

**Via Sponte –
the Route to Being an Effective Auxiliary Ego
and achieving a satisfying performance**

**Marilyn Sutcliffe
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Enquiries: PO Box 232, Daw Park, South Australia 5041, Australia

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Abstract

This thesis investigates the impact of spontaneity in regards to the auxiliary ego and spontaneous actor. It draws on the author's experiences of psychodrama, improvisation, Playback Theatre and a belief in the creative genius existing within all of us. It links Moreno's theory of spontaneity, creativity and tele with spanda, the divine pulse of the universe. It postulates that when spontaneity is present there is 'liquid flowing energy'. This occurs when the eyes, ears, and intellect connect with the heart and body, and the auxiliary wholeheartedly engages with the protagonist waking them up to their life force. The thesis includes cameos from enactments to illustrate key points. Implications are highlighted for trainers, directors, spontaneous actors and in particular for auxiliaries who must be willing to develop their capacity to enter into the unknown, to attune themselves with the protagonist, to develop their role flexibility, and to unblock obstacles to spontaneity.

Preface

Stories fill me with delight and wonder and connect me with people. The power and joy of psychodrama and Playback Theatre is that they have a universal language that transports us beyond this particular time and place and allows us to engage with the multi dimensions of ourselves and others. Here is my story that warmