them from the lines. Italics in lowan Old Style contain a fairly harmonious and steady look, similar to most of the early Italian Renaissance italic letters: each letter does not join into the next; the transitive serifs contain crisp stroke entry and exit; and the degree of slant stays around 10 degrees. The even and gentle slope, together with the crisp stroke serifs, make the letters connect smoothly, but not weave into each other to destroy the individuality and legibility of each letterform. Since the letter forms are not drastically different in italics, they look harmonious with the roman, while visually separating different types of information (line and stage direction) (Figure 4.11).

[Pozzo advances threateningly.]

VLADIMIR: *[conciliating.]* I once knew a family called Gozzo. The mother had the clap.

ESTRAGON: *[hastily.]* We're not from these parts, sir.

POZZO: *[halting.]* You are human beings none the less.

[he puts on his glasses.] As far as one can see.

[he takes off his glasses.] Of the same species as myself.

[he bursts into an enormous laugh.]

Of the same species as Pozzo! Made in God's image!

VLADIMIR: Well you see—

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Figure 4.11

lowan Old Style italics used for stage directions work harmoniously with the roman in Mockup 1

The use of lowan Old Style italic for the stage directions in Mockup 1 results in even colour when combining roman and italic together on the same line. The individual letterforms set in lowan Old Style roman and italic are very legible. The narrower counterparts in italics make them appear slightly smaller than the roman, and allows for extra white space around the italic letter forms. Therefore, the stage directions, as important information following or preceding the lines, seem to be visually pushed back from the lines on the page.

Mrs Eaves was "designed in 1996, [it] was co-founder of type foundry Emigre Graphics Zuzana Ličko's first attempt at the design of a traditional typeface. Mrs Eaves was styled after Baskerville, the well-known transitional serif typeface designed by John Baskerville in 1757 in Birmingham, England." (emigre.com, n.d.) Baskerville is one of the most classic book typefaces. Characterized as "Neoclassical," its letters maintain some features of a broadnib pen, "but it is rotated away from the natural writing angle to a strictly vertical or rational axis." (Bringhurst, 2013, p.128) It was intentionally developed to increase the contrast between thick and thin strokes in the design, to function well with the new printing and paper making techniques of the time. Ličko reduced the contrast between thicks and thins from studying the Baskerville print samples, while keeping its initial openness and lightness. (emigre.com, n.d.) With the relatively smaller x-height, Mrs Eaves nicely position the secondary information, such as the running heads and page numbers.

Character names, as well as the running heads and page numbers, are set in Mrs Eaves roman small caps (small capital letters) in Mockup 1. To create contrast, using small caps is an alternative approach from changing weight or adjusting slope. If increasing the text weight makes it appear visually "louder," so that it is emphasized, small caps could be seen as a subtle, visually "quiet" way of creating emphasis. They differentiate characters' names from the lines, while clearly indicating who speaks next and the beginnings of the lines. They are like the guiding servants of the main lines, important and closely attached to the lines, but not creating any distracting visual noises. Mrs Eaves roman small caps are used for running heads and page numbers for the same reasons.

Corresponding to Mrs Eaves' visual lightness and openness in its look, running heads and page numbers are set to draw a very minimum of attention when compared with other information on the page. This does not mean they are not important. They help the reader to locate information and navigate within a book, as well as to create memory cues and help in information search. They need to be legible, especially when readers quickly flip through the pages of the script and scan for specific parts or lines.

2. Construct the typographic hierarchy

The information included on a page consists of lines, stage directions, characters' names, running head information, page numbers, as well as line reference numbers. Line reference numbers were mentioned by theatre design students, in the online survey, as being particularly useful. Creating a hierarchy (to give an order of importance to view different types of information) can organize typographic information effectively and keep the reading flow smooth. Managing the typographic colour contributes to building an effective information hierarchy. Typographic colour plays an important role in Mockup 1, giving different degrees of significance to different categories of information.

Figure 4.12 gives an overview of the typographic colour assigned to different information on the page. Similar grey values indicate types of information that are on the same level of the hierarchy. The darker the grey value is, the more prominent the contents.

The lines, as the most prominent and significant information in a play script, are placed in the main column within the live area with the darkest grey (Figure 4.12 b). A second column, set next to the main column, is mainly for the placement of the characters' names. It also provides a live area for any other supportive uses (such as placing the stage directions, or explaining the situations while a speech is on-going). The content that appears in this second column should be slightly less prominent than that in the main column. In order to keep main lines in the foreground, other things need to be de-emphasized.

The outdented stage directions are for the character(s) other than the speaking character. It aims to add a sense of simultaneity. The outdented feature visually breaks the main text block to note the information is for different characters. However, outdenting these stage directions from the main text block seems to make the stage directions stand out, competing with the information in the main

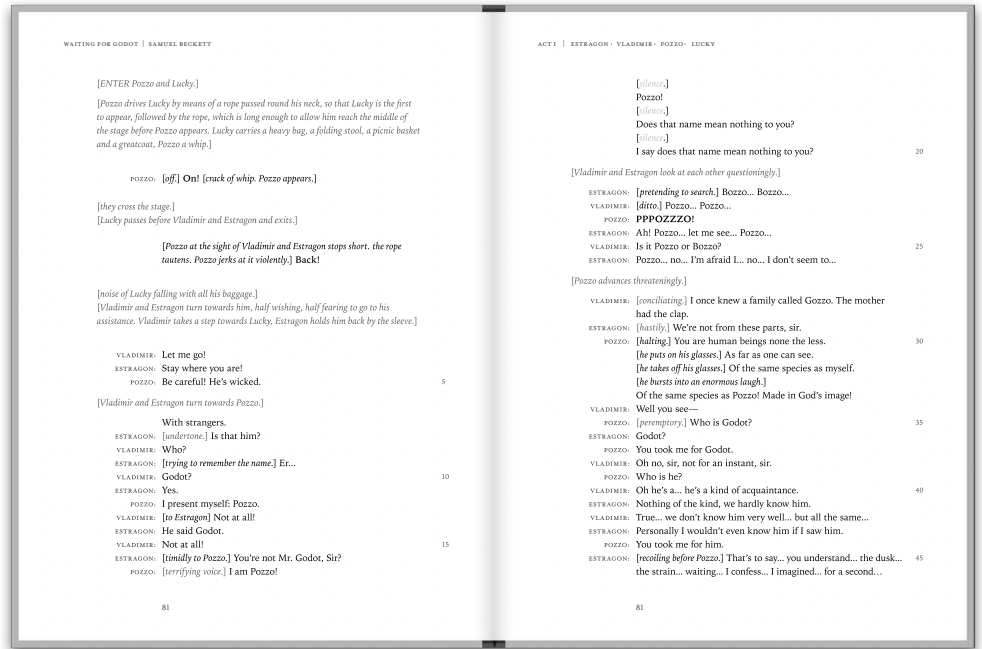


Figure 4.12 a
An overview of the typographic colour of Mockup 1 page presentation

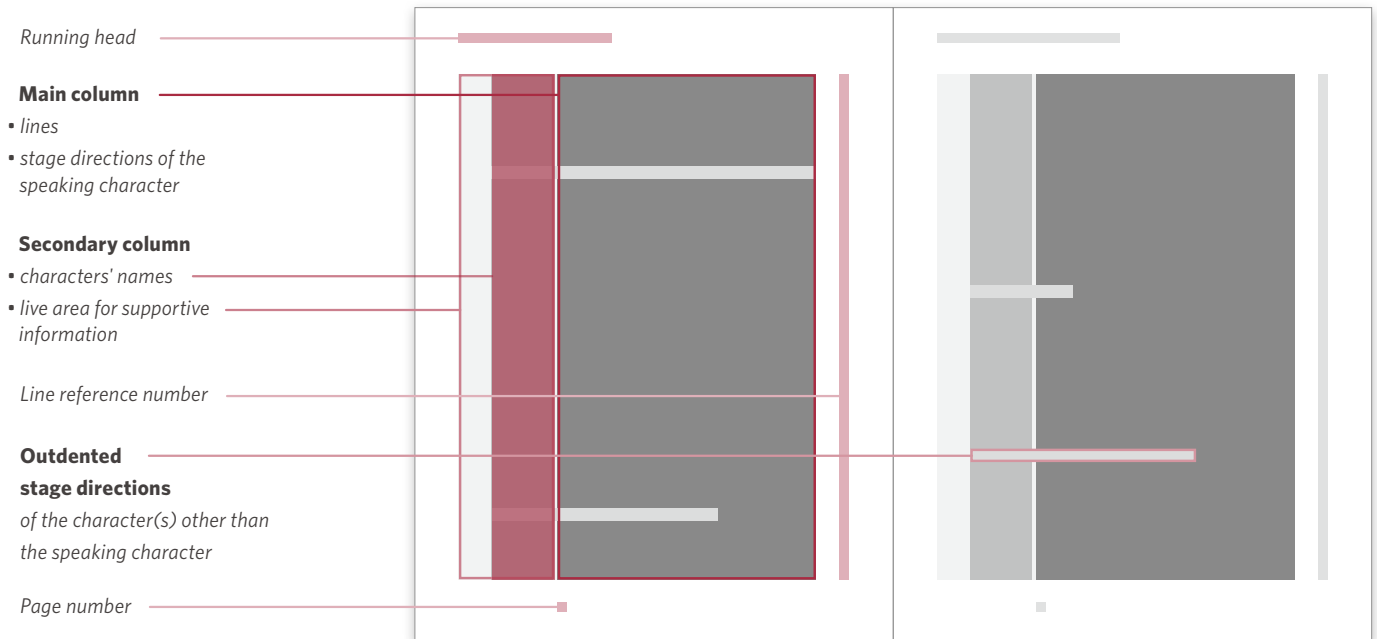


Figure 4.12 b
Typographic colour designed for Mockup 1 page presentation

column. To balance the level of importance of the outdented stage directions, more whitespace was set around them, and they were lightened by giving them a tint of 80% black.

The line reference numbers are set in the same typeface and weight as the lines, but in a much smaller size. This makes them harmonize with the information, while reducing the prominence of this piece of information. Running heads and page numbers are set in Mrs Eaves roman small caps, and are softened by the visual lightness of the typeface. They are intended to be seen last in the hierarchy or to be effectively "invisible," if the readers are not looking for the information.

In addition to the character of the design of a typeface, and the varied stroke weights of its fonts that contribute to form typographic colour, there are many other ways that can influence the hierarchy through changes in text colour. Adjusting the horizontal and vertical spacing within the text also creates a texture through the text areas. Loose spacing, small type size, or lightness in text weight, or any combination of the treatments, results in a lighter text colour, and, conversely, tight spacing and/or heavier text weight result in a darker text colour. Therefore, different combinations of treatments create variations in colour on a page. The information hierarchy, created by changes in the shades or tonal values within texts, causes the reader to perceive them in a particular sequence.

The components that affect the text colour in Mockup 1 include line length, kerning, tracking (horizontal spacing) and leading (vertical spacing).

The text in a script book, since it mainly consists of dialogue, has varying line lengths. In Mockup 1, in the main column, the maximum numbers of characters per line is approximately 68 (using a mixture of roman and italic fonts). Since the design of lowan Old Style has a good level of legibility and readability, the main body of the text has not been adjusted in its tracking on a large scale. There are some

expressive details where tracking has been applied, and experiments with extra letter spaces have been made. "Pause" is spaced loosely (Figure 4.13). It is not as readable as the "normal" letter spacing, so that it breaks the reading flow to create a real "pause" in the process of reading. Kerning is applied only when the letter spacing between a pair is obviously awkward, but with the use of a well-designed typeface, the need for kerning is minimal.

[they stop looking at the sky.]

What happens in that case—*[he takes the pipe out of his mouth, examines it]*—I'm out—*[he relights his pipe]*—in that case—*[puff]*—in that case—*[puff]*—what happens in that case to your appointment with this... Godet... Godot... Godin... 205
anyhow you see who I mean, who has your future in his hands... *[p a u s e .]*... at least your immediate future?

VLADIMIR: Who told you?

POZZO: He speaks to me again! If this goes on much longer we'll soon be old friends. 210

ESTRAGON: Why doesn't he put down his bags?

POZZO: I too would be happy to meet him. The more people I meet

Figure 4.13

[pause]—expressive experiment in Mockup 1

Leading is set as 10/15 points which means the type size is 10 pt, added lead is 5 pt, so the total leading is 15 pt. The intention behind the setting here is to give the evenness of a mid-grey value to the text colour, in order to make the text more comfortable to read. There are several reasons for having a generous amount of leading:

- (1) **Due to the constant mixture of roman and italic:** In the analysis of the existing editions, the tight setting, that appears in most of the editions, leaves the reader with an impression of being overwhelmed by text type. The cursive look of italic, together with the relatively wider proportion in

roman, produces a sense of too many visual changes on the page. In order to make the visual changes properly "grounded" on the page, there should be more space between the lines.

(2) **The dialogue-based structure of a script carries variations in line length:**

Having more leading helps prevent the shorter and separate lines from being engulfed by the longer lines.

(3) **The application of line reference numbers:** Providing extra space through generous leading could make it much easier to visually align the number with the line.

However, the lines which present stage directions, for characters other than the speaking characters, do not follow the unit of leading set for the rest. They are physically placed in a separate text block over the text in the main column, as they are located between two blank lines underneath. The extra space around them helps distinguish them as a "different" kind of information.

3. Modify the format accordingly for the content and reader

A well-made book is not only pleasing to eyes, but also comfortable to the hands. "The format of a book is determined by its content and purpose. It relates to the average size and the hands of an adult. Children's books should not be produced in folio size because for a child this format is not handy. A high degree or at least a sufficient degree of handiness has to be expected... There are two major categories of books: those we place on a table for serious study, and those we read while leaning back in a chair, in an easy chair, or while traveling by train." (Tschichold, 1991, p.36) The size, the paper choice, and binding method are varied for the design of different books. Considering the reader, purposes of the reading material, and reading scenarios act as a basis for design decisions.

The target reader group in this study is general adult readers, and **Mockup 1 is designed for sustained and continuous reading.** The formats of previous editions

that were analyzed are within a range of 5 inches to 5.8 inches in width, 8 inches to 8.5 inches in length. This format range is functional for an adult in that it can be easily and comfortable held in the hand while reading. Therefore, the dimension is not drastically modified for Mockup 1, but is slightly bigger in size: 6.8 inches in width, and 9 inches in length. For continuous reading, these proportions are maintained to keep the text block tall and narrow, so that it implies a "moving down" motion as a reader going through the text. Increasing the size slightly allows more whitespace to provide a wider side-column to manage any support information, for example, what other characters are doing while Lucky "thinks" (Figure 4.14).

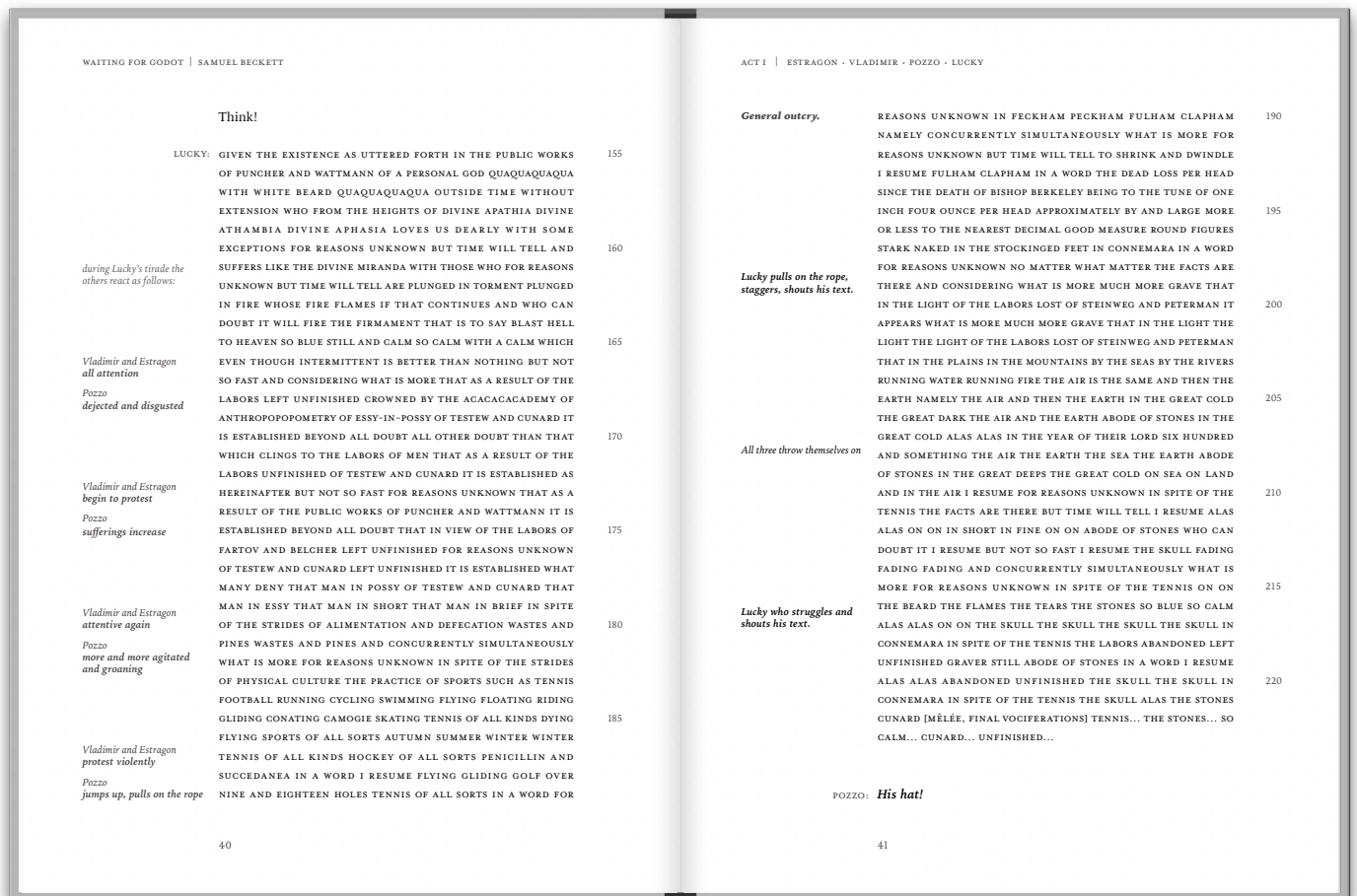


Figure 4.14
Page presentation of Lucky's monologue in Mockup 1

Lucky's monologue was referred to by theatre designer Stephen Wade in the interview, as one of the most powerful moments in the play. Lucky is a character who does not speak a word until that moment when there is "an explosion" of words. (S. Wade, personal communication, 00:30:45) The monologue has no punctuation. The word sequence does not contain any logical meaning. Wade also mentioned that the actor who played Lucky in the production he saw seemed not to breathe at all during this long monologue. The lack of punctuation and the run-on speaking style in the actual performance could be translated visually as a highly consistent treatment in the presentation of the monologue. Visually, the same letter height of the small caps demonstrates this consistency, and setting a justified arrangement gives the monologue a patterned look, which indicates its "meaningless" content which was also mentioned by director Kate Weiss during her interview. Using small caps slightly reduces the readability of the text, but it functions by showing a completely different and expressive "voice" from the rest of the text treatment, to highlight this powerful moment and to enhance the reader's understanding of the content.

4.2.2 Mockup 2

1. Let the lines "speak out" on the page

Voice is one of the primary mediums in theatre for communicating a story to audiences. There are many other means of expression in theatre such as singing or physical expression. In this study, "voice" mainly refers to the sound of the human voice. The way the performer speaks on the stage communicates a "dramatic truth" about the character, "[the] vocal qualities [a performer] adopts—the timbre, tone, inflection, resonance—all have an important effect on the audience." (The Role of Voice & Sound in Theatre, 2018) Other qualities like the volume, pitch, and the speed, all contribute to communicate the set "dramatic truths" of the characters' personalities, their emotions, and even the historical background of the story.

The experimental focus of Mockup 2 is on visualizing voice. Adding expression through typographic treatments of the text, the aim is to understand how these visual treatments affect the voice manifesting in readers' minds when they read, while maintaining readability and legibility.

Auditioning and selecting an actor or an actress is not only based on the alignment of their appearance, the physical performance, with the role they will play, but also the voice, and the capability of the voice. A typeface chosen for a book also needs to be "auditioned" based on the purpose and context for use according to the historical background of the typeface, the number of needed fonts in a type family, as well as a sense of the number of variations it can provide for the setting of the selected piece of text.

The result from the voice quality pre-test in the online survey indicates the general emotions a typeface might convey, along with its typographic treatment, could create a similar range of impressions about the "voice" in different readers' minds. In the pre-test analysis, the text weight changes were identified as a possible way for changing the tone of voice. The boldness/blackness in the strokes of the letters suggests a commanding tone and thinness in serifs/strokes suggests a mild/pleading tone. The cleanness in the form of a typeface could also provide the sense of a strong/forceful voice, which gives a visual clue about the personality of the character.

The following guidelines are extended from the results of the pre-test which show that the changes in the appearance of the text affect the reader's perception of the tone of voice. They serve as a starting point for the design of Mockup 2. During the process of designing Mockup 2, each item in the guidelines was not strictly applied, but freely combined.

(1) Volume: type size changing

example.

No further need to worry.

No further need to worry.

(2) Speed: take out letter spaces and/or italic

example.

No further need to worry.

No further need to worry.

or

No further need to worry.

Nofurtherneedtoworry.

(3) Pitch: letter height changing and/or with a condensed font

example.

No further need to worry.

No further need to worry.

(4) Tone: text weight changing and/or adjusting the position of words' baselines

example.

No further need to worry.

No further need to worry.

No further need to worry.

or

No further need to worry.

No ^{further} need to worry.

The main typeface recruited in Mockup 2 is Whitney and the variant Whitney Condensed. Whitney was designed by American type designer Tobias Frere-Jones in 2004 for the Whitney Museum. "Its compact forms and broad x-height use space efficiently, and its ample counters and open shapes make it clear under any circumstances." (typography.com, n.d.) Since the typographic treatments in Mockup 2 include a lot of visual changes, which could result in a reduction of legibility and readability, using Whitney, a type family that carries a high degree of clarity in its design, can minimize this concern.

You've had enough of him?

Figure 4.15
The basic typographic treatments for the "normal/original voice" in Mockup 2

The typographic treatments for each voice are not applied systematically, but applied line by line. The basic typographic treatments, such as the weight, size, leading, are set consistently as the "normal/original voice" of the character (Figure 4.15). When there is a fluctuation in the emotion based on the conversation and/or the on-going situation, typographic treatments to emphasize the changes in the "voices" are applied. Every time the typographic treatment changes, it causes visual changes on the page which likely breaks the reading flow. These "slow down" moments in the reading flow while perceiving the visual changes, are the moments that need to draw attention, as they would in a real performance on a stage. Except for the basic treatment representing the "normal/original voice," the most common scenarios are:

(1) typographic treatments on a/a few word(s)

It's **only** beginning.

(2) typographic treatments on the whole dialogue of a character

You waagerrim?

(3) varied typographic treatments on a dialogue

[sobbing.] he used to be so **kind**... so **helpful**... and **entertaining**...
my ^{good} angel... and **now**... **he's killing me**.

Voice visualization adds a layer of "seeing" experience to the reading process, as the expressive tone of the lines can be roughly and directly captured from the form of the written words. When the reader turns to a new page, a glance at the page with the visualized "voice" may immediately introduce the conflict happening or the intensity of the upcoming part.

2. Present all the "performers" on the page

In a public performance, all characters involved in a scene present themselves on the stage. Without any of the characters, the "image" of the scene remains incomplete in audiences' minds. For example, in the conventional script format, Lucky seems to "disappear" on the page when he does not speak a word. While on the stage, the performer who plays Lucky always presents himself, but silently in the background. Aligning with the perspective from an audience, the overall layout changes drastically in Mockup 2.

In order to execute the idea of the constant presence of the characters, in Mockup 2, the characters' names will not be shown and repeated, attached to each one of their lines. Instead of following the regular reading sequence, going through the page line by line from the top to the bottom, all the names of the characters in the scene are placed at the top of the page and assigned a certain amount of space for their lines. Therefore, the page-turning movement through the book changes from right-to-left, to down-to-up. The format and orientation of the book associated with this process changes from horizontal to vertical when open (Figure 4.16).

The placement of the characters' names at top of the pages aims to help readers to build and maintain the "image" of the scene in their minds. The relatively blank space under Lucky's name represents his "quietness," as mentioned earlier. Lucky not speaking a word does not mean he is absent, instead it is represented by the whiteness/blankness on the page, below his name. In addition, the names that are placed close to the running head information, are set as scene dividers for readers

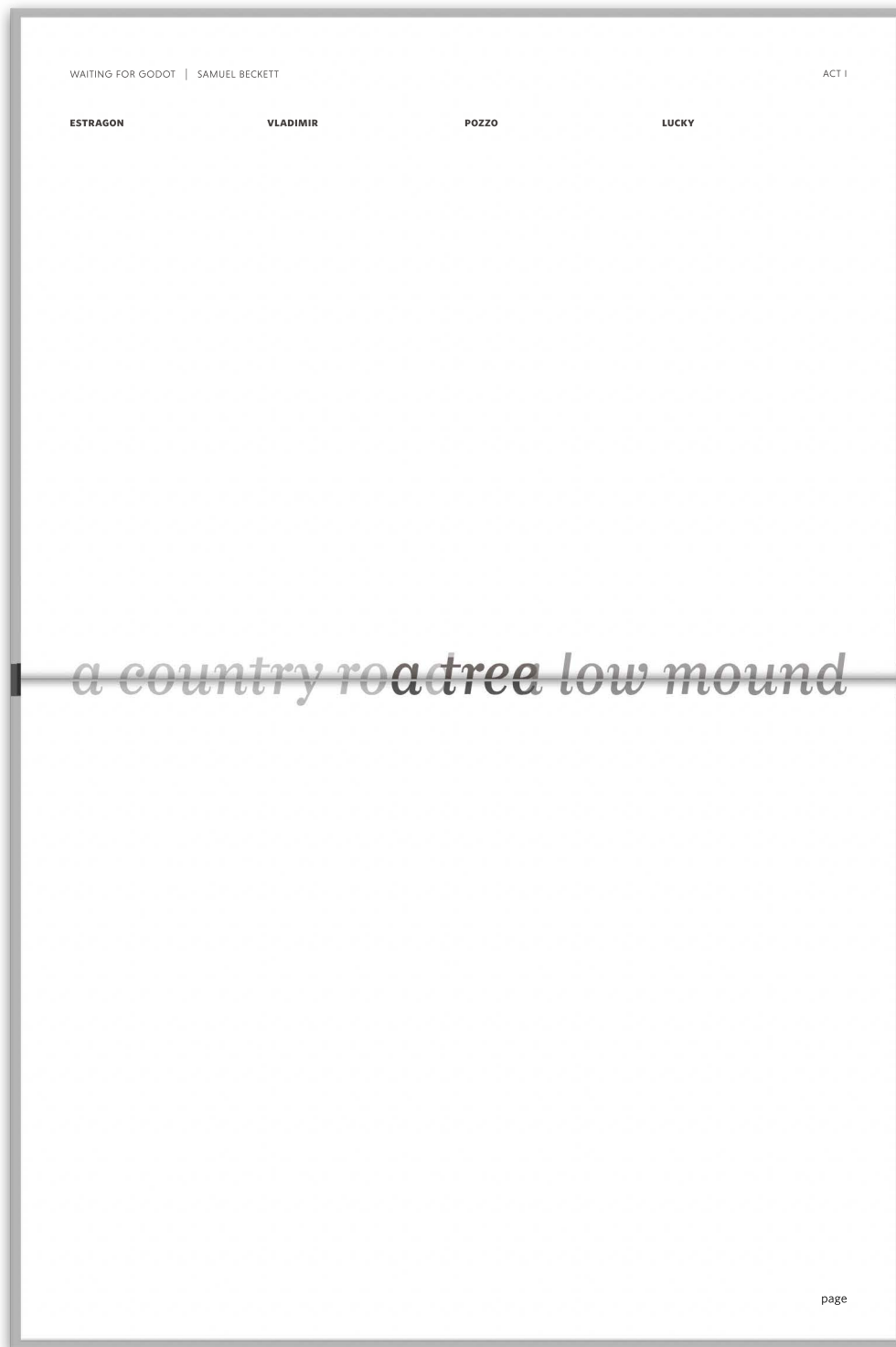
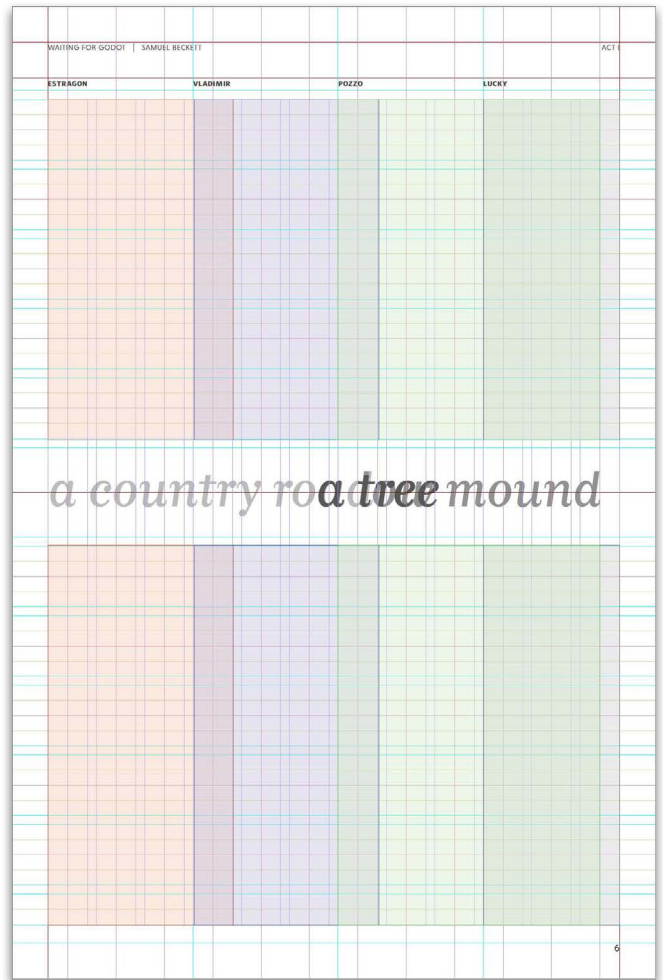
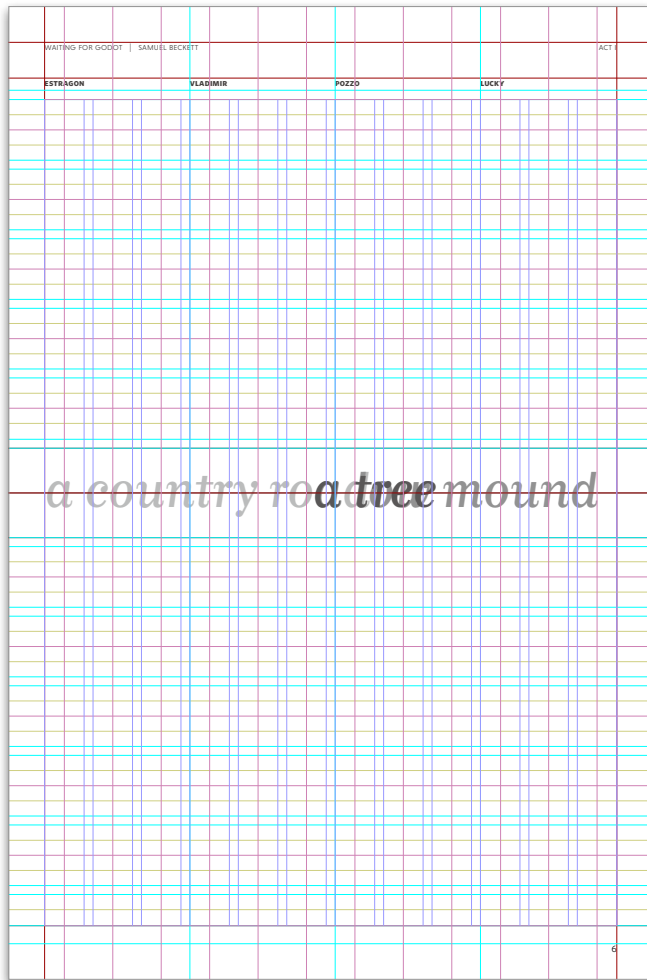


Figure 4.16
The format and orientation of Mockup 2

when they flip through the book and scan for information. Especially in the script for *Waiting for Godot*, the acts are divided clearly as scenes involving two characters (Estragon and Vladimir), three characters (Estragon, Vladimir and a Boy), and four characters (Estragon, Vladimir, Pozzo, and Lucky).

Due to the variation in lines, Mockup 2 needs to use highly flexible grids to accommodate them. The structure lines in Figure 4.17 that divide the page for the placement of the content are known as **grid**, which essentially features in its "rectangularity, standardization and modules, repetition and separation." (Hollis, 2004) The grids in Mockup 2 divide the page, both horizontally and vertically into

Figure 4.17
The underlined grids (left) and "zones" for each character (right) set in Mockup 2



small modules. These modules are distributed to delineate the space for different characters' lines. The smaller the modules are, the more layout flexibility the grid provides, which meets the need of adaptability for various speech lengths. Each character's "zone" is separate visually. How the speeches within the zones can be "woven" together to form the conversation between different characters also requires a highly flexible grid and a significant amount of judgement on the part of the designer. Different amounts of modules are assigned according to the different line length, in order to create viewing order for the reader to determine and track the following line.

The important role of whitespace being qualified to be a "structural member" or a "joint" in print, was noticed in the Modernism movement. (Hollis, 2004) There were few distinctions between aesthetics and function in the visual culture of Modernism. Using a generous amount of whitespace features prominently in Modernism, not only for aesthetic purposes, but also for functional ones. In Mockup 2, the whitespace plays a significant role in this process of creating visual order. It provides structure and order to allow readers to follow the reading direction by grouping the related lines, and separating unconnected lines. It also allows some visual "breathing room" among the intensively varied typographic treatments of the voice visualizations.

4.2.3 Mockup 3

1. "It's all about storytelling"

"Remember, plays are telling the story," said Kate Weiss during the interview. In the medium of performing art, how the live performers act out the characters from the story plays a key role in portraying and relaying the charm of the story to the audience. How the character behaves towards others reveals their personality, and helps the storyline moving forward.

Experimenting with the voice visualization in Mockup 2, Mockup 3 aims to incorporate more of the experiences of a live performance into the book space, to make the readers fully engage with the story through visualizations. In order to achieve this, it is crucial to make the personality of each character vivid for the readers. Choosing suitable typefaces to align with the personality of the character is the foundation before any further visual treatments are applied.

How the qualities of each character function in the script to construct the storyline becomes the starting point for the creation of Mockup 3. The cast in the section of the script selected for this experimental study consists of Estragon, Vladimir, Pozzo, and Lucky. Estragon and Vladimir, as well as Pozzo and Lucky, are seemingly grouped as pairs. However, "where Vladimir and Estragon are evidently social equals, Pozzo and Lucky are just evidently master and slave." (Lawley, 2008, p.53) Although there are a lot of distinctions between Vladimir and Estragon, those distinctions are seen as complementary with each other. (Lawley, 2008, p.62)

Both Weiss and Wade mentioned that Vladimir and Estragon stand for an "inner world," and that, at some point, their conversation gradually "becomes one person." Therefore, the overall typographic treatments for Vladimir and Estragon are the same (Figure 4.18). The Whitney type family is used consistently in Mockup 3 for Vladimir's and Estragon's lines (as well as for all the characters' names).

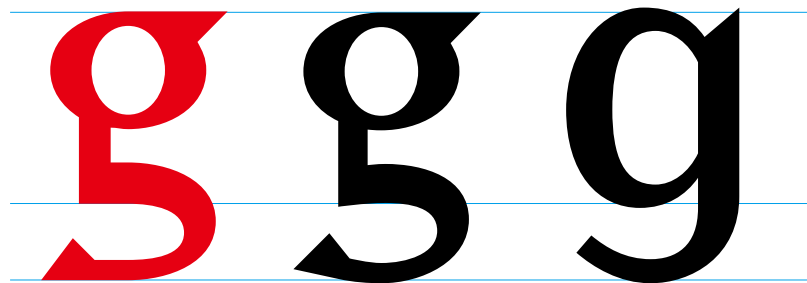
Figure 4.18

Typographic treatments for Vladimir and Estragon's conversation, and Pozzo's lines in Mockup 3



As mentioned, Whitney is an extremely legible typeface. The large scale family contains 24 members (fonts), as the weight goes from the light to the black, also includes italic and small caps. The simplicity and cleanness in the form of Whitney, and adjustment to a relatively smaller type size, reveal Vladimir's and Estragon's personalities. Their roles are the audience on the stage of Pozzo, who seems to have a superior status and wants to gain focus all the time. (Lawley, 2008, pp.98–99)

Pozzo "is the master, the landowner (he must be because he says he is) with a manor; he is proud of all his possessions." (Lawley, 2008, p.95) His powerful status is underlined by the different characteristics in the typeface assigned to him. Matrix II OT (OpenType) was chosen for Pozzo's speeches. It is a serif typeface that was designed by Emigre's Zuzana Ličko in 1986. Its first version is less legible as Ličko mentioned that one of the intentions behind the design was, "when designing typefaces ... to see how much the basic letter shapes can be changed and still be functional, like the lowercase g in Matrix." (emigre.com, 2007) (Figure 4.19) The redesign, Matrix II, was regulated with a better function after 20 years, it contains subtle changes like the reduction in the contrast of the thick and thin strokes, correction in overshoots, regulation in the width of the various characters. (myfonts.com, n.d.) The characters in Matrix II still play with the idea of shape changing in the



The original lower case g with its flat hook-like tail (left) had many detractors. A curved version was designed in 2005 (middle), and an alternate "single story" g (right) was added to the OpenType version.

Figure 4.19
Evolution in lowercase "g" in Matrix II OT

letter form. Therefore, a relatively more ornate form of letters reflects a "performer" role of Pozzo who is eager to get audiences' full attention (Lawley, 2008, p.99), both the "audiences" on the stage (Vladimir and Estragon) and off the stage (the real audiences). The type size for Pozzo's speech is set fairly large compared to the rest (Figure 4.18) and the large proportion of space occupied on the page indicates Pozzo's prominent "performance," as well as highlights the "absolute power" of his status among the four characters, and the "absolute truth" of the words he speaks.

Lucky, as a slave and also a part of Pozzo's "possessions," is abused by Pozzo and treated like an animal in the scene. He is quiet and stays still most of the time. "Throughout much of the interaction of Pozzo with Vladimir and Estragon, the silent Lucky is the focal point." (Lawley, 2008, p.98) Being quiet, but also being able to draw attention is a conflict and a challenge when designing the page for Lucky. Also, instead of only considering the visual treatments for Lucky's long monologue, the physical condition needs to be visualized through his name on the page too, since "physicality" plays a significant role in Lucky's part, referred by Weiss in the interview.

The final approach is to use the same typeface—Whitney—for Lucky's name (in white), but set it in an even smaller type size than Vladimir's and Estragon's names. Lucky's lowly status of being at the bottom results in the need to place him at the back than any other characters on the page visually. However, to indicate his other role of being a "focal point," his name is set at the top and centre of the page (Figure 4.20). This is also inspired by the division of the acting area in proscenium

Figure 4.20

The placement of Lucky's name on the page presentation of Mockup 3



on the other hand with regard to—
 on the other hand with regard to—

Figure 4.22
 Origin Super Condensed Regular (top), Regular Backslant (bottom)

theatre stage: the up-centre-stage (Figure 4.21). Once Lucky starts to think (the apex moment), his "words explosion" is set in with the Origin Super Condensed (designed by Jean-Baptiste Levée). It contains an extra narrow feature in its form. "Despite [its] extreme dimensions, [Origin Super Condensed] conserves space without sacrificing legibility. With five weights, (each with an unusual back-slant variant), and extensive figure and language support, [Origin Super Condensed] is a rare compressed family that offers utility beyond display typography. It can be employed in sizes and settings where other ultra-condensed types cannot." (fontstand.com, n.d.) (Figure 4.22)

upstage right	upstage center	upstage left
stage right	stage center	stage left
downstage right	downstage center	downstage left

Figure 4.21
 Acting areas in Proscenium stage

"The problem of the relation of chaos and form, clarity and intelligibility, impinges at every level in any consideration of the Think (Lucky's monologue). This chaotic tirade is obsessed by the promised perception of order." (Lawley, 2008, p.106)

The contradiction in the characteristics of the "Think" scene is visualized through the ambiguity in defining the level of readability of a super condensed font in a piece of sustained reading material. Applying Origin Super Condensed, with the unusual "back-slant" feature, to the monologue also visually translates Lucky's totally uncontrolled and meaningless language, and makes this run-on moment identifiable as a focal point in the play.

The purpose for having visual clarity in the expression of the characters' personalities is to enrich the reading experience when the story is told in printed book format. The more direct visual presentation of the characters' personalities helps the readers to build the "image" of the scene in their minds while reading. If the book page can deliver a livelier impression of the characters, the characters may be more fully embraced and enjoyed by readers.

2. Back to page: transferring the stage experience to the page

Conceptualizing the page space as a theatre space was developed in a subtle way in Mockup 2. All the characters' names are laid out on the page to indicate the presence of the characters on the stage. In Mockup 3, this idea was developed further as it was expanded from focusing on "Voice visualization" to experimenting with additional components: Movement, Time, and Space.

Both the process of turning a script into a theatre performance and the process of designing a written manuscript and making it into a book, are coloured by the intention of the director (first case) and designer (second case). The role of a book designer during this process is much like a theatre director who decides what kind of "world" the audiences will live in, but in the end, the "real story" is always created by the audiences.

Experimenting with the four components: Voice, Movement, Time and Space

Voice

As mentioned, voice is the component that has been carried through from Mockup 2 to Mockup 3. The visualization of voice is simplified in Mockup 3, since the number of visual changes shown in Mockup 2 mainly focuses on emphasizing the voice, and does not work cohesively with other components (movement, time and space) that could strengthen the overall atmosphere of the scene. Besides, visualizing the voices essentially aims to reveal the personality. Thus, the variety in voice visualization in Mockup 3 is not designed line by line, but overall, to give readers a sense of how the different characters talk throughout the play. As mentioned in the previous section, Pozzo's lines usually occupy a larger area of a page, because of his "higher status," his powerful voice, and the "truthfulness" of his words. Vladimir and Estragon are usually treated similarly (to each other), and are set in relatively small type sizes, simple type form, which are meant to appear visually "quiet" on the page. Also, where most of the real conversations usually happen are between these two, indicated by the alignments (Figure 4.23). Lucky shouting out his words and being out of control is represented by the Origin Super Condensed typeface and by virtually filling the page with type (Figure 4.24).

Figure 4.23

Pozzo's "higher status" with his overbearing manner is shown through the visual "loudness" set for his lines. Vladimir and Estragon's lines, in comparison, appear visually "quiet."

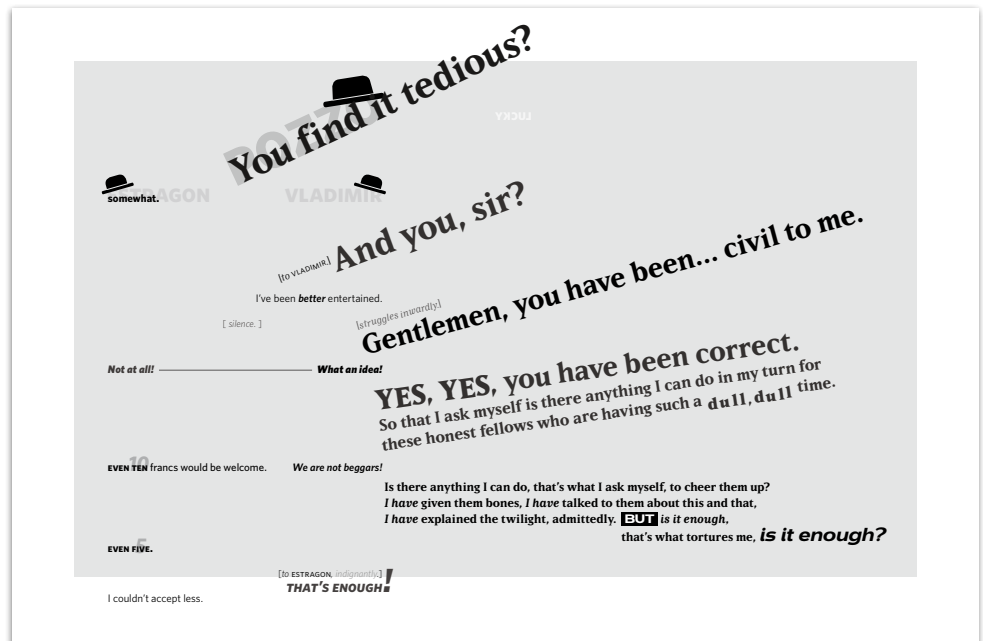


Figure 4.24

Lucky's "burst" and being uncontrollable is represented by his monologue set in *Origin Super Condensed* and by virtually filling the page with type

Given the existence as uttered forth in the public works of Puncher and Wattmann of a personal **GOD** quaquaquava with white beard quaquaquava outside time without extension who from the heights of **divine** apathia **divine** athambia **divine** aphasia loves us dearly with some exceptions for reasons unknown **BUT time will tell** and suffers like the divine Miranda with those who for reasons unknown **BUT time will tell** are plunged in torment plunged in fire whose fire flames if that continues and who can doubt it will fire the firmament that is to say blast **hell to heaven** so blue still and **calm** so **calm** with a **calm** which even though intermittent is better than nothing but not so fast and considering

Movement

The indication of a sense of movement in Mockup 3 is mainly achieved through the dynamic placement of the text blocks. Pozzo's speeches are usually rotated to be at certain angles. This demonstrates his intention of breaking into the conversation, between Vladimir and Estragon, in order to draw attention. His overbearing way of speaking, in order to jump into other characters' conversation, creates visions of his body movements for the readers (Figure 4.23). In addition, shifting between right and left alignments implies the direction that the character faces, or between whom the conversation is happening (Figure 4.25). Lucky's dance and his being physically abused by Pozzo, shows the physicality of Lucky's performance. Movements conveyed through typography are especially significant for Lucky's part. The crooked look of Lucky's name suggests his really awkward dance movements which represent his being off balance (Figures 4.26). The interactions between Pozzo's commands and Lucky's reactions are visualized/translated via the changes in type size, which also begins to build a sense of space on the page (Figures 4.27).

Figure 4.25
Text alignments indicate the direction that the character faces, or between whom the conversation is happening

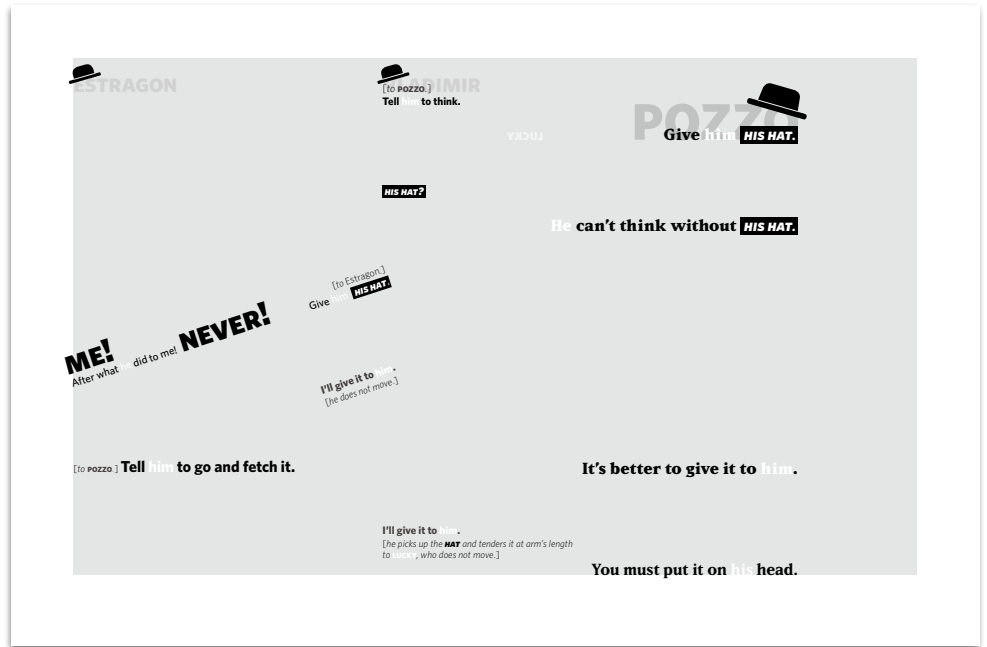


Figure 4.26
Awkward dance movements are suggested by the arrangement of Lucky's name

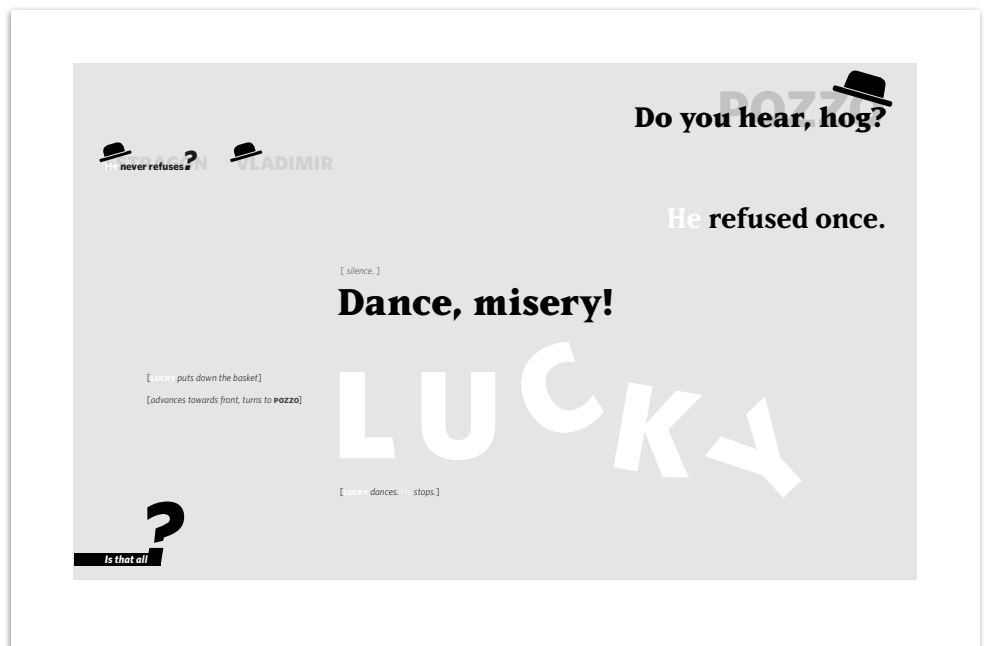
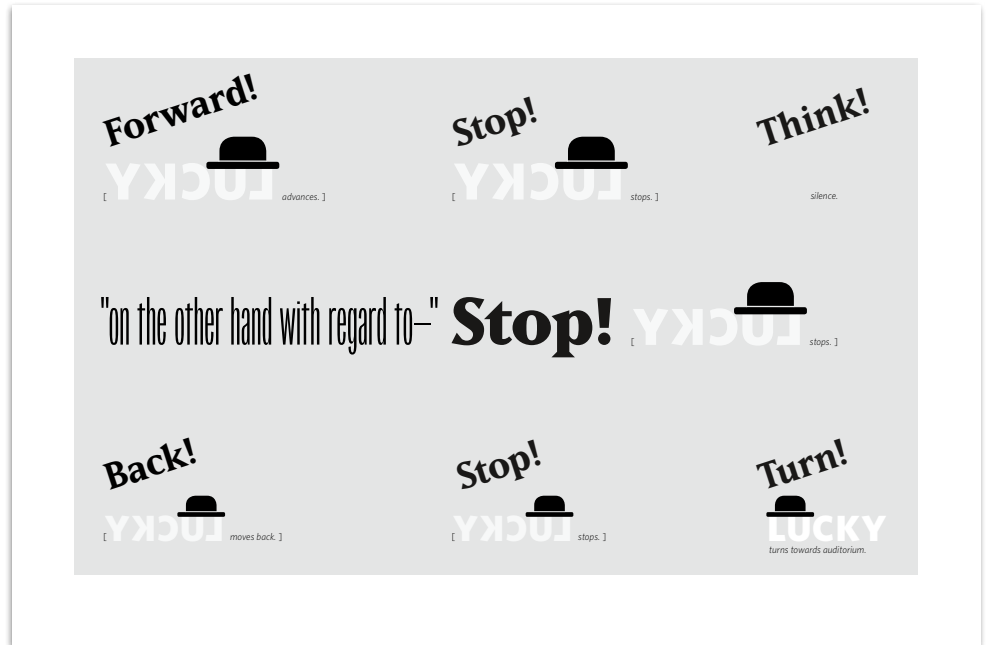


Figure 4.27

Interaction between Pozzo's command and Lucky's reaction: Lucky's movements are suggested by type size changes of his name

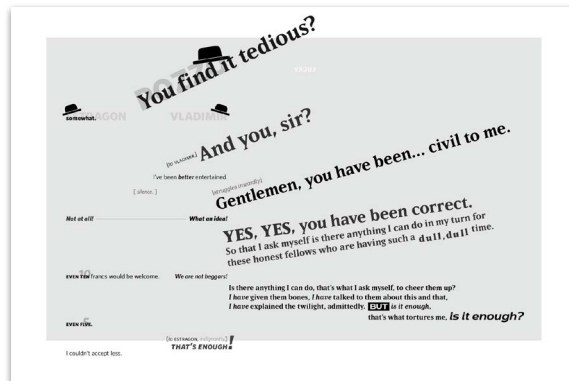
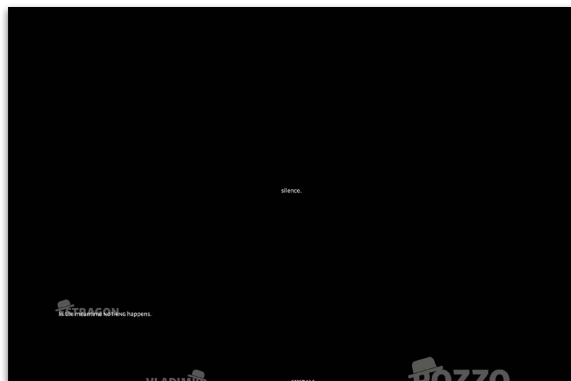


Time

Time is a concept that has always been associated with physical book format, as the readers must go through the pages over time. Mockup 3 enhanced a way to demonstrate the concept of time through distributing different amounts of content on each page, so that the readers may sense the change in the time they spend on different pages whether consciously or unconsciously (Figures 4.28). Each page is like a picture from a storyboard. There are blank and quiet pictures with minimal action happening, and there are dramatic, animated conversations between different characters. This shows the fluctuating atmosphere of the plot, as well as the amount of attention readers need to pay to different pages.

Figure 4.28

The amount of content is distributed differently on each page to suggest the change in the time



Space

The change in the format in Mockup 3 is the indication of a sense of stage space. A single page in Mockup 3 is the same size as a spread (two facing pages) in Mockups 1 and 2. The horizontal orientation, and a bigger live area on a page, in Mockup 3 is intended to give the reader a sense of an open space for a stage performance. Incorporating the white border in the design of Mockup 3 aims to form a frame for viewing the "performance" in the live area. It differentiates the "views" on the "stage" versus the ones that are off the stage (Figure 4.29 a), clarifies the speeches that are more measured within the live area (such as Vladimir's and Estragon's words) versus the ones that are out of control (Lucky's monologue) (Figure 4.29 b), and facilitates the visual presentation of the "loudness" in the words as focal points in the live area versus the "quiet" ones being presented in the boarder (Figure 4.29 c).

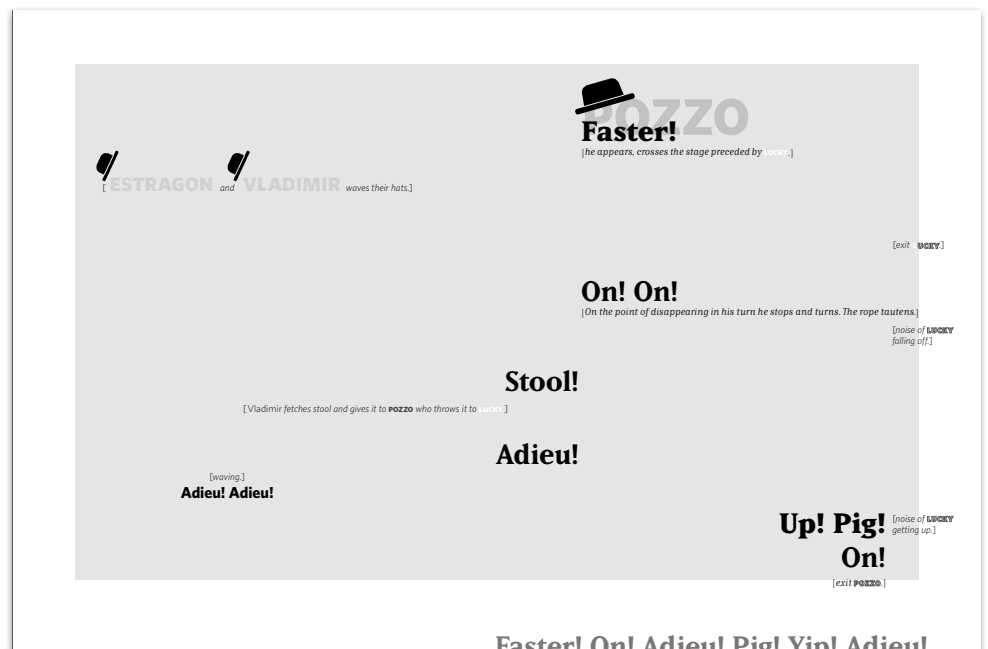
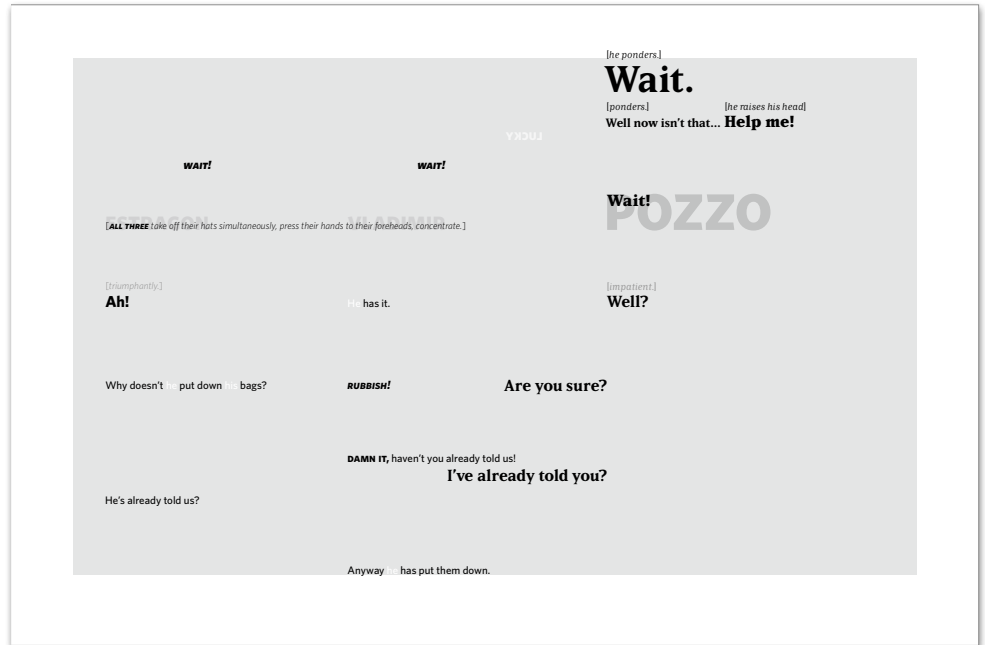


Figure 4.29 a

White border differentiates the "views" on the "stage" versus the ones that are off the stage



of Testew and Cunard it is established as hereinafter but not so fast for reasons unknown that as a result of the public works of Puncher and Wattmann it is established beyond all doubt that in view of the labors of Fartov and Belcher left unfinished for reasons unknown of Testew and Cunard left unfinished it is established what many deny ~~that man~~ in Possy of Testew and Cunard ~~that man~~ in Essy ~~that man~~ in short ~~that man~~ in brief in spite of the strides of alimentation and defecation **wastes and pines wastes and pines** and concurrently simultaneously what is more for reasons unknown in spite of the strides of physical culture the practice of sports such as tennis football ~~running~~ ~~cycling~~ ~~swimming~~ ~~flying~~ ~~floating~~

Figure 4.29 b
White border clarifies the speeches that are more measured within the live area (such as Vladimir's and Estragon's words) versus the ones that are out of control (Lucky's monologue)

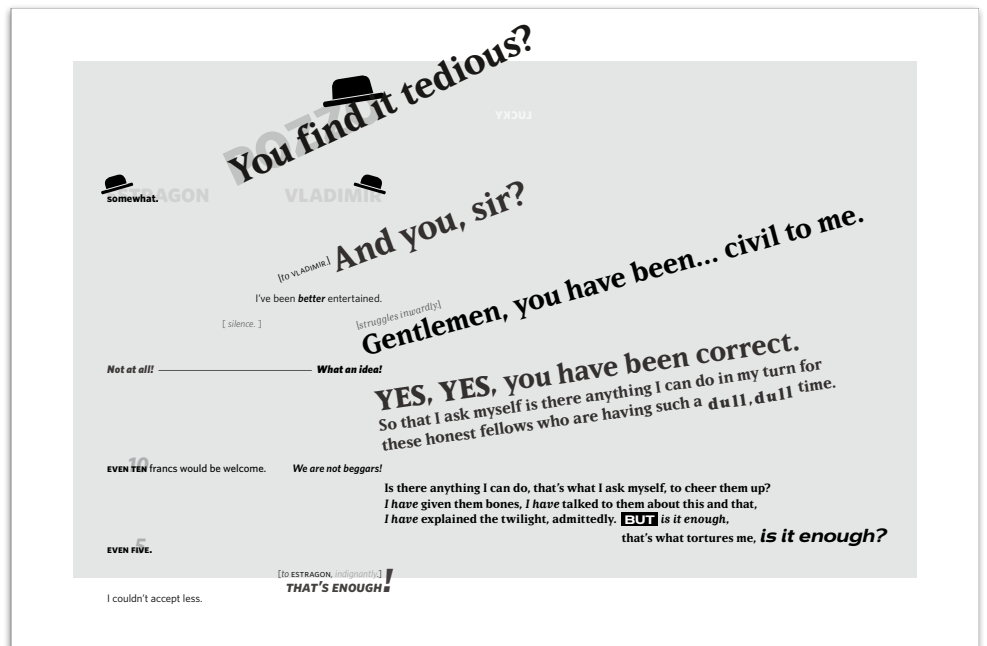


Figure 4.29 c
White border facilitates the visual presentation of the "loudness" in the words as focal points in the live area versus the "quiet" ones being presented in the border

Blank/whitespace plays an important part in Mockup 3 with functional contributions such as separating the speeches to indicate the reading sequences on the page, but also in building an atmosphere for some featured moments in the script (Figure 4.30). The blank/whitespace on the page suggests and delineates physical space on the stage, where other characters' movements can happen simultaneously (Figure 4.31). A grid system for the page, utilized in Mockup 3 follows the idea of grid division in the real sense of theatre stage: up/mid/downstage (introduced in Figure 4.21). The grid was not used for placing the text, but rather used as a spatial reference to suggest the invented "stage" behind the page of Mockup 3.

In addition to the four key components: Voice, Movement, Time and Space, there are small graphic elements or icons adopted for Mockup 3. The key icon is the bowler hat. This is an element that is highlighted in the footnotes of the script, and is seen in all of the film documentation or theatre play productions of *Waiting for Godot*. By applying the bowler hat elements for the characters' names, some "real" human character is added to the page to link the visual treatment of the typography to a "viewing experience" audiences might have in a theatre. The bowlers are also indicators of direction the character is facing. Also, the way that each page is treated individually (like pictures from a storyboard) sets up expectations for the reader. Variations within the structural system that is applied to create the composition of each page, are intended to keep the reader interested in seeing what comes next, similar to the experience of watching a play, where the audiences never know what is going to happen from moment to moment.

Figure 4.30

Blank/whitespace facilitates building an atmosphere in the featured "silence" moment

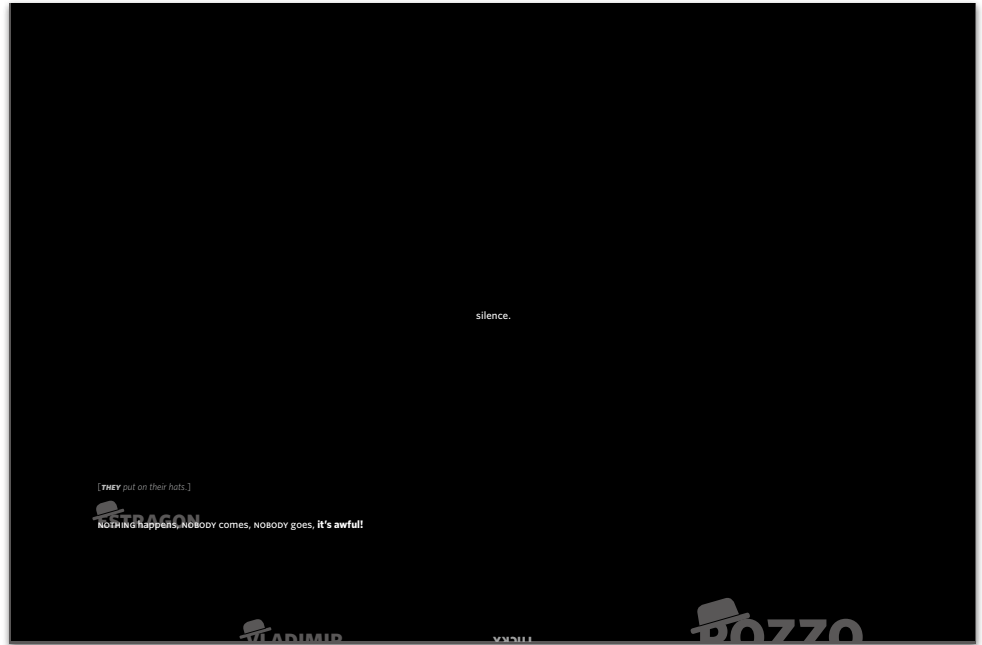
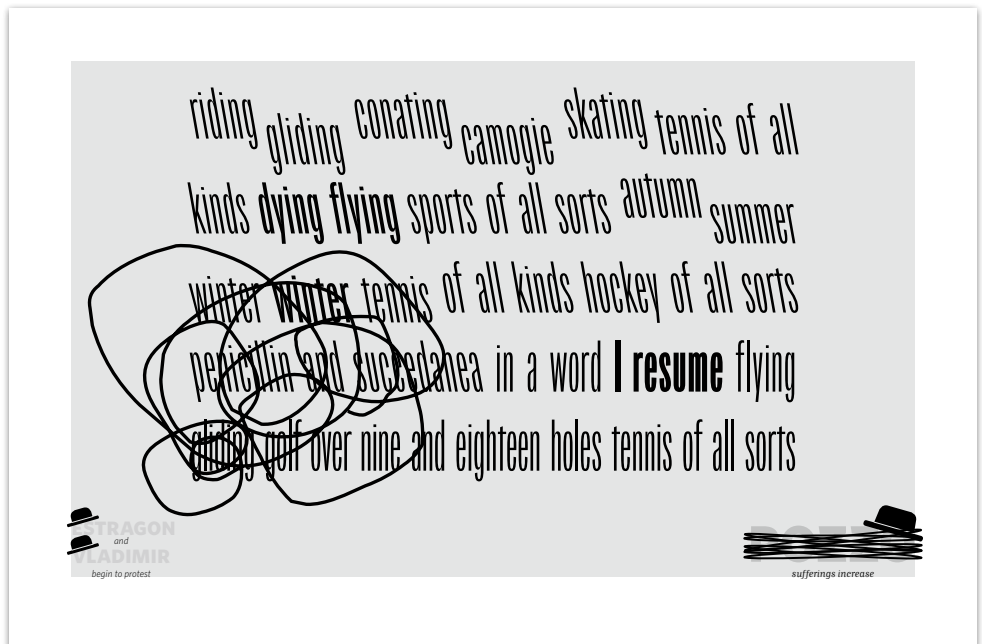


Figure 4.31

Blank/whitespace suggests the "physical" space around Lucky, on the "stage," where Vladimir and Estragon, as well as Pozzo are doing their performance simultaneously



Section 5 | Mockup review by experts

5.1 Mockup review package

5.1.1 Reading materials (Appendix 4-3-1)

The mockup review session was originally planned as one-on-one expert interviews presenting physical printed materials. However, due to the pandemic situation (Covid-19), an online mockup review package was prepared for the experts to download and evaluate digitally.

The review process was conducted in two sections: reading the virtual mockups, and filling out the questionnaires, one corresponding to each mockup.

The three mockups, rendered and presented in the form of the printed books originally designed for this study, aim to give the participants a reading experience as close to the physical printed book as is possible (Figures 5.1, 5.2, 5.3).

5.1.2 Mockup review questionnaires

A questionnaire for each mockup consisted of a fundamental set and different sets of questions based on the design themes (Mockup 1: prioritizing legibility and readability, and constructing the typographic hierarchy; Mockup 2: visualizing voice quality, and changing the book format and layout to present all the “performers” on the page; Mockup 3: reinforcing storytelling through showing/visualizing characters' personalities, and experimenting with the four components: Voice, Movement, Time, and Space). A separate questionnaire, asking about overall impressions, was attached at the end.

(1) The fundamental set of questions included:

- an investigation of the level of readability and legibility in each mockup
- how the typographic treatments and book design elements affected or helped to build the characters' personalities
- the participants' general impressions about the overall design and the experience of interacting with each mockup
- any other comments or issues that were not addressed previously



Figure 5.1 a
Virtual book form presentation of Mockup 1



Waiting for Godot

Samuel Beckett

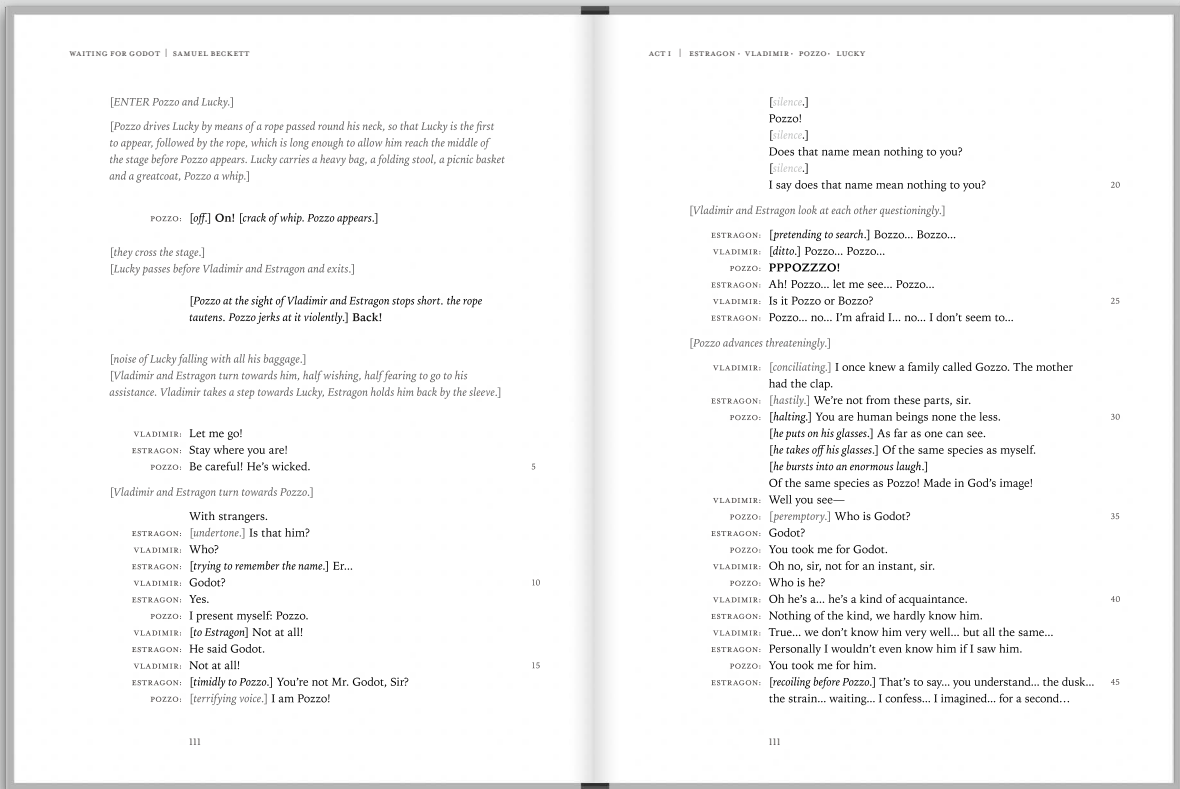


Figure 5.1 b
 Sample pages of Mockup 1



Figure 5.2 a
Virtual book form presentation of Mockup 2

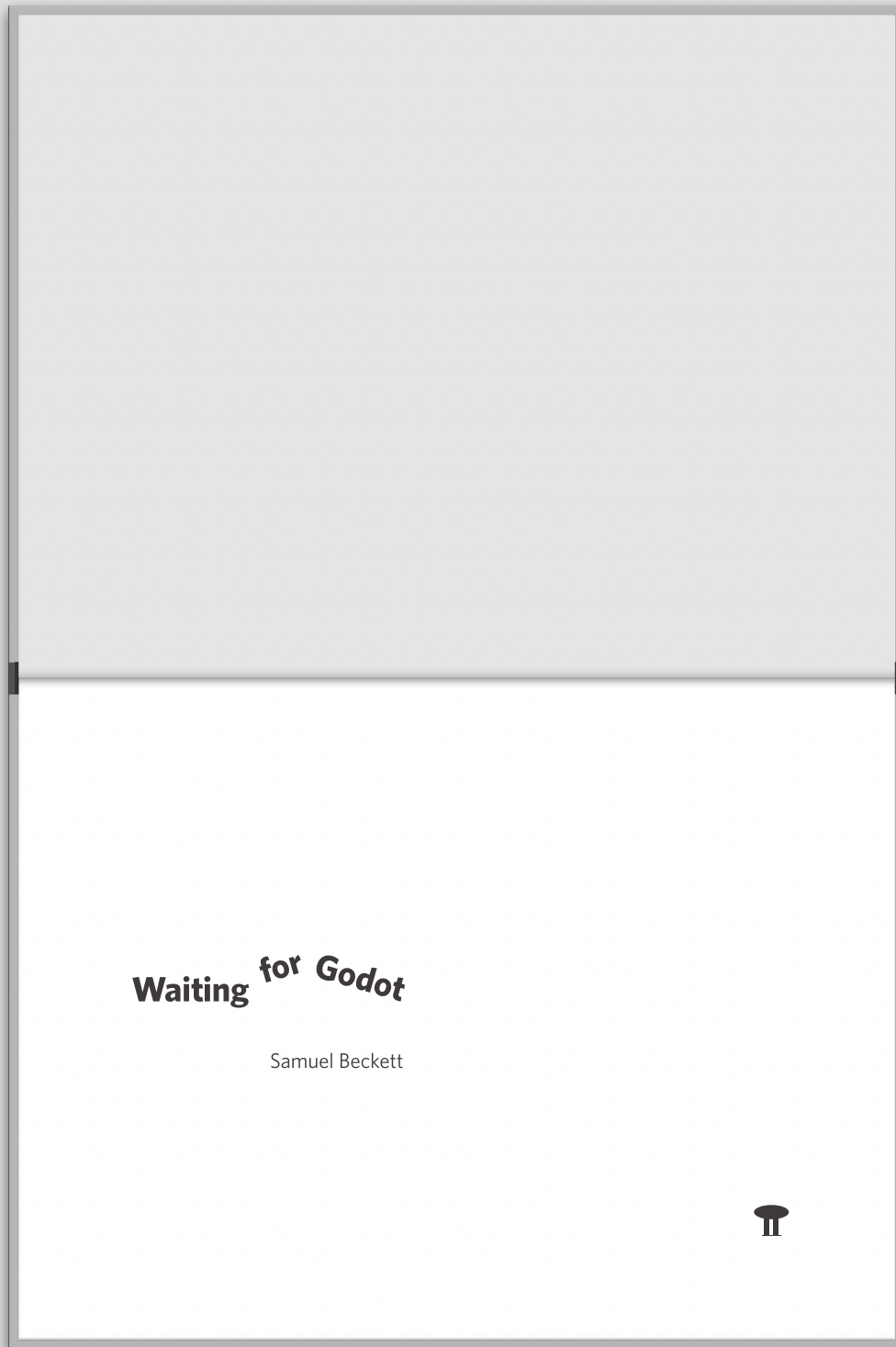


Figure 5.2 b1
Sample pages of Mockup 2

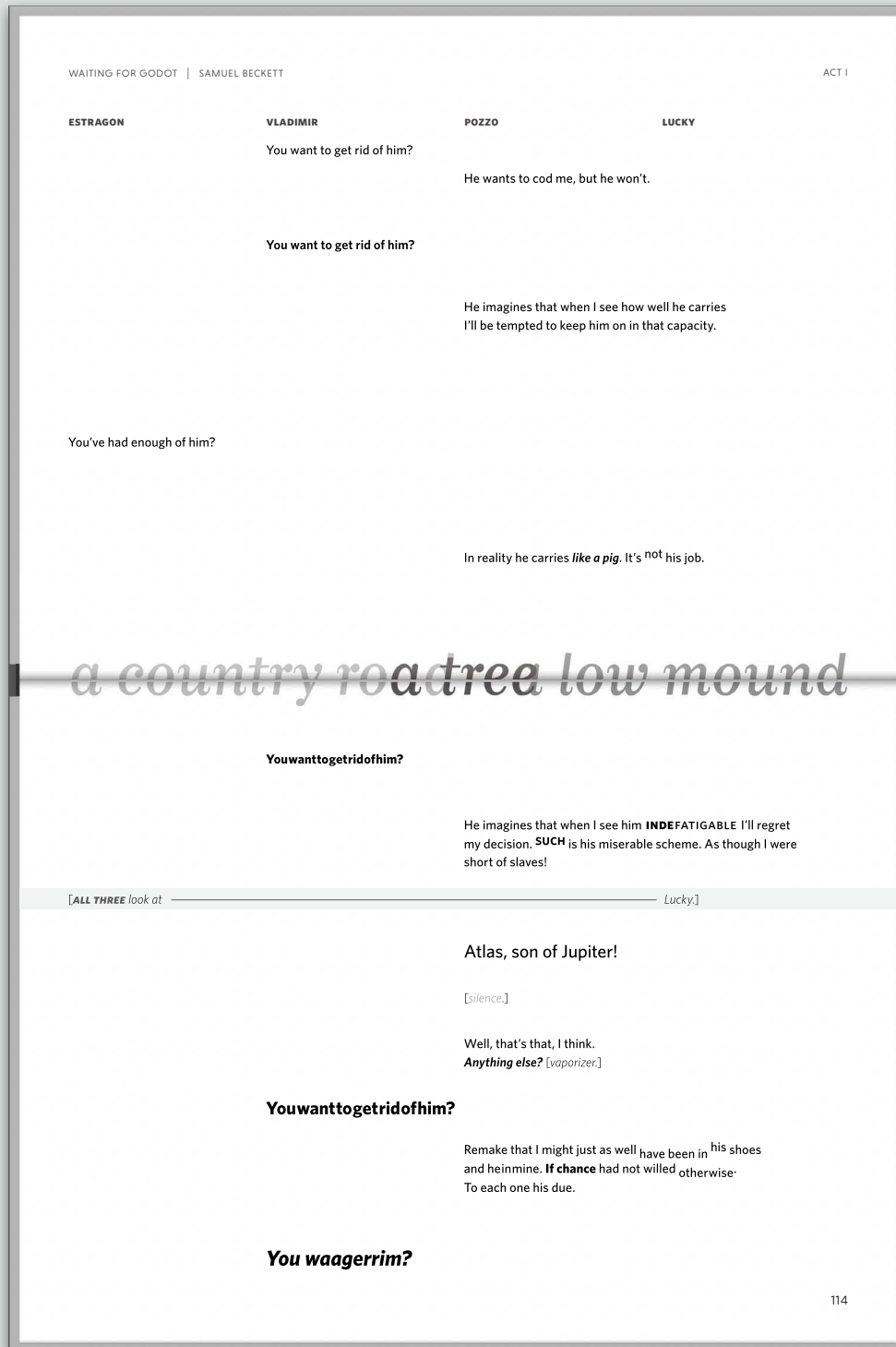


Figure 5.2 b2
Sample pages of Mockup 2

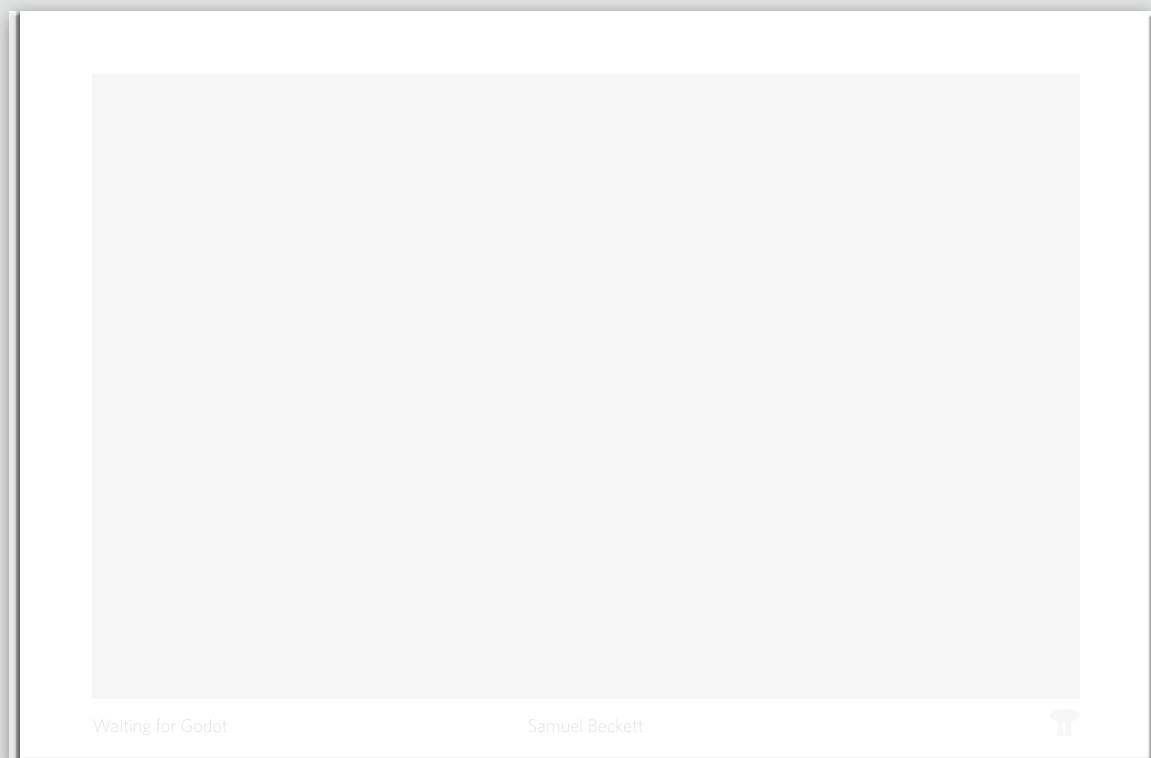
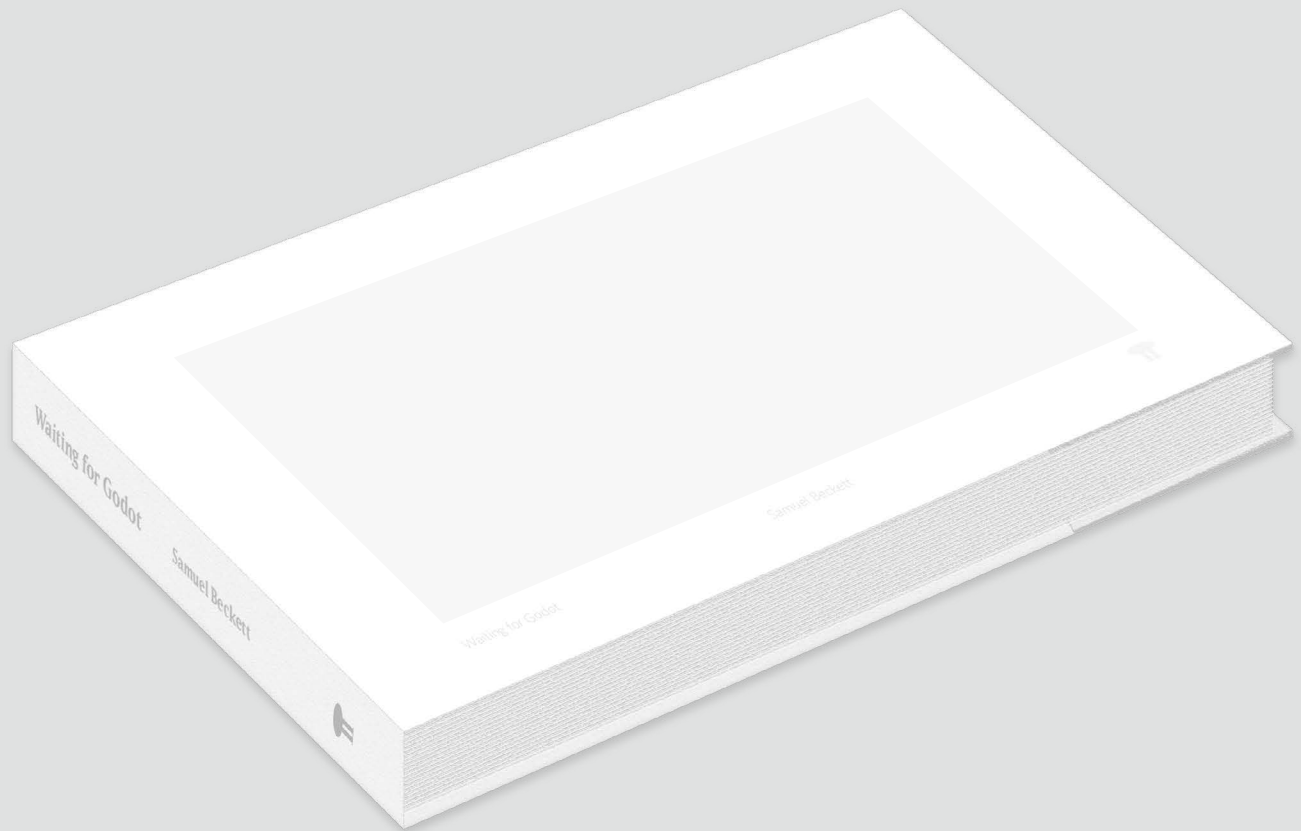


Figure 5.3 a
Virtual book form presentation of Mockup 3

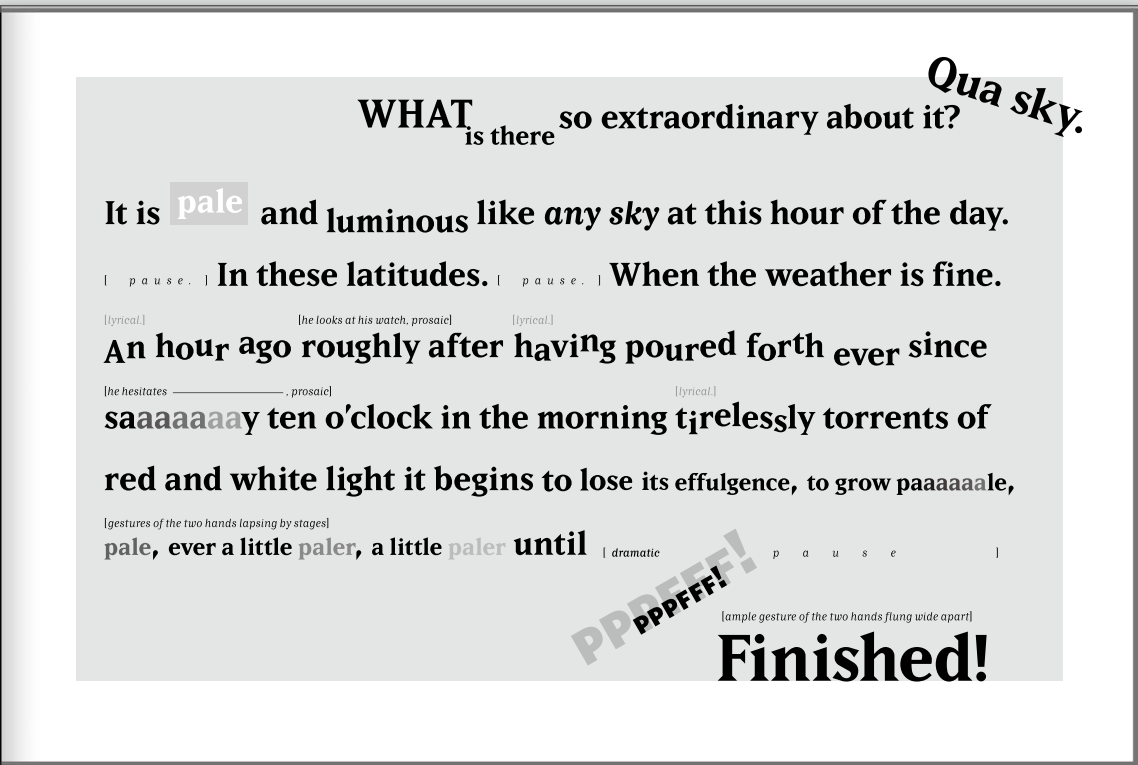


Figure 5.3 b
Sample pages of Mockup 3

(2) Different sets of questions based on the themes

Questions were asked about the different emphases addressing the design themes behind each mockup.

- **Mockup 1**

The specific questions concern the legibility and readability of each piece of information on the page, and how the information hierarchy was perceived by the participants. The intention behind these questions was to determine how well the letter forms could be recognized, how easily the page could be followed/read, and how easily the information could be found according to the readers' needs. (Appendix 4-3-2)

- **Mockup 2**

The specific questions were focused on how the participants understood the voice quality represented by typographic visualization, how they felt about the change to a horizontal book format and the related page layout. Participants were asked to select from a list of ten alternatives that contained various typographic treatments chosen from Mockup 2 (Figure 5.4), and to provide the answer that seemed closest to describing the voice qualities asked about the question. Next, the participants were asked to write down words and/or short phrases that best described the voices appearing in their minds when they read the lines from the list. Both activities aimed to see if there were any commonalities in the results that may suggest parallels between certain typographic treatments and some kinds of voice quality. Other questions were intended to determine whether adding a sense of the "stage" and indication of simultaneous action in the format and layout was perceived by participants. (Appendix 4-3-3)

- A. **You want to get rid of him?**
- B. **LOOK!**
- C. **I'll never walk again!**
- D. He's crippled me!
- E. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**
- F. **Be seated, sir, I beg of you.**
- G. Come Come, take a seat, I beseech you, you'll get pneumonia.
- H. will night **never** come?
- I. He's a **SCREAM.** He's lost his **DUDEEN.**
- J. *He's bleeding!*

Figure 5.4
Ten alternatives from Mockup 2

- **Mockup 3**

The specific questions asked about Mockup 3 were concerned with the use of whitespace, and how well a sense of the four elements: Voice, Movement, Time, and Space, were conveyed to the readers. These questions help to determine whether the elements in Mockup 3 create a more dramatic reading experience and build the page space into a "stage" space conceptually. (Appendix 4-3-4)

(3) Comparing the three mockups: overall impressions

The three mockups were designed to enrich the reading experience in different ways, a comfortable reading experience in Mockup 1, an expressive reading experience in Mockup 2, a conceptualized and dramatic reading experience in Mockup 3. Participants were asked about their reading preferences, within the context of the three reading experiences presented, and about their overall impressions. Among the preferences, there might be commonalities in the suitable context for each reading experience, which could be used to refine the design of each mockup. (Appendix 4-3-5)

5.1.3 Participants

The participants recruited for the online mockup review session consisted of seven professionals in related fields of visual culture: three theatre designers, three visual artists, and one book designer/typographer for the following reasons:

Theatre designers understand how to transform written texts into three-dimensional spaces. Their visual knowledge, in relation to theatre design, could bring in different perspectives when dealing with texts, which might help to make connections between book page and stage spaces, texts and live performances. Visual artists and book designers/typographers are more familiar with the "flat" two-dimensional surfaces in the world of visualization. **Visual artists** are very sensitive to the visual forms and visual structures of a surface or space. They have been trained and are capable of verbalizing their feelings and perceptions of what they are looking at. **Book designers/typographers** are experts in inspecting and detecting the typographic and book design details that have been applied to the page. Part of their role is completing the communication between author and reader. Book designers/typographers will have insights into a general reader's perspective and experience during the evaluation process.

5.2 Date collected (Appendix 4-4)

5.2.1 Mockup 1

1. Legibility

- 4 out of 7 participants thought it was easy to see the letterform clearly.
- 3 out of 7 participants thought it was extremely easy to see the letterform clearly.

2. Readability

- 2 out of 7 participants thought it was easy to read the pages smoothly.
- 5 out of 7 participants thought it was extremely easy to read the pages smoothly.

3. Information hierarchy

The viewing order of the categories of information on the page was intentionally set as follows:

1. Lines
2. Stage directions.
3. Characters' names
4. Line reference numbers.
5. Page numbers
6. Running head information

- 4 out of 7 participants completely matched the design intention.
- 3 out of 7 participants did not match the answer.

They include:

- (1) Character names were seen before stage directions.
- (2) Secondary information (line reference numbers, page numbers, and running head information) was perceived in a top-down reading direction when going through a page (first running head information, then line reference numbers, then page numbers).
- (3) The page numbers were seen as more dominant than the line reference numbers.

4. Line reference numbers

- All participants could distinguish line reference numbers easily.
- 3 out of 7 participants thought it was easy to find line #67.

- 3 out of 7 participants thought it was extremely easy to find line #67.
- 1 out of 7 participants thought it was difficult to find line #67.

5. Characters' names

- All participants could distinguish the character names paired with their lines easily and clearly.

6. Outdented stage directions

- 6 out of 7 participants thought the outdented stage directions indicated the simultaneity of different character's actions.
- 1 out of 7 participants thought the outdented stage directions did not indicate the simultaneity of different character's actions.

7. Characters' personalities: apparent or not

- 1 out of 7 participants thought the characters' personalities in Mockup 1 were very apparent.
- 2 out of 7 participants thought the characters' personalities in Mockup 1 were a little apparent.
- 2 out of 7 participants thought the characters' personalities in Mockup 1 were not that much.
- 2 out of 7 participants thought the characters' personalities in Mockup 1 were not apparent at all.

Explanatory comments

"The personalities come through by reading between the lines and what they are saying."

"Through the writing"

"The lines they were speaking out and their stage directions"

8. Descriptive words for overall design and reading experience

- Comfortable: 5 out of 7 participants selected this.
- Clear: 5 out of 7 participants selected this.
- Smooth: 4 out of 7 participants selected this.
- Unnoticeable: 2 out of 7 participants selected this.

- Featureless: 2 out of 7 participants selected this.
- others: Status-quo, Well-Considered, Arresting Clarity, Designed

9. Other comments

(1) *“Clear on the stage directions. [I felt] extremely comfortable when I was reading the script. Love the line reference numbers.”*

(2) *“This mockup is not only clear, but the choice of text makes it stylish and modern. It feels like it is not just an informative work that is meant to do its job, but it is a very sincere and carefully designed piece of text that has a thoughtful layout.”*

(3) *“The first moment you look at this page layout, design, typography, you know you are in the hands of an expert.*

Play scripts are complex documents to design and this is obviously the work of someone who understands the hierarchy of meaning and information. All elements display an expert balance, harmony and counterpoint. All the visual cues are there and information is easily accessed when needed and then recedes when not in immediate use. My only concern is the lightness of the grey tone type, it seems a little too light to my eye, of course I am not reading it ink on paper and this may simply be the result of my monitor.”

5.2.2 Mockup 2

1. Legibility

- 5 out of 7 participants thought it was easy to see the letterform clearly.
- 2 out of 7 participants thought it was extremely easy to see the letterform clearly.

2. Readability

- 1 out of 7 participants thought it was difficult to read the pages smoothly.
- 1 out of 7 participants thought it was neither difficult nor easy to read the pages smoothly.
- 4 out of 7 participants thought it was easy to read the pages smoothly.
- 1 out of 7 participants thought it was extremely easy to read the pages smoothly.

3. Voice visualization

Voice A

You want to get rid of him?

- 5 out of 7 participants thought voice A appeared the fastest speaking speed.
- 1 out of 7 participants thought voice A appeared the strongest tone.

Descriptive words for voice A

Anxious / Strongly stated with volume / Strong, Fast / Firm, Assured / Horrid, Loud / Strong, Loud, Accusatory / Insistent, Unimaginative

Voice B

LOOK!

Descriptive words for voice B

Excited / Astonishment, but with lower tone / Short, Instant / Passive / Short, Firm / Sharp, Short, Loud / Bemused, Alert, Amazed

Voice C

I'll never walk again!

- 2 out of 7 participants thought voice C appeared the weakest tone.

Descriptive words for voice C

Vulnerable / Statement with vigour, but under the breath / Low voice, Strong / Angry / Quiet, Painful / Firm, Desperate, Anxious / Resigned, Passive

Voice D

He's crippled me!

- 2 out of 7 participants thought voice D appeared the fastest speaking speed.
- 4 out of 7 participants thought voice D appeared to have the highest pitch.

Descriptive words about voice D

Mad, Hysterical / Anxious, Disbelief / High voice, Shocked / Surprising, Worrying / Loud, Upset, Pointed / Urgent / Hurt, Amazed, Astonished

Voice E

RUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!

- All participants thought voice E appeared the loudest.
- 3 out of 7 participants thought voice E appeared the strongest tone.

Descriptive words about voice E

Furious, Out of control / Authority, Spoken command / Loud, Shocked, Emotional / Angry, Firm, Shouting / Forceful, Loud / Heartless, Close-minded, Petty / Exhausted, Exasperated, Loud

Voice F

Be seated, sir, I beg of you.

- 3 out of 7 participants thought voice F appeared the strongest tone.
- 1 out of 7 participants thought voice F appeared the most lively.

Descriptive words about voice F

Serious, Tolerantly / Stated neutralness / Serious, Loud, Strong / Calm / Commanding / Strong, Pleading, Insistent / Polite, Clear

Voice G

ComeCome, take a seat, I beseech you, you'll get pneumonia.

- 1 out of 7 participants thought voice G appeared the quietest.
- 1 out of 7 participants thought voice G appeared the weakest tone.

Descriptive words about voice G

Commend, Care / Spoken somewhat quickly / Calm / Quick, Quiet / Pleading, Concerned, Firm / Calm, Casual / Monotone, Unaccented

Voice H

will night **never** come?

- 6 out of 7 participants thought voice H appeared the quietest.
- 3 out of 7 participants thought voice H appeared the weakest tone.

Descriptive words about voice H

Lost / Soft, with upward intonation / Quiet, Wondered / Questioning, Unsure /
Plaintive / Quiet, Pleading, Desperate / Incredulous

Voice I

He's a SCREAM. He's lost his DUDEEN.

- 1 out of 7 participants thought voice I appeared to have the highest pitch.
- 1 out of 7 participants thought voice I appeared the weakest tone.
- 6 out of 7 participants thought voice I appeared the most lively.

Descriptive words about voice I

Fear / Broken, Uneven intonation / Sharp, High pitch / Humorous, Casual / Manic /
Wild, Vacillating, Excited / Whimsical, Sing-song

Voice J

He's bleeding!

- 2 out of 7 participants thought voice J appeared to have the highest pitch.

Descriptive words about voice J

Openmouthed / Anxious, Speed / Shout, High pitch / Surprised, Upset, Loud /
Active, Concerned / Shocked / Urgent

4. Horizontal format

(1) Sense of the "stage"

- 3 out of 7 participants thought the horizontal format provided more of a sense of the "stage" than the vertical format (Mockup 1).
- 4 out of 7 participants thought the horizontal format did not provide more of a sense of the "stage" than the vertical format (Mockup 1).

(2) Indication of simultaneity

- All participants thought the horizontal format indicated the simultaneity of multiple characters' actions.

(3) Enjoyable or not

- 5 out of 7 participants thought the horizontal format made reading more enjoyable.
- 1 out of 7 participants thought it did not matter.
- 1 out of 7 participants thought the horizontal format affected the quality of the reading process negatively.

5. Statements about voice visualization

- 3 out of 7 participants agreed with the statement of "It's expressive".
- 6 out of 7 participants agreed with the statement of "It helps me to hear the character's voice in my mind".
- 4 out of 7 participants agreed with the statement of "It helps me to understand the personality of the characters".
- 2 out of 7 participants agreed with the statement of "It does not affect my reading experience".

6. Characters' personalities: apparent or not

- 1 out of 7 participants thought the characters' personalities in Mockup 2 were very apparent.
- 5 out of 7 participants thought the characters' personalities in Mockup 2 were a little apparent.
- 1 out of 7 participants thought the characters' personalities in Mockup 2 were not that much.
- None of the participants thought the characters' personalities in Mockup 2 were not apparent at all.

Explanatory comments

"The arrangement and visualization of the text provides clues as well as what is said"

"text content supported by the visual design of the variations of the letterforms"

"Font and movement of the lettering"

"I can't separate the experience of reading the dramatic text from seeing the typography. They are concurrent stimuli. I am trained to scour play scripts for meaning, story, character, motivation etc. So it occurs simultaneously."

7. Descriptive words for overall design and reading experience

- Expressive: 6 out of 7 participants selected this.
- Enriching: 5 out of 7 participants selected this.
- Smooth: 3 out of 7 participants selected this.
- Clear: 3 out of 7 participants selected this.
- Comfortable: 1 out of 7 participants selected this.
- Distracting: 1 out of 7 participants selected this.
- others: Inventive, Has feel of physical presence of actors

8. Other comments

- (1) *"To me, this form of script layout reminds me of character break down and scene breakdown in a theatre production paperwork collection; which is very clear and easy to track who is speaking at the moment and who is taking the major part in this scene."*
- (2) *"I like the decision of using [a] 'chart-like' layout to arrange the lines of different characters within a horizontal format."*
- (3) *"Overall it is very clear what the designer is trying [to] achieve. The design helps the reader to engage with the play as it gives more information of the pitch and voice of each character. However, I find the variation of font helps more compared to the leveling of texts. I understand that the higher texts seem to indicate a high pitch of voice, however, it is not easy to imagine the exact tone used in the play, as a higher pitch can mean many emotions, e.g. anger, shocked surprising, etc."*
- (4) *"It took a second to catch on to the format but once I did, I found each character had a distinct voice."*
- (5) *"I enjoyed this format, but as I moved down the page it became a bit hard [to] follow the characters... but this may change with more reading of the script."*
- (6) *"I enjoy the spatial aspects of this rendering of the text, I feel relaxed and able to be diverted and challenged to interact with all the visual cues and conundrums. I become aware of my breathing as I stop reading at my usual rate and in my accustomed way.

I feel this version allows a sense of play and a place for my interpretation within its pages. Unlike Version #3 which demands attention, this is more enticing, calm and meditative."*

5.2.3 Mockup 3

1. Legibility

- 2 out of 7 participants thought it was difficult to see the letterform clearly.
- 1 out of 7 participants thought it was neither difficult nor easy to see the letter form.
- 4 out of 7 participants thought it was easy to see the letterform clearly.

2. Readability

- 3 out of 7 participants thought it was difficult to read the pages smoothly.
- 2 out of 7 participants thought it was neither difficult nor easy to read the pages smoothly.
- 2 out of 7 participants thought it was easy to read the pages smoothly.

3. Blank/open space

(1) Guide reading direction

- 5 out of 7 participants thought the blank/open space guided their reading direction.
- 2 out of 7 participants thought the blank/open space did not guide their reading directions.

(2) Building the atmosphere

- All participants thought the blank/open space contributed to building the atmosphere.

(3) Providing a sense of the "stage"

- 5 out of 7 participants thought the blank/open space indicated a sense of the "stage."
- 2 out of 7 participants thought the blank/open space did not indicate a sense of the "stage".

TIME

- 2 out of 7 participants thought they could get a sense of TIME very much.
- 4 out of 7 participants thought they could get a little sense of TIME.
- 1 out of 7 participants thought he/she could not get that much sense of TIME.
- None of the participants thought they could not get a sense of TIME at all.

SPACE

- 5 out of 7 participants thought they could get a sense of SPACE very much.
- 2 out of 7 participants thought they could get a little sense of SPACE.
- None of the participants thought they could not get that much sense of SPACE.
- None of the participants thought they could not get a sense of SPACE at all.

VOICE

- 5 out of 7 participants thought they could get a sense of VOICE very much.
- 2 out of 7 participants thought they could get a little sense of VOICE.
- None of the participants thought they could not get that much sense of VOICE.
- None of the participants thought they could not get a sense of VOICE at all.

MOVEMENT

- 6 out of 7 participants thought they could get a sense of MOVEMENT very much.
- 1 out of 7 participants thought he/she could get a little sense of MOVEMENT.
- None of the participants thought they could not get that much sense of MOVEMENT.
- None of the participants thought they could not get a sense of MOVEMENT at all.

4. Characters' personalities: apparent or not

- 3 out of 7 participants thought the characters' personalities in Mockup 3 were very apparent.
- 1 out of 7 participants thought the characters' personalities in Mockup 3 were a little apparent.
- 2 out of 7 participants thought the characters' personalities in Mockup 3 were not that much.
- 1 out of 7 participants thought the characters' personalities in Mockup 3 were not apparent at all.

Explanatory comments

"It is more through the lines and conversations between characters, then it goes to the typography, size, spacing, colour, line weight, indications"

"There seems to be too much activity otherwise for individual personality patterns to come through"

"The colour and size of the characters' names and the arrangement of lines along with texts content"

"The size of text and the space between the characters"

"Font size and placement, Lucky and Pozzo are dominant, Estragon and Vladimir are diminished."

5. Dramatic and expressive visuals: enjoyable or not

- 6 out of 7 participants thought the more dramatic and expressive visuals were very enjoyable.
- 1 out of 7 participants thought the more dramatic and expressive visuals were not that enjoyable.

6. Descriptive words for overall design and reading experience

- Expressive: All participants selected this.
- Enriching: 6 out of 7 participants selected this.
- Confusing: 3 out of 7 participants selected this.
- Distracting: 1 out of 7 participants selected this.
- others: Interactive, Dynamic, Intriguing, Diverting

7. Other comments

(1) *"The text of Lucky's 'thought' shows no legibility to me, but i can feel the intensity, the volume of Lucky's voice. Also, from my point of view, the visual decision forced me to stop reading the content, which implies that Lucky's 'thought' is disordered, meaningless, not important to understand and has no matter to other characters.*

Long silent times [are shown] by the black blank page.

The speed of Lucky shouting out the text [are shown] by the layout of those pages."

(2) *"Overall it is very expressive and it certainly helps the reader to be more free and imaginative. However, sometimes I get lost following which character is 'currently' talking. I love the use of black in the work, it helps to create a certain atmosphere. The variation of text size helps to show which character is more dominant, thus helps to enrich the whole reading experience."*

(3) *"Visually very interesting. I found following the characters difficult at times when many voices are speaking."*

(4) *"I found this more enjoyable to read, but I had to work harder to follow/comprehend the text."*

(5) *"I enjoyed interacting with this format. It raises questions for me about interpretation of the play. It is like a puzzle – it requires time, patience and a willingness to engage in the play in a non-traditional way.*

I like the challenge and I like the game aspect.

I usually read plays for my work, research and creative activity, so I have a characteristic process for doing so. This breaks that convention and offers an invitation to read and think about it in a very different way which serves a different purpose."

4.2.4 Overall

1. The easiest and the most comfortable reading experience

- Mockup 1: 4 out of 7 participants selected this.
- Mockup 2: 3 out of 7 participants selected this.
- Mockup 3: None.

2. Helps to understand the story the best

- Mockup 1: 2 out of 7 participants selected this.
- Mockup 2: None.
- Mockup 3: 5 out of 7 participants selected this.

3. Preferred to read when reading for pleasure

- Mockup 1: None.
- Mockup 2: 2 out of 7 participants selected this.
- Mockup 3: 5 out of 7 participants selected this.

4. Preferred to read for previewing for a production that is planned to go

- Mockup 1: 5 out of 7 participants selected this.
- Mockup 2: 1 out of 7 participants selected this.
- Mockup 3: 1 out of 7 participants selected this.

5. Preferred to read for reviewing a favorite part or a part being missed from the production

- Mockup 1: 3 out of 7 participants selected this.
- Mockup 2: 2 out of 7 participants selected this.
- Mockup 3: 2 out of 7 participants selected this.

6. Give a sense of visual fatigue while reading

- Mockup 1: 3 out of 7 participants selected this.
- Mockup 2: 2 out of 7 participants selected this.
- Mockup 3: 1 out of 7 participants selected this.
- None of them: 1 out of 7 participants selected this.

7. Overall the preferred Mockup

- Mockup 1: 2 out of 7 participants selected this.
- Mockup 2: 3 out of 7 participants selected this.
- Mockup 3: 2 out of 7 participants selected this.

8. Other comments:

(1) *"The inventive and evocative text setting of the third version asserts its own particular and unique view and interpretation of the text. As the text is no longer in a 'neutral' setting of simple letter forms, fonts and/or typefaces, and by 'neutral' I mean without an additional layer of interpretation; it takes an artistic point of view about the meaning, timing and delivery of the text. So, it replaces the sense memory of the previous reading and viewed performance(s) with a new experience of the play.*

To be clear, whereas a standard setting of the text would allow for the memory and experience to be evoked as reminiscences or resonances, version #3 is asserting itself as a full artistic interpretation in and of itself."

(2) *"I feel like mock up #3 is visually interesting, and the layout and letterform arrangement help to create an interactive reading experience. I do enjoy reading it and would like to have a copy with me. However, talking back to the story, I would prefer the mock up #3 is created based on one particular production, and the book itself is designed and produced by a collaboration between theatre production team and the book designer. Instead of trying to represent or deliver the 'story,' as a general reader with a visual research background I would like to see a production that is transformed into a book form and all the theatre decisions are indicated in the book through visual language."*

5.3. Analysis

5.3.1 Mockup 1

Analyzing the feedback on the evaluation forms of the seven participants, legibility and readability are scored positively by all of the participants (7/7). The typefaces selected and the layout design details are seen as "well-considered."

"Play scripts are complex documents to design and this is obviously the work of someone who understands the hierarchy of meaning and information. All elements display an expert balance, harmony and counterpoint. All the visual cues are there and information is easily accessed when needed and then recedes when not in immediate use." — Shannon

The information hierarchy, constructed through typography, is perceived as intended by most of the participants (4/7). The page numbers were perceived by a participant, as relatively more prominent than the line reference numbers, which was not the intention. Also, one participant thought it was difficult to find line 67, as requested. A potential refinement is indicated which is the need of slightly more emphasis on the importance of line reference numbers. The rest of the results demonstrate that all the other pieces in the information hierarchy work quite well, as they can be tracked easily.

“The personalities come through by reading between the lines and what they are saying.” — Zak

*“The lines they were speaking out and their stage directions.”
— Theatre designer 1*

*“[The personalities come] through the writing.”
— Theatre designer 2*

*“Clear on the stage directions. [I felt] extremely comfortable when I was reading the script. Love the line reference numbers.”
— Theatre designer 1*

*“This mockup is not only clear, but the choice of text makes it stylish and modern. It feels like it is not just an informative work that is meant to do its job, but it is a very sincere and carefully designed piece of text that has a thoughtful layout.”
— Wong*

Answers to the question about whether the characters' personalities are apparent, and how the personalities come through (very apparent: 1/7; a little apparent: 2/7; not that apparent: 2/7; not apparent at all: 2/7) suggest that participants seem to hold very different opinions about this. The explanatory comments suggest that the participants who think characters' personalities are apparent in Mockup 1, seem to engage more with the text content and gain understanding of the personalities from analyzing it.

The overall design direction for Mockup 1 is traditional in its approach to typography and book design. It uses elements from the existing standard versions of the play script, but with more thought and detailed manipulation of the typographic elements in order to improve the design quality and obtain a more refined result. The role of book design and typographer, during this process, remains, as is conventional, a servant of the content. When readers go through the pages, they are led by the typographic arrangements and components of book design with which they are familiar. The main goal of Mockup 1 is to have readers concentrate on the content without any barriers to reading or discomfort. The intention of communicating the information clearly and easily, as well as adding more delightfulness to the existing elements of a play script, seems to have been accomplished by looking at the descriptive words associated with the reading experience of Mockup 1: **Comfortable** (5/7), **Clear** (5/7), **Smooth** (4/7), **Unnoticeable** (2/7), and **Featureless** (2/7), as well as other add-ons, such as **Status-quo**, **Well-considered**, **Arresting clarity**, and **Designed**.

In addition, the supportive/positive comments imply a possible way to enrich the reading experience, which is to design the existing material more thoughtfully to improve its quality without drastically changing it or adding anything new. Even a small adjustment, such as increasing the leading to bringing more whitespace to the page, can make the page more visually pleasing and easier to read. Focusing on details like the careful selection of typefaces, designing a page structure that is more visually open, spacious, and balanced, and adjusting the information to be easier for the reader "pick up," can make the process more enjoyable by providing a smooth and comfortable reading experience.

5.3.2 Mockup 2

In Mockup 2, the legibility appears to be uniformly agreed upon to be in a range of *extremely easy to easy*, but the readability starts to decrease: one participant thinks it is *difficult* to read, and another participant thinks it is *neither difficult nor easy* to read through the page. The fact that the legibility is sustained shows that a well-designed typeface, in this case—the Whitney type family, will not be negatively influenced by an "explosion" of typographic treatments. However, the reduced readability may relate to the numerous typographic changes, and the entirely new layout and format.

Various typographic treatments for the lines were designed to experiment with how visualization can affect the "voice" appearing in readers' minds. Surprisingly, many commonalities can be identified among the ten lines provided.

(1) Voice A was mostly seen as having the fastest speaking speed/rate (5/7)

You want to get rid of him?

(voice A)

He's crippled me!

(voice D)

Both **voice A** (5/7) and **voice D** (2/7) appeared as having a fast speaking speed/rate in the participants' minds, but taking out the spaces between words (in voice A) was mostly considered having the fastest speaking speed and was considered more effective to indicate a fast rate of speaking than choosing a tall and thin typeface with tighter letter and word space (in voice D).

He's crippled me!

(voice D)

He's a SCREAM. He's lost his DUDEEN.

(voice I)

He's bleeding!

(voice J)

**CRUCIFY HIM LIKE THAT!
AFTER SO MANY YEARS!**

(voice E)

will night **never** come?

(voice H)

ComeCome, take a seat, I beseech
you, you'll get pneumonia.

(voice G)

(2) Voice D was mostly seen as having the highest pitch (4/7)

Voice D (4/7), **voice I** (1/7) and **voice J** (2/7) were the "candidates" for having the highest pitch in the voice appearing in participants' minds. Voice D, as mentioned, used a tall and thin letter form design. The tighter spaces between letters and words seemed to stretch the words with a vertical tension, which possibly reflects a similar tension represented by the sharpness in a high-pitched voice. Compared to voice D, voice J was also set in a thin and relatively tall typeface, but using italics at the same time splits the vertical tension visually, which made the voice not "sound" as sharp as the visualization in voice D. And the selection of voice I was understood as the voice going higher due to the words being tilted upwards.

(3) Voice E was seen as having the loudest voice (7/7)

All the participants selected **voice E** as the loudest voice appearing in their minds. It was visually the most emphasized among the ten lines. Through a combination of applying bold, italic, small caps, and a heavy and wide look of the letter forms, it gave an impression of loudness.

(4) Voice H was mostly seen as having the quietest voice (6/7)

Both **voice H** (6/7) and **voice G** (1/7) were chosen as the quietest voices appearing in participants' minds. The overall size of voice H was considered smaller than other lines. With an emphasis on the bold "never," the rest of the words constructing the line seemed to be much softer and lighter in volume. Although voice G contained a similar quality described as "calm and quiet," voice H was set in lowercase letters only, which could be the reason it was identified as having the quietest volume. The "jumping up" parts in voice H did not reflect the volume, but the intonation, according to one participant who indicated that it was "soft, with upward intonation."

He's a SCREAM. He's lost his DUDEEN.
(voice I)

(5) Voice I was seen as having the liveliest voice (6/7)

Voice I was most often selected to represent the liveliest voice. Manipulating the position of individual word(s), like the tilted and "jumping up" parts in voice I, could have contributed to a perception of "uneven intonation" that is easily associated with the depiction of a person speaking in a lively manner. The descriptive word of "sing-song" also indicated the line provided the impression of the high emotions of a lively person. Voice F was also selected as the liveliest voice, but it might have been because the participant focused on reading the content over the form.

Selections for the strongest and weakest tone were relatively widely-distributed, but they seemed to contain similar qualities in relation to the loudest and quietest voice. The commonalities from participants' selections above demonstrate some of the typographic treatments that can be applied to indicate a certain type of voice quality. Most participants (6/7) said that this activity helped them to hear the character's voices in their minds, and hearing (understanding) the voices better is intended to help readers to understand the characters' personalities better.

"Overall it is very clear what the designer is trying [to] achieve. The design helps the reader to engage with the play as it gives more information of the pitch and voice of each character. ... I understand that the higher texts seem to indicate a high pitch of voice. However, it is not easy to imagine the exact tone used in the play, as a higher pitch can mean many emotions, e.g. anger, shocked surprising, etc." — Wong

This voice visualization activity, limiting the interpretation of the voices by readers' minds (perhaps resulting in a single voice in their minds), was a concern during the design process. This positive comment explained that the activity could only set a very broad impression of the visualized voice quality and that the exact voice would be completed by each reader in their own mind.

The change of the book format and page layout was another area of focus in Mockup 2. Moving the characters' names to the top of the page aimed to remind the reader of their presence in a consistent manner. The lines placed in the assigned zone, under each character's name, was meant to convey a sense

“I like the decision of using [a] ‘chart-like’ layout to arrange the lines of different characters within a horizontal format.”

— Visual artist 1

“I enjoy the spatial aspects of this rendering of the texts.”

— Shannon

of simultaneity when the readers go through the lines. All the participants indicated that they did get the sense of simultaneity in this new format. One of the participants stated that Mockup 2 “[had a] feel of [the] physical presence of actors.” This could be attributed to the new format. Overall, most of the participants had positive reactions towards the use of the new format, and said that it made reading more enjoyable (5/7).

The goal of communicating a sense of “stage” through the format seemed not to have been reached in Mockup 2. Only three out of seven participants thought the horizontal format provided more of a sense of “stage” than the traditional format (in Mockup 1). On reflection, presenting the page horizontally tends to match the extensive space of a real “stage,” however, once the book is opened, the presentation of the spread turns back to a vertical format. The vertical proportion directs the readers’ eyes down the page to track the lines, but it may not help to build the sense of breadth and depth of a real “stage.”

“I enjoyed this format, but as I moved down the page it became a bit hard [to] follow the characters...but this may change with more reading of the script.” — Visual artist 2

“It took a second to catch on to the format but once I did, I found each character had a distinct voice.” — Theatre designer 2

The new format may also reduce the readability of Mockup 2. One participant thought that the change of format affected the quality of the reading process in a negative way. This could relate to the manner of reading traditionally organized texts that people are accustomed to seeing. The simple linear sequence is seen as providing the easiest and smoothest reading experience based on readers’ familiarity with it. Mockup 2 challenged this by fragmenting the continuous sequence and distributing the lines loosely on the page. Therefore, readers may need to learn to understand the structure of the page, and how to track the sequence.

“The arrangement and visualization of the text provide clues as well as what is said.” —Zak

“Text content supported by the visual design of the creations of the letterforms.” —Visual artist 1

“Font and movement of the lettering” —Theatre designer 2

“I feel relaxed and able to be diverted and challenged to interact with all the visual cues and conundrums. I become aware of my breathing as I stop reading at my usual rate and in my accustomed way.” —Shannon

“To me, this form of script layout reminds me of character break down and scene breakdown in a theatre production paperwork collection; which is very clear and easy to track who is speaking at the moment and who is taking the major part in this scene.” —Theatre designer 1

Mockup 2 was designed to have readers pay attention to the voice of each character in order to help them to understand the personalities. Four participants indicated that voice visualization helped them understand the personality of the character. The positive comments demonstrate that participants started to "pick up" the information conveyed by the visual forms in the visualization, as well as by the content. The character of the letterforms conveys meaning that can be interpreted by readers to create "customized" voices in their minds while reading. It seems that the distinct and enriched visualization of voice has the potential to bring the characters to life in readers' minds.

The reading experience for Mockup 2 was described by the participants as: **Expressive** (6/7), **Enriching** (5/7), **Smooth** and **Clear** (3/7), **Comfortable** (1/7), and **Distracting** (1/7), as well as **Inventive**. "Distracting" stands out from the rest. Mockup 2 contained a flood of visual changes in the lines. As mentioned, due to the varied letterforms, readers perceived the information not only based on the content, but also on the forms. More attention and energy was required from the readers, in order not to become distracted during the process of reading.

The remaining descriptions indicated that the overall reading experience was enriched by adding pieces of information to the presentation: expressive letterforms could make characters' voices more distinct and suggest their personalities, the new format was fresh to the readers and provided an enjoyable reading experience, though it demanded a learning process, and lastly, the thoughtful and clear arrangements of the page design maintained text legibility and readability at a good level.

5.3.3 Mockup 3

Of the three mockups, Mockup 3 had the most negative feedback with regard to legibility and readability, *especially readability*. Four participants thought it was easy to see the letterforms clearly, and two participants thought it was *difficult*. Only two participants thought it was easy to read the page smoothly, and three participants thought it was *difficult*.

“The text of Lucky’s ‘thought’ shows no legibility to me, but I can feel the intensity, the volume of Lucky’s voice.” — Visual artist 1

According to the result concerning legibility in Mockup 2, the Whitney type family is so well designed that applying various typographic treatments does not affect its legibility. However, Origin Super Condensed, used to set Lucky’s monologue, was identified by one participant as having poor/no legibility, though the use of it was understood to serve a purpose. The extremely narrow and tall letterforms of Origin Super Condensed reduced legibility, which influenced the overall impression of the legibility in Mockup 3 being poorer.

*“Visually very interesting. I found following the characters difficult at times when many voices are speaking.”
— Theatre designer 2*

Readability seemed to have been a major issue in Mockup 3. Several participants mentioned having difficulties going through the pages in their comments. As mentioned, general readers are much more familiar with the linear sequence of the storytelling. They pick up the information easily in a traditional arrangement of the text. However, one of the goals in Mockup 3 was to increase a sense of dramatic expression on the page. The presentation of each page was designed very differently according to the activities “happening” on the page. Readers needed to spend time figuring out how to process the “activities” represented by the texts. Processing pages of Mockup 3 demanded even more attention than Mockup 2. It was also challenging that to track

“However, sometimes I get lost following which character is ‘currently’ talking.” — Wong

“I found this more enjoyable to read, but I had to work harder to follow/comprehend the text.” — Visual artist 2

“I love the use of black in the work, it helps to create a certain atmosphere.” —Wong

*“[Long silence page is] my favourite page; the dark background gives a great impact of the atmosphere.”
—Theatre designer 1*

*“Long silent time is shown by the black blank page.”
—Visual artist 1*

the sequence of each page, the reader had to sense the subtly different amount of whitespace and use it as a visual guide.

The *whitespace*, referred to as blank or open space in the evaluation questions, had three major functions: guiding the reading direction, building the atmosphere, and providing a sense of "stage." All of the participants agreed that the function of whitespace was effective in building atmosphere.

The use of a large blank area filled with black to represent the "long silence" page was specifically mentioned as a successful moment of building a great sense of atmosphere. The large area of blank space left room, in the minds of the readers, to depict the characters in a resting state, and to convey "quietness" within a live performance. Compared to the more crowded pages, relatively blank pages also created an underlying reading "rhythm" for readers to change their reading pace on the different pages.

Both of the other two uses of whitespace, to guide reading direction and to provide a sense of the "stage," gained the approval of five participants. Whitespace played a major role in creating visual order in Mockup 3. It was distributed inconsistently with subtle differences around the lines. Readers were expected to understand whitespace as the "bridge" between lines and to use it in order to follow the sequence of lines. It was challenging for readers to visually analyze the page and to understand the function of the whitespace while reading the story. It might have been helpful if an instructional page on "how to follow the sequence by looking at the whitespaces" had been provided at the beginning of Mockup 3.

Regarding whitespace indicating a sense of the "stage," one of the participants pointed out that, within a page where the activities were separated clearly by whitespaces, a great sense of "stage blocking" was represented. It gave an idea of where the characters were. The frame, formed by whitespace on each page, had a similar function by separating the on-stage area and off-stage area. The format of Mockup 3 was intentionally enlarged in its size to allow for more whitespace, and make the pages more open, visually, in order to convey a sense of the breadth and depth of a real "stage."

The four elements, Voice, Movement, Time, and Space, were introduced through visualization in Mockup 3. Participants indicated that they perceived the sense of the four elements in this mockup, but they interpreted the elements in different ways. Some commonalities that were noted included: a page containing mostly blank space would most likely be associated with a sense of Time or/and Space. Movement usually connected to the "action" of the type arrangement, such as rotating the placement of the text and/or distorting the text blocks. Voice was visually associated most strongly to be in relation to typographic treatments of the lines. All of these connections were relative between visuals. The movements and stronger voice of Pozzo were in contrast with the more conventionally treated text blocks of Estragon and Vladimir. Lucky's monologue, marked as showing a sense of Time and Voice, had a relatively consistent visual treatment unlike the rest of the section. The monologue ran across several pages, a sense of time going by was implied. Compared to the pages where lots of activities took place, blank pages conveyed a sense of slowed-down action and quietness, to let readers experience a change in the representation of time in the ongoing story and in the process of going through the script book.

“The size of text and the space between the characters” — Wong

“Font size and placement, Lucky and Pozzo are dominant, Estragon and Vladimir are diminished.” — Theatre designer 2

*“The colour and size of the characters’ names and the arrangement of lines along with text content... From my point of view, the visual decision [for Lucky’s monologue] forced me to stop reading the content, which implies that Lucky’s ‘thought’ is disordered, meaningless, not important to understand and has no matter to other characters.” — Visual artist 1**

“I enjoyed interacting with this format. It raises questions for me about interpretation of the play. It is like a puzzle—it requires time, patience and a willingness to engage in the play in a non-traditional way. I like the challenge and I like the game aspect.” — Shannon

“Overall it is very expressive and it certainly helps the reader to be more free and imaginative... The variation of text size helps to show which character is more dominant, thus helps to enrich the whole reading experience.” — Wong

“I find the activity and expressiveness more engaging, but at times more distracting from the story, I find I am just looking at it.” — Zak

Most of the participants agreed that characters' personalities were supported by the visualization of their voices and movements through typographic arrangements of characters' names and their lines, as well as the contrast between these arrangements assigned to the different characters. Participants understood that the text content and the visual forms worked in harmony with each other. One participant specifically expressed *her interpretation** of the use of Origin Super Condensed type for Lucky's monologue in the comments. It closely matched the original design rationale for the depiction of Lucky's "word explosion." However, one participant selected "characters' personalities are not apparent at all" which pointed out that having too much visual activity could be counterproductive.

Participants evaluated the overall reading experience for Mockup 3 as **Expressive** (7/7), **Enriching** (6/7), **Confusing** (3/7), **Distracting** (1/7), also with the add-ons of **Interactive**, **Dynamic**, **Intriguing** and **Diverting**. Most participants enjoyed the rich visual expression in Mockup 3 (6/7). The process of interacting with text became multi-layered. Readers had to (or were forced to) explore the page by also interpreting the meaning behind the visual forms and layout, rather than only by recognizing the written texts and understanding the meaning of the content.

However, Mockup 3 sacrificed some readability at the same time. Although most participants understood the function of the whitespace as a visual guide for reading direction, it seemed that, in practice, it did not always work effectively. Mockup 3 demanded a lot of attention and patience from the reader to analyze and think about how to process the page. The reading

experience was divided into the reading of the text and visual experience as the reader's eye was busy processing all of the visual/formal changes. A comment about reading Mockup 3 being like a "gaming" experience demonstrated that interacting with the pages, while enjoyable, also demanded an additional task from the readers in that they first had to learn the "rules" of how to go through these pages.

5.3.4 Summary

01. The *legibility* and *readability* were maintained at a very good level in **Mockup 1**, which was selected as providing the easiest and most comfortable reading experience (4/7). Choosing a well-designed typeface, applying a simple and balanced page layout to present the information clearly, and following the traditional format with which readers are familiar, all contributed to accomplishing the goal of creating a comfortable reading experience with a smooth reading process.

Mockup 2 had a good level of legibility, but started to lose readability due to the drastic change in its format in comparison with Mockup 1. However, there were fewer changes in the layout design than in Mockup 3. Mockup 2 still had a sense of system (a grid structure), so it was not as difficult for readers to adapt to and become familiar with the design.

Mockup 3 "loses marks" on both legibility and readability. The use of the Origin Super Condensed typeface seemed to affect the overall evaluation on the legibility of Mockup 3, even though it served a particular purpose (to reflect Lucky's state of emotions and mind). The readability of Mockup 3 was the most problematic of the three mockups. The unconventional and flexible way of laying out the text distorted the usual viewing order and decreased clarity when tracking the sequence.

Surprisingly, the results concerning *visual fatigue* show that three participants reported that Mockup 1 gave them a sense of visual fatigue while reading. This result was opposite to the original design intention of Mockup 1 which was reducing visual fatigue for readers while going through extended reading material like a play script. Although the design in Mockup 1 was marked as having very good legibility and readability, as well as providing a comfortable reading experience, it still seemed to cause visual fatigue. This might have been due to the traditional book layout being able to contain a large amount of information. Readers could access much more information, within the page area, than they could in the formats of Mockup 2 and Mockup 3. In the reading experience of Mockup 1, there were not many "pauses" to allow the reader's eye to rest, so that readers might have experienced visual fatigue when reading through pages and pages. Also, participants' evaluating and comparing the three mockups at one time might have been another reason for this result. Text blocks in the traditional layout of Mockup 1 provided more of a sense of an enclosed space than the other two which had more whitespace and were visually much more open.

(a) *"The personalities come through by reading between the lines and what they are saying."* — Zak

(b) *"I can't separate the experience of reading the dramatic text from seeing the typography. They are concurrent stimuli. I am trained to scour play scripts for meaning, story, character, motivation etc. So it occurs simultaneously."* — Shannon

02. Where the ***characters' personalities*** seem to come through in two different ways: one is the content is always the priority in a reading material; the other one is content and form can never be separated from meaning.

For the participants who thought that the personalities were more apparent in **Mockup 1**, they read the texts, processed the content, and understood the personalities. (a) The add-on of the visualization may have become the cause of distraction rather than an informative layer added to the texts. For the participants who thought that the personalities were more apparent in **Mockup 2** and/or **Mockup 3**, they saw the visualization as information that is supportive to the content. (b)

03. Three specific reading ***purposes and contexts*** were dealt with in the evaluation: reading for pleasure, reading to preview a production, and reading for reviewing the parts and lines from a production. Reading for pleasure is not a process of purely assimilating information. It can be a journey of "wandering." **Mockup 3** created the potential for a more complex interactive process, which asked the readers to spend time to learn and explore its format. This may have been the reason that it was selected as the most successful when participants were asked about reading for pleasure (5/7), in that the readers did not need to read with any other task in mind.

Reading for previewing is a context with a purpose, as readers have to take in the storyline, remember the characters, and try to understand the theme. When acquiring this information from the story, the smoother the process goes, the easier it is for the readers to have the information in mind. Therefore, **Mockup 1** was the most successful design for this purpose (5/7).

Reading for reviewing is more based on personal preferences. It could be a more diverting process, as some readers want to look back to specific parts of a production, but to enjoy the content being presented in a different medium, a printed book, at the same time. **Mockup 2** (2/7) and **Mockup 3** (2/7) might be a good choice for experiencing this reviewing process with pure enjoyment. Readers might also choose to concentrate on experiencing the power of the lines, or on seeking the information that explains the parts they may have missed while watching a production. **Mockup 1** (3/7) seemed to be more suitable for a relative serious reviewing process.

04. Overall preferences

The overall preferences of the seven participants varied widely. Both **Mockup 1** and **Mockup 3** were preferred by two participants each. **Mockup 2** was preferred by three participants. Personal taste or bias obviously play a large part in this evaluation.

“I feel [Mockup 2] allows a sense of play and a place for my interpretation within its pages. Unlike [Mockup 3] which demands attention, this is more enticing, calm and meditative.” — Shannon

However, from looking at the features of each design, Mockup 1 and Mockup 3 are relatively "extreme" cases with regard to either being functional or using dramatic and expressive visualizations. Mockup 1 emphasizes maximizing the clarity of the content and making it easy to read. It is visually "quiet," but "featureless" in a way. Mockup 3 highlights a sense of drama in its design. The dramatic visualization led it to be selected as the best version to help readers understand the story (5/7). Interacting with the visualizations demanded attention while processing the pages, just like watching a live performance where the audiences must concentrate fully on the activities on the stage to avoid missing important information, however, some readability was sacrificed during this process. Mockup 2 was somewhere in between, as it was both legible and readable, while conveying a good sense of simultaneity of different characters' speeches and actions, as well as being expressive.

Section 6 | Analysis

Refinements suggested by the data collected

The data collected in the questionnaires demonstrated participants' thoughts and opinions towards the three mockups of different reading experiences. Since some of the suggested refinements were very specific and may have related to participants' personal preferences, only suggestions based on commonly addressed issues, and driven by professional knowledge, were marked as a part of the next iteration:

01. Give more emphasis to the line reference numbers in Mockup 1

When participants ranked the order of the information hierarchy of Mockup 1, the line reference numbers were seen as drawing less attention than the page numbers. Since the line reference numbers are important for navigation for the text, they should have more prominence than the page numbers within the information hierarchy.

02. Improve the readability of Mockup 2 and Mockup 3

Improving the clarity in the reading direction of Mockup 2 and Mockup 3 would be crucial for the next iteration. Increasing the readability of the more expressive texts would require specific feedback from more participants specifically identifying the parts where the sequence of reading is lost.

03. Give personality to the bowler hats and more drama to the conclusion in Mockup 3

A couple of specific improvements were suggested by professional theatre designer Robert Shannon. As an experienced theatre designer, he is able to provide a profound and sophisticated interpretation of a script, as well as a method of achieving/translating the implied effects for the stage. These valuable comments suggest two other significant refinements.

- (1) *"You ask about personality, but the hats are all the same. How can you individualize this device to assist the reader to know to whom each belongs? All costume is individual."*

Shannon pointed out that the hats, used as graphic devices, lacked the individuality that could help reflect the personality of each character. The bowlers were used because they are mentioned in Beckett's original text. Without doing visual research about the history and types of bowlers, as theatre designers usually do, the graphics used were the same type of bowler hat with only size differences to distinguish the character. Understanding subtle differences in bowler hat design, in this case, could reflect the social status of the characters, and make the visual representation of individual's identity more visually apparent.

- (2) *The ending page of Mockup 3 "must be as emphatic or more emphatic as/than the false ending*."*

*A false ending:

In literature, film and video games, it is a narrative device where the plot seems to be heading to its conclusion, but in reality, there's still more to the story. (Wikipedia, open source)

Shannon also pointed out that the ending on the final page of the section tested in Mockup 3 needed to be stronger than "the false ending" (the farewell scene just prior to it, between Vladimir, Estragon and Pozzo). To present the scene where Pozzo and Lucky exit, the final page should show a more extreme manipulation, such as having nearly blank pages, or making the last couple of lines much bigger and bolder.

Section 7 | Reflection

This exploratory study clearly indicates that book design and typography can contribute to constructing the quality of the reading experience and significantly enrich the enjoyment of it. The research process, involving online surveys, expert interviews, and online mockup review sessions, provided an opportunity to reach out to the professionals in the fields of theatre and visual culture for their feedback.

During the research process, it was important to get to know the procedural information about theatre, and to understand how the different members of a production team work together to produce a play script and how they go about transforming the script text into a live performance. Though, both theatre professionals and visual communication designers work with visualization and communication aimed at the audience/reader, the dimensions of the considerations and decision-making processes are different. It was intriguing to look at the working processes of another field that has commonalities with visual communication design, but is quite different from it. Knowing about how the texts are translated into a live performance by a theatre production team can help the visual communication designer identify design elements from the extended piece of text that can be explored to design a rich reading experience. For example, understanding that all the attributes of a piece of costume design are inspired by and contribute to, the personality of the character, can help with the consideration of selecting typefaces for characters' lines, as they need to represent the distinct voices of different characters visually. It also helps expand the approach to the design of the printed page in two-dimensions making use of considerations normally applied in three-dimensions of a stage design context.

Details have to be carefully considered throughout the design process. Every detailed adjustment, such as adding or removing a point of space, or a 10 percent tint of the black ink, etc., has a huge impact on the final visual presentation of the page as well as on the reading experience.

During the research process, three mockups were eventually designed based on testing the limits of legibility and readability, while adding and intensifying expressive treatments, as well as on maintaining the legibility and readability as much as possible. An additional mockup (Mockup 4) was considered, at the time, to push the reading sequence to the limit and use the texts to create visual references to make the scenes more directly visually recognizable, however, this seemed to lose the emphasis on the "reading" process.

There were a couple things that had not been considered or were unexpected during the research process. The design process was originally planned using the same section from the script for all three of the mockups. However, reading the same content three times may have influenced the impression of the different mockups, since familiarity with the content could play a role when doing the evaluation. Therefore, the content used consisted of different sections within the same act of the script. Factors such as the different content with different intensity of the plot assigned to the mockups, the order in which the mockups were presented, and the participants' different degrees of familiarity with the content, etc., that could influence the impression of the mockups, could not be precisely controlled. Besides, the participants from professional backgrounds within visual culture (artist, book designer, theatre designer) were recruited due to their sensitivity to visual elements and their capability of articulating thoughts and feeling about the visuals, which made great contributions towards refining the mockups, but on reflection, the extent to which they could represent the average readers' feedback was unclear.

Encountering the Covid-19 pandemic created some unexpected issues and situations. The originally scheduled expert interview sessions coincided with the outbreak of the pandemic. The plan of binding the designed sections of the mockups into physical books, in order to simulate an actual reading experience, had to be changed due to having to conduct the sessions remotely. Evaluation was

done online, using a digitally rendered book form. Running the study without having to print and produce book mockups saved time and money, but feedback about the physical interaction of the reader with the book, which is an important part of the reading experience, could not be addressed in the questionnaires. Additionally, presenting physical books would have ensured that all the participants were looking at the same artefact and providing feedback on it. Participants reviewing the mockups on their screens gave rise to a concern about the differences in visual presentation on the devices, such as screen resolution, colour, and lightness or darkness of visual elements in the final page designs, and how that would affect the way participants experienced reading the text. The result of the evaluation concerning visual fatigue may also have been different if printed mockups had been presented, since some of the participants may be sensitive to screen reading, which could affect the overall evaluation. Altogether, presenting physical copies of the mockups would have been ideal for this study.

Mockup 3, particularly, was evaluated as a “unique view and interpretation of the texts.” (see the following comment) Presenting the investigator’s personal interpretation of the script in the formal medium of a printed book seemed to have been a concern as far as how much room that would leave for interpretation by the readers. If the research process for Mockup 3 were to have been backed up by

“The inventive and evocative text setting of the third version asserts its own particular and unique view and interpretation of the text. As the text is no longer in a “neutral” setting of simple letter forms, fonts and/or typefaces, and by “neutral” I mean without an additional layer of interpretation; it takes an artistic point of view about the meaning, timing and delivery of the text. So it replaces the sense memory of the previous reading and viewed performance(s) with a new experience of the play.

To be clear, whereas a standard setting of the text would allow for the memory and experience to be evoked as reminiscences or resonances, version #3 is asserting itself as a full artistic interpretation in and of itself.” — Shannon

collaborating with an actual theatre production team on this play, it could increase the reliability of the design and the validity of the results. This was not possible at the time the research took place.

In Mockup 1, the traditional role of book designer was maintained as a "content servant." However, for Mockup 2 and especially for Mockup 3, a richer interpretation was required from the book designer. Script content analysis plays a significant part in the production of a theatre play, and is usually done with the whole production team for a live production/performance. The fact that the investigator in this study played multiple roles within a production team made it clear that the analysis of the script and the historical background research (visual research) on every design component were not comprehensive enough. The ideal of collaboration with a production team may be helpful when analyzing a script in depth and dividing the scenes clearly, also it could include the experience of watching an actual spatial (stage) design process as a reference for the visualization of the book page design. The design of Mockup 3, in particular, might have aligned more closely with the original concept of connecting a live performance experience to the experience of reading the page if it had been possible to do this.

Section 8 | Future research

For printed texts presented on a flat surface, it is not only the content that communicates the message, but how the words are "spoken" with a "voice" that can be intentionally set in viewers' minds, that affects the message significantly. The equal importance of content and form in delivering meaning can help communicate a live performance experience to readers, through typography in a printed book format.

"I feel like mock up #3 is visually interesting, and the layout and letterform arrangement help to create an interactive reading experience. I do enjoy reading it and would like to have a copy with me. However, talking back to the story, I would prefer the mock up #3 is created based on one particular production, and the book itself is designed and produced by a collaboration between theatre production team and the book designer. Instead of trying to represent or deliver the 'story,' as a general reader with a visual research background I would like to see a production that is transformed into a book form and all the theatre decisions are indicated in the book through visual language." — Visual artist 1

One of the mockup review session participants pointed out a possibility for the design of Mockup 3—that it could convey the interpretation of a particular production team. This echoes back to the original point (1.1 *Two conversations: Conversation 1*) that it could serve those audiences who are looking for that particular production, but are not able to experience the live performance. The level of practicality of this idea remains undetermined, but the result may provide increased accessibility for the audience of theatre play productions, and act as visual documentation of this art form.

Section 9 | Conclusion

The design of Mockup 1 was intended to elevate the basic text, in its conventional format, with a more carefully designed layout and typographic arrangement. According to the participants' comments in the evaluation, Mockup 1 created a more comfortable reading experience than the "status-quo."

Mockup 2 and Mockup 3 were seen as enriched and enjoyable reading experiences thanks to the use of expressive components that were added to the typographic form of the texts and presentation of the pages. However, it seemed that the more expressive the type treatments were, and the more the layout was rearranged, the less the overall design was able to communicate clearly.

All in all, this exploratory study demonstrated that **book design can enrich the reading experience of a drama play script** through **(1)** refining the design quality of the existing elements and system in order to provide a comfortable reading experience; **(2)** visualizing voice, the most important component of theatre, in order to provide an expressive reading experience; and **(3)** bringing in elements from a live performance in order to provide a visually dramatic reading experience.

Section 10 | Bibliography

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Image references

Figure 2.1 WarrenLehrer's *I Mean You Know*. Retrieved from <https://warrenlehrer.com/mean-know-1983/>

Figure 2.2 KenCampbell's *Father's Garden*. Retrieved from <https://brokenrules.co.uk/project/fathers-garden/>

Figure 4.19 Evolution in lowercase "g" in Matrix II OT. Retrieved from <https://www.emigre.com/PDF/MatrixII.pdf>

Section 11 | Appendices

11.1 Ethics application

2019/3/14

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Date: Thursday, March 14, 2019 8:43:46 AM

Print

Close

1.1 Study Identification

All questions marked by a **red asterisk *** are required fields. However, because the mandatory fields have been kept to a minimum, answering only the required fields may not be sufficient for the REB to review your application.

Please answer all relevant questions that will reasonably help to describe your study or proposed research.

- 1.0 * Short Study Title (restricted to 250 characters):**
From page to stage and back to page: Enriching the reading experience of a drama play script through book design
- 2.0 * Complete Study Title (can be exactly the same as short title):**
From page to stage and back to page:
Enriching the reading experience of a drama play script through book design
- 3.0 * Select the appropriate Research Ethics Board (Detailed descriptions are available at <http://www.reo.ualberta.ca/Human-Research-Ethics/Research-Ethics-Boards.aspx>):**
Research Ethics Board 1
- 4.0 * Is the proposed research:**
Unfunded
- 5.01 * Name of local Principal Investigator:**
[Yiwen Zhou](#)
- 6.0 * Type of research/study:**
Graduate Student
- 7.0 Investigator's Supervisor (required for applications from undergraduate students, graduate students, post-doctoral fellows and medical residents to REBs 1 & 2. HREB does not accept applications from student PIs):**
[Susan Colberg](#)
- 8.01 Study Coordinators or Research Assistants:** People listed here can edit this application and will receive all email notifications for the study:
Name **Employer**
There are no items to display
- 9.01 Co-Investigators:** People listed here can edit this application and will receive email notifications (*Co-investigators who do not wish to receive email, should be added to the study email list team below instead of here*).
If your searched name does not come up when you type it in the box, the user does not have the Principal Investigator role in REMO. Click the following link for instructions on how to [Request an Additional Role](#).
Name **Employer**
There are no items to display

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- 10.01 Study Team:** (co-investigators, supervising team, and other study team members) - People listed here cannot view or edit this application and do not receive email notifications.

Last Name	First Name	Organization	Role/Area of Responsibility	Phone	Email
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There are no items to display

1.5 Conflict of Interest

- 1.0** * Are any of the investigators or their immediate family receiving any personal remuneration (including investigator payments and recruitment incentives but excluding trainee remuneration or graduate student stipends) from the funding of this study that is not accounted for in the study budget?
 Yes No
- 2.0** * Do any of investigators or their immediate family have any proprietary interests in the product under study or the outcome of the research including patents, trademarks, copyrights, and licensing agreements?
 Yes No
- 3.0** * Is there any compensation for this study that is affected by the study outcome?
 Yes No
- 4.0** * Do any of the investigators or their immediate family have equity interest in the sponsoring company? (This does not include Mutual Funds)
 Yes No
- 5.0** * Do any of the investigators or their immediate family receive payments of other sorts, from this sponsor (i.e. grants, compensation in the form of equipment or supplies, retainers for ongoing consultation and honoraria)?
 Yes No
- 6.0** * Are any of the investigators or their immediate family, members of the sponsor's Board of Directors, Scientific Advisory Panel or comparable body?
 Yes No
- 7.0** * Do you have any other relationship, financial or non-financial, that, if not disclosed, could be construed as a conflict of interest?
 Yes No

Please explain if the answer to any of the above questions is Yes:

Important

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If you answered YES to any of the questions above, you may be asked for more information.

1.6 Research Locations and Other Approvals

- 1.0** * List the locations of the proposed research, including recruitment activities. Provide name of institution, facility or organization, town, or province as applicable
 University of Alberta, Edmonton, AB
 - Visual Communication Design Classroom, Department of Art and Design
 - Instructor's Office, Department of Drama
- 2.0** * Indicate if the study will use or access facilities, programmes, resources, staff, students, specimens, patients or their records, at any of the sites affiliated with the following (select all that apply):
 Not applicable
- List all health care research sites/locations:
- 3.0** Multi-Institution Review
- * 3.1 Has this study already received approval from another REB?
 Yes No
- 4.0** If this application is closely linked to research previously approved by one of the University of Alberta REBs or has already received ethics approval from an external ethics review board(s), provide the study number, REB name or other identifying information. Attach any external REB application and approval letter in the Documentation Section – Other Documents.

2.1 Study Objectives and Design

- 1.0** Provide planned start and end date of human participant research.
- Start Date:**
1/2/2019
- End Date:**
6/30/2019
- 2.0** * Provide a lay summary of your proposed research which would be understandable to general public
- I am studying how to enhance the experience of reading a drama play script through book design, because I want to devise a new system for a drama play script, in book format, that combines plain written text and appropriate graphic devices of visualization to enhance the expression of the play, so that reader can have a richer experience when reading the script.

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3.0 * Provide a full description of your research proposal outlining the following:

- **Purpose**
- **Hypothesis**
- **Justification**
- **Objectives**
- **Research Method/Procedures**
- **Plan for Data Analysis**

I am studying how to enrich the reading experience of a drama play script through book design. I want to understand if the design of a script in book format can go beyond plain texts of dialogues and stage directions, if by adding complementary graphic devices to enhance the expression of the play can lead to a richer experience for the readers.

Unlike a narrative in the storytelling of a novel, a script demonstrates a lot of indeterminacy through the heavy dialogue based plain text with stage directions. This indeterminate feature from dialogue potentially turns a script into a recipe for producing performances through the understanding and interpretation of different production teams. Similar to performing the themes behind the plain text in a script, there is potential for book designers to make the texts “act” on the pages, to turn the space of the stage back to the book pages, conceptually analogizing these two spaces together, as well as to reduce “the places of indeterminacy” and to present a convincing depiction of a play.

There will be a specific drama play script chosen for this study (*Waiting for Godot* by Samuel Beckett). The research will be mainly conducted using two methods. During the first research phase, there will be an online survey sent to fifteen participants from the Department of Drama. The survey questions will be asked about participants’ opinions and general evaluation on the drama play script as well as the reading experience. The data from this survey would be helpful to be considered for establishing design directions of this new system of drama play script. During the second research phase, there will be three rounds of expert interviews with one director, one academic in literature, three theatre designers (as a group), two book designers/typographers, and one visual artist. The first round of interviews will focus on the content analysis of the chosen script, since knowing and understanding the theme well is essential to determine where and how to experiment with visuals for developing an enriched reading experience. Then, two more rounds aim to have the experts evaluate the mockup designs of an act from the chosen play script. Also, there will be a round of refinement based on experts’ feedback after the evaluation.

- 4.0 Describe procedures, treatment, or activities that are above or in addition to standard practices in this study area (eg. extra medical or health-related procedures, curriculum enhancements, extra follow-up, etc):**
- 5.0 If the proposed research is above minimal risk and is not funded via a competitive peer review grant or industry-sponsored clinical trial, the REB will require evidence of scientific review. Provide information about the review process and its results if appropriate.**
- 6.0 For clinical trials, describe any sub-studies associated with this Protocol.**

2.2 Research Methods and Procedures

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Some research methods prompt specific ethical issues. The methods listed below have additional questions associated with them in this application. If your research does not involve any of the methods listed below, ensure that your proposed research is adequately described in Section 2.1: Study Objectives and Design or attach documents in the Documentation Section if necessary.

1.0 * This study will involve the following(select all that apply)

Interviews and/or Focus Groups
Surveys and Questionnaires (including internet surveys)

NOTE 1: Select this ONLY if your application SOLELY involves a review of paper charts/electronic health records/administrative health data to answer the research question. If you are enrolling people into a study and need to collect data from their health records in addition to other interventions, then you SHOULD NOT select this box.

NOTE 2: Select this option if this research ONLY involves analysis of blood/tissue/specimens originally collected for another purpose but now being used to answer your research question. If you are enrolling people into the study to prospectively collect specimens to analyze you SHOULD NOT select this box.

2.5 Interview and/or Focus Groups

- 1.0 Will you conduct interviews, focus groups, or both? Provide detail.**
Experts interviews:
Expert interviews with one academic in literature, three theatre designers, one director, two book designers/typographers, one visual artist
- 2.0 How will participation take place (e.g. in-person, via phone, email, Skype)?**
In-person and via e-mail
- 3.0 How will the data be collected (e.g. audio recording, video recording, field notes)?**
Audio recording, Field notes

2.9 Surveys and Questionnaires (including Online)

- 1.0 How will the survey/questionnaire data be collected (i.e. collected in person, or if collected online, what survey program/software will be used etc.)?**
The data will be collected online through Google Forms.
- 2.0 Where will the data be stored once it's collected (i.e. will it be stored on the survey software provider servers, will it be downloaded to the PI's computer, other)?**
The data will be stored on the survey software provider servers within a password protected account owned by the investigator.

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3.0 Who will have access to the data?
Principal investigator and supervisor

3.1 Risk Assessment

- 1.0 * Provide your assessment of the risks that may be associated with this research:**
Minimal Risk - research in which the probability and magnitude of possible harms implied by participation is no greater than those encountered by participants in those aspects of their everyday life that relate to the research (TCPS2)
- 2.0 * Select all that might apply:**
Description of Possible Physical Risks and Discomforts
- No Participants might feel physical fatigue, e.g. sleep deprivation
 - No Participants might feel physical stress, e.g. cardiovascular stress tests
 - No Participants might sustain injury, infection, and intervention side-effects or complications
 - No The physical risks will be greater than those encountered by the participants in everyday life
- Possible Psychological, Emotional, Social and Other Risks and Discomforts
- No Participants might feel psychologically or emotionally stressed, demeaned, embarrassed, worried, anxious, scared or distressed, e.g. description of painful or traumatic events
 - Possibly Participants might feel psychological or mental fatigue, e.g intense concentration required
 - No Participants might experience cultural or social risk, e.g. loss of privacy or status or damage to reputation
 - No Participants might be exposed to economic or legal risk, for instance non-anonymized workplace surveys
 - No The risks will be greater than those encountered by the participants in everyday life
- 3.0 * Provide details of all the risks and discomforts associated with the research for which you indicated YES or POSSIBLY above.**
Participants need to apply their professional knowledge to analyze and evaluate a series of design mockups, which will possibly require intense concentration.
- 4.0 * Describe how you will manage and minimize risks and discomforts, as well as mitigate harm:**
Participants will be informed at the beginning of the interviews that halfway through there will be a break, or that they can request at any time.
- 5.0 Is there a possibility that your research procedures will lead to unexpected findings, adverse reactions, or similar results that may**

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require follow-up (i.e. individuals disclose that they are upset or distressed during an interview/questionnaire, unanticipated findings on MRI, etc.)?

Yes No

6.0 If you are using any tests in this study diagnostically, indicate the member(s) of the study team who will administer the measures/instruments:

Test Name	Test Administrator	Organization	Administrator's Qualification
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There are no items to display

7.0 If any research related procedures/tests could be interpreted diagnostically, will these be reported back to the participants and if so, how and by whom?

3.2 Benefits Analysis

1.0 * Describe any potential benefits of the proposed research to the participants. If there are no benefits, state this explicitly:
This research study may not have any benefits to each of the individual participants, other than possibly changing their reading experience of a play script.

2.0 * Describe the scientific and/or scholarly benefits of the proposed research:
This research study will devise a way to enrich the reading experience of drama play script in book format.

3.0 If this research involves risk to participants explain how the benefits outweigh the risks.

4.1 Participant Information

1.0 * Will you be recruiting human participants (i.e. enrolling people into the study, sending people online surveys to complete)?
 Yes No

1.1 Will participants be recruited or their data be collected from Alberta Health Services or Covenant Health or data custodian as defined in the Alberta Health Information Act?
 Yes No

4.2 Additional Participant Information

1.0 Describe the participants that will be included in this study. Outline ALL participants (i.e. if you are enrolling healthy controls as well):

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- One academic in literature, three theatre designers, one director, two book designers/typographers, and one visual artist will be interviewed individually.

- Fifteen participants (students and/or instructors) from the Department of Drama will be sent the online survey.

2.0 * Describe and justify the inclusion criteria for participants (e.g. age range, health status, gender, etc.):

Participants need to have normal vision and to be able to read at a university level.

3.0 Describe and justify the exclusion criteria for participants:

Participants need to be experienced in their professional fields.

4.0 Participants

4.1 How many participants do you hope to recruit (including controls, if applicable?)

23

4.2 Of these, how many are controls, if applicable?

4.3 If this is a multi-site study, how many participants do you anticipate will be enrolled in the entire study?

5.0 Justification for sample size:

This is a qualitative research study. The research focuses more on the individual's experience and background knowledge in their professional fields.

4.4 Recruitment of Participants (non-Health)

1.0 Recruitment

1.1 How will you identify potential participants? Outline all of the means you will use to identify who may be eligible to be in the study (i.e. response to advertising such as flyers, posters, ads in newspapers, websites, email, list serves, community organization referrals, etc.)

Community organization referrals to identify the potential participants: Mainly professors and staff working in the University of Alberta will be contacted for the interview session. Students in the Drama Department will be contacted for online survey session. Professors and staff will be contact via their work email addresses which are publicly available on the University's website, with the attachment of the information letter and a description of the research activity. Students' email addresses in the Drama Department will be obtained through a theatre design student who has pre-existing relationship with the investigator. This theatre design student will share information about the survey and direct the students to the consent form and online survey.

1.2 Once you have identified a list of potentially eligible participants, indicate how the potential participants' names will be passed on to the researchers AND how will the potential participants be approached about the research.

Participants will be contacted via email with the information letter and a description of the research activity.

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2.0 Pre-Existing Relationships

2.1 Will potential participants be recruited through pre-existing relationships with researchers (e.g. Will an instructor recruit students from his classes, or a physician recruit patients from her practice? Other examples may be employees, acquaintances, own children or family members, etc.)?

Yes No

2.2 If YES, identify the relationship between the researchers and participants that could compromise the freedom to decline (e.g. clinician/patient, professor/student)

All the participants and researcher are working in the University of Alberta. Participants will be informed that they are free to withdraw from the research activity at any time without penalty, even they have signed a consent form.

2.3 How will you ensure that there is no undue pressure on the potential participants to agree to the study?

Participants will be contacted by a colleague of the investigator via email with the information letter and a description of the research activity, in order to avoid the undue pressure of the pre-existing relationship. Also, they will be informed that they are free to withdraw from the research activity at any time without penalty, even they have signed a consent form.

3.0 Will your study involve any of the following? (select all that apply)

None of the above

4.5 Informed Consent Determination

1.0 Describe who will provide informed consent for this study (i.e. the participant, parent of child participant, substitute decision maker, no one will give consent – requesting a waiver)

All the participants

1.1 Waiver of Consent Requested

If you are asking for a waiver of participant consent, please justify the waiver or alteration and explain how the study meets all of the criteria for the waiver. Refer to [Article 3.7 of TCPS2](#) and provide justification for requesting a Waiver of Consent for ALL criteria (a-e)

1.2 Waiver of Consent in Individual Medical Emergency

If you are asking for a waiver or alteration of participant consent in individual medical emergencies, please justify the waiver or alteration and explain how the study meets ALL of the criteria outlined in [Article 3.8 of TCPS2](#) (a-f).

2.0 How will consent be obtained/documented? Select all that apply

Signed consent form

If you are not using a signed consent form, explain how the study information will be provided to the participant and how consent will be obtained/documented. Provide details for EACH of the options selected above:

<https://remo.ualberta.ca/REMO/sd/ResourceAdministration/Project/PrintSmartForms?Project=com.webridge.entity.Entity%5B0ID%5BE45FFDA654D84246A9EF...> 9/14

2019/3/14

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- 3.0 **Will every participant have the capacity to give fully informed consent on his/her own behalf?**
 Yes No
- 4.0 **What assistance will be provided to participants or those consenting on their behalf, who may require additional assistance? (e.g. non-English speakers, visually impaired, etc.)**
- 5.0 *** If at any time a PARTICIPANT wishes to withdraw from the study or from certain parts of the study, describe when and how this can be done.**
 Participants will be informed that they are free to withdraw from the research activity at any time without penalty, even they have signed a consent form. The interview can be stopped at any point, and the data (recorded comments) cannot be withdrawn up until one week after the date of the interview.
- 6.0 **Describe the circumstances and limitations of DATA withdrawal from the study, including the last point at which participant DATA can be withdrawn (i.e. 2 weeks after transcription of interview notes)**
 The data (recorded comments) cannot be withdrawn after one week from the date of interview.
- 7.0 **Will this study involve any group(s) where non-participants are present? For example, classroom research might involve groups which include participants and non-participants.**
 Yes No

5.1 Data Collection

- 1.0 *** Will the researcher or study team be able to identify any of the participants at any stage of the study?**
 Yes No
- 2.0 **Primary/raw data collected will be (check all that apply):**
Directly identifying information - the information identifies a specific individual through direct identifiers (e.g. name, social insurance number, personal health number, etc.)
Indirectly identifying information - the information can reasonably be expected to identify an individual through a combination of indirect identifiers (eg date of birth, place of residence, photo or unique personal characteristics, etc)
All personal identifying information removed (anonymized)
- 3.0 **If this study involves secondary use of data, list all original sources:**
- 4.0 **In research where total anonymity and confidentiality is sought but cannot be guaranteed (eg. where participants talk in a group) how will confidentiality be achieved?**

5.2 Data Identifiers

<https://remo.ualberta.ca/REMO/sd/ResourceAdministration/Project/PrintSmartForms?Project=com.webridge.entity.Entity%5B0ID%5BE45FFDA654D84246A9E...> 10/14

- 1.0 * Personal Identifiers:** will you be collecting - at any time during the study, including recruitment - any of the following (*check all that apply*):
Surname and First Name
Email Address
Other
- If OTHER, please describe:**
Specialization (professional field)
There will not be a master list to correlate pseudonyms with participants.
- 2.0 Will you be collecting - at any time of the study, including recruitment of participants - any of the following (*check all that apply*):**
There are no items to display
- 3.0 * If you are collecting any of the above, provide a comprehensive rationale to explain why it is necessary to collect this information:**
Specialization is for the identification of comments from the experts.
- 4.0 If identifying information will be removed at some point, when and how will this be done?**
Survey results will be analyzed for identifying mockup design directions. None of participants' personal information will be identified. Survey results will not be cited anywhere directly, only the analysis of survey results will be retained in the documentation. Audio recording from the interview will be retrained for refinement of mockup design, and can only be accessed by the investigator and thesis supervisor. Some of the comments in the audio recording from the interviews might be transcribed in the documentation with pseudonyms. Participants' personal information will not be identified, unless they give consents.
- 5.0 * Specify what identifiable information will be RETAINED once data collection is complete, and explain why retention is necessary. Include the retention of master lists that link participant identifiers with de-identified data:**
Experts' specializations will be retained for the identification of their comments in the documentation.
- 6.0 If applicable, describe your plans to link the data in this study with data associated with other studies (e.g within a data repository) or with data belonging to another organization:**

5.3 Data Confidentiality and Privacy

- 1.0 * How will confidentiality of the data be maintained? Describe how the identity of participants will be protected both during and after research.**
All identifying information of the participants will not be included anywhere in this study, unless they have given consent. Nothing they have shared will be connected to their names, unless any participants require to cite what they have shared under their names. All information will be kept in a password protected and encrypted file on a computer in the researcher's office. Data from the online survey will be stored under a password protected account of the researcher. The documentation of comments made during interviews will be kept in a locked filing cabinet. Only the researcher and thesis supervisor will have access to the data.

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2.0 How will the principal investigator ensure that all study personnel are aware of their responsibilities concerning participants' privacy and the confidentiality of their information?

Principal investigator is the only study personnel.

3.0 External Data Access

*** 3.1 Will identifiable data be transferred or made available to persons or agencies outside the research team?**

Yes No

5.4 Data Storage, Retention, and Disposal

1.0 * Describe how research data will be stored, e.g. digital files, hard copies, audio recordings, other. Specify the physical location and how it will be secured to protect confidentiality and privacy. (For example, study documents must be kept in a locked filing cabinet and computer files are encrypted, etc. Write N/A if not applicable to your research)

All information will be kept in a password protected and encrypted file on a computer in the researcher's office. Data from the online survey will be stored under a password protected account of the researcher. The documentation of comments made during interviews will be kept in a locked filing cabinet. Only the researcher and thesis supervisor will have access to the data.

2.0 * University policy requires that you keep your data for a minimum of 5 years following completion of the study but there is no limit on data retention. Specify any plans for future use of the data. If the data will become part of a data repository or if this study involves the creation of a research database or registry for future research use, please provide details. (Write N/A if not applicable to your research)

N/A

3.0 If you plan to destroy your data, describe when and how this will be done? Indicate your plans for the destruction of the identifiers at the earliest opportunity consistent with the conduct of the research and/or clinical needs:

After 5 years, all the digital files will be erased, and all the documents will be shredded.

Documentation

Add documents in this section according to the headers. Use Item 11.0 "Other Documents" for any material not specifically mentioned below.

Sample templates are available in the REMO Home Page in the [Forms and Templates](#), or by clicking [HERE](#).

1.0 Recruitment Materials:

2019/3/14

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Document Name	Version	Date	Description
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There are no items to display

2.0 Letter of Initial Contact:

Document Name	Version	Date	Description
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 Information_Letter.pdf	0.02	1/11/2019 1:58 PM	
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3.0**Informed Consent / Information Document(s):****3.1 What is the reading level of the Informed Consent Form(s):**

High school level

3.2 Informed Consent Form(s)/Information Document(s):

Document Name	Version	Date	Description
---------------	---------	------	-------------

 Consent_Form.pdf	0.03	1/28/2019 2:14 PM	
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4.0 Assent Forms:

Document Name	Version	Date	Description
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There are no items to display

5.0 Questionnaires, Cover Letters, Surveys, Tests, Interview Scripts, etc.:

Document Name	Version	Date	Description
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 Online_Survey_Interview_Scripts.pdf	0.03	1/28/2019 2:16 PM	
---	------	-------------------	--

 Interview_Scripts_2019.pdf	0.01	1/28/2019 2:16 PM	
--	------	-------------------	--

6.0 Protocol/Research Proposal:

Document Name	Version	Date	Description
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There are no items to display

7.0 Investigator Brochures/Product Monographs:

Document Name	Version	Date	Description
---------------	---------	------	-------------

There are no items to display

8.0 Health Canada No Objection Letter (NOL):

Document Name	Version	Date	Description
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There are no items to display

9.0 Confidentiality Agreement:

Document Name	Version	Date	Description
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There are no items to display

10.0 Conflict of Interest:

Document Name	Version	Date	Description
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There are no items to display

2019/3/14

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11.0 Other Documents:

For example, Study Budget, Course Outline, or other documents not mentioned above

Document Name	Version	Date	Description
---------------	---------	------	-------------

There are no items to display

Final Page

You have completed your ethics application! Click "Continue" to go to your study workspace.

This action will NOT SUBMIT the application for review.

Only the Study Investigator can submit an application to the REB by selecting the "SUBMIT STUDY" button in My Activities for this Study ID:Pro00087472.

2020/7/22

University of Alberta Mail - ARISE: An Amendment or Renewal has been Approved Pro00087472_REN1

Yiwen Zhou <yiwen1@ualberta.ca>

ARISE: An Amendment or Renewal has been Approved Pro00087472_REN1

1 message

arise@ualberta.ca <arise@ualberta.ca>
Reply-To: arise@ualberta.ca
To: yiwen1@ualberta.ca

Mon, Feb 24, 2020 at 2:32 PM



Amendment/Renewal to Study has been Approved

Amendment/Renewal ID: [Pro00087472_REN1](#)

Study ID: [MS1_Pro00087472](#)

Study Title: From page to stage and back to page: Enriching the reading experience of a drama play script through book design

Study Investigator: [Yiwen Zhou](#)

The amendment/renewal to the above study has been approved.

Description: Click on the link(s) above to navigate to the workspace.

Please do not reply to this message. This is a system-generated email that cannot receive replies.

University of Alberta
Edmonton Alberta
Canada T6G 2E1

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11.2 Online survey data

2-1 Information letter and consent form

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?
 YES NO
2. Have you read and received a copy of the attached Information Letter?
 YES NO
3. Have you had an opportunity to ask question and discuss this study?
 YES NO
4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
7. Who explained this to you? _____

III. Participate

1. I agree to take part in this study:
 YES NO
2. Email address _____
3. Printed name _____
4. Signature of Research Participants _____
5. Date _____



DEPARTMENT OF ART & DESIGN
FACULTY OF ARTS

3-98 Fine Arts Building
Edmonton, Alberta, Canada T6G 2C9
Tel: 780.492.4583
Fax: 780.492.7870
artdes@ualberta.ca
www.artdesign.ualberta.ca

Information Letter (Online Survey)

Title of the project

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Research information

Yiwen Zhou

Department of Art and Design (Visual Communication Design)

University of Alberta

Edmonton, Alberta

yiwen1@ualberta.ca

780 655 8343

Susan Colberg (Supervisor)

Associate Professor, Design Studies

Coordinator, Visual Communication Design, Department of Art and Design,

University of Alberta

scolberg@ualberta.ca

780 492 7859

Background

You are invited to participate in a research study. I am conducting research aimed at enriching the reading experience of a drama play script through book design. From this research, I will devise a new

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

Pro00087472



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www.artdesign.ualberta.ca

system of written text and appropriate graphic devices of visualization for a chosen drama play script in book format. The example for this experiment is *Waiting for Godot* by Samuel Beckett.

Purpose

The purpose of this study is to understand if a new approach to the design of a drama play script, in book format, can enhance the expression of the play through combining plain written text and appropriate graphic devices of visualization, so that general reader can have a richer experience when reading the script.

Study procedure

This letter outlines important information to help you decide whether or not you would like to participate in this research. If you agree, you will be invited to an online survey. It will take approximately 10-12 minutes to answer all the questions.

You will be asked about five questions on your overall experience and your evaluation of your reading experience of drama play script. Once the information is gathered and analyzed, it will be used to identify possible design directions for a new system of visualizing a drama play script in printed book format for general readers.

Benefits

Your participation may not benefit you individually, but the information and knowledge you share will help the researcher to develop a new system of drama play script design in book format to enrich the reading experience.

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

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Tel: 780.492.4583
Fax: 780.492.7870
artdes@ualberta.ca
www.artdesign.ualberta.ca

Risks

It is not expected that taking part in this study would involve any risks to you.

Confidentiality

The data will be kept confidential. All identifying information will not be included anywhere in this study, and nothing you share will be connected to your name. All information will be kept in a password protected and encrypted file on a computer in the researcher's office. Only the researcher and thesis supervisor will have access to the data. All the files will be destroyed after 5 years.

Freedom to withdraw

Participation in this study is voluntary, and you have the right to withdraw at any time without consequences. In the event of withdrawal, we will not report on any personal information collected from you. You can withdraw participation at any point, or skip any question that you do not feel comfortable to answer, even you have signed the consent form.

Additional contacts

You are welcome to ask questions at any time regarding any aspect of this study. You may ask questions of the researcher Yiwen Zhou, Tel: (780) 655 8343, email: yiwen1@ualberta.ca, or supervisor Susan Colberg, Tel: 780 492 7859, email: scolberg@ualberta.ca.

The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethic Office at (780) 492 2615.

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

Pro00087472

2-2 Signed consent form

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

- 1. Do you understand that you have been asked to be involved in a research study?
 YES NO
- 2. Have you read and received a copy of the attached Information Letter?
 YES NO
- 3. Have you had an opportunity to ask question and discuss this study?
 YES NO
- 4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
- 5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
- 6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
- 7. Who explained this to you? Yiwen Zhou

III. Participate

- 1. I agree to take part in this study:
 YES NO
- 2. Email address fengyi@ualberta.ca
- 3. Printed name FENGYI JIANG
- 4. Signature of Research Participants 蒋凤仪
- 5. Date April 1, 2019

Consent Form (Online Survey)

I. Research Info

Title of the project:
From page to stage and back to page:
Enriching the reading experience of a drama play script through book design
Researcher: Yiwen Zhou
Phone number: 780 655 8343

II. Consent questions

- 1. Do you understand that you have been asked to be involved in a research study?
 YES NO
- 2. Have you read and received a copy of the attached Information Letter?
 YES NO
- 3. Have you had an opportunity to ask question and discuss this study?
 YES NO
- 4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
- 5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
- 6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
- 7. Who explained this to you? FENG YI JANG.

III. Participate

- 1. I agree to take part in this study:
 YES NO
- 2. Email address even@ualberta.ca.
- 3. Printed name Even Gilchrist
- 4. Signature of Research Participants [Signature]
- 5. Date April 1, 2019

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?

YES

NO

2. Have you read and received a copy of the attached Information Letter?

YES

NO

3. Have you had an opportunity to ask question and discuss this study?

YES

NO

4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?

YES

NO

5. Has the issue of confidentiality and anonymity been explained to you?

YES

NO

6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?

YES

NO

7. Who explained this to you?

Fangyi Jiang

III. Participate

1. I agree to take part in this study:

YES

NO

2. Email address ajdiaz@ualberta.ca

3. Printed name Arita Diaz

4. Signature of Research Participants arita dias

5. Date April 4, 2019

Consent Form (Online Survey)

I. Research Info

Title of the project:
From page to stage and back to page:
Enriching the reading experience of a drama play script through book design
Researcher: Yiwen Zhou
Phone number: 780 655 8343

II. Consent questions

- 1. Do you understand that you have been asked to be involved in a research study?
 YES NO
- 2. Have you read and received a copy of the attached Information Letter?
 YES NO
- 3. Have you had an opportunity to ask question and discuss this study?
 YES NO
- 4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
- 5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
- 6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
- 7. Who explained this to you? Feng yi Jiang

III. Participate

- 1. I agree to take part in this study:
 YES NO
- 2. Email address jgoodaneer@gmail.com
- 3. Printed name Jeremy GOODANEER
- 4. Signature of Research Participants [Signature]
- 5. Date APRIL 02/19

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?

YES NO

2. Have you read and received a copy of the attached Information Letter?

YES NO

3. Have you had an opportunity to ask question and discuss this study?

YES NO

4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?

YES NO

5. Has the issue of confidentiality and anonymity been explained to you?

YES NO

6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?

YES NO

7. Who explained this to you? FENG YI JIANG

III. Participate

1. I agree to take part in this study:

YES NO

2. Email address beyata@ualberta.ca

3. Printed name BEYATA HACKBORN

4. Signature of Research Participants 

5. Date Apr. 4th 2019

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?

YES

NO

2. Have you read and received a copy of the attached Information Letter?

YES

NO

3. Have you had an opportunity to ask question and discuss this study?

YES

NO

4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?

YES

NO

5. Has the issue of confidentiality and anonymity been explained to you?

YES

NO

6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?

YES

NO

7. Who explained this to you?

Feng Yi

III. Participate

1. I agree to take part in this study:

YES

NO

2. Email address kolybaba@ualberta.ca

3. Printed name Bianna Kolybaba

4. Signature of Research Participants Bianna Kolybaba

5. Date April 4th, 2019

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?

YES NO

2. Have you read and received a copy of the attached Information Letter?

YES NO

3. Have you had an opportunity to ask question and discuss this study?

YES NO

4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?

YES NO

5. Has the issue of confidentiality and anonymity been explained to you?

YES NO

6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?

YES NO

7. Who explained this to you? Ewen Birchcrest + Feng Yi Jiang

III. Participate

1. I agree to take part in this study:

YES NO

2. Email address blondal@ualberta.ca

3. Printed name Mackline Blondal

4. Signature of Research Participants [Signature]

5. Date Monday April 1, 2017

Consent Form (Online Survey)

I. Research Info

Title of the project:
From page to stage and back to page:
Enriching the reading experience of a drama play script through book design
Researcher: Yiwen Zhou
Phone number: 780 655 8343

II. Consent questions

- 1. Do you understand that you have been asked to be involved in a research study?
 YES NO
- 2. Have you read and received a copy of the attached Information Letter?
 YES NO
- 3. Have you had an opportunity to ask question and discuss this study?
 YES NO
- 4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
- 5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
- 6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
- 7. Who explained this to you? Feng Yi Jiang

III. Participate

- 1. I agree to take part in this study:
 YES NO
- 2. Email address sgrinde@ualberta.ca
- 3. Printed name Slye Grinde
- 4. Signature of Research Participants [Signature]
- 5. Date April 1 / 2019

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?

YES NO

2. Have you read and received a copy of the attached Information Letter?

YES NO

3. Have you had an opportunity to ask question and discuss this study?

YES NO

4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?

YES NO

5. Has the issue of confidentiality and anonymity been explained to you?

YES NO

6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?

YES NO

7. Who explained this to you? FANG-YI JIANG.

III. Participate

1. I agree to take part in this study:

YES NO

2. Email address KHCHRIST@UALBERTA.CA

3. Printed name KARLIE CHRISTIE

4. Signature of Research Participants 

5. Date APRIL 1, 2019

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design


Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?
 YES NO
2. Have you read and received a copy of the attached Information Letter?
 YES NO
3. Have you had an opportunity to ask question and discuss this study?
 YES NO
4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
7. Who explained this to you? FENG Yi Jiang

III. Participate

1. I agree to take part in this study:
 YES NO
2. Email address camille.paris7@hotmail.fr
3. Printed name CAMILLE PARIS
4. Signature of Research Participants 
5. Date 02 APRIL 2019

Consent Form (Online Survey)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

- 1. Do you understand that you have been asked to be involved in a research study?
 YES NO
- 2. Have you read and received a copy of the attached Information Letter?
 YES NO
- 3. Have you had an opportunity to ask question and discuss this study?
 YES NO
- 4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
- 5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
- 6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
- 7. Who explained this to you? Feog Yi Jiang

III. Participate

- 1. I agree to take part in this study:
 YES NO
- 2. Email address lferchof@ualberta.ca
- 3. Printed name BAILEY FERCHOFF
- 4. Signature of Research Participants *Bailey Ferchoff*
- 5. Date April 1st, 2019

2-3 Online survey question list

2020/7/22

Reading Experience: Drama Play Script

Reading Experience: Drama Play Script

Welcome to this survey!

The purpose of this survey is to gather information and evaluate your reading experience of a drama play script. Once the information is gathered and analyzed, it will be used to identify possible design directions for a new system of visualizing a drama play script in a printed book format for the general readers.

Please answer the survey questions to the best of your ability. Your answers will be kept completely confidential. Pretesting has shown that the time required to complete this survey is between 10 -12 minutes. Thank you very much for participating in this survey. Your feedback is very important for this study.

*** Required**

Before You
Start

Title of this research study:
From page to stage and back to page: Enriching the reading experience of a drama play script through book design

Please check the circles for your answers.

1. Have you read the information letter of this research study? *

Mark only one oval.

Yes

No

2. Have you signed the consent form of this research study? *

Mark only one oval.

Yes

No

<https://docs.google.com/forms/d/1k14gD22RdBSPJmD6ImdbA1E7x8NME5TUmWFIOnPeshw/edit>

1/8

2020/7/22

Reading Experience: Drama Play Script

Please contact the investigator or the research supervisor, if you have questions:

Yiwen Zhou
Department of Art and Design (Visual Communication Design) University of Alberta
Edmonton, Alberta
yiwen1@ualberta.ca
780 655 8343

Supervisor
Susan Colberg
Associate Professor, Design Studies
Coordinator, Visual Communication Design, Department of Art and Design,
University of Alberta
scolberg@ualberta.ca
780 492 7859

Let's start!

Contact Information

Screening Questions

Please check the circles for your answers.

3. 1. Have you ever read any drama play scripts? *

Mark only one oval.

Yes

No

4. 2. Are you working within the field of theatre? (eg. students / instructors / practitioners in the theatre-related fields) *

Mark only one oval.

Yes

No

If you answered "No" to either question, you may stop now. Thanks again for your time. Otherwise, continue to the following pages.

<https://docs.google.com/forms/d/1k14gD22RdBSPJmD6ImdbA1E7x8NME5TUmWFIOnPeshw/edit>

2/8

2020/7/22

Reading Experience: Drama Play Script

Reading Experience

"Reading experience" in this case means:
How the design of the play script format (such as printed book, printed copy, online, etc.) affects your reading, specifically the flow of reading;
How the design of the script affects the level of engagement;
How the design of the script affects your interpretation of the story;
Whether the design facilitates your understanding of the action in the plot or not;
As well, it can mean the expectations you may have of your reading experience...

Survey Questions

Please check the circles/boxes for your answers.

5. 1. Have you ever read any drama play script in printed book format?

Mark only one oval.

- Yes, I have.
 No, I haven't. I have only read scripts in paper copies/online.

6. IF YES, do you know of any drama play scripts, in printed book format, that you particularly like the design of (as far as the reading experience it provides)?

7. 2. Have you ever read any script (whether or not in book format) outside of a production or school studies of a play?

Mark only one oval.

- Yes, I have.
 No, I haven't.

2020/7/22

Reading Experience: Drama Play Script

8. IF YES, what was your purpose of reading a drama play script outside of the production or school studies of a play? (multiple choice)

Check all that apply.

- Preview for a play that you plan to watch
- Review on the part that you don't understand/missed during watching a play
- Review on the part that you love so much during watching the play
- I love reading lines rather than narrative
- I am a fan of a particular playwright
- Reading only for pleasure

Other: _____

9. 3. Recalling your experience with reading drama play scripts, how many sittings do you usually go with when you start to read a play script?

Mark only one oval.

- I prefer to read the whole script in one sitting.
- I prefer to read the script in multiple sittings.
- I do not have any preferences.

10. 4. How would you evaluate (in a general way) your reading experience of most drama play scripts you have read so far?

Mark only one oval.

- 1 (very dull)
- 2 (dull)
- 3 (ordinary)
- 4 (entertaining)
- 5 (very entertaining)

2020/7/22

Reading Experience: Drama Play Script

11. Recalling your drama play script reading experiences, please use THREE words/short phrases to describe your reading experience (in a general way):

Please read the conversation (a-b, c-d as pairs) in the image below. How would you describe the "voices" in your mind of them? (multiple choice)

a

Get up till I embrace you.

b

Not now, not now.

2020/7/22

Reading Experience: Drama Play Script

c

Get up till I embrace you.

d

Not now, not now.

12. a:

Check all that apply.

- straightforward
- aggressive
- commanding
- mild

13. b:

Check all that apply.

- straightforward
- aggressive
- commanding
- mild

2020/7/22

Reading Experience: Drama Play Script

14. c:

Check all that apply.

- strong
- pleading
- weak
- aggressive

15. d:

Check all that apply.

- strong
- pleading
- weak
- aggressive

16. 5. Is there anything you want to suggest that would improve your reading experience?

Thanks Again for
Your
Participation!

(This survey is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design. | Pro00087472)

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2-4 Online survey result



2020/7/22 Reading Experience: Drama Play Script

Contact Information

Screening Questions

1. Have you ever read any drama play scripts?
8 responses



100%

● Yes
● No

2. Are you working within the field of theatre? (eg. students / instructors / practitioners in the theatre-related fields)
8 responses



100%

● Yes
● No

If you answered "No" to either question, you may stop now. Thanks again for your time. Otherwise, continue to the following pages.

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2020/7/22

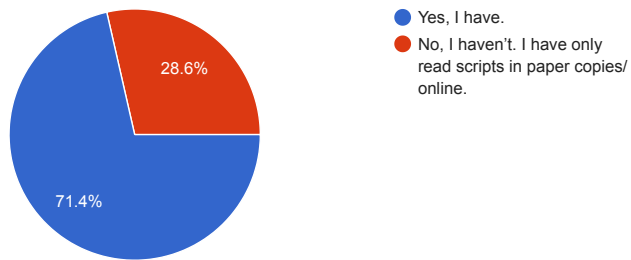
Reading Experience: Drama Play Script

Reading Experience

Survey Questions

1. Have you ever read any drama play script in printed book format?

7 responses



IF YES, do you know of any drama play scripts, in printed book format, that you particularly like the design of (as far as the reading experience it provides)?

6 responses

Not really, they were pretty similar in terms of the format, aka plain text. However, I did looked at a script in book format called Ubu Roi, which is very interesting

Great Gatsby

no

anything double spaced

"Eurydice" by Sarah Ruhl; "[boxhead]" by Darren O'Donnell, "East of Berlin" by Hannah Moscovitch; "Burning Vision" by Marie Clement; "pool [no water]" by Mark Ravenhill; "Attempts on Her Life" by Martin Crimp - are a few!

I can't think of any memorable enough to mention.

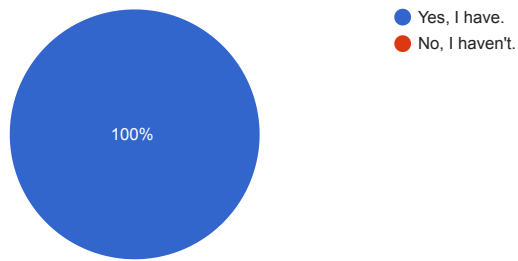


2020/7/22

Reading Experience: Drama Play Script

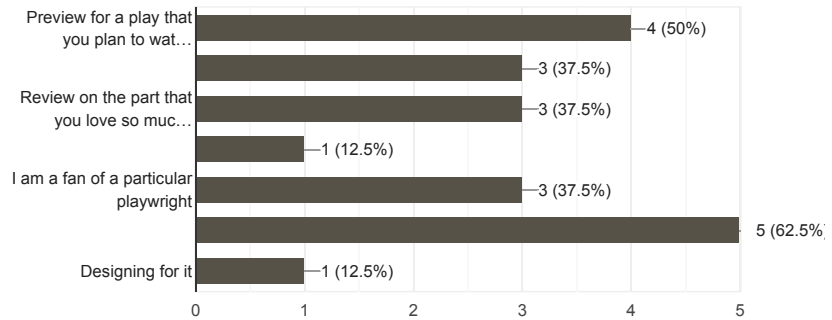
2. Have you ever read any script (whether or not in book format) outside of a production or school studies of a play?

8 responses



IF YES, what was your purpose of reading a drama play script outside of the production or school studies of a play? (multiple choice)

8 responses

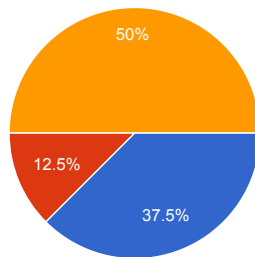


2020/7/22

Reading Experience: Drama Play Script

3. Recalling your experience with reading drama play scripts, how many sittings do you usually go with when you start to read a play script?

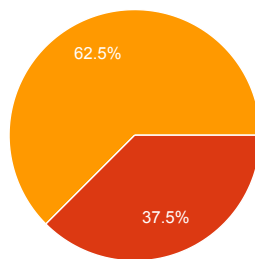
8 responses



- I prefer to read the whole script in one sitting.
- I prefer to read the script in multiple sittings.
- I do not have any preferences.

4. How would you evaluate (in a general way) your reading experience of most drama play scripts you have read so far?

8 responses



- 1 (very dull)
- 2 (dull)
- 3 (ordinary)
- 4 (entertaining)
- 5 (very entertaining)



2020/7/22

Reading Experience: Drama Play Script

Recalling your drama play script reading experiences, please use THREE words/short phrases to describe your reading experience (in a general way):

8 responses

Clear; simple; tired

Confusing long chore

It's my job

Inspiring, Individual, Interpretive

dry, felt like it took a long time, usually feels like a chore

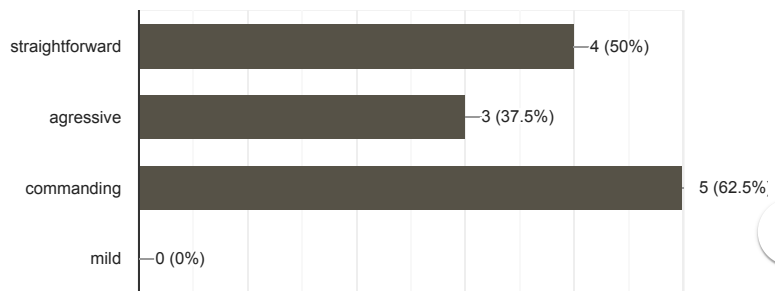
intuitive, imagery-inclined, open

Long, involved, attentive listening to the words

Tedious, dull, bland

a:

8 responses



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6/9

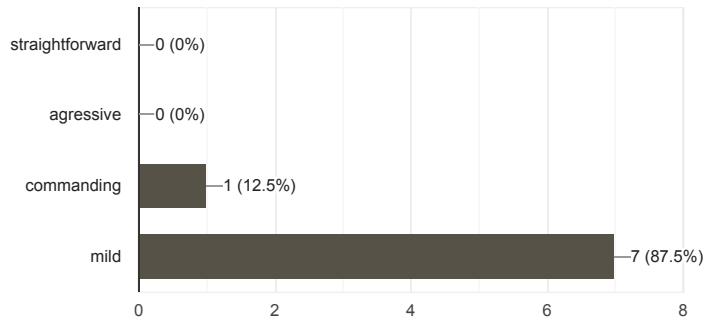
2020/7/22

Reading Experience: Drama Play Script

0 1 2 3 4 5

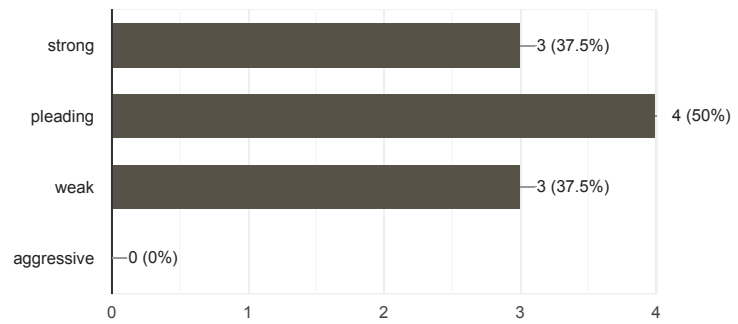
b:

8 responses



c:

8 responses

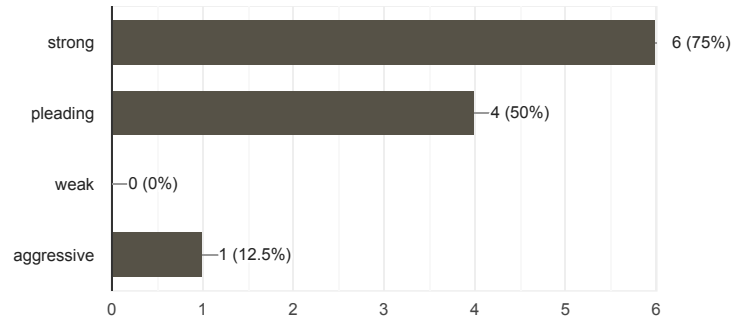


2020/7/22

Reading Experience: Drama Play Script

d:

8 responses



5. Is there anything you want to suggest that would improve your reading experience?

5 responses

Make the line space not too narrow

I enjoy seeing scripts that have reference line numbers because I can quickly find a line or a section if I need to again.

I don't think text should be bolded in any situation rather than headings, I dislike italics and bolded letters as they steal my interpretation of reading them in a particular way

It generally, and entirely depends on, the context. Sometimes I find if the playwright has deliberately written in beats, I mentally take a beat. I try and read it the way it should be delivered. I don't know about situations that could necessarily be improved, however!

I think emphasis on phrases, through bolded or italicised lettering, as shown above, always helps the communication within a script.



<https://docs.google.com/forms/d/1k14gD22RdBSPJmD6ImdbA1E7x8NME5TUmWFIONPeshw/viewanalytics>

8/9

11.3 Expert interview data

3-1 Information letter and consent form

Consent Form (Interview)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?
 YES NO
2. Have you read and received a copy of the attached Information Letter?
 YES NO
3. Have you had an opportunity to ask question and discuss this study?
 YES NO
4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
6. Do you understand that the conversation will be audio-recorded and transcribed without identifying information?
 YES NO
7. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
8. Who explained this to you? _____

III. Participate

1. I agree to take part in this study:
 YES NO

2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name _____
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name _____

5. Signature of Research Participants _____

6. Date _____



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www.artdesign.ualberta.ca

Information Letter (Interview)

Title of the project

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Research information

Yiwen Zhou

Department of Art and Design (Visual Communication Design)

University of Alberta

Edmonton, Alberta

yiwen1@ualberta.ca

780 655 8343

Susan Colberg (Supervisor)

Associate Professor, Design Studies

Coordinator, Visual Communication Design, Department of Art and Design,

University of Alberta

scolberg@ualberta.ca

780 492 7859

Background

You are invited to participate in a research study. I am conducting research aimed at enriching the reading experience of a drama play script through book design. From this research, I will devise a new

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

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www.artdesign.ualberta.ca

system of written text and appropriate graphic devices of visualization for a chosen drama play script in book format. The example for this experiment is *Waiting for Godot* by Samuel Beckett.

Purpose

The purpose of this study is to understand if a new approach to the design of a drama play script, in book format, can enhance the expression of the play through combining plain written text and appropriate graphic devices of visualization, so that general reader can have a richer experience when reading the script.

Study procedure

This letter outlines important information to help you decide whether or not you would like to participate in this research. If you agree, you will be invited to a one-on-one interview with the researcher two times. Each round of the interview will approximately last 30 minutes and will be scheduled at a time and a location that is convenient for you.

During the first round of interview, you will be asked to share information and knowledge about the play script *Waiting for Godot*. Your comments will be audio-recorded and transcribed without personal identification. Also, your comments will help the researcher design a series of mockups of a new system of drama play script in book format.

During the second interview, you will be provided with a series of mockups of an act from the script *Waiting for Godot*, as well as a pen to allow you evaluate, mark and write comments on the material. Refinements will be made on the mockup based on your comments.

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

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Benefits

Your participation may not benefit you individually, but the information and knowledge you share will help the researcher to develop a new system of drama play script design in book format to enrich the reading experience.

Risks

It is not expected that taking part in this study would involve any risks to you. Please aware that the scheduled interview can always be adjusted for your convenience.

Confidentiality

The data will be kept confidential. All identifying information will not be included anywhere in this study, and nothing you share will be connected to your name, unless you have given consent. All information will be kept in a password protected and encrypted file on a computer in the researcher's office. The documentation of comments will be kept in a locked filing cabinet. Only the researcher and thesis supervisor will have access to the data. All the files will be destroyed after 5 years.

The comments and knowledge you share will be used to develop a design solution to enrich the reading experience of a drama play script. The professional knowledge you share will also be cited in a thesis paper written by the researcher for her Master of Design degree. Pseudonyms name will be used to identify you and your comments based on your specializations (eg. theatre designer 1) in the thesis paper, unless you consent to have your name used.

Freedom to withdraw

Participation in this study is voluntary, and you have the right to withdraw at any time without consequences. In the event of withdrawal, we will not report on any personal information collected from

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

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www.artdesign.ualberta.ca

you. You can withdraw participation or stop the interview at any point, even you have signed the consent form. The data (recorded comments) cannot be withdrawn after one week from the date of interview.

Additional contacts

You are welcome to ask questions at any time regarding any aspect if this study. You may ask questions of the researcher Yiwen Zhou, Tel: (780) 655 8343, email: yiwen1@ualberta.ca, or supervisor Susan Colberg, Tel: 780 492 7859, email: scolberg@ualberta.ca.

The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethic Office at (780) 492 2615.

Information Letter (Online Survey)

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

Pro00087472

3-2 Signed consent form

Consent Form (Interview)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

- 1. Do you understand that you have been asked to be involved in a research study?
 YES NO
- 2. Have you read and received a copy of the attached Information Letter?
 YES NO
- 3. Have you had an opportunity to ask question and discuss this study?
 YES NO
- 4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
- 5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
- 6. Do you understand that the conversation will be audio-recorded and transcribed without identifying information?
 YES NO
- 7. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
- 8. Who explained this to you? Yiwen Zhou

III. Participate

- 1. I agree to take part in this study:
 YES NO

2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name Kathleen Weiss
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name KATHLEEN WEISS

5. Signature of Research Participants 

6. Date April 25 2019

Consent Form (Interview)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?
 YES NO
2. Have you read and received a copy of the attached Information Letter?
 YES NO
3. Have you had an opportunity to ask question and discuss this study?
 YES NO
4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
6. Do you understand that the conversation will be audio-recorded and transcribed without identifying information?
 YES NO
7. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
8. Who explained this to you? THE RESEARCHER yiwenZhou

III. Participate

1. I agree to take part in this study:
 YES NO

2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation. I want to be identified by:

- my first and/or last name _____
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name STEPHEN WADE

5. Signature of Research Participants 

6. Date July 17, 2019

3-3 Interview transcript

3-3-1 Kathleen (Kate) Weiss

Kate_201904.m4a

00:00:07

Joyce: The sample play chosen for this study is *Waiting for Godot*. I don't have a really specific reason for choosing it, but I've found it's really obscure as one of the Theatre of Absurd. There's a lot of room for me to give some visual devices to facilitate the expression of the play. My first question is have you taught this script in any classes?

00:00:45

Kate: I've not taught it in classes, but I am familiar with it. I mean I've taught scenes from acting classes actually. So I mean I haven't taught it in an academic class, but I have used material from it in acting classes.

00:00:57

Joyce: OK. So this is not a required script for drama students.

00:01:04

Kate: No.

00:01:06

Joyce: I thought it's so famous that it is a required script for every student.

00:01:09

Kate: Yes absolutely [it is a very famous script]. It's probably a script that most theater people would be familiar with.

00:01:14

Joyce: OK. That's good. I just want to quickly get an impression of how important/significant this script is.

00:01:24

Kate: I think, in terms of the contemporary canon, it's a great classic and contemporary canon, that's how I would describe it. And it's very important. I mean you know Beckett was important, because he was one of the pioneers of the absurdism movement which was an important and significant movement in the theater. It's funny because now it almost feels old fashioned to us, but it was very revolutionary in its time. I'll tell you something interesting. I just had a coffee with a student who's graduating and I was sort of chatting with him about what he was doing.

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He said "oh, well, we're going to do *Waiting for Godot* this summer." It's interesting and I said "well, why that play?" And he said "well, because you know it's always fascinated me." So I think it's just a play that gets done and done and done and done.

00:02:27

Joyce: Also, people's interpretations of it are getting deeper and wider, I guess.

00:02:33

Kate: Well, that's another reason people like it. I think any great classic play has to be able to be interpreted in more than one way. I think that's what makes plays great and classics right? And it's definitely that a play that can be a "clown play," it can be a serious, dramatic... there's so many ways it can go.

00:02:50

Joyce: Got it. And I did look at some reviews online. There's one review that specifically pointed out the pronunciation of Godot, like "God-oh". So, I'm just wondering if there are any symbolic meanings of the name?

00:03:18

Kate: Oh, of course, because they're waiting, they're waiting for God. I mean I think it's very obvious that's what he's implying.

00:03:26

Joyce: OK, since somebody said yes, someone said no, I was not super sure if that is implying God.

00:03:41

Kate: I don't see how anybody can make a case for not being God. I mean you have these people who are in a void, waiting for some nameless significant force that is going to give meaning to their lives. They're waiting for Godot. I mean I don't see how anyone can make a case of it not being God.

00:04:05

Joyce: Well, yes. I just want to confirm that with you.

00:04:10

Kate: Well, I say definitely yes, it implies that they're waiting for God who is not going to come,

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which is not just that they're waiting for God. It's addressing a universe in which God is dead. You know we all wait about it and God is not going to come. I think that's a lot of the point of the play that the old things we had faith in and believed in, no longer have meaning anymore. I mean I think that's what the play's about.

00:04:41

Joyce: So my next question links to what is your general review of this play, like how do you see it from your perspective, or when you first read it, how do you feel about it?

00:05:09

Kate: I guess, as a director, I'm immediately excited about the play, because it can be interpreted in so many ways. Like I said, you could look at those two guys as old clowns, they could even have red noses; it could also be set in a completely ritualistic kind of world where everything is ritual; or it could be a terribly, terribly serious tragic post apocalyptic. You know it could go into [all kinds of directions]. As a director, what are the things you do, as a director, is you try to decide what world is this play going to live in. Because plays are not naturalistic, which this play isn't. You can put them in all kinds of different worlds. So it's like Shakespeare, if you do *A Midsummer Night's Dream*, it can be in a fantasy world; it can be in nature world. You know you have lots of options. So the same thing with a play like this, there can be so many different possibilities of what kind of worlds you create for the play. So that makes it very exciting from a director's point of view, because you really can have your weight fit and really explore and play with it. I think in terms of, it's also an important play of its time, because of what I just said that it is addressing a reality in which faith no longer has any meaning, because the play is kind of set in this idea that we are waiting for something to give meaning to our lives, but it never happens. So I think that's a very important and significant meaning of the play. It's sort of about kind of crisis of faith in sort of modern world.

00:07:08

Joyce: While I was reading it, I could feel a lot of, like, uncertainties happening, but I didn't get that far behind.

00:07:21

Kate: I read all of Beckett's plays and they're all pretty much about 'is there any reason that I'm alive, like what gives my life meaning'. And he's obsessed by all of the plays had these kind of rituals that people do that they find meaning in. All the games they play in *Godot*, like all the difficult games they play, or all about trying to find something that's something that we can hang onto that will give us meaning. *Happy Days* which is a play about a woman buried in the sand,

This speech-to-text was automatically created by www.amberscript.com

that's all about what gives her life meaning or the way she brushes her teeth, and the way she puts on her hat. It's all the kind of little trivial rituals she works out to say 'yes my life has meaning because I do these things'. That's the thing about *Godot*, they find a way to give their lives meaning, or try to, with the little small rituals that they do.

00:08:26

Joyce: Yes. Also, I found it is really hard to tell where the start of this play comes, and where it goes when I first read it. It's almost like a chunk of the entire play.

00:08:45

Kate: Well, I mean this is a cycle play. It feels like the end of it where we're right at the beginning. So it could be endless, it's like a loop that it could just keep going. The only thing that kind of breaks it, of course, is the appearance of Lucky and Pozzo, which kind of breaks and opens, but it doesn't really change anything.

00:09:10

Joyce: No. Even though there is a dramatic change between Act One and Act Two, between Pozzo and Lucky, the whole atmosphere doesn't change.

00:09:24

Kate: It's just, it's like, an interesting interruption, but it doesn't really change anything.

00:09:28

Joyce: My next question jumps to if you can summarize the theme or themes of this play into a phrase or phrases, how would you describe that?

00:09:57 *Kate*: So the theme is about two people who are looking for meaning, looking for an answer to why they are alive, who are searching for... It's like if they find the right things to do, suddenly everything would come together and make sense, but that never happens, never. That's why they keep trying all these different things, but none of them work. But it's like the ideas—okay, if we sit here and sit in 12 different positions in this office, then God will appear to us and say "Yes! You are good".

00:10:57

Joyce: Yeah, I get what you mean. I guess it is just really hard to verbalize it.

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00:11:04

Kate: That's partly because it's an absurdist play, so it doesn't want to reduce itself neatly into language in that way.

00:11:20

Joyce: Yeah. So, if we are trying to find a word to summarize it, do you have any suggestions?

00:11:42

Kate: If I was going to do a word, I'd say *faith*. And the parameters of the successes and failures of faith in the modern world. I think the reason I think the waiting is so important is that it really references that people spin their lives not in the moment, but waiting. So I'm waiting for my birthday. I'm waiting 'til I finish this degree. You know and I'm waiting 'til I get a job. I'm waiting 'til I lose 10 pounds, this kind of feeling. My life is going to all make sense once I get a job, and then you get a job, and no it doesn't, it hasn't really helped. My life will make sense once I have a child. My life will make sense, if I can get married. My life wouldn't make sense if I can't buy a house. So it's always like I am waiting and waiting for that moment. Like when I was a child, I used to wait for Christmas, like by about October, I'd be waiting for Christmas, because I love Christmas, but rather than living in the moment you're in, you're always waiting for something that is suddenly going to make everything come together.

00:13:19

Joyce: So, it's like people are always waiting for their expectation for a situation to come true, but once they get to that situation, there's always another...

00:13:35

Kate: Yes, like there's always another door, because nothing ever is the answer. But you don't know it's not the answer 'til you get there. Like the characters living in the play have faith that they're going to find the answer that *Godot* will come, that they're going to do the right thing that will make it all make sense. And if they don't have faith, then they would give up, but they don't give up because they have faith. It's very ironic. It's actually a very bitter play I think, because it's basically saying look at these stupid people, don't they get it that it's never going to be there? But there's a kind of "endearingness" about them. This kind of innocence about the two characters, about Vladimir and Estragon, because they believe they have faith. It doesn't even matter that it keeps being proved to them that faith is not going to come alive. It's like these people who wait for the rapture, who believe you go up on the mountain and wait for the rapture, and then it

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doesn't happen. And then they go away and they wait another twenty nine years, then whatever their predictions say, the rapture will come, and they go up to the mountain, and they wait and the rapture doesn't happen. It's kind of like that.

00:15:36

Joyce: And my next question is I understand all of the lines are building up to the expression of the plot, as well as the theme or subtheme. However, the flow within the plot is not always designed on the same level. It always has ups and downs, some lines/dialogues or props are designed intentionally to draw relatively more attention than others. So what would you pull out that is most strongly symbolic for the entire play? What are the things that need to draw the general reader's attention?

00:16:47

Kate: Well, first of all, the traditional play structure builds to a climax. So it's like a breath. A traditional play, it goes like [*she breaths*] that builds to a climax and it releases. So it's like going up steps. One event moves to another event. But this play is not written like that, because it's written in circles. So it's a bunch of circles, they circle around and circle around and circle around. It doesn't really have a climax in it, like that breath I just did. So most plays you can go well, there's a turning point. Like in Hamlet, once he kills Polonius, the whole play has to go to its inevitable ending, because he's killed someone. But this play doesn't really have that. It just keeps going in circles which is part of the point of it. But I think the moment where they talk about hanging themselves that jumps out at me as being, in terms of the cycles, one of the more important cycles in the play. Because it expresses that if we have faith and we want to believe, and then we continually are disappointed, is there any choice but to kill ourselves? So I think that's a terribly important significant moment in the play. I think probably Pozzo and Lucky coming is really important too, just because it's an interruption from the outside. Because mostly the play is driven by "the inner", they're very isolated those two characters. So having some interruption come from the outside is probably really significant as well. So I'd say those are two really significant cycles, in the kind of set of cycles that comprise the structure of the play. The reason why I was asking like I kind of have that feeling like like there's no climax like everything should be treated kind of natural.

00:20:05

Joyce: So my last question is about two parts from this script that draw my attention the most. One is Pozzo's long line of commanding Lucky's action and the other one is Lucky's monologue with no punctuation. So could you explain a little bit more of these two parts?

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00:21:36

Kate: [Reading from the script] I mean, how can you say it's not about God, "Given the existence is every. . . of a personal God." I think Pozzo's scene [of commanding Lucky] because it's all physicality. What I call *clown* in the play or *buffoon* in the play, which is a theatrical style that breaks and opens conventions. So basically, when you work in clown, it gives you permission, in terms of staging it, to confront the audience in this really kind of direct way. Even though it's funny and comic, clown always confronts the audience in a way that regular theater doesn't do, if you've ever seen any clown work. We have a fabulous clown teacher here who does a clown performance in the fall. I'll let you know when it is, because you should come and see it. You should kind of see what that clown is about. Pozzo's whole thing is like an extended clown turn, like it's all kind of comic, very physical comic business. It's ironic because it's all about [how] Pozzo abuses Lucky. Then we see twenty-five different ways that he does that, all physicalized and played out in front of us. So it's like almost satirical. So satire makes us question or look at something in a different way. Like comedy, always ask questions and sort of confronts the audience in a way that tragedy doesn't necessarily do. I think Lucky's monologue is really about the breakdown of language. Like it's really about in this series of rituals that are an attempt to try to find some kind of meaning or reason to go on living or some way to kind of organize their lives. One answer might be philosophy, intellectual conversation—you know language, what can language do—and this monologue basically completely breaks down language, because it has no punctuation. It sort of makes sense, yet it doesn't. He enters versus things like "quack quack quack quack", like "blah blah blah blah blah" through it. So he's completely, like, undermining the value of language. Again, it's like don't think you're going to find meaning in language either. Like don't go read the Bible, you think it's going to help you, or don't go read the philosophical works of some great philosopher and think that's going to tell you the answer, because the answer is not there either. So it's sort of like, he's exploring all the different possible ways that they might justify their faith, none of them work.

00:25:57

Kate: It should all sort of make sense. I guess the other thing too, is that when you actually watch *Godot*, it's incredibly entertaining and fun to watch. There's also a level of it that is just purely theatrically engaging, which you don't get by reading it off the page.

00:26:20

Joyce: Right. When I watched a film version online, I see a huge gap between the performance and the text world.

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00:26:33

Kate: So when you're a director, you think about the script as a blueprint. While I'm working on a play, I look at the dialogue, like this is just bare bones, like a skeleton. And then I'm gonna put meat on when I direct it. That's kind of how I think about the script.

00:27:00

Joyce: I think I've got a lot of great information from today's interview.

00:29:28

Kate: So what's the next thing then.

00:29:32

Joyce: Basically. This provides some directions for my mock up design of the new system for the script in book format. For the second interview I will provide you a pen with the mock ups, so you can comment on them.

00:30:11

Kate: I think it's really important as you interview people that you make clear to them that this is not for people who work in the theater, because you're going to get a lot of, "here's the way we do things in theatre." You want to be sure that people understand you have a different purpose, so that you don't get a lot of things that just really aren't going to help you.

00:30:35

Joyce: Yes, that's true. I was trying to point it out for general readers, but it's hard to get professional people to get rid of that idea.

00:30:50

Kate: The other thing that might be interesting for you to think about is that if you look at the stage directions here which are in italics in this version. So, the stage directions in Beckett's play are very important. Because it isn't just telling us kind of what happens through the dialogue. He's also giving us action that happens. If you look at Pinter's play, for example, Harold Pinter, there are no stage directions. Generally, when you're looking at this, I would pay attention to the stage directions, but things like "admiringly", the things that tell the actor how to act it. I would not be interested in those. You know, "he breaks into a laugh, and then stifles it." Like those kind of things are really important. What I'm saying is there's something about how you deal with the *actual* dialogue versus *directions* that have been put in by the playwright that I think is really significant in how you lay out the script.

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00:32:27

Joyce: You mean take off some of the stage directions, but people still can get what is going on in the script?

00:32:34

Kate: I am saying that the ones like "irritably", you know the ones that are the little directions like this for the actor are probably not important, but the things that are *actual* things they're doing, you know "he pulls off his boot, he looks inside, he feels around, turns upside down, shakes it, looks on the ground." That's obviously really important business. That's one of the things that's really interesting about looking at a play script as opposed to like a story or a novel is that you have is that you have this dialogue and then you have action that put in by the playwright. But sometimes if you get Broadway script, if you get a script from the drama display service from the Broadway production, it will have a lot of that stuff in italics that it wasn't put in by the playwright and was put in by the first people that did play on Broadway. But this is different. This is basically all put in here by Beckett. Anyway that's a kind of interesting thing, in terms of how this playwright is not just giving us the dialogue, he's also telling us what these people are doing physically, which is really important in this play, because like I said they're doing these rituals. So the physical stuff they do is incredibly important because it's part of their search. It's these rituals. I always wish when I look at play scripts, this stuff was dealt with in a different way. I'm going to show you an interesting script. [*Pointing to the script.*] So, this one he sort of put the dialogue here and then put the physical action on the other side. Now this is a play with very intense physical action, but it's kind of interesting layout, just thinking about layout, and maybe that's something that you want to look at as what's the relationship between the physical life of this play and the action and the text. So that's where I think a very interesting question if you're looking at the layout.

00:35:19

Joyce: Yeah, I'm definitely going to test the layout to see how to build the connection between the action and the dialogue texts. And I'll make another appointment with you and get your feedback after I've done it. In addition, I'm just personally curious about when you actually direct a play based on the script, are you keeping all of the stage directions within the play script, or you can adjust them, and decide on your own?

00:35:58

Kate: It depends a lot on the playwright. So like with Beckett, we remember plays are telling the story, it's like what are the tools we use to tell the story. Because of an important part of the storytelling is the stage direction. So yes I would honor the stage directions pretty faithfully.

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However, if I looked at a play by Arthur Miller with a bunch of stage directions, I probably would not. Because I would want the physicality to come from here's my particular actors in the world that I created for them. Just depends a lot on the play.

00:36:44

Joyce: Because the stage directions are really important in this particular one.

00:36:50

Kate: Like I said, some writers don't put in any stage directions, and... some writers, like Shaw, puts endless stage directions because he thinks everybody is stupid and if he doesn't tell you exactly what you should be doing... So when directing a Shaw play, I might read the stage directions in the beginning, but then I would block them out. I wouldn't even let the actors see them, because they're very specific telling the actors exactly how to act it. These stage directions are about what the characters do, it's not telling the actors how they act it

00:37:59

Joyce: The core things are the lines.

00:38:03

Kate: Yes. The texts are important.

00:39:14

Joyce: I think that is great for today. Thank you so much.

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3-3-2 Stephen Wade

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Joyce: My first question is what the role of a script is in a production of a play?

00:00:29

Stephen: That's a huge question. I made some notes and stuff, but it's the basic springboard for everything else that happens for the play. I mean that an author has an idea. They want to tell a story, so they create a play. And I would assume that they always expect it to be performed somehow, because if doesn't, you would write it in a different form than play. Put your character development and stuff, you could write it as a novel for instance. So I mean I think the expectation is always to have the script performed in front of the audience.

00:01:30

Joyce: So, I guess my question is if the idea always comes first for a production, or the texts...

00:01:39

Stephen: I think the playwright has the idea. And they're the ones that have the original push to create something, and then there's another team of people that come in like the directors and the designers and the actors. They bring that written word to life on stage. So that is the actual text is the springboard for everything else that happens. Is that making sense?

00:02:12

Joyce: Yes. I read a book about theatre design and I think the introduction kind of talking about this. It's not for all production teams with the starting point of a script, it is more like a production concept instead of a script/a piece of text.

00:02:50

Stephen: Yeah, I don't know if I would agree with that, because I mean unless you're creating something as a group and there is no script. Someone has to write this stuff down and create something. You know Shakespeare wrote, Ibsen writes, but they all expected it to be performed and they're all trying to say something about the human condition or something like that.

00:03:21

Joyce: So, it is ok to say that the starting point is the script/the text for a production. My next question goes to while you are working with a piece of text, then how much does the production team need to stick with that? Do you need to follow everything in the script?

00:03:55

Stephen: No. That's the short answer. If a play is chosen to be performed, then it's usually a

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director that is scoring. "I want to produce this play or put this play on stage". They have ideas about how they want it staged, Then as a designer I would come in and have discussions with the director about what their ideas are and what my ideas are. And it depends very much on the play. I believe that you should always pay very close attention to the dialogue. You don't mess that up too much, but you can always change the factors like what they look like, how the costume are effective and things.

00:04:44

Joyce: So the dialogue is the part you have to completely stick with.

00:04:58

Stephen: Yeah, I mean the playwright's directions that are in the script, you don't necessarily have to follow those. To give you an idea to an example, years ago I designed an Ibsen play. And when you read the stage directions there were about six doors that entered into a room. I looked at that and I thought there has to be a better way of doing this, and I got it down to two. One door was the entrance into the room from all the other places and it made a much more interesting sort of set than having three walls with two doors in each one of them. So you can always mess up stuff, like, you know, you can always take things away. You can always add things to it. So I mean you can always change what the stage directions are, but you have to stick with the dialogue, the words.

00:06:01

Joyce: I'll jump to the next question, could you briefly talk about the general routine when you start to do a design?

00:06:40

Stephen: So, everybody has their own sort of process about how they get into it. I'll probably read the script two or three times. Just to get a feel for it. Then go through it and make lots and lots of notes. Any of the stage directions anything that has things to do with, you know, where is it... where is it placed, what's the location, time of day, are the sound and lighting, like notes of their costumes, are there things that have to do with properties, like do they mention furniture, do they mention is somebody having a cup of tea on stage and all of those things. That implies a whole bunch of different hand props and things like that. So you make this huge collection, I call it "demands of the play." Quite often after that, I will have a meeting with the director and we sort of talk about our ideas for the show or the play. And very early on in the process, I will build what's called the white card model. It's a quarter-inch scale model of the theatre. So I always have that there, so I can visualize the space that I'm going to be working in.

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00:08:14

Joyce: So, because I know that different directors may want to produce different versions of the play. Do you pull out the things, such as the physical props, that you're going to work with first, then kind of talk about the idea with the director after?

00:08:48

Stephen: I can't pull them apart, so there's things that are absolutely required by the play. And there's the idea that we learned that you have to express and that kind of have to happen at the same time. You can't cut one out and say well they don't really need that chair, when they really really really need it. In *Waiting for Godot*, you can't get rid of the tree, you can't get rid of the little hill or the rock or whatever it's sitting on. You do so, and it's a kind of mistake. And it has to always be an empty space with definite elements in it.

00:09:37

Joyce: OK. I guess my question extends to how can you balance how much you should follow the texts, how you can identify the things maintained from the original texts, with how much creativity you can put in it. How do you analyze the texts and and identify those things you just mentioned?

00:10:11

Stephen: Sorry, I'm thinking. It's a tough question, because I mean you studied the play. You're trying to communicate an idea visually.

00:10:47

Joyce: Right.

00:10:48

Stephen: I think all the designers are. The costume designer is trying to indicate something about the character within that costume. The lighting designer, as well as just making it visible to the audience, they're also trying to create a mood and a feeling...this kind of color and texture to the light they're using. If it's a sort of abstract set, then, you know, the set designer can create all sorts of wonderful things that are sort of visually interesting to look at, that might speak to what play is about. It becomes a backdrop for the performers to work in.

00:11:40

Joyce: OK. So what I'm imagining is before each production starts, everybody in the production team will get together and study the content?

00:11:54

Stephen: To share ideas. Yeah. Everybody comes to the table with their ideas and ultimately the director wins, most of the time, but I just finished doing Shakespeare in Saskatchewan,

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and I have to make one set work for two different plays. They were completely different at concept. *As You Like It* was done sort of “Alice in Wonderland,” 1865, kind of costume thing. And *Comedy of Errors*, the director placed it in a sort of southern Florida trailer park in modern times. And somehow you've got to create a world where both of these shows were working at the same time, because they're running in repertory. So just some very few slight changes to the overall set you know. OK. Now we're in a trailer park or nowhere and “Alice in Wonderland.”

00:12:58

Joyce: That's really complicated.

00:13:02

Stephen: It's a real challenge, but the simple thing is what we all agreed on is that things like wrought iron gates and stuff like that, so that was a springboard. For my visual research, I found some really great images of some really old fashioned rusty gates, and instead of making them normal size I blew them up and they became the actual background. So it just a big sort of curvy shape that sort of floated in behind the audience. I actually made four of these things. They're all like 10 feet high and about 22 feet long, and they serve to enclose the whole space. And then on top of that, we just hung some cheap Florida signage and strung some red white and blue lights over top of the stage for “comedy” and the other show, you got these five foot wide flowers made out of foam that lit up. And they were stuck onto the gates, onto the background. So it's a completely different sort of feel when you walk into a tent.

00:14:12

Joyce: But all of those were generated from the texts.

00:14:16

Stephen: See the thing of Shakespeare is, you can do anything you want to. And that's one of the Shakespeare Saskatchewan things is they do that sort of “take them out to wherever” and do crazy stuff. But you know they're saying like “this is the kind of look I want to have for this particular production” and that's when the director impose their vision on to the Shakespeare's words, because just doing straight up Shakespeare, the way he would have done, it would put the audience to sleep nowadays, because we don't have an attention span long enough to sit for three or four hours and watch the play. So each play is running just about two hours long. They also cut lots of dialogue out of Shakespeare. Sorry, we're getting off of Beckett's play.

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00:15:23

Joyce: That' ok. So as you are designing a show, you take the role of serving the idea of the director as well as considering how the audiences perceive it?

00:15:40

Stephen: Yeah. So you always serve the play, and you also have to serve and try and work within the vision of the director as well.

00:16:00

Stephen: Most of the time that works quite well. You know sometimes you have a director that might impose something on a play that you just called "No, I can't work with that." And you have to come to some sort of meeting place where you kind of agree on what you're going to do. There are directors that say "this is what I want the set to look like", and you kind of go "OK, it's a paycheque." OK.

00:16:32

Joyce: That sounds much easier I guess. Do you have any specific way to analyze the script, like your own method to analyze the text then bring it on the stage, such as with a matrix, etc.

00:17:07

Stephen: No no. It's reading and thinking about it and doing research as to what's the time period that the play takes place in. You know is there a metaphor that you might be able to incorporate into the visual elements. That's always a good one to play... a metaphor for something and then use that as your springboard for the design. You have to look at what the theme of the play is, or themes, there's, you know, sometimes there's two or three storylines running through play. Especially like Shakespeare, so you have these two storylines running at the same time. This is stuff I haven't had to think about for a long time.

00:18:02

Joyce: You can automatically work with the texts after all of the experiences?

00:18:07

Stephen: Yeah. I don't think about it much anymore. And so what's the place... the time period... the time frame, where does that take place? All of these things generate the visual ideas for a designer. And then I start looking for visual references.

00:18:37

Joyce: So for the visual research in theatre, it is more about how things look like under that specific social context, or period of time.

00:18:49

Stephen: I mean what would a wealthy person wear as opposed to the maid. And how do you

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reflect a person's character and what you're wearing. I mean it's, you know, it accounts to the costume, the textiles, it's a heavy velvet suit or it's just all threadbare shirt, or nothing.

00:19:20

Joyce: OK. So the core idea is to try to make the things more believable to the audiences, to convince them that this happens at that specific period of time.

00:19:35

Stephen: Yes, within reason. I mean you're trying to reflect what the play's about, and reflect the time frame that you're doing the play in. You're reflecting the social status of the characters.

00:19:59

Joyce: Right. I was kind of confused about the creativity part in theatre design. How can theatre designers present their creative roles. A theatre designer can do as many versions as possible for designing one play, how you could decide this is the one for this particular show. I guess now I understand that there will be constraints or frames such as the time, locations, or social contexts to direct the creative ideas, so that it could reflect the "world" of the texts.

00:20:44

Stephen: You're working in collaboration with a team of people too. So, you all sort of have to be on the same page and understanding about what you're trying to give to the audience, and showing the audience. I worked on a show a long time ago where. The director gave us kind of a weird impulses. "This is what I want to do." So I went down one road, the costume designer went on another one, and the lighting designer went down the third one, and none of it worked together, because there wasn't enough communication between the three of us and the director. And whenever we talked to a director, we were always talking to the director one-on-one, never a group of us all talking together. So everything just went to a mess of production. And the actors thought they were doing something else. There were four different concepts all running at the same time and none of them worked together. So, I mean, those kind of accidents can happen too. So, I mean, I find the communication between the different people involved in the production is critical.

00:22:07

Joyce: So, during the first couple production meetings, it's about setting up the time period, the location, things like the framework, right?

00:22:20

Stephen: Yeah.

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00:22:40

Joyce: And then I guess we will jump into the question about the script for *Waiting for Godot*. So you have reviewed the script already. How did you feel about it when you watched the production of this play?

00:23:16

Stephen: Oh I loved it. It was a great show. It was an amazing performance by everybody on stage. Just rereading it, I said it occurred to me that it's like reading a poem, but it really really exists to be performed, because it just becomes alive when it's on stage, and you actually have performers up there.

00:23:56

Joyce: What about your general review about the script itself, how do you feel about the script? I guess every time you read it, it's probably a little bit different.

00:24:12

Stephen: It is a little bit. It can be a tough read. I find that I have to read it in little chunks, read a bit of it and then kind of think about it for a bit, and then come back to it, read it a bit more and think about it. I also find then, when I read this that the two main characters start speaking with the same voice. Even their dialogue just sort of runs together, I don't see it as two different people. But when Pozzo and Lucky come on stage, then you have other voices. Before that, it just becomes this long sort of disjointed piece of poetry. You start reading the dialogue without looking so far as who is speaking it. Because I find if I do that, especially in this play, it starts to break it up. You read the dialogue, then you look at the next character's name, and read that dialogue. It makes it too disjointed. So when I am reading it I just pass through all the words, and I don't look at the characters who is speaking.

00:26:24

Joyce: Got it. Then how would you summarize the theme?

00:26:29

Stephen: I did some research online and I found some stuff. There were directors that worked with Beckett, and they asked him what it was about. And he says it's about whatever you want it to be. He refused to pin it down. There are people that have very religious take on the play. For me, I think it's more about just humanity on this planet, we're kind of waiting kind of thing. People take a very political stance on it, very sociological stances, so in all of those things that have been tried, there were some real landmark productions of it too. There's one in South Africa, where it's done with an all black cast. And this was while apartheid was still going on. When Pozzo comes in, and Lucky is tied to him with a rope or made that spoke more to the audience than anything else in the play because it became a master slave

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relationship. And this is another one I was reading about that took place in San Quentin Prison in the United States in the early 50s. OK. And the prisoners actually produced it and is just profoundly affected all of the people that were involved in it and then watched it, because it spoke to them about their situation being in jail. So I mean I think you could take out of it whatever you bring in with you.

00:28:31

Joyce: If you could summarize the theme from *your* perspective in to a couple sentences, how would you phrase them?

00:29:14

Stephen: I mean it's just got to be the hardest question to answer, because it's deep to me, I think the springboard is, I forgot who does the speech, but like you're born astride a grave. And you're just sort of here and then you pass through and then you're buried, which sort of summed up the whole play to me. That's the part that spoke most to me. There are other moments in the play, especially when you watch it. The most powerful moment is when Lucky starts to speak and do his dance, because all of the other dialogue has been very measured, and then when that character suddenly starts to speak, it's just a stream of consciousness, and the actor has to do it almost without breathing. It's lasts about four or five pages.

00:30:43

Joyce: Right. That very long monologue.

00:30:45

Stephen: And that *whole* monologue, this character hasn't moved or done anything up to that point. It's almost an explosion with that character. And then it just settles straight back down again, and he finishes these and he's back to just standing there. It's quite an amazing thing to watch on stage.

00:31:17

Joyce: So that became the most impressive point as you were watching it, right?

00:31:33

Stephen: Yeah, and so many other things about the play are really powerful. The tree magically grows leaves in the second act. The way the sun is there and then you see the moon come up. It's also a very empty space. I mean Beckett doesn't hide the fact that it's in the theatre. So you actually have characters who go off the stage through one of the side wings. Or you see Lucky come on with a big long rope, and he's almost across the stage before Pozzo comes in behind.

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00:32:18

Joyce: Do you have any idea about why they made decision like that?

00:32:27

Stephen: So that's Beckett's vision. I don't know if you know this. When you design any of Beckett's plays, his estate has incredibly tight control on what can and cannot be done to the play. And so if you try and change it too much, they will refuse permission for the production to be held. You can't change a thing barely. They talk about a mound as reading about how Beckett has directed his own version of the play and he changed that into a rock. So, that's ok if he did, cause it's his words right? I've heard of productions that he actually refused to allow an all female cast version go. He wouldn't let them do that. Some of his other plays, *Endgame* for instance, a company in the United States trying to do it in an old subway tunnel. They're absolutely stopped dead. There is a law circumstance to stop the production from Beckett and the estate. So it's a pretty tight control that he keeps on his stuff and the estate.

00:33:58

Joyce: So if you, as a theatre designer, produce a Beckett's show, basically you just follow whatever on the script.

00:34:09

Stephen: You don't have a choice. You could put your own spin on it, like what does the tree look like... what is the rock or the mound look like... what is the backdrop that the moon is going to look like. There's things you can do to put your own stamp on, but you can't change the elements that you're working with. Right. It's got to be that tree, and it's got to be that rock, and there's going to be a big empty space, where the moon rises up in the background.

00:34:47

Joyce: All right. My next question goes to the symbolic terms in the play. I think you have mentioned a bit about it, like the tree, the mound... what else do you want to add on to this question?

00:35:24

Stephen: Lucky is carrying a basket with Pozzo's food in it. He's also got suitcase. It's a very stripped down play. And then the second act, you have Pozzo blind, and Lucky can't speak, he's mute, and the rope is really short. So Lucky becomes Pozzo's eyes. So instead of carrying all of the stuff and being sort of a slave, he becomes the person that leads the road.

00:37:36

Joyce: Right, I guess we're approaching the end of the interview, I was told that you're

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working with lighting design and set design. Could you talk a little bit about lighting design, what is the role of lighting design, what kind of effects you can get from lighting design?

00:38:07

Stephen: Well, first of all, you need to see the actors on the stage. That's your primary job making sure that people can be seen properly. The lighting is probably one of the strongest ways of creating the idea of mood on stage. We react to light cause it's bright, directional sunlight coming through something is really soft, what colour is it, cause you react to the colour of light. You can create all sorts of impressions by adding texture to the light. All sorts of interesting patterns, you can buy them from theatrical suppliers. Like you have a steel pattern, you actually place inside the lighting instrument, and that projects that image onto the stage. So you can create a whole forest with just light and shadows.

00:39:07

Joyce: So, I am assuming that lighting designers have to study colour theory?

00:39:20

Stephen: Yeah. Because the lighting designer can totally mess up all the work with the costume and the set designer's done.

00:39:29

Joyce: So do you have any colour theory book to recommend to know how to parallel mood and colour, such as angry with what kind of color, etc.? Or it's more about intuitive feelings?

00:39:47

Stephen: Yeah, it's much more of an intuitive thing. You learn it as you go. There's a fellow named Richard Pilbrow. And he's written a couple of very good books on lighting. He was probably one of the top lighting designers in the world for a long time.

00:40:28

Joyce: Alright. So for the set design part, it's more about model making?

00:40:37

Stephen: Well, yeah. That's part of the process.

00:40:39

Joyce: So you identify the things like the props from the texts first, then you do model making?

00:40:52

Stephen: Yeah. You build, like for Shakespeare, I did a quarter-inch scale model. So every quarter inch is one foot in real life. And that has most of the elements that are required. Some of the small hand props you don't put into it, but furniture you put into it, and you know

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anything big that the actors would use. And it's all in scale. So I mean you can actually build the show from the model. And then there is a pile of drafting and paper communication we have to do for the different scenic people that are building it. So, I mean, if you're work's going to a shop to be built, you need to send a whole bunch of drafting in explaining how big everything is, and how it's going to look.

00:41:42

Joyce: And you also need to consider the practical aspects of those things right?

00:41:48

Stephen: To a certain extent. For this summer's production, the costume designer put one of the characters in period dress, but it's five feet wide, the aisles in the entrance ways are only four feet wide. So it became a bit of a joke, but I mean the practicality, how do you get that person down that aisle without bonking all the audience members she walked by. She just sort of turned her body sideways a little bit and just made her grand entrance down the stairs. So, I mean, there is that kind of thing, how is somebody going to sit on a chair... how are they going to use the chair? Sometimes they'll stand on it, sometimes they kick it across the stage, things happen.

00:50:39

Stephen: I think that this has many approaches as there are designers. I mean sometimes I've read a play and it's sort of storyboarded. Pick out the high moment in each scene and then just draw that very quickly, OK? Especially in Shakespeare every scene kind of has an up and a down in it. So taking a "snapshot" of that one really important moment and then drawing it pretty quickly. Then, ideas, and when I do that, scenes that might happen all of sudden like the same arch might start appearing over and over again or, you know, it gives you an idea for lighting angles and things like that. So, I mean, I start off productions by doing giant collages of images, and then sort of looking at them and knowing what's important there. You find an approach that helps you get into that play, because sometimes it's really tough to serve, track and figure out what the direction is.

00:52:07

Joyce: This is really great to know. Thank you so much for participating this interview.

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11.4 Mockup review data

4-1 Information letter and consent form

Consent Form (Mockup Review)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?
 YES NO
2. Have you read and received a copy of the attached Information Letter?
 YES NO
3. Have you had an opportunity to ask question and discuss this study?
 YES NO
4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
7. Who explained this to you? _____

III. Participate

1. I agree to take part in this study:
 YES NO

2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name _____
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name _____

5. Signature of Research Participants _____

6. Date _____



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artdes@ualberta.ca
www.artdesign.ualberta.ca

Information Letter (Interview/Mockup Review)

Title of the project

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Research information

Yiwen Zhou

Department of Art and Design (Visual Communication Design)

University of Alberta

Edmonton, Alberta

yiwen1@ualberta.ca

780 655 8343

Supervisor

Susan Colberg

Associate Professor, Design Studies

Coordinator, Visual Communication Design, Department of Art and Design,

University of Alberta

scolberg@ualberta.ca

780 492 7859

Background

You are invited to participate in a research study. I am conducting research aimed at enriching the reading experience of a drama play script through book design. From this research, I will devise a new

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

Pro00087472



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www.artdesign.ualberta.ca

system of written text and appropriate graphic devices of visualization for a chosen drama play script in book format. The example for this experiment is *Waiting for Godot* by Samuel Beckett.

Purpose

The purpose of this study is to understand if a new approach to the design of a drama play script, in book format, can enhance the expression of the play through combining plain written text and appropriate graphic devices of visualization, so that general reader can have a richer experience when reading the script.

Study procedure

This letter outlines important information to help you decide whether or not you would like to participate in this research. If you agree, you will be invited to evaluate a series of three mockups. The mockups and evaluation forms will be sent to you via Google Drive. The mockups were originally designed to be printed and delivered in-person for feedback, however, due to the pandemic situation, all the mockups and interview questions will now be presented digitally. You will be asked to finish reading and commenting on the mockups within **1 to 2 weeks** after you received the Google Drive link. It is recommended that you read and evaluate three mockups in one sitting, if possible.

In the Google Drive folder, you will be provided a series of PDF files with three mockups of a section of the script *Waiting for Godot*, and evaluation forms corresponding to each mockup. You can mark and write comments any way you feel comfortable with (eg. via Adobe Acrobat, handwriting, or marking digitally, etc.), then you can upload your evaluation back to the shared Google Drive folder, and only you and I (the investigator) will have access to it. Your comments will be transcribed without any form of personal identification, and then refinements will be made to the mockup based on your comments.

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

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www.artdesign.ualberta.ca

Risks

It is not expected that taking part in this study would involve any risks to you. Please aware that the scheduled interview can always be adjusted for your convenience.

Benefits

Your participation may not benefit you individually, but the information and knowledge you share will help the researcher to develop a new system of drama play script design in book format to enrich the reading experience.

Confidentiality

The data will be kept confidential. All identifying information will not be included anywhere in this study, and nothing you share will be connected to your name, unless you have given consent. All information will be kept in a password protected and encrypted file on a computer in the researcher's office. The documentation of comments will be kept in a locked filing cabinet. Only the researcher and thesis supervisor will have access to the data. All the files will be destroyed after 5 years.

The comments and knowledge you share will be used to develop a design solution to enrich the reading experience of a drama play script. The professional knowledge you share will also be cited in a thesis paper written by the researcher for her Master of Design degree. Pseudonyms name will be used to identify you and your comments based on your specializations (eg. theatre designer 1) in the thesis paper, unless you consent to have your name used.

Freedom to withdraw

Participation in this study is voluntary, and you have the right to withdraw at any time without consequences. In the event of withdrawal, we will not report on any personal information collected from

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

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you. You can withdraw participation or stop the interview at any point, even you have signed the consent form. The data (recorded comments) cannot be withdrawn after one week from the date of interview.

Additional contacts

You are welcome to ask questions at any time regarding any aspect if this study. You may ask questions of the researcher Yiwen Zhou, Tel: (780) 655 8343, email: yiwen1@ualberta.ca, or supervisor Susan Colberg, Tel: 780 492 7859, email: scolberg@ualberta.ca.

The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethic Office at (780) 492 2615.

This research study is being conducted in partial fulfillment of the principal investigator's graduate study in Visual Communication Design.

Pro00087472

4-2 Signed consent form

Consent Form (Mockup Review)

I. Research Info

Title of the project:
From page to stage and back to page:
Enriching the reading experience of a drama play script through book design
Researcher: Yiwen Zhou
Phone number: 780 655 8343

II. Consent questions

- 1. Do you understand that you have been asked to be involved in a research study?
 YES NO
- 2. Have you read and received a copy of the attached Information Letter?
 YES NO
- 3. Have you had an opportunity to ask question and discuss this study?
 YES NO
- 4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
- 5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
- 6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
- 7. Who explained this to you? Yiwen Zhou

III. Participate

- 1. I agree to take part in this study:
 YES NO

2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name _____
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name FENGYIJIANG

5. Signature of Research Participants 

6. Date 2020.4.3

Consent Form (Mockup Review)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?
 YES NO
2. Have you read and received a copy of the attached Information Letter?
 YES NO
3. Have you had an opportunity to ask question and discuss this study?
 YES NO
4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
7. Who explained this to you? Yiwen Zhou

III. Participate

1. I agree to take part in this study:
 YES NO


2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name Zak
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name Kevin Zak

5. Signature of Research Participants 

6. Date 15 April 2020

Consent Form (Mockup Review)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?

YES

NO

2. Have you read and received a copy of the attached Information Letter?

YES

NO

3. Have you had an opportunity to ask question and discuss this study?

YES

NO

4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?

YES

NO

5. Has the issue of confidentiality and anonymity been explained to you?

YES

NO

6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?

YES

NO

7. Who explained this to you? Yiwen Zhou

III. Participate

1. I agree to take part in this study:

YES

NO

2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name _____
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name Jun Wang

5. Signature of Research Participants  _____

6. Date April.17, 2020

Consent Form (Mockup Review)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?
 YES NO
2. Have you read and received a copy of the attached Information Letter?
 YES NO
3. Have you had an opportunity to ask question and discuss this study?
 YES NO
4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
7. Who explained this to you? Yiwen Zhou

III. Participate

1. I agree to take part in this study:
 YES NO

2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name Wong
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name Po Yi Bonnie Wong

5. Signature of Research Participants 

6. Date 21/4/2020

Consent Form (Mockup Review)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?
 YES NO
2. Have you read and received a copy of the attached Information Letter?
 YES NO
3. Have you had an opportunity to ask question and discuss this study?
 YES NO
4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?
 YES NO
5. Has the issue of confidentiality and anonymity been explained to you?
 YES NO
6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?
 YES NO
7. Who explained this to you? Yiwen Zhou

III. Participate

1. I agree to take part in this study:
 YES NO

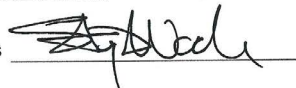
2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name _____
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name STEPHEN WADE

5. Signature of Research Participants 

6. Date May 5, 2020

Consent Form (Mockup Review)

I. Research Info

Title of the project:

From page to stage and back to page:

Enriching the reading experience of a drama play script through book design

Researcher: Yiwen Zhou

Phone number: 780 655 8343

II. Consent questions

1. Do you understand that you have been asked to be involved in a research study?

YES

NO

2. Have you read and received a copy of the attached Information Letter?

YES

NO

3. Have you had an opportunity to ask question and discuss this study?

YES

NO

4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form?

YES

NO

5. Has the issue of confidentiality and anonymity been explained to you?

YES

NO

6. Do you understand that portions of the final research may be published in professional journals or presented at conferences?

YES

NO

7. Who explained this to you? Lead researcher of project

III. Participate

1. I agree to take part in this study:

YES

NO

2. My professional specialization is:

- director theatre designer specialist in play analysis
 visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

- my first and/or last name _____
 a pseudonyms name with my specialization (eg. theatre designer 1)

4. Printed name _____

5. Signature of Research Participants  _____

6. Date July 23, 2020 _____

Consent Form (Mockup Review)

- I. Research Info Title of the project: From page to stage and back to page: Enriching the reading experience of a drama play script through book design
- II. Researcher: Yiwon Zhou Phone number: 780 655 8343

II. Consent questions

- 1. Do you understand that you have been asked to be involved in a research study? YES
NO
- 2. Have you read and received a copy of the attached Information Letter? YES
NO
- 3. Have you had an opportunity to ask question and discuss this study? YES
NO
- 4. Do you understand that you are free to withdraw from this study at any time, or skip any question that you do not feel comfortable to answer without penalty, even you have signed this consent form? YES
NO
- 5. Has the issue of confidentiality and anonymity been explained to you? YES
NO
- 6. Do you understand that portions of the final research may be published in professional journals or presented at conferences? YES
NO
- 7. Who explained this to you? Yiwon Zhou

III. Participate 1. I agree to take part in this study: YES NO

- 2. My professional specialization is: director theatre designer specialist in play analysis
visual artist book designer / typographer

3. Participants' comments will possibly be retained and cited in the documentation, I want to be identified by:

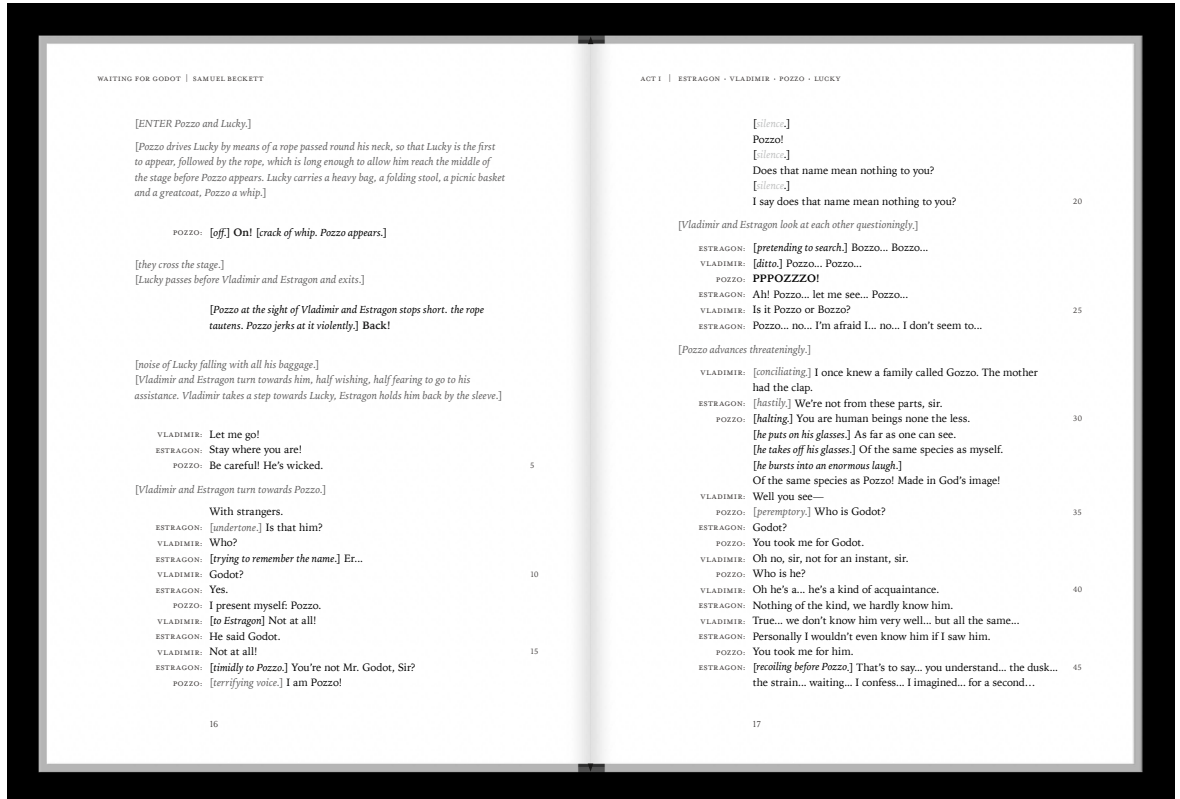
my first and/or last name
a pseudonyms name with my specialization (eg. theatre designer 1)

- 4. Printed name: Robert Shannon
- 5. Signature of Research Participants Robert Shannon
- 6. Date May 10, 2020

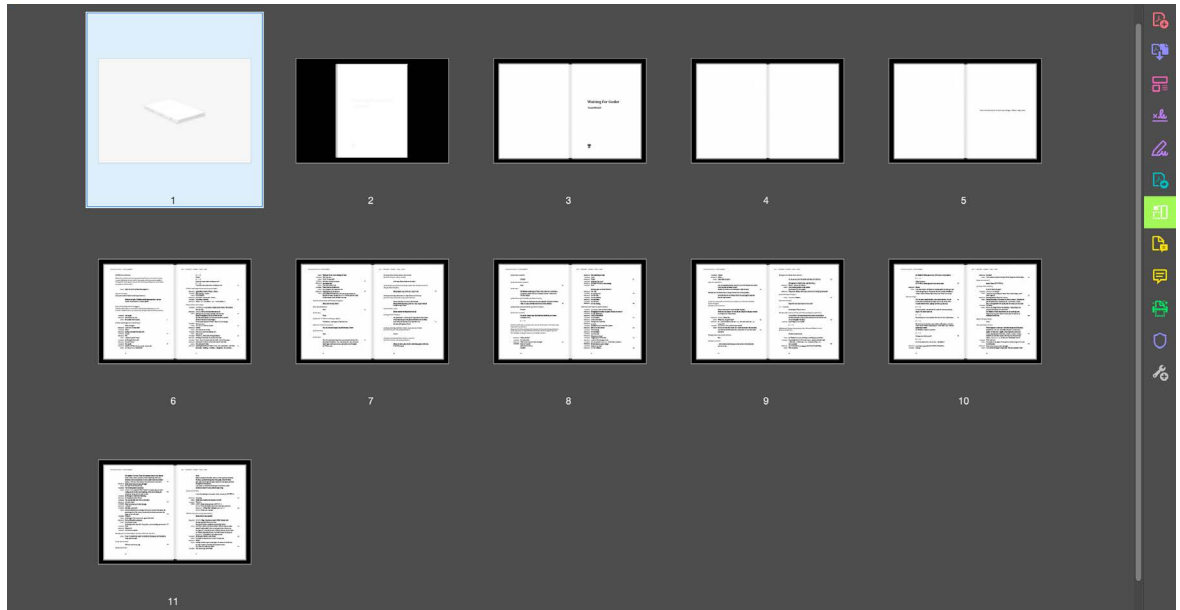
4-3 Package

4-3-1 Reading materials

Mockup 1



Overview (PDF)



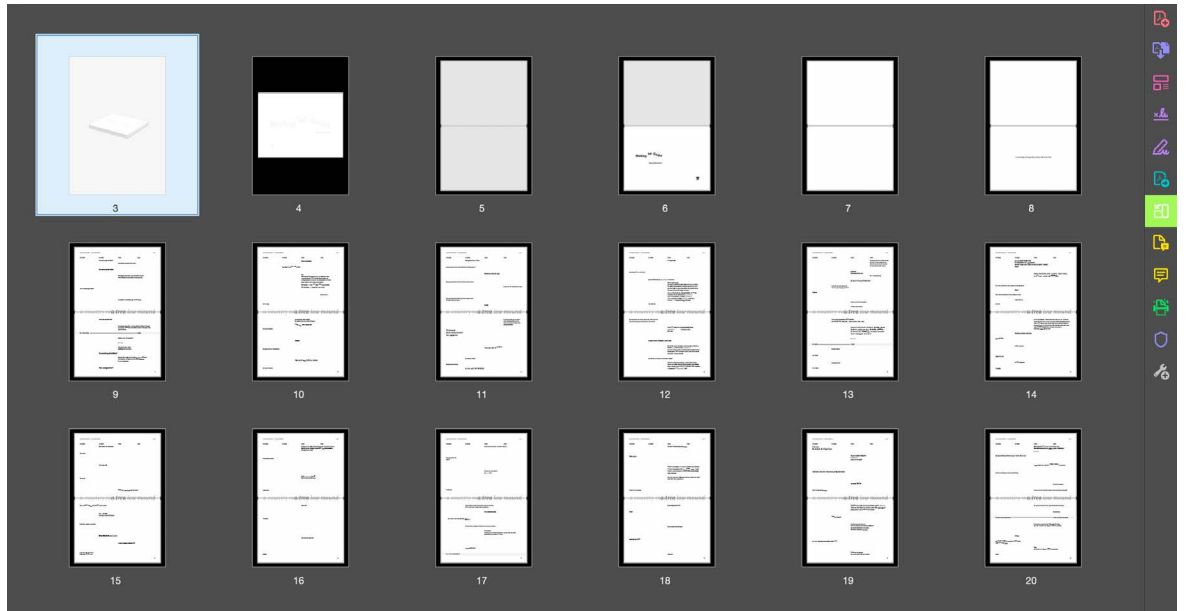
Mockup 2

WAITING FOR GODOT | SAMUEL BECKETT ACT I

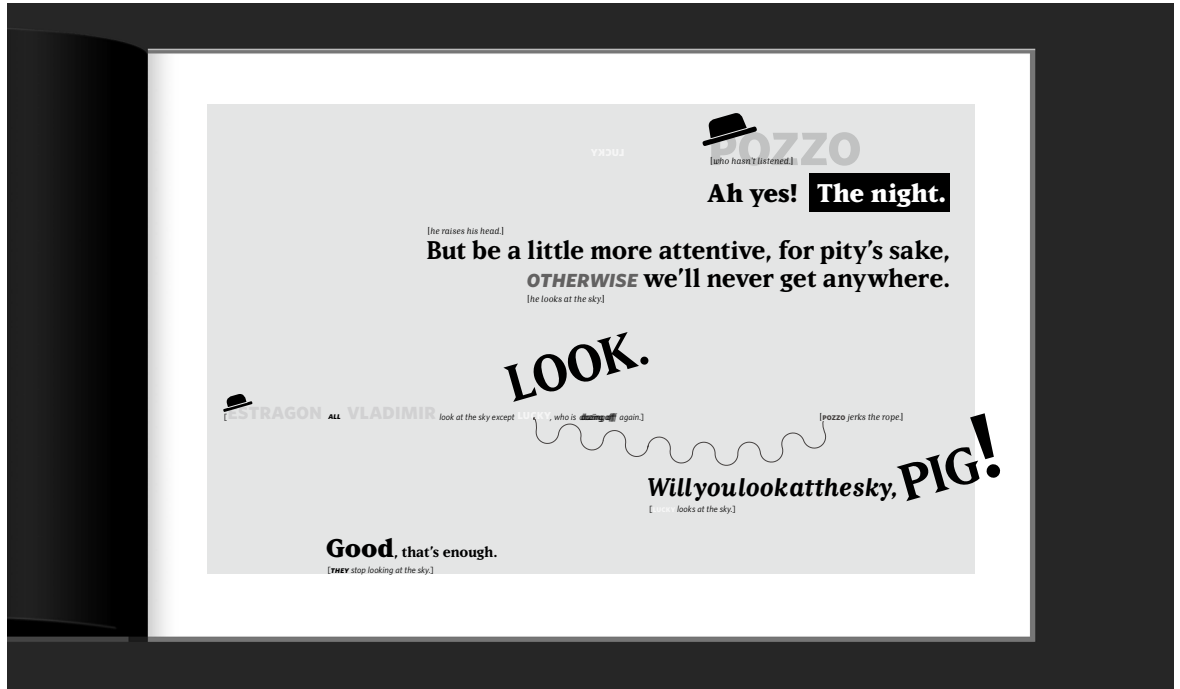
ESTRAGON	VLADIMIR	POZZO	LUCKY
	You want to get rid of him?		
		He wants to cod me, but he won't.	
	You want to get rid of him?		
		He imagines that when I see how well he carries I'll be tempted to keep him on in that capacity.	
You've had enough of him?			
		In reality he carries <i>like a pig</i> . It's ^{not} his job.	
<i>a country road a low mound</i>			
	You want to get rid of him?		
		He imagines that when I see him INDEFATIGABLE I'll regret my decision. SUCH is his miserable scheme. As though I were short of slaves!	
<small>[ALL THREE look at ————— Lucky.]</small>			
		Atlas, son of Jupiter!	
		<small>[silence.]</small>	
		Well, that's that, I think. Anything else? <small>[vaporizer.]</small>	
	You want to get rid of him?		
		Remake that I might just as well have been in ^{his} shoes and he in mine. If chance had not willed otherwise. To each one his due.	
	You waagerrim?		

9

Overview
(PDF)



Mockup 3



Overview
(PDF)





4-3-2 Mockup 1 questionnaire

Mockup 1

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 1?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

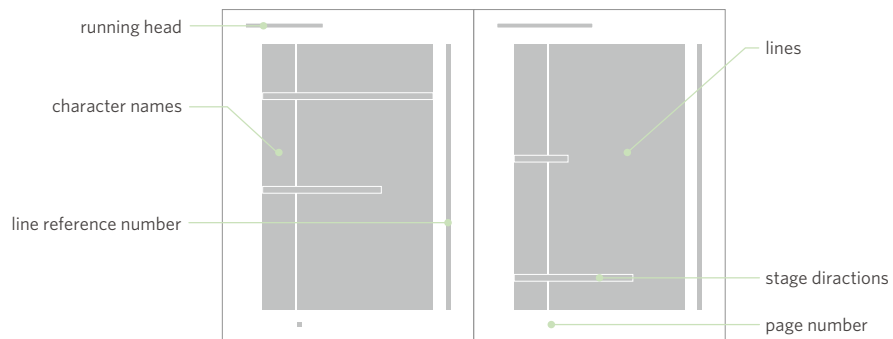
- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 1?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Considering the hierarchy of what you see on the page, rank the order from the first to the last thing you see of the following elements:



- Running head information
- Page numbers
- Lines
- Characters' names
- Stage directions
- Line reference numbers

4. (1) Can you distinguish *line reference numbers* easily?

- Yes
- No

(2) IF you are looking for *line #67*, how would you rate the ease of finding it?

- Extremely difficult to find
- Difficult to find
- Neither difficult nor easy to find
- Easy to find
- Extremely easy to find

IF it is (extremely) difficult to find, why?

5. Can you distinguish *the character names paired with their lines* easily and clearly?

- Yes
- No

6. Does *the sticking out stage directions* indicate the simultaneity of different character's actions?

- Yes
- No

6. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

4-3-3 Mockup 2 questionnaire

Mockup 2**1. How would you evaluate the *legibility* of the typeface chosen for Mockup 2?***(legibility: how easy an individual character or alphabet is to recognize when presented in a particular font.)*

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 2?*(readability: encompasses both type form and arrangement—how easily a text can be read.)*

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Part I. Look at the following texts and indicate:**a. You want to get rid of him?****b. LOOK!****c. I'll never walk again!****d. He's crippled me!****e. *CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!*****f. Be seated, sir, I beg of you.****g. Come. Come, take a seat, I beseech you, you'll get pneumonia.****h. will night *never* come?****i. He's a *SCREAM*. He's lost his *DUDEEN*.****j. *He's bleeding!***

(1) Which "voice" appears the fastest speaking speed to you? (select one)

- | | |
|------------------------------|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(2) Which "voice" appears to have the highest pitch to you? (select one)

- | | |
|------------------------------|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(3) Which "voice" appears the loudest to you? (select one)

- | | |
|------------------------------|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(4) Which "voice" appears the quietest to you? (select one)

- | | |
|------------------------------|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(5) Which "voice" appears the strongest tone to you? (select one)

- | | |
|------------------------------|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(6) Which "voice" appears the weakest tone to you? (select one)

- | | |
|------------------------------|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(7) Which "voice" appears the most lively to you? (select one)

- | | |
|------------------------------|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

Part II. Use 1 to 3 words to describe how the following voices appear to you:

a. You want to get rid of him?

b. Look!

c. I'll never walk again!

d. He's crippled me!

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. **Be seated, sir, I beg of you.**

g. **ComeCome, take a seat, I beseech you, you'll get pneumonia.**

h. **will night never come?**

i. **He's a SCREAM. He's lost his DUDEEN.**

j. **He's bleeding!**

4. (1) Does the horizontal format provide more of a sense of the “stage” than the vertical format (Mockup1)?

- Yes
- No

(2) Does the horizontal format indicate the simultaneity of multiple characters’ actions?

- Yes
- No

5. Does the horizontal format make reading more enjoyable?

- Yes, it does.
- No, it does not matter to me.
- No, it affects the quality of my reading process negatively.

6. Check off the statements about the visualization of “voice” that you agree with:

- It’s expressive.
- It helps me to hear the character’s voice in my mind.
- It helps me to understand the personality of the characters.
- It does not affect my reading experience.
- I find it distracting.

7. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

4-3-4 Mockup 3 questionnaire

Mockup 3

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 3?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 3?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. (1) Does all of the blank/open space used in Mockup 3 guide your reading direction?

- Yes
- No

(2) Does all of the blank/open space used in Mockup 3 contribute to building the atmosphere?

- Yes
- No

(3) Does all of the blank/open space used in Mockup 3 indicate a sense of the “stage”?

- Yes
- No

4. Do you get a sense of TIME in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of TIME.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

5. Do you get a sense of SPACE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of SPACE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

6. Do you get a sense of VOICE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of VOICE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

7. Do you get a sense of MOVEMENT in Mockup3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of MOVEMENT.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

8. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

7. Does the more dramatic and expressive visuals in Mockup 3 create a more enjoyable reading experience for you?

- Yes, very much
- Yes, a little
- Neutral
- Not that much
- Not at all

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

4-3-5 Overall questionnaire

Overall

1. Which one of the three mockups provides the easiest and the most comfortable reading experience?

- Mockup 1
- Mockup 2
- Mockup 3

2. Which one of the three mockups helps you to understand the story the best?

- Mockup 1
- Mockup 2
- Mockup 3

3. Which one of the three mockups would you prefer to read when reading for pleasure?

- Mockup 1
- Mockup 2
- Mockup 3

4. Which one of the three mockups would you prefer to read when you are previewing for a production you plan to go?

- Mockup 1
- Mockup 2
- Mockup 3

5. Which one of the three mockups would you prefer to read when you read to review a part you love or a part you missed ?

- Mockup 1
- Mockup 2
- Mockup 3

6. Do any of the mockups give you a sense of visual fatigue while reading?

- No, none of them.
- Yes, Mockup # _____

7. Overall, which mockup did you prefer to read?

- Mockup 1
- Mockup 2
- Mockup 3

Background

1. Have you read the script of *Waiting for Godot* before?

Yes

No

2. Have you watched a production of *Waiting for Godot* before?

Yes

No

IF yes, did the experience with the production affect your evaluation about the mockups?

Yes

No

IF yes, can you briefly explain how?

4-4 Questionnaires result

Participant 1

Mockup 1

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 1?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

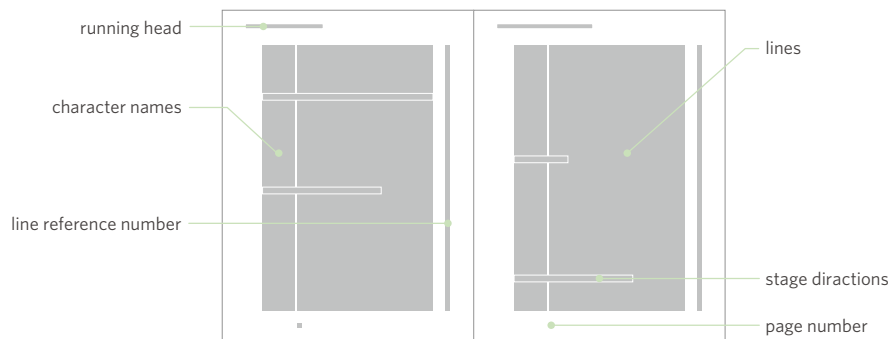
- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 1?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Considering the hierarchy of what you see on the page, rank the order from the first to the last thing you see of the following elements:



- ⑥ Running head information
- ⑤ Page numbers
- ① Lines
- ③ Characters' names
- ② Stage directions
- ④ Line reference numbers

4. (1) Can you distinguish *line reference numbers* easily?

- Yes
- No

(2) IF you are looking for *line #67*, how would you rate the ease of finding it?

- Extremely difficult to find
- Difficult to find
- Neither difficult nor easy to find
- Easy to find
- Extremely easy to find

IF it is (extremely) difficult to find, why?

5. Can you distinguish *the character names paired with their lines* easily and clearly?

- Yes
- No

6. Does *the sticking out stage directions* indicate the simultaneity of different character's actions?

- Yes
- No

6. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

The lines they were speaking out and their stage directions

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

- | | | |
|--|---|---|
| <input checked="" type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input checked="" type="checkbox"/> comfortable | <input checked="" type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

1. clear on the stage directions, feel extremely comfortable when I was reading the script

2. love the line reference numbers

Mockup 2

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 2?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 2?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Part I. Look at the following texts and indicate:

a. **You want to get rid of him?**

b. **LOOK!**

c. **I'll never walk again!**

d. **He's crippled me!**

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. **Be seated, sir, I beg of you.**

g. **Come. Come, take a seat, I beseech you, you'll get pneumonia.**

h. **will night *never* come?**

i. **He's a *SCREAM*. He's lost his *DUDEEN*.**

j. ***He's bleeding!***

(1) Which "voice" appears the fastest speaking speed to you? (select one)

- | | |
|---|------------------------------|
| <input checked="" type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(2) Which "voice" appears to have the highest pitch to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input checked="" type="checkbox"/> (j) |

(3) Which "voice" appears the loudest to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(4) Which "voice" appears the quietest to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input checked="" type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(5) Which "voice" appears the strongest tone to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input checked="" type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(6) Which "voice" appears the weakest tone to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input checked="" type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(7) Which "voice" appears the most lively to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input checked="" type="checkbox"/> (i) | <input type="checkbox"/> (j) |

Part II. Use 1 to 3 words to describe how the following voices appear to you:

a. You want to get rid of him?

anxious _____

b. Look!

excited _____

c. I'll never walk again!

vulnerable _____

d. He's crippled me!

mad, hysteric _____

4. (1) Does the horizontal format provide more of a sense of the “stage” than the vertical format (Mockup1)?

- Yes
- No

(2) Does the horizontal format indicate the simultaneity of multiple characters’ actions?

- Yes
- No

5. Does the horizontal format make reading more enjoyable?

- Yes, it does.
- No, it does not matter to me.
- No, it affects the quality of my reading process negatively.

6. Check off the statements about the visualization of “voice” that you agree with:

- It’s expressive.
- It helps me to hear the character’s voice in my mind.
- It helps me to understand the personality of the characters.
- It does not affect my reading experience.
- I find it distracting.

7. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

The lines they were speaking out and their stage directions

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

- | | | |
|--|---------------------------------------|---|
| <input checked="" type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input checked="" type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

To me, this form of script layout reminds me of character break down and scene breakdown
in a theatre production paper work collection; which is very clear and easy to track who
is speaking at the moment and who is taking the major part in this scene _____

Mockup 3

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 3?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 3?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. (1) Does all of the blank/open space used in Mockup 3 guide your reading direction?

- Yes
- No

(2) Does all of the blank/open space used in Mockup 3 contribute to building the atmosphere?

- Yes
- No

(3) Does all of the blank/open space used in Mockup 3 indicate a sense of the “stage”?

- Yes
- No

4. Do you get a sense of TIME in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of TIME.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

5. Do you get a sense of SPACE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of SPACE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

6. Do you get a sense of VOICE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of VOICE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

7. Do you get a sense of MOVEMENT in Mockup3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of MOVEMENT.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

8. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

1. more through their lines and conversations between them

2. the typography; size, spacing, color, lineweight, indications

7. Does the more dramatic and expressive visuals in Mockup 3 create a more enjoyable reading experience for you?

- Yes, very much
- Yes, a little
- Neutral
- Not that much
- Not at all

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

- | | | |
|--|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input checked="" type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Overall

1. Which one of the three mockups provides the easiest and the most comfortable reading experience?

- Mockup 1
- Mockup 2
- Mockup 3

2. Which one of the three mockups helps you to understand the story the best?

- Mockup 1
- Mockup 2
- Mockup 3

3. Which one of the three mockups would you prefer to read when reading for pleasure?

- Mockup 1
- Mockup 2
- Mockup 3

4. Which one of the three mockups would you prefer to read when you are previewing for a production you plan to go?

- Mockup 1
- Mockup 2
- Mockup 3

5. Which one of the three mockups would you prefer to read when you read to review a part you love or a part you missed ?

- Mockup 1
- Mockup 2
- Mockup 3

6. Do any of the mockups give you a sense of visual fatigue while reading?

- No, none of them.
- Yes, Mockup # _____

7. Overall, which mockup did you prefer to read?

- Mockup 1
- Mockup 2
- Mockup 3

Background

1. Have you read the script of *Waiting for Godot* before?

Yes

No

2. Have you watched a production of *Waiting for Godot* before?

Yes

No

IF yes, did the experience with the production affect your evaluation about the mockups?

Yes

No

IF yes, can you briefly explain how?

YXDUJ [who hasn't listened.] POZZO

Ah yes! **The night.**

[he raises his head.]
**But be a little more attentive, for pity's sake,
 OTHERWISE we'll never get anywhere.**
 [he looks at the sky]

LOOK.

ESTRAGON ALL VLADIMIR look at the sky except LUPIN, who is ~~clucking~~ again. [pozzo jerks the rope.]

Will you look at the sky, PIG!
 [LUPIN looks at the sky.]

Good, that's enough.
 [THEY stop looking at the sky.]

Mona 下午7:53 回复 X
 love the small indication/icon on the character names; easy to track; easy to find
 添加回复...

WHAT is there so extraordinary about it? **Qua sky.**

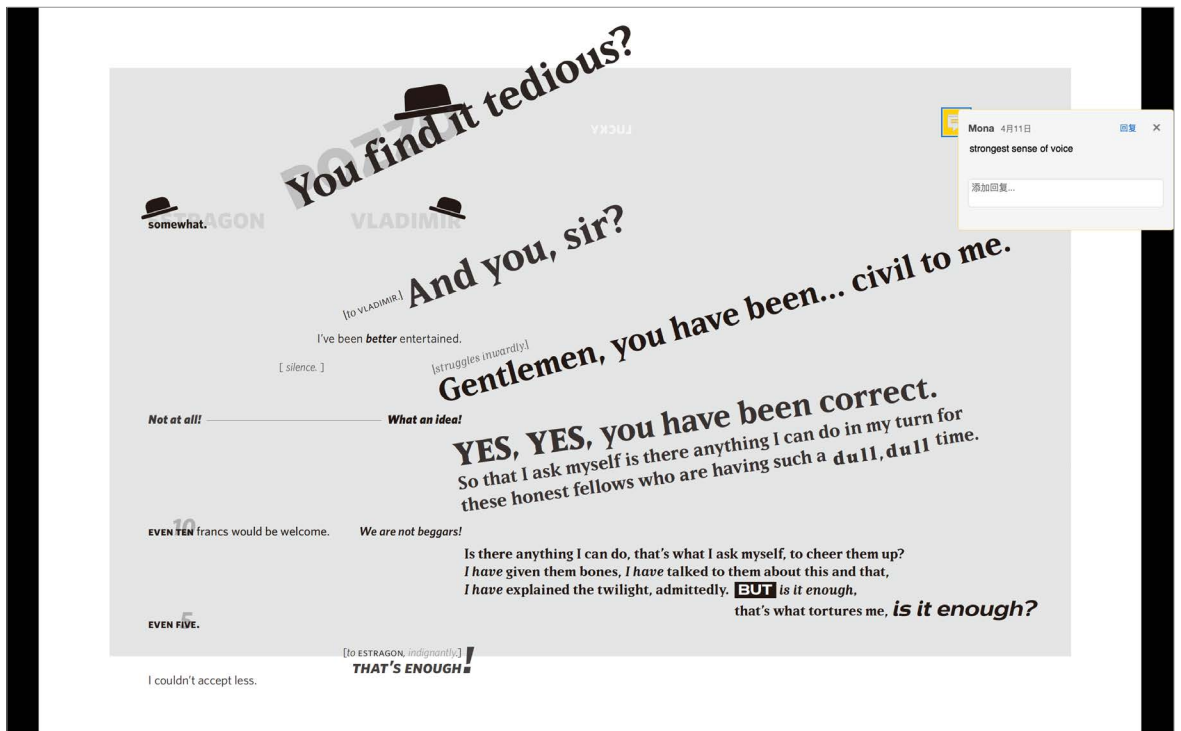
It is **pale** and luminous like any sky at this hour of the day.

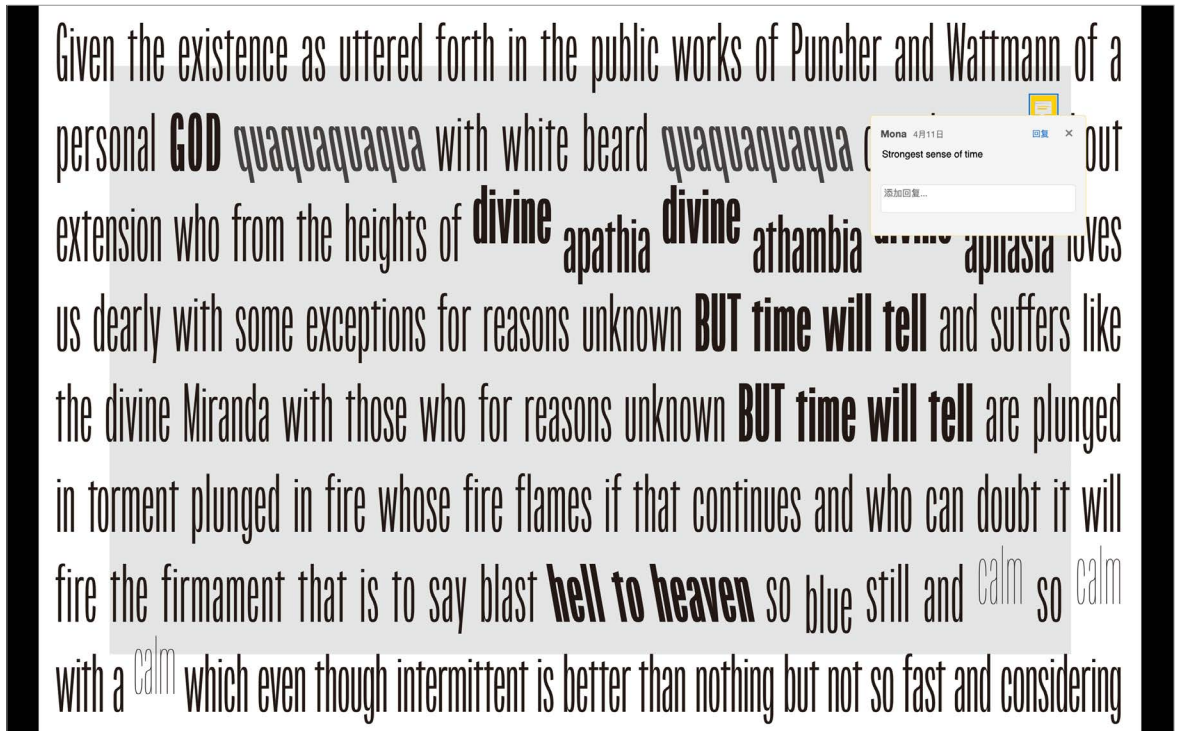
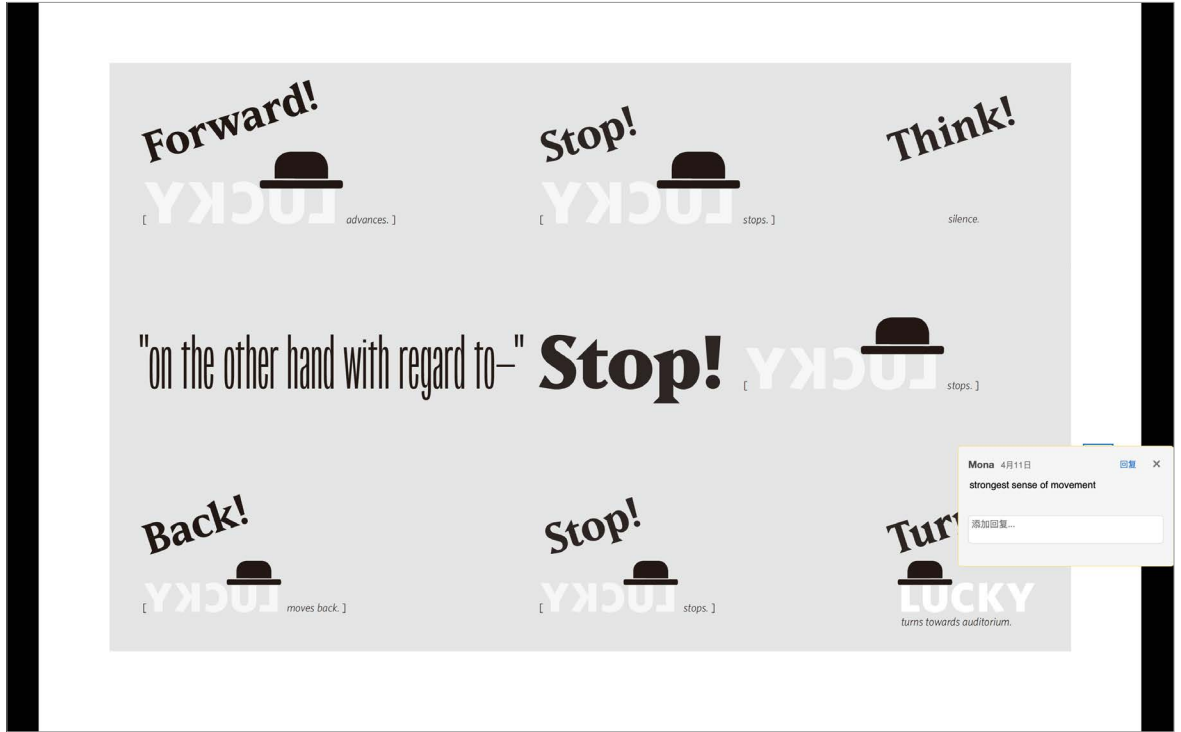
[pause.] In these latitudes. [pause.] When the weather is fine.

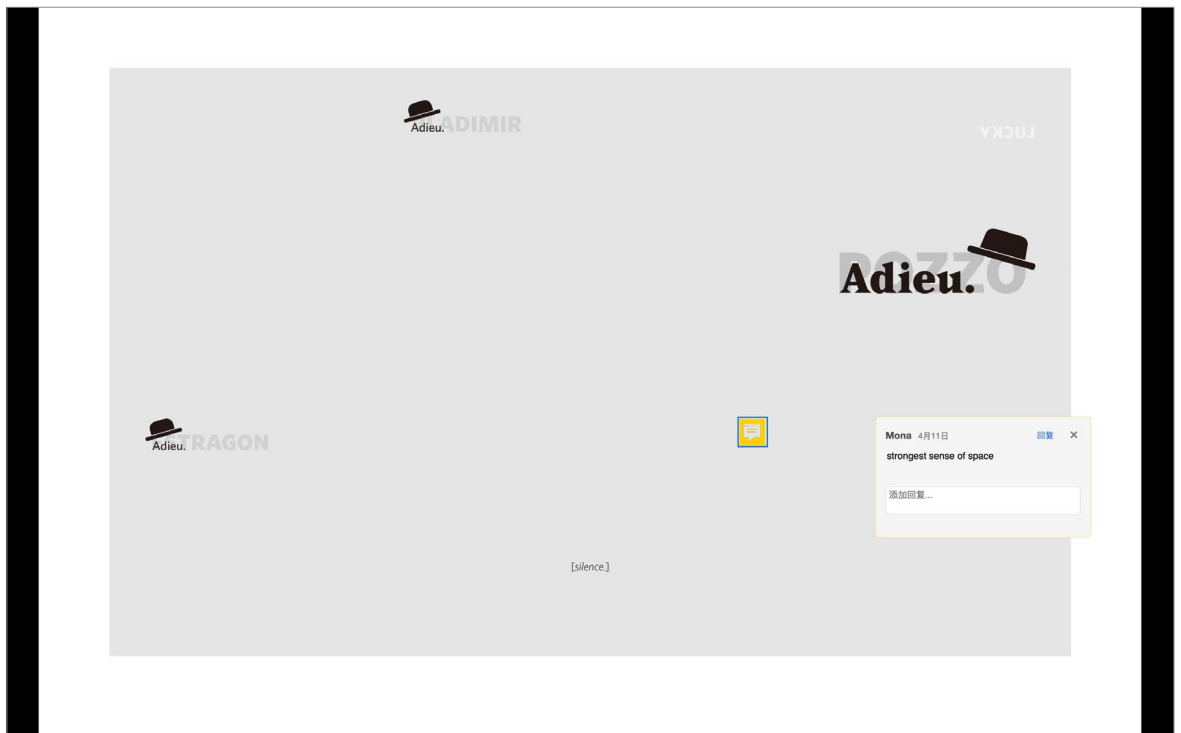
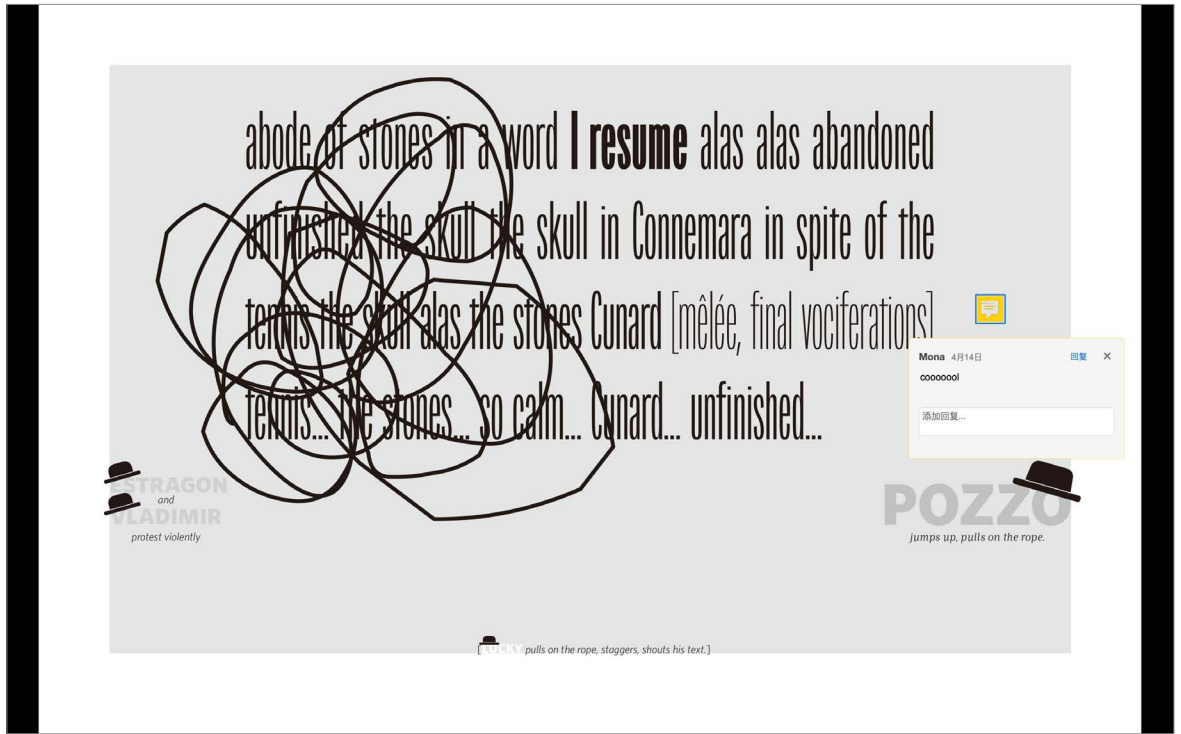
[he looks at his watch, prosaic] [lyrical.]
An hour ago roughly after having poured forth ever since
 [he hesitates] [lyrical.]
saaaaaay ten o'clock in the morning tirelessly torrents of
red and white light it begins to lose its effulgence, to grow paaaaaale,
 [gestures of the two hands lapsing by stages]
pale, ever a little paler, a little paler until [dramatic] p a u s e |

PPPPFF!
Finished!
 [ample gesture of the two hands flung wide apart]

Mona 下午7:53 回复 X
 to put stage direction on top of their lines; to me, it is a very effective way to help readers to get better understanding of the scene
 添加回复...







Participant 2

Mockup 1

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 1?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 1?

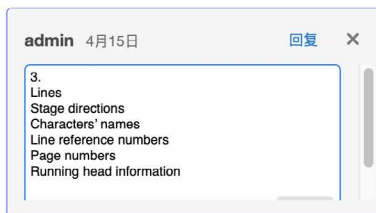
(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Considering the hierarchy of what you see on the page, rank the order from the first to the last thing you see of the following elements:



- Running head information
- Page numbers
- Lines
- Characters' names
- Stage directions
- Line reference numbers



4. (1) Can you distinguish *line reference numbers* easily?

- Yes
- No

(2) IF you are looking for *line #67*, how would you rate the ease of finding it?

- Extremely difficult to find
- Difficult to find
- Neither difficult nor easy to find
- Easy to find
- Extremely easy to find

IF it is (extremely) difficult to find, why?

5. Can you distinguish *the character names paired with their lines* easily and clearly?

- Yes
- No

6. Does *the sticking out stage directions* indicate the simultaneity of different character's actions?

- Yes
- No

6. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

6. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

admin 4月15日 回复 ×

6. yes, a little ; the personalities come through by reading between the lines and what they are saying

@

发布

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input checked="" type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input checked="" type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

admin 4月15日 回复 ×

8. comfortable, clear, unnoticeable

@ 发布

Mockup 2

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 2?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 2?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Part I. Look at the following texts and indicate:

a. You want to get rid of him?

b. LOOK!

c. I'll never walk again!

d. He's crippled me!

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. Be seated, sir, I beg of you.

g. Come. Come, take a seat, I beseech you, you'll get pneumonia.

h. will night **never** come?

i. He's a **SCREAM**. He's lost his **DUDEEN**.

j. *He's bleeding!*

(1) Which "voice" appears the fastest speaking speed to you? (select one)

- (a)
- (b)
- (c)
- (d)
- (e)
- (f)
- (g)
- (h)
- (i)
- (j)

(2) Which "voice" appears to have the highest pitch to you? (select one)

- (a)
- (b)
- (c)
- (d)
- (e)
- (f)
- (g)
- (h)
- (i)
- (j)

(3) Which "voice" appears the loudest to you? (select one)

- (a)
- (b)
- (c)
- (e)
- (g)
- (h)
- (i)
- (j)

(4) Which "voice" appears the quietest to you? (select one)

- (a)
- (b)
- (c)
- (d)
- (e)
- (f)
- (g)
- (h)
- (i)
- (j)

(5) Which "voice" appears the strongest tone to you? (select one)

- (a)
- (b)
- (c)
- (d)
- (e)
- (f)
- (g)
- (h)
- (i)
- (j)

admin 4月15日 回复 X
3. 1. (a)

admin 4月15日 回复 X
3. 2. (d)

admin 4月15日 回复 X
3. 3. (e)

admin 4月15日 回复 X
3. 4. (h) 3. 5. (e) 3. 6. (g) 3. 7. (i)
添加回复...

(6) Which "voice" appears the weakest tone to you? (select one)

- (a) (b)
- (c) (d)
- (e) (f)
- (g) (h)
- (i) (j)

(7) Which "voice" appears the most lively to you? (select one)

- (a) (b)
- (c) (d)
- (e) (f)
- (g) (h)
- (i) (j)

Part II. Use 1 to 3 words to describe how the following voice

a. You want to get rid of him?

b. Look!

c. #If never walk again!

d. He's crippled me!

admin 4月15日 回复 X

3. a. strongly stated with volume

admin 4月15日 回复 X

3. b. astonishment, but with lower tone

admin 4月15日 回复 X

3. c. statement with vigor, but under the breath

admin 4月15日 回复 X

3. d. anxious disbelief

添加回复...

e. CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!	<p>admin 4月15日 回复 ×</p> <p>3. e. authority, spoken command</p>
f. Be seated, sir, I beg of you.	<p>admin 4月15日 回复 ×</p> <p>3. f. stated neutralness,</p>
g. ComeCome, take a seat, I beseech you, you'll get pneumonia.	<p>admin 4月15日 回复 ×</p> <p>3. g. spoken somewhat quickly</p>
h. will night never come?	<p>admin 4月15日 回复 ×</p> <p>3. h. soft, with upward intonation</p>
i. He's a SCREAM! He's lost his DUBBENS!	<p>admin 4月15日 回复 ×</p> <p>3. i. broken, uneven intonation</p>
j. He's bleeding!	<p>admin 上午1:38 回复 ×</p> <p>3. j. anxious, speed</p> <p>添加回复...</p>

4. (1) Does the horizontal format provide more of a sense of direction than the vertical format?

Yes
 No

(2) Does the horizontal format indicate the simultaneous nature of the characters' actions?

Yes
 No

5. Does the horizontal format make reading more enjoyable than the vertical format?

Yes, it does.
 No, it does not matter to me.
 No, it affects the quality of my reading process negatively.

6. Check off the statements about the visualization of "voice" that apply to you.

It's expressive.
 It helps me to hear the character's voice in my mind.
 It helps me to understand the personality of the characters.
 It does not affect my reading experience.
 I find it distracting.

7. Are the personalities of the different characters apparent in the text?

Yes, very much
 Yes, a little
 Not that much
 Not at all

What made the personalities come through for you?

admin 4月15日 回复 X

4. 1. no 4. 2. yes

添加回复...

admin 4月15日 回复 X

5. yes, it does

添加回复...

admin 4月15日 回复 X

6. It helps me to hear the character's voice in my mind. It helps me to understand the personality of the characters.

添加回复...

admin 4月15日 回复 X

7. Yes, a little
- the arrangement and visualization of the text provides clues as well as what is said

添加回复...

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

- | | | |
|--|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input checked="" type="checkbox"/> <u>distracting</u> | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

admin 4月15日 回复 ×

8. expressive, distracting, has feel of physical presence of actors

添加回复...

Mockup 3

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 3?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- ~~Easy to see the letterform clearly~~
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 3?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- ~~Difficult to read the pages smoothly~~
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. (1) Does all of the blank/open space used in Mockup 3 guide your reading direction?

- Yes
- ~~No~~

(2) Does all of the blank/open space used in Mockup 3 contribute to building the atmosphere?

- ~~Yes~~
- No

(3) Does all of the blank/open space used in Mockup 3 indicate a sense of the “stage”?

- Yes
- ~~No~~

4. Do you get a sense of TIME in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give

- Yes, very much
- ~~Yes, a little~~
- Not that much
- Not at all

admin 4月15日 回复 ×

4. Yes, a little
the open space on pages 17, 20, 23 provide the sense of time

添加回复...

5. Do you get a sense of SPACE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you

- Yes, very much
- Yes, a little
- Not that much
- Not at all

6. Do you get a sense of VOICE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of VOICE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

7. Do you get a sense of MOVEMENT in Mockup3?

(*Please mark and comment, on the PDF file, the parts that give you t

- Yes, very much
- Yes, a little
- Not that much
- Not at all

8. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

the

admin 4月15日 回复 ×

5. Yes, very much ; I see this on page 24 with the change of scale and movement of the curving line forward

添加回复...

th

admin 4月15日 回复 ×

6. Yes, a little ; I think the strongest voice is the lower right of page 38 because of the strong visual of back and forth

添加回复...

admin 4月15日 回复 ×

7. Yes, a little ; strongest sense is left to right movement implied on page 7

8. Not at all ; there seems to be too much activity otherwise for individual personality patterns to come through

添加回复...

7. Does the more dramatic and expressive visuals in Mockup 3 create a more enjoyable reading experience for you?

- Yes, very much
- Yes, a little
- Neutral
- Not that much
- Not at all

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

admin 4月15日 回复 ×

7. Yes, very much ; I find the activity and expressiveness more engaging, but at times more distracting from the story, I find I am just looking at it

8. expressive, enriching, distractiing

添加回复...

Overall

1. Which one of the three mockups provides the easiest and the most comfortable reading experience?

- Mockup 1
- Mockup 2
- Mockup 3

2. Which one of the three mockups helps you to understand the story the best?

- Mockup 1
- Mockup 2
- Mockup 3

3. Which one of the three mockups would you prefer to read when reading for pleasure?

- Mockup 1
- Mockup 2
- Mockup 3

4. Which one of the three mockups would you prefer to read when you are previewing for a production you plan to go?

- Mockup 1
- Mockup 2
- Mockup 3

5. Which one of the three mockups would you prefer to read when you read to review a part you love or a part you missed ?

- Mockup 1
- Mockup 2
- Mockup 3

6. Do any of the mockups give you a sense of visual fatigue?

- No, none of them.
- Yes, Mockup # _____

7. Overall, which mockup did you prefer to read?

- Mockup 1
- Mockup 2
- Mockup 3

The screenshot shows a comment thread with two entries. The first entry is from 'admin' on 4月15日, replying to question 6 with the answer '6. Mockup 1'. The second entry is also from 'admin' at 上午2:04, replying to question 7 with the answer '7. Mockup 1 - bias based on familiarity'. Below the second entry is a text input field with the placeholder text '添加回复...'. The thread has '回复' (Reply) and 'X' icons for each entry.

Background

1. Have you read the script of *Waiting for Godot* before?

- Yes
- No

2. Have you watched a production of *Waiting for Godot* before?

- Yes
- No

IF yes, did the experience with the production affect your evaluation about the mockups?

- Yes
- No

IF yes, can you briefly explain how?

admin 4月15日 回复 ×

Background 2. No

添加回复...

Participant 3

Mockup 1

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 1?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

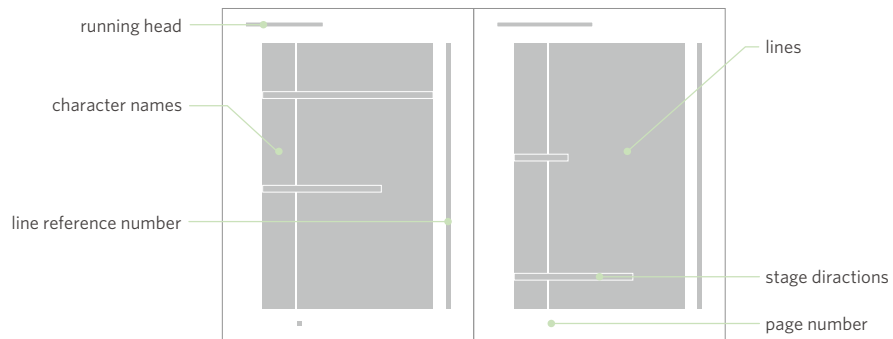
- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 1?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Considering the hierarchy of what you see on the page, rank the order from the first to the last thing you see of the following elements:



- ⑥ Running head information
- ⑤ Page numbers
- ① Lines
- ③ Characters' names
- ② Stage directions
- ④ Line reference numbers

4. (1) Can you distinguish *line reference numbers* easily?

- Yes
- No

(2) IF you are looking for *line #67*, how would you rate the ease of finding it?

- Extremely difficult to find
- Difficult to find
- Neither difficult nor easy to find
- Easy to find
- Extremely easy to find

IF it is (extremely) difficult to find, why?

5. Can you distinguish *the character names paired with their lines* easily and clearly?

- Yes
- No

6. Does *the sticking out stage directions* indicate the simultaneity of different character's actions?

- Yes
- No

6. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

For me, the personalities mainly come from the text content of lines and stage directions
supported by visual design decisions for example the shade of the texts.

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

- | | | |
|--|---|---|
| <input checked="" type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input checked="" type="checkbox"/> comfortable | <input checked="" type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

_____ I enjoy reading mockup 1.

Mockup 2

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 2?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 2?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Part I. Look at the following texts and indicate:

a. **You want to get rid of him?**

b. **LOOK!**

c. **I'll never walk again!**

d. **He's crippled me!**

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. **Be seated, sir, I beg of you.**

g. **Come. Come, take a seat, I beseech you, you'll get pneumonia.**

h. **will night *never* come?**

i. **He's a *SCREAM*. He's lost his *DUDEEN*.**

j. ***He's bleeding!***

(1) Which "voice" appears the fastest speaking speed to you? (select one)

- | | |
|---|------------------------------|
| <input checked="" type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(2) Which "voice" appears to have the highest pitch to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input checked="" type="checkbox"/> (j) |

(3) Which "voice" appears the loudest to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(4) Which "voice" appears the quietest to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input checked="" type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(5) Which "voice" appears the strongest tone to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input checked="" type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

_____ loud _____ shocked _____ emotional _____

f. **Be seated, sir, I beg of you.**

_____ serious _____ loud _____ strong _____

g. **Come, take a seat, I beseech you, you'll get pneumonia.**

_____ calm _____

h. **will night ~~never~~ come?**

_____ quiet _____ wondered _____

i. **He's a SCREAM. He's lost his DUDEEN.**

_____ sharp _____ high pitch _____

j. **He's bleeding!**

_____ shout _____ high pitch _____

4. (1) Does the horizontal format provide more of a sense of the “stage” than the vertical format (Mockup1)?

- Yes
- No

(2) Does the horizontal format indicate the simultaneity of multiple characters’ actions?

- Yes
- No

5. Does the horizontal format make reading more enjoyable?

- Yes, it does.
- No, it does not matter to me.
- No, it affects the quality of my reading process negatively.

6. Check off the statements about the visualization of “voice” that you agree with:

- It’s expressive.
- It helps me to hear the character’s voice in my mind.
- It helps me to understand the personality of the characters.
- It does not affect my reading experience.
- I find it distracting.

7. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

text context supported by the visual design of the variations of the letterforms

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

- | | | |
|--|---|---|
| <input checked="" type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input checked="" type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input checked="" type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

i like the desicion of using 'chart-like' layout to arrange the lines of different characters within a horizontal format

Mockup 3

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 3?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 3?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. (1) Does all of the blank/open space used in Mockup 3 guide your reading direction?

- Yes
- No

(2) Does all of the blank/open space used in Mockup 3 contribute to building the atmosphere?

- Yes
- No

(3) Does all of the blank/open space used in Mockup 3 indicate a sense of the “stage”?

- Yes
- No

4. Do you get a sense of TIME in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of TIME.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

5. Do you get a sense of SPACE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of SPACE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

6. Do you get a sense of VOICE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of VOICE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

7. Do you get a sense of MOVEMENT in Mockup3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of MOVEMENT.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

8. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

the color and size of the characters' names and the arrangement of lines along with texts content

7. Does the more dramatic and expressive visuals in Mockup 3 create a more enjoyable reading experience for you?

- Yes, very much
- Yes, a little
- Neutral
- Not that much
- Not at all

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

- | | | |
|--|--|---|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input checked="" type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others <u>interactive</u> | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

The text of Lucky's 'thought' shows no legibility to me, but i can feel the intensity, the volume of Lucky's voice. Also, from my point of view, the visual decision forced me to stop reading the content, which implies that Lucky's 'thought' is disordered, meaningless, not important to understand and has no matter to other characters.

long silent times is showed by the black blank page.

the speed of Lucky shouting out the text is showed by the layout of those pages.

Overall

1. Which one of the three mockups provides the easiest and the most comfortable reading experience?

- Mockup 1
- Mockup 2
- Mockup 3

2. Which one of the three mockups helps you to understand the story the best?

- Mockup 1
- Mockup 2
- Mockup 3

3. Which one of the three mockups would you prefer to read when reading for pleasure?

- Mockup 1
- Mockup 2
- Mockup 3

4. Which one of the three mockups would you prefer to read when you are previewing for a production you plan to go?

- Mockup 1
- Mockup 2
- Mockup 3

5. Which one of the three mockups would you prefer to read when you read to review a part you love or a part you missed ?

- Mockup 1
- Mockup 2
- Mockup 3

6. Do any of the mockups give you a sense of visual fatigue while reading?

- No, none of them.
- Yes, Mockup # 1

7. Overall, which mockup did you prefer to read?

- Mockup 1
- Mockup 2
- Mockup 3

Background

1. Have you read the script of *Waiting for Godot* before?

- Yes
- No

2. Have you watched a production of *Waiting for Godot* before?

- Yes
- No

IF yes, did the experience with the production affect your evaluation about the mockups?

- Yes
- No

IF yes, can you briefly explain how?

other thought:

i feel like mock up #3 is visually interesting, and the layout and letterform arrangement help to create an interactive reading experience. i do enjoy reading it and would like to have a copy with me. however, talking back to the story, i would prefer the mock up #3 is created based on one particular production, and the book itself is designed and produced by a collaboration between theatre production team and the book designer. instead of trying to represent or deliver the 'story', as a general reader with a visual research background i would like to see a production that is transformed in to a book form and all the theatre decision is indicated in the book through visual language.

Participant 4

Mockup 1

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 1?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

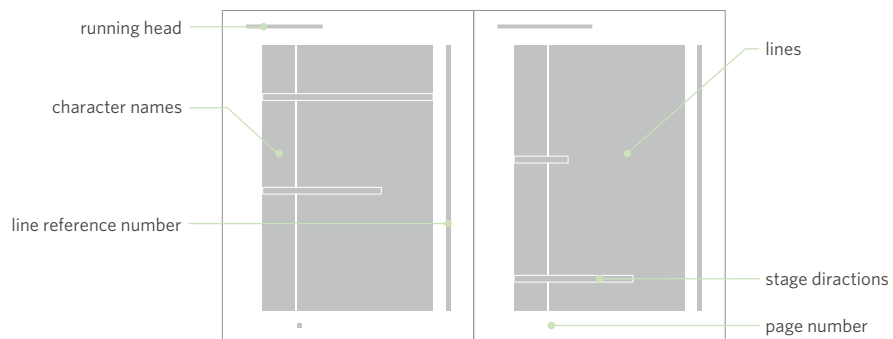
- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 1?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Considering the hierarchy of what you see on the page, rank the order from the first to the last thing you see of the following elements:



- 4 Running head information
- 6 Page numbers
- 1 Lines
- 3 Characters' names
- 2 Stage directions
- 5 Line reference numbers

4. (1) Can you distinguish *line reference numbers* easily?

- Yes
- No

(2) IF you are looking for *line #67*, how would you rate the ease of finding it?

- Extremely difficult to find
- Difficult to find
- Neither difficult nor easy to find
- Easy to find
- Extremely easy to find

IF it is (extremely) difficult to find, why?

5. Can you distinguish *the character names paired with their lines* easily and clearly?

- Yes
- No

6. Does *the sticking out stage directions* indicate the simultaneity of different character's actions?

- Yes
- No

6. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

When there is stronger emotion, and when there is variable spacing of text or italic text that indicates emotions

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

- | | | |
|--|---|---|
| <input checked="" type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input checked="" type="checkbox"/> comfortable | <input checked="" type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

This mockup is not only clear, but the choice of text makes it stylish and modern. It feels like it is not just an informative work that is meant to do its job, but it is a very sincere and carefully designed piece of text that has a thoughtful layout.

Mockup 2

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 2?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 2?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Part I. Look at the following texts and indicate:

a. **You want to get rid of him?**

b. **LOOK!**

c. **I'll never walk again!**

d. **He's crippled me!**

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. **Be seated, sir, I beg of you.**

g. **Come, Come, take a seat, I beseech you, you'll get pneumonia.**

h. **will night *never* come?**

i. **He's a *SCREAM*. He's lost his *DUDEEN*.**

j. ***He's bleeding!***

(1) Which "voice" appears the fastest speaking speed to you? (select one)

- | | |
|---|------------------------------|
| <input checked="" type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(2) Which "voice" appears to have the highest pitch to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input checked="" type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(3) Which "voice" appears the loudest to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(4) Which "voice" appears the quietest to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input checked="" type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(5) Which "voice" appears the strongest tone to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(6) Which "voice" appears the weakest tone to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input checked="" type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(7) Which "voice" appears the most lively to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input checked="" type="checkbox"/> (i) | <input type="checkbox"/> (j) |

Part II. Use 1 to 3 words to describe how the following voices appear to you:

a. You want to get rid of him?

firm, assured

b. Look!

short, firm

c. I'll never walk again!

angry

d. He's crippled me!

surprising, worrying

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

angry, firm, shouting

f. **Be seated, sir, I beg of you.**

calm

g. **Come, take a seat, I beseech you, you'll get pneumonia.**

calm, casual

h. **will night never come?**

questioning, unsure

i. **He's a SCREAM. He's lost his DUDEEN.**

humorous, casual

j. **He's bleeding!**

shocked

4. (1) Does the horizontal format provide more of a sense of the "stage" than the vertical format (Mockup1)?

- Yes
- No

(2) Does the horizontal format indicate the simultaneity of multiple characters' actions?

- Yes
- No

5. Does the horizontal format make reading more enjoyable?

- Yes, it does.
- No, it does not matter to me.
- No, it affects the quality of my reading process negatively.

6. Check off the statements about the visualization of "voice" that you agree with:

- It's expressive.
- It helps me to hear the character's voice in my mind.
- It helps me to understand the personality of the characters.
- It does not affect my reading experience.
- I find it distracting.

7. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

when they have variation of fonts repeated

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

- | | | |
|--|---------------------------------------|---|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input checked="" type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input checked="" type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Overall it is very clear what the designer is trying achieve. The design helps the reader to engage with the play as it gives more information of the pitch and voice of each characters.

However, I find the variation of font helps more compared to the leveling of texts. I understand that the higher texts seem to indicate a high pitch of voice, however, it is not easy to imagine the exact tone used in the play, as a higher pitch can mean many emotions, e.g. anger, shocked surprising, etc.

Mockup 3

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 3?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 3?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. (1) Does all of the blank/open space used in Mockup 3 guide your reading direction?

- Yes
- No

(2) Does all of the blank/open space used in Mockup 3 contribute to building the atmosphere?

- Yes
- No

(3) Does all of the blank/open space used in Mockup 3 indicate a sense of the “stage”?

- Yes
- No

4. Do you get a sense of TIME in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of TIME.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

5. Do you get a sense of SPACE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of SPACE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

6. Do you get a sense of VOICE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of VOICE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

7. Do you get a sense of MOVEMENT in Mockup3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of MOVEMENT.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

8. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

The size of text and the space between the characters.

7. Does the more dramatic and expressive visuals in Mockup 3 create a more enjoyable reading experience for you?

- Yes, very much
- Yes, a little
- Neutral
- Not that much
- Not at all

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

- | | | |
|--|---------------------------------------|---|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input checked="" type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input checked="" type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Overall it is very expressive and it certainly helps the reader to be more free and imaginative.

However, sometimes I get lost following which character is 'currently' talking. I love the use of black

in the work, it helps to create a certain atmosphere. The variation of text size helps to show which character is more dominant, thus helps to enrich the whole reading experience.

Overall

1. Which one of the three mockups provides the easiest and the most comfortable reading experience?

- Mockup 1
- Mockup 2
- Mockup 3

2. Which one of the three mockups helps you to understand the story the best?

- Mockup 1
- Mockup 2
- Mockup 3

3. Which one of the three mockups would you prefer to read when reading for pleasure?

- Mockup 1
- Mockup 2
- Mockup 3

4. Which one of the three mockups would you prefer to read when you are previewing for a production you plan to go?

- Mockup 1
- Mockup 2
- Mockup 3

5. Which one of the three mockups would you prefer to read when you read to review a part you love or a part you missed ?

- Mockup 1
- Mockup 2
- Mockup 3

6. Do any of the mockups give you a sense of visual fatigue while reading?

- No, none of them.
- Yes, Mockup # 3 (a little bit as you need to follow the lines closely, but it gives you pleasure.)

7. Overall, which mockup did you prefer to read?

- Mockup 1
- Mockup 2
- Mockup 3

Background

1. Have you read the script of *Waiting for Godot* before?

Yes

No

2. Have you watched a production of *Waiting for Godot* before?

Yes

No

IF yes, did the experience with the production affect your evaluation about the mockups?

Yes

No

IF yes, can you briefly explain how?

Participant 5

Mockup 1

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 1?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

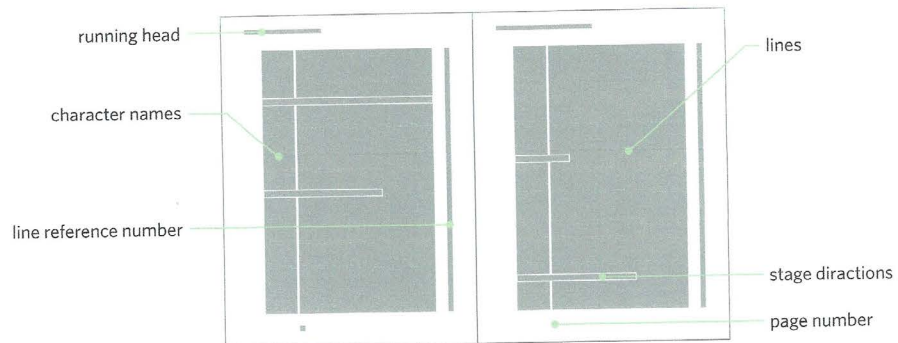
- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 1?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Considering the hierarchy of what you see on the page, rank the order from the first to the last thing you see of the following elements:



- 6 Running head information
- 5 Page numbers
- 1 Lines
- 3 Characters' names
- 2 Stage directions
- 4 Line reference numbers

4. (1) Can you distinguish *line reference numbers* easily?

- Yes
- No

(2) IF you are looking for *line #67*, how would you rate the ease of finding it?

- Extremely difficult to find
- Difficult to find
- Neither difficult nor easy to find
- Easy to find
- Extremely easy to find

IF it is (extremely) difficult to find, why?

5. Can you distinguish *the character names paired with their lines* easily and clearly?

- Yes
- No

6. Does *the sticking out stage directions* indicate the simultaneity of different character's actions?

- Yes
- No

6. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

Pozzo + Lucky have distinct personalities through the writing. Vladimir + Estragon seem to speak with same voice

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---|--|
| <input type="checkbox"/> smooth | <input checked="" type="checkbox"/> featureless | <input checked="" type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input checked="" type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others <u>status-quo</u> | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Mockup 2

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 2?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 2?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Part I. Look at the following texts and indicate:

a. You want to get rid of him?

b. LOOK!

c. I'll never walk again!

d. He's crippled me!

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. Be seated, sir, I beg of you.

g. Come, Come, take a seat, I beseech you, you'll get pneumonia.

h. will night *never* come?

i. He's a SCREAM. He's lost his DUDEEN.

j. *He's bleeding!*

(1) Which "voice" appears the fastest speaking speed to you? (select one)

- | | |
|---|------------------------------|
| <input checked="" type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(2) Which "voice" appears to have the highest pitch to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input checked="" type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(3) Which "voice" appears the loudest to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(4) Which "voice" appears the quietest to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input checked="" type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(5) Which "voice" appears the strongest tone to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(6) Which "voice" appears the weakest tone to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input checked="" type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(7) Which "voice" appears the most lively to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input checked="" type="checkbox"/> (i) | <input type="checkbox"/> (j) |

Part II. Use 1 to 3 words to describe how the following voices appear to you:

a. You want to get rid of him?

_____ Hurried, Loud _____

b. Look!

_____ Passive _____

c. I'll never walk again!

_____ Quiet, Painful _____

d. He's crippled me!

_____ urgent _____

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

Forceful, Loud

f. **Be seated, sir, I beg of you.**

Commanding

g. **Come, take a seat, I beseech you, you'll get pneumonia.**

Quick, Quiet

h. **will night never come?**

Plaintive

i. **He's a SCREAM. He's lost his DUDEEN.**

Manic

j. **He's bleeding!**

Urgent

4. (1) Does the horizontal format provide more of a sense of the "stage" than the vertical format (Mockup1)?

- Yes
- No

(2) Does the horizontal format indicate the simultaneity of multiple characters' actions?

- Yes
- No

5. Does the horizontal format make reading more enjoyable?

- Yes, it does.
- No, it does not matter to me.
- No, it affects the quality of my reading process negatively.

6. Check off the statements about the visualization of "voice" that you agree with:

- It's expressive.
- It helps me to hear the character's voice in my mind.
- It helps me to understand the personality of the characters.
- It does not affect my reading experience.
- I find it distracting.

7. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

Font + Movement of the lettering

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

- | | | |
|--|---------------------------------------|---|
| <input checked="" type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input checked="" type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input checked="" type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

It took a second to catch on to the format
but once I did, I found each character had
a distinct voice

Mockup 3

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 3?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 3?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. (1) Does all of the blank/open space used in Mockup 3 guide your reading direction?

- Yes
- No

(2) Does all of the blank/open space used in Mockup 3 contribute to building the atmosphere?

- Yes
- No

(3) Does all of the blank/open space used in Mockup 3 indicate a sense of the "stage"?

- Yes
- No

4. Do you get a sense of TIME in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of TIME.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

Pages 8-10
Pages 24-34

5. Do you get a sense of SPACE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of SPACE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

Pages 16+17
Page 36
Pages 43-47

6. Do you get a sense of VOICE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of VOICE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

Pages 27-34

7. Do you get a sense of MOVEMENT in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of MOVEMENT.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

Pages 14+15

8. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

Font size + Placement, Lucky + Pozzo are dominant. Estragon + Vladimir are diminished

7. Does the more dramatic and expressive visuals in Mockup 3 create a more enjoyable reading experience for you?

- Yes, very much
- Yes, a little
- Neutral
- Not that much
- Not at all

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

- | | | |
|--|--|---|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input checked="" type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input checked="" type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others <u>dynamic</u> | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Visually very interesting. Found following the characters difficult at times when many voices are speaking.

Overall

1. Which one of the three mockups provides the easiest and the most comfortable reading experience?

- Mockup 1
- Mockup 2
- Mockup 3

2. Which one of the three mockups helps you to understand the story the best?

- Mockup 1
- Mockup 2
- Mockup 3

3. Which one of the three mockups would you prefer to read when reading for pleasure?

- Mockup 1
- Mockup 2
- Mockup 3

4. Which one of the three mockups would you prefer to read when you are previewing for a production you plan to go?

- Mockup 1
- Mockup 2
- Mockup 3

5. Which one of the three mockups would you prefer to read when you read to review a part you love or a part you missed ?

- Mockup 1
- Mockup 2
- Mockup 3

6. Do any of the mockups give you a sense of visual fatigue while reading?

- No, none of them.
- Yes, Mockup # 1

7. Overall, which mockup did you prefer to read?

- Mockup 1
- Mockup 2
- Mockup 3

Background

1. Have you read the script of *Waiting for Godot* before?

Yes

No

2. Have you watched a production of *Waiting for Godot* before?

Yes

No

IF yes, did the experience with the production affect your evaluation about the mockups?

Yes

No

IF yes, can you briefly explain how?

Participant 6

Mockup 1

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 1?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

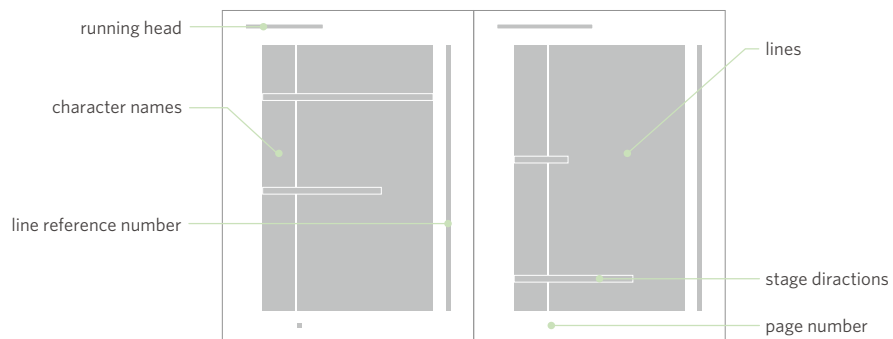
- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 1?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Considering the hierarchy of what you see on the page, rank the order from the first to the last thing you see of the following elements:



- Running head information 5
- Page numbers 6
- Lines 1
- Characters' names 2
- Stage directions 3
- Line reference numbers 4

4. (1) Can you distinguish *line reference numbers* easily?

- Yes
- No

(2) IF you are looking for *line #67*, how would you rate the ease of finding it?

- Extremely difficult to find
- Difficult to find
- Neither difficult nor easy to find
- Easy to find
- Extremely easy to find

IF it is (extremely) difficult to find, why?

5. Can you distinguish *the character names paired with their lines* easily and clearly?

- Yes
- No

6. Does *the sticking out stage directions* indicate the simultaneity of different character's actions?

- Yes
- No

6. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

- | | | |
|--|---|---------------------------------------|
| <input checked="" type="checkbox"/> smooth | <input checked="" type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input checked="" type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Mockup 2

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 2?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 2?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Part I. Look at the following texts and indicate:

a. **You want to get rid of him?**

b. **LOOK!**

c. **I'll never walk again!**

d. **He's crippled me!**

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. **Be seated, sir, I beg of you.**

g. **Come, Come, take a seat, I beseech you, you'll get pneumonia.**

h. **will night *never* come?**

i. **He's a *SCREAM*. He's lost his *DUDEEN*.**

j. ***He's bleeding!***

(1) Which "voice" appears the fastest speaking speed to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input checked="" type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(2) Which "voice" appears to have the highest pitch to you? (select one)

- | | |
|---|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input checked="" type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(3) Which "voice" appears the loudest to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(4) Which "voice" appears the quietest to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input checked="" type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(5) Which "voice" appears the strongest tone to you? (select one)

- | | |
|---|------------------------------|
| <input checked="" type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(6) Which "voice" appears the weakest tone to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input checked="" type="checkbox"/> (h) |
| <input type="checkbox"/> (i) | <input type="checkbox"/> (j) |

(7) Which "voice" appears the most lively to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |
| <input checked="" type="checkbox"/> (i) | <input type="checkbox"/> (j) |

Part II. Use 1 to 3 words to describe how the following voices appear to you:

a. You want to get rid of him?

Loud, Strong, Accusatory _____

b. Look!

Sharp, Short, Loud _____

c. I'll never walk again!

Firm, Desperate, Anxious _____

d. He's crippled me!

Loud, upset, pointed _____

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

Loud, exhausted, exasperated

f. **Be seated, sir, I beg of you.**

Strong, pleading, insistent

g. **Come, take a seat, I beseech you, you'll get pneumonia.**

Pleading, concerned, firm

h. **will night never come?**

Quiet, pleading, desperate

i. **He's a SCREAM. He's lost his DUDEEN.**

Wild, vacillating, excited

j. **He's bleeding!**

Surprised, Upset, Loud

4. (1) Does the horizontal format provide more of a sense of the “stage” than the vertical format (Mockup1)?

- Yes
- No

(2) Does the horizontal format indicate the simultaneity of multiple characters’ actions?

- Yes
- No

5. Does the horizontal format make reading more enjoyable?

- Yes, it does.
- No, it does not matter to me.
- No, it affects the quality of my reading process negatively.

6. Check off the statements about the visualization of “voice” that you agree with:

- It’s expressive.
- It helps me to hear the character’s voice in my mind.
- It helps me to understand the personality of the characters.
- It does not affect my reading experience.
- I find it distracting.

7. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

- | | | |
|--|--|---|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input checked="" type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input checked="" type="checkbox"/> others | |

I enjoyed this format, but as I moved down the page it became a bit hard to follow the characters....but this may change with more reading of the scri

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Mockup 3

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 3?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 3?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. (1) Does all of the blank/open space used in Mockup 3 guide your reading direction?

- Yes
- No

(2) Does all of the blank/open space used in Mockup 3 contribute to building the atmosphere?

- Yes
- No

(3) Does all of the blank/open space used in Mockup 3 indicate a sense of the “stage”?

- Yes
- No

4. Do you get a sense of TIME in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of TIME.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

5. Do you get a sense of SPACE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of SPACE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

6. Do you get a sense of VOICE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of VOICE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

7. Do you get a sense of MOVEMENT in Mockup3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of MOVEMENT.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

8. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

7. Does the more dramatic and expressive visuals in Mockup 3 create a more enjoyable reading experience for you?

- Yes, very much
- Yes, a little
- Neutral
- Not that much
- Not at all

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

- | | | |
|--|---|---|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input checked="" type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input checked="" type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input checked="" type="checkbox"/> others I found this more enjoyable to read, but I had to work harder to follow/comprehend the text. | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Overall

1. Which one of the three mockups provides the easiest and the most comfortable reading experience?

- Mockup 1
- Mockup 2
- Mockup 3

2. Which one of the three mockups helps you to understand the story the best?

- Mockup 1
- Mockup 2
- Mockup 3

3. Which one of the three mockups would you prefer to read when reading for pleasure?

- Mockup 1
- Mockup 2
- Mockup 3

4. Which one of the three mockups would you prefer to read when you are previewing for a production you plan to go?

- Mockup 1
- Mockup 2
- Mockup 3

5. Which one of the three mockups would you prefer to read when you read to review a part you love or a part you missed ?

- Mockup 1
- Mockup 2
- Mockup 3

6. Do any of the mockups give you a sense of visual fatigue while reading?

- No, none of them.
- Yes, Mockup # 2 beacuse of losing characters at the bottom of page

7. Overall, which mockup did you prefer to read?

- Mockup 1
- Mockup 2
- Mockup 3

Background

1. Have you read the script of *Waiting for Godot* before?

Yes

No

2. Have you watched a production of *Waiting for Godot* before?

Yes

No

IF yes, did the experience with the production affect your evaluation about the mockups?

Yes

No

IF yes, can you briefly explain how?

Participant 7

Mockup 1

1. How would you evaluate the legibility of the typeface chosen for Mockup 1? (legibility: how easy an individual character or alphabet is to recognize when presented in a particular font.)

Extremely difficult to see the letterform clearly

Difficult to see the letterform clearly

Neither difficult nor easy to see the letter form

Easy to see the letterform clearly

Extremely easy to see the letterform clearly

2. How would you evaluate the readability of the pages in Mockup 1? (readability: encompasses both type form and arrangement—how easily a text can be read.)

Extremely difficult to read the pages smoothly

Difficult to read the pages smoothly

Neither difficult nor easy to read the pages smoothly

Easy to read the pages smoothly

Extremely easy to read the pages smoothly

3. Considering the hierarchy of what you see on the page, rank the order from the first to the last thing you see of the following elements:

Note: Figure showing elements of the printed page contains a spelling mistake : stage **diractions**

6th. Running head information

4th. Page numbers

1st. Lines

2nd. Characters' names

3rd. Stage directions

5th. Line reference numbers

4. (1) Can you distinguish line reference numbers easily?

Yes No

(2) IF you are looking for line #67, how would you rate the ease of finding it?

Extremely difficult to find

Difficult to find

Neither difficult nor easy to find

Easy to find

Extremely easy to find

IF it is (extremely) difficult to find, why?

5. Can you distinguish the character names paired with their lines easily and clearly?

Yes No

6. Does the sticking out stage directions indicate the simultaneity of different character's actions?

Yes No

6. Are the personalities of the different characters apparent to you when reading?

Yes, very much

Yes, a little

Not that much

Not at all

What made the personalities come through for you?

8. Check off three words to describe the overall design (the look and the system) of Mockup 1 regarding to how it affects your reading experience:

smooth featureless unnoticeable **expressive**
comfortable clear confusing redundant
enriching distracting **others**

Intriguing **Diverting**

9. Any other comments: (You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

The first moment you look at this page layout, design, typography , you know you are in the hands of an expert.

Playscripts are complex documents to design and this is obviously the work of someone who understands the hierarchy of meaning and information. All elements display an expert balance, harmony and counterpoint. All the visual cues are there and information is easily accessed when needed and then recedes when not in immediate use. My only concern is the lightness of the grey tone type, it seems a

little too light to my eye, of course I am not reading it ink on paper and this may be simply be the result of my monitor.

Dear Yiwen,
8. Check off words to describe the overall design ... of Mockup 1.
OTHER: Well Considered, Arresting Clarity, and Designed.

The above are from my handwritten notes.
Cheers

Correction

Mockup 2

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 2?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 2?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. Part I. Look at the following texts and indicate:

a. **You want to get rid of him?**

b. LOOK!

c. I'll never walk again!

d. He's crippled me!

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. Be seated, sir, I beg of you.

g. Come, take a seat, I beseech you, you'll get pneumonia.

h. will night **never** come?

i. He's a **SCREAM**. He's lost his **DUDEEN**.

j. *He's bleeding!*

(1) Which "voice" appears the fastest speaking speed to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input checked="" type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |

(2) Which "voice" appears to have the highest pitch to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input checked="" type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |

(3) Which "voice" appears the loudest to you? (select one)

- | | |
|---|------------------------------|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input checked="" type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |

(4) Which "voice" appears the quietest to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input checked="" type="checkbox"/> (h) |

(5) Which "voice" appears the strongest tone to you? (select one)

- | | |
|------------------------------|---|
| <input type="checkbox"/> (a) | <input type="checkbox"/> (b) |
| <input type="checkbox"/> (c) | <input type="checkbox"/> (d) |
| <input type="checkbox"/> (e) | <input checked="" type="checkbox"/> (f) |
| <input type="checkbox"/> (g) | <input type="checkbox"/> (h) |

(6) Which "voice" appears the weakest tone to you? (select one)

- (a) (b)
- (c) (d)
- (e) (f)
- (g) (h)

X (I)

(7) Which "voice" appears the most lively to you? (select one)

- (a) (b)
- (c) (d)
- (e) X (f)
- (g) (h)

Part II. Use 1 to 3 words to describe how the following voices appear to you:

a. You want to get rid of him?

b. Look!

c. I'll never walk again!

d. He's crippled me!

e. **CRUCIFY HIM LIKE THAT! AFTER SO MANY YEARS!**

f. **Be seated, sir, I beg of you.**

g. **ComeCome, take a seat, I beseech you, you'll get pneumonia.**

h. **will night never come?**

i. **He's a SCREAM. He's lost his DUDEEN.**

j. **He's bleeding!**

4. (1) Does the horizontal format provide more of a sense of the "stage" than the vertical format (Mockup1)?

Yes

No

(2) Does the horizontal format indicate the simultaneity of multiple characters' actions?

Yes

No

5. Does the horizontal format make reading more enjoyable?

Yes, it does.

No, it does not matter to me.

No, it affects the quality of my reading process negatively.

6. Check off the statements about the visualization of "voice" that you agree with:

It's expressive.

It helps me to hear the character's voice in my mind.

It helps me to understand the personality of the characters.

It does not affect my reading experience.

I find it distracting.

7. Are the personalities of the different characters apparent to you when reading?

Yes, very much

Yes, a little

Not that much

Not at all

What made the personalities come through for you?

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Mockup #2 Written Excerpts rps 2020

Part II. Use 1 to 3 words to describe how the following voices appear to you:

A. You want to get rid of him?
Insistent, unimaginative

B. look!
Bemused, alert, amazed

C. I'll never walk again!
Resigned, Passive

D. He's crippled me!
Hurt, amazed, astonished

E. crucify him like that! after so many years!
Heartless, close-minded, petty

F. Be seated, sir, I beg of you.
Polite, clear

G. ComeCome, take a seat, I beseech you, you'll get pneumonia.
Monotone, unaccented

H. will night never come?
Incredulous

I. He's a scream he's lost his dundeen
Whimsical, sing-song

J. He's bleeding
Active, concerned

7a. What made the personalities come through for you?

I can't separate the experience of reading the dramatic text from seeing the typography. They are concurrent stimuli. I am trained to scour playscripts for meaning, story, character, motivation etc. So it occurs simultaneously.

8. Check off three words to describe the overall design (the look and the system) of Mockup 2 regarding to how it affects your reading experience:

smooth featureless unnoticeable expressive
comfortable clear confusing redundant
enriching distracting others inventive

9. Any other comments: (You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Mockup #2

I enjoy the spatial aspects of this rendering of the text, I feel relaxed and able to be diverted and challenged to interact with all the visual cues and conundrums. I become aware of my breathing as I stop reading at my usual rate and in my accustomed way.

I feel this version allows a sense of play and a place for my interpretation within its pages. Unlike Version #3 which demands attention, this is more enticing, calm and meditative.

Mockup 3

1. How would you evaluate the *legibility* of the typeface chosen for Mockup 3?

(*legibility*: how easy an individual character or alphabet is to recognize when presented in a particular font.)

- Extremely difficult to see the letterform clearly
- Difficult to see the letterform clearly
- Neither difficult nor easy to see the letter form
- Easy to see the letterform clearly
- Extremely easy to see the letterform clearly

2. How would you evaluate the *readability* of the pages in Mockup 3?

(*readability*: encompasses both type form and arrangement—how easily a text can be read.)

- Extremely difficult to read the pages smoothly
- Difficult to read the pages smoothly
- Neither difficult nor easy to read the pages smoothly
- Easy to read the pages smoothly
- Extremely easy to read the pages smoothly

3. (1) Does all of the blank/open space used in Mockup 3 guide your reading direction?

- Yes
- No

(2) Does all of the blank/open space used in Mockup 3 contribute to building the atmosphere?

- Yes
- No

(3) Does all of the blank/open space used in Mockup 3 indicate a sense of the “stage”?

- Yes
- No

4. Do you get a sense of TIME in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of TIME.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

5. Do you get a sense of SPACE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of SPACE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

6. Do you get a sense of VOICE in Mockup 3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of VOICE.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

7. Do you get a sense of MOVEMENT in Mockup3?

(*Please mark and comment, on the PDF file, the parts that give you the strongest sense of MOVEMENT.)

- Yes, very much
- Yes, a little
- Not that much
- Not at all

8. Are the personalities of the different characters apparent to you when reading?

- Yes, very much
- Yes, a little
- Not that much
- Not at all

What made the personalities come through for you?

7. Does the more dramatic and expressive visuals in Mockup 3 create a more enjoyable reading experience for you?

- Yes, very much
- Yes, a little
- Neutral
- Not that much
- Not at all

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

- | | | |
|--------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> smooth | <input type="checkbox"/> featureless | <input type="checkbox"/> unnoticeable |
| <input type="checkbox"/> expressive | <input type="checkbox"/> comfortable | <input type="checkbox"/> clear |
| <input type="checkbox"/> confusing | <input type="checkbox"/> redundant | <input type="checkbox"/> enriching |
| <input type="checkbox"/> distracting | <input type="checkbox"/> others _____ | |

9. Any other comments:

(You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

Mockup #3 Written Excerpts rps 2020

8. Check off three words to describe the overall design (the look and the system) of Mockup 3 regarding to how it affects your reading experience:

smooth featureless unnoticeable expressive
comfortable clear confusing redundant
enriching distracting others intriguing diverting

9. Any other comments: (You can also mark and write your comments on the PDF file about what works; what does not; overall impression and evaluation, etc.)

I enjoyed interacting with this format. It raises questions for me about interpretation of the play. It is like a puzzle – it requires time, patience and a willingness to engage in the play in a non-traditional way.

I like the challenge and I like the game aspect.

I usually read plays for my work, research and creative activity, so I have a characteristic process for doing so. This breaks that convention and offers an invitation to read and think about it in a very different way which serves a different purpose.

Overall

1. Which one of the three mockups provides the easiest and the most comfortable reading experience?

- Mockup 1
- Mockup 2
- Mockup 3

2. Which one of the three mockups helps you to understand the story the best?

- Mockup 1
- Mockup 2
- Mockup 3

3. Which one of the three mockups would you prefer to read when reading for pleasure?

- Mockup 1
- Mockup 2
- Mockup 3

4. Which one of the three mockups would you prefer to read when you are previewing for a production you plan to go?

- Mockup 1
- Mockup 2
- Mockup 3

5. Which one of the three mockups would you prefer to read when you read to review a part you love or a part you missed ?

- Mockup 1
- Mockup 2
- Mockup 3

6. Do any of the mockups give you a sense of visual fatigue while reading?

- No, none of them.
- Yes, Mockup # **2**

7. Overall, which mockup did you prefer to read?

- Mockup 1
- Mockup 2
- Mockup 3

Background

1. Have you read the script of *Waiting for Godot* before?

Yes

No

2. Have you watched a production of *Waiting for Godot* before?

Yes

No

IF yes, did the experience with the production affect your evaluation about the mockups?

Yes

No

IF yes, can you briefly explain how?

Overall Evaluation Written Excerpts rps 2020

IF yes, did the experience with the production affect your evaluation about the mockups?

Yes

No

IF yes, can you briefly explain how?

The inventive and evocative text setting of the third version asserts its own particular and unique view and interpretation of the text. As the text is no longer in a "neutral" setting of simple letter forms, fonts and/or typefaces, and by "neutral" I mean without an additional layer of interpretation; it takes an artistic point of view about the meaning, timing and delivery of the text. So it replaces the sense memory of the previous reading and viewed performance(s) with a new experience of the play.

To be clear, whereas a standard setting of the text would allow for the memory and experience to be evoked as reminiscences or resonances, version #3 is asserting itself as a full artistic interpretation in and of itself.

TIME & SPACE
MOVEMENT
VOICE
OTHER COMMENT

POZZO
Ah yes! **The night.**

But be a little more attentive, for pity's sake, **OTHERWISE** we'll never get anywhere.

LOOK.

Will you look at the sky, **PIG!**

Good, that's enough.

WHAT is there so extraordinary about it? *Qua sky.*

It is **pale** and luminous like any sky at this hour of the day.

In these latitudes, When the weather is fine.

An hour ago roughly after having poured forth ever since saaaaaay ten o'clock in the morning tirelessly torrents of red and white light it begins to lose its effulgence, to grow paaaaale,

pale, ever a little paler, a little paler until

Finished!

It comes to rest.

BUT— —but behind this veil of gentleness and peace **NIGHT IS CHARGING** and will burst upon us.

POP! like that!

JUST when we least expect it.

That's how it is on this bitch of an earth.

silence

POZZO

So long as one knows: One can bide one's time

One knows what to expect. No further need to worry.

Simply wait. We're used to it.

How did you find me?

Good? Fair? Middling? Poor? Positive?

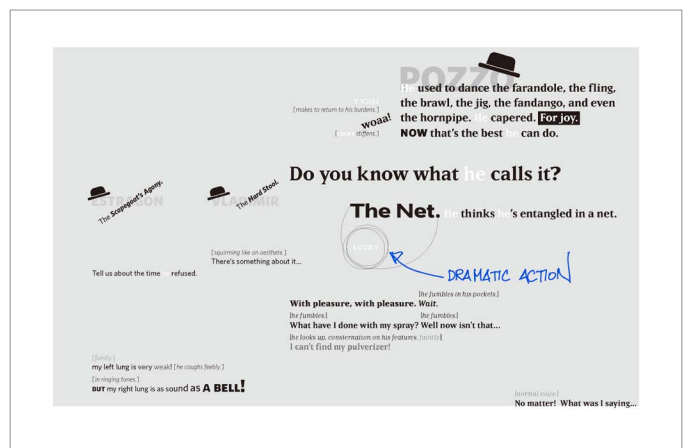
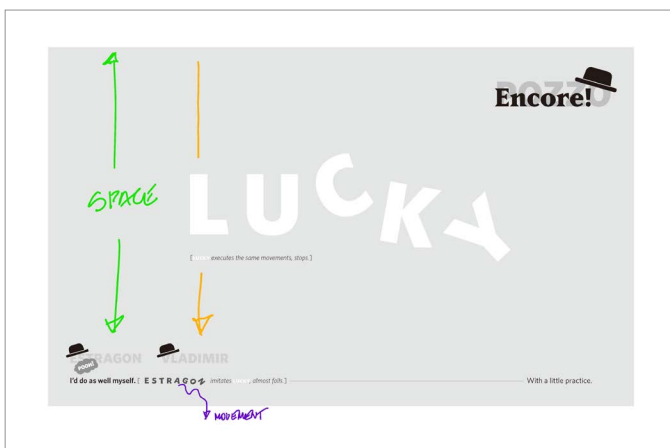
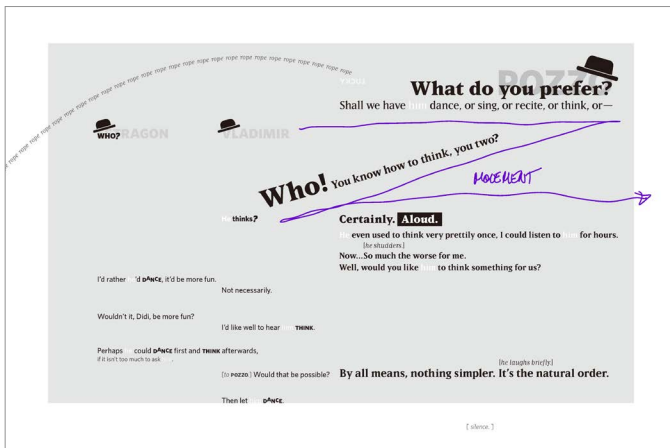
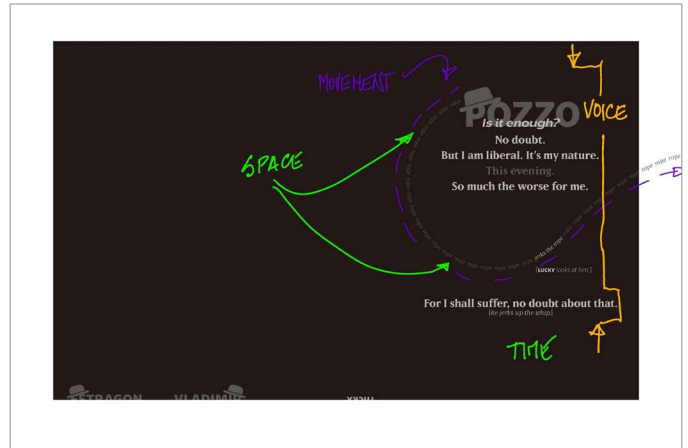
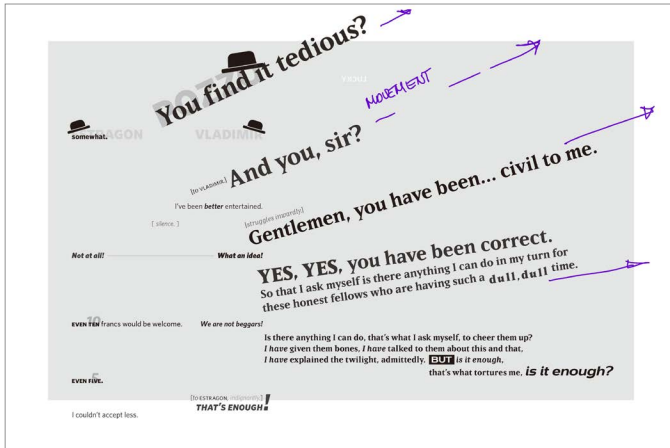
And you, sir?

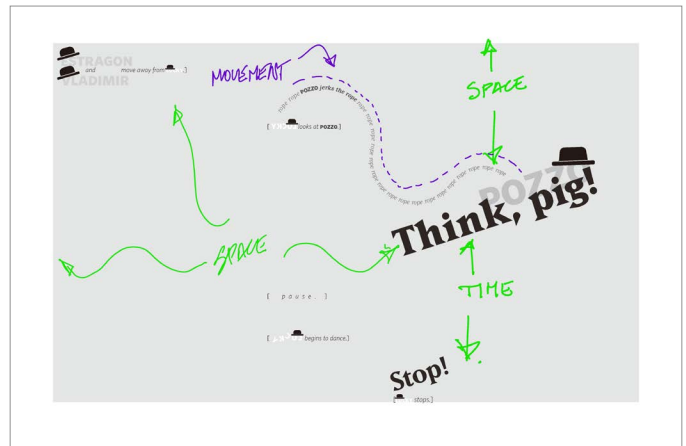
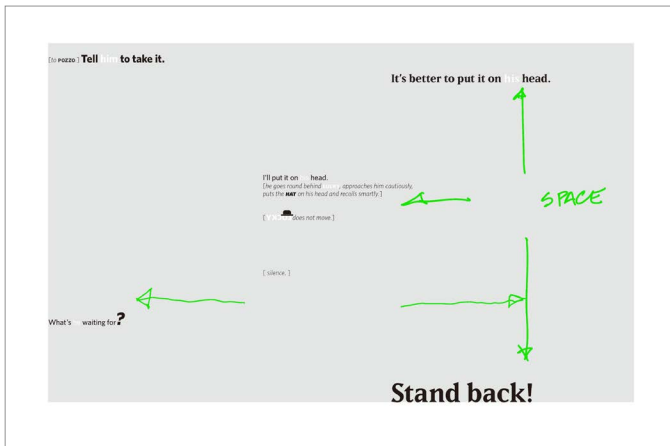
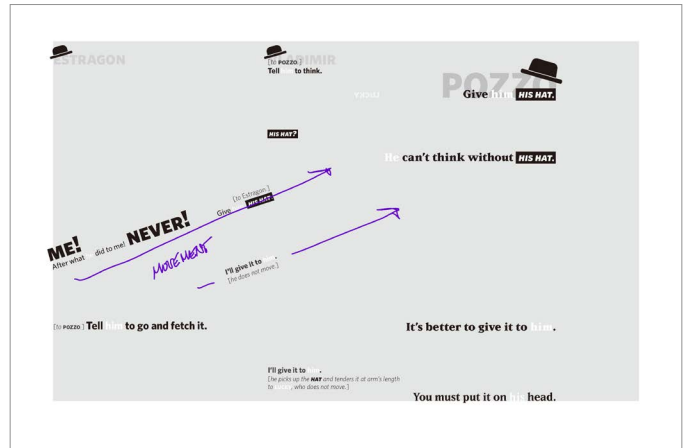
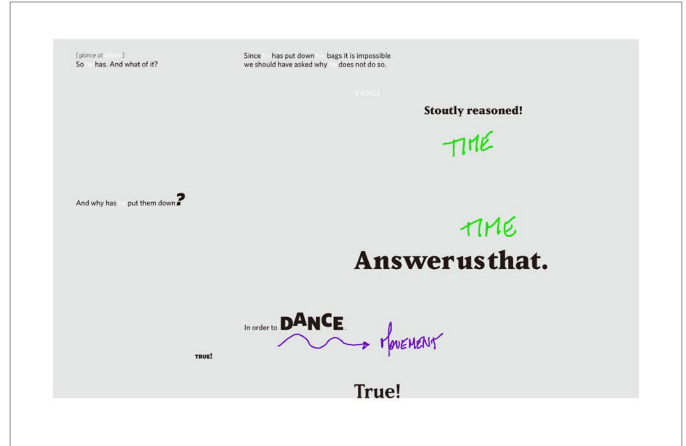
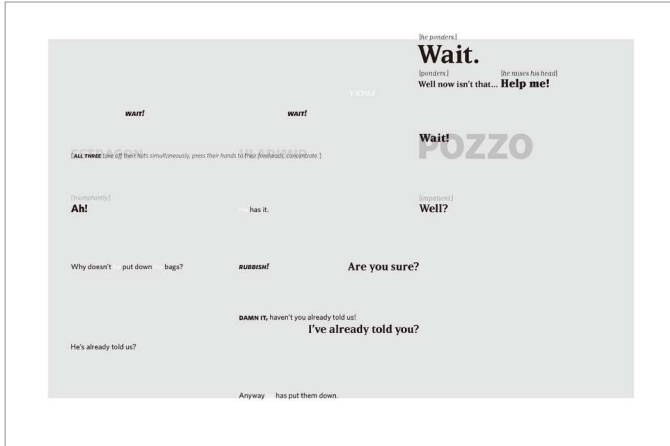
Bless you, gentlemen, bless you!

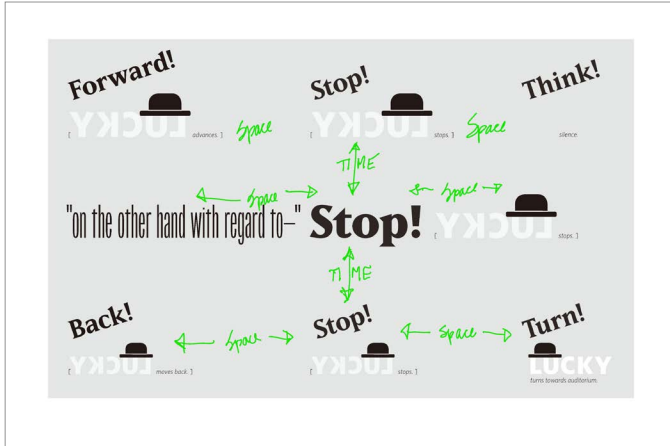
You see my mechanism is defective.

silence.

POZZO







Given the existence as uttered forth in the public works of Puncher and Wattmann of a personal **GOD** ^{TIME IN THE SENSE THAT WE SLOW DOWN TO DEAD} ~~quaquequaque~~ with white beard ~~quaquequaque~~ outside time without extension ^{THE CONDENSED TEXT} who from the heights of **divine** ~~apathia~~ ^{BY THE MODERNISM SEEMS CONSTRAINED IN COMPRESSIONS} **divine** ~~athambia~~ **divine** ~~aphasia~~ loves us dearly with some exceptions for reasons unknown **BUT time will tell** and suffers like the divine Miranda with those who for reasons unknown **BUT time will tell** are plunged in torment plunged in fire whose fire flames if that continues and who can doubt it will fire the firmament that is to say blast **hell to heaven** so blue still and **calm** so **calm** with a **calm** which even though intermittent is better than nothing but not so fast and considering

what is more that as a result of the labors left unfinished crowned by the Acacacacademy of Anthropopometry of Essy-in-Possy of Testew and Cunard it is established beyond all doubt all other doubt than that which clings to the labors of men that as a result of the labors unfinished

Annotations: SPACE COMPRESSED, arrows indicating space and flow.

of Testew and Cunard it is established as hereinafter but not so fast for reasons unknown that as a result of the public works of Puncher and Wattmann it is established beyond all doubt that in view of the labors of Fartov and Belcher left unfinished for reasons unknown of Testew and Cunard left unfinished it is established what many deny **that man** in Possy of Testew and Cunard **that man** in Essy **that man** in short **that man** in brief in spite of the strides of alimentation and defecation **wastes and pines wastes and pines** and concurrently simultaneously what is more for reasons unknown in spite of the strides of physical culture the practice of sports such as tennis football **running cycling swimming flying floating**

riding gliding conating camogie skating tennis of all kinds **dying flying** sports of all sorts autumn summer winter winter tennis of all kinds hockey of all sorts **perduin had succedanea** in a word **I resume** flying **golf** over nine and eighteen holes tennis of all sorts

Annotations: NOT CLEAR ABOUT THE INTEND OF THIS GRAPHIC DEVICE, arrows pointing to specific text elements.

in a word for reasons unknown in Feckham Peckham Fulham Clapham namely concurrently simultaneously what is more for reasons unknown **BUT time will tell** to shrink and dwindle **I resume** Fulham Clapham in a word the dead loss per head since the death of Bishop Berkeley being to the tune of one inch four ounce per head approximately by and large more or less to the nearest decimal good measure round figures stark naked in the stockinged feet in Connemara in a word for reasons unknown **no matter what matter the facts are there** and considering what is more much more grave that in the light of the labors lost of Steinweg and Peterman it appears what is more much more grave that in

the light the light the light of the labors lost of Steinweg and Peterman that in the plains in the mountains by the seas by the rivers running water running fire the air is the same and then the earth namely the air and then the earth in the great cold the great dark the air and the earth abode of stones in the great cold alas alas in the year of their **Lord** six hundred and something the air the earth the sea the earth abode of stones in the great deeps the great cold on sea on land and in the air **I resume** for reasons unknown in spite of the tennis the facts are there **BUT time will tell I resume** alas alas on on in short in fine on on abode of stones who can doubt in **I resume** but not so fast **I resume** the skull fading fading fading

and concurrently simultaneously what is more for reasons unknown in spite of the tennis on on the beard the flames the tears the stones so blue so calm alas alas on on the skull the skull the skull the skull in Connemara in spite of the tennis the labors abandoned left unfinished graver still

abode of stones in a word **I resume** alas alas abandoned but ~~just~~ the skull the skull in Connemara in spite of the tennis the skull alas the stones Cunard [mêlée, final vociferations] tennis... the stones... so calm... Cunard... unfinished...

General history
[See notes: three themselves on... who struggles and shouts his text.]

abode of stones in a word I resume alas abandoned
unfinished... the skull the skull in Connemara in spite of the tennis... the stones... so calm... Cunard... unfinished...

ESTRAGON
POZZO
HIS HAT!

VLADIMIR

THIS PAGE EXPRESSES SUBTEXT VERY EFFORTLY. AS ACTION OR A SIMULTANEOUS SCENE PLAYS THE 'ACTING, THOUGHTS, AND FEELINGS' CONTINUE ELSEWHERE ON STAGE.

[Silence of ...] [He hits]

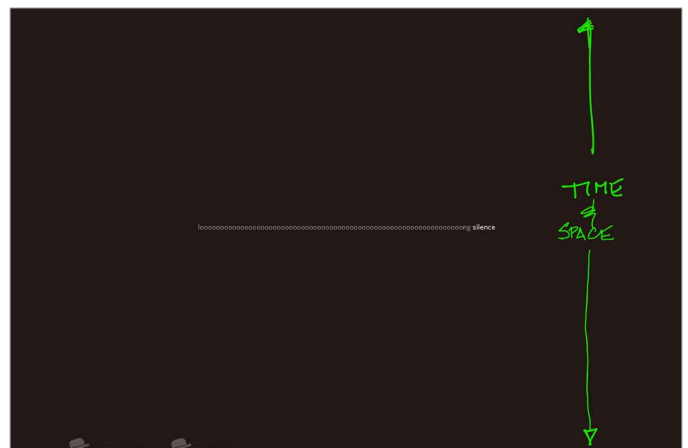
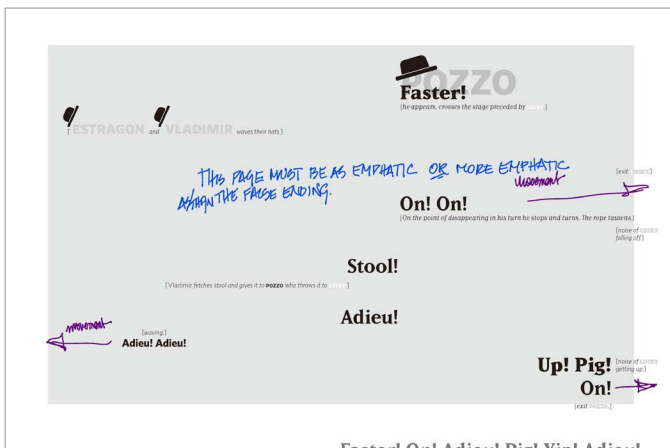
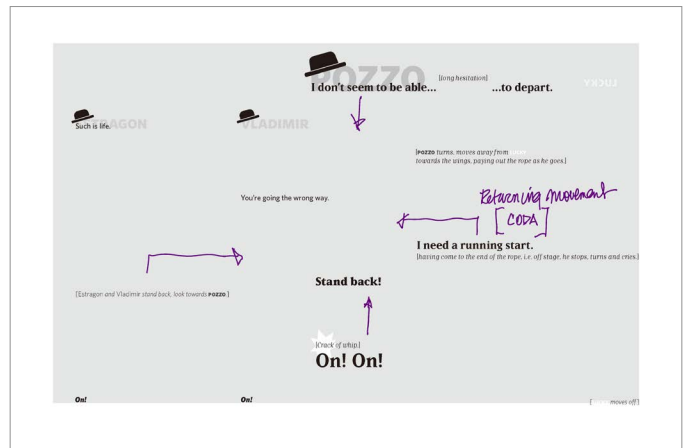
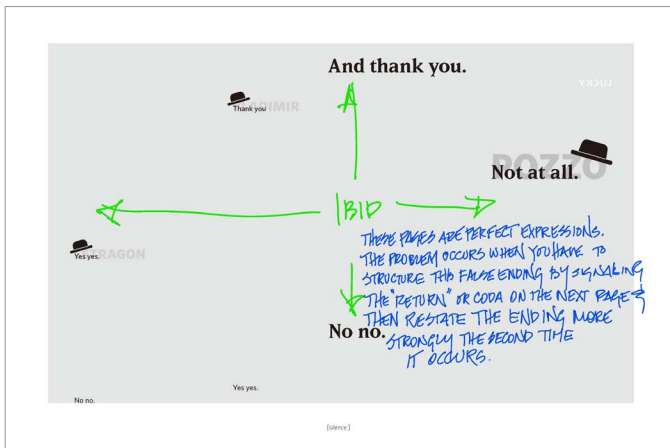
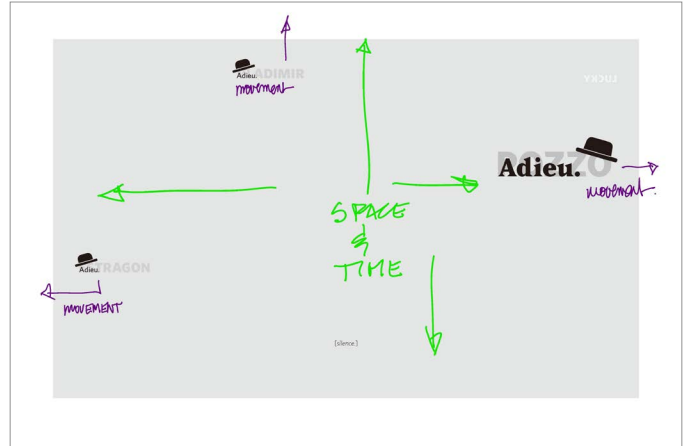
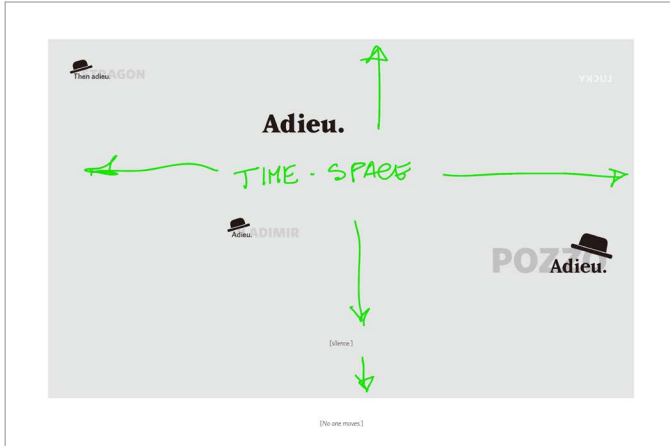
[He examines the ... from ...]

Give me that!

There's an end to thinking!

Walk or crawl! Up pig!

Perhaps 's dead. You'll kill

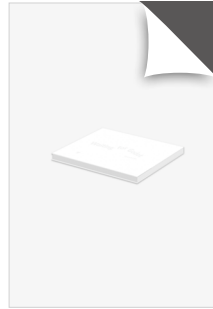


11.5 Design materials

Please see Mockup 1, Mockup 2, and Mockup 3 PDFs.



Mockup_1.pdf



Mockup_2.pdf



Mockup_3.pdf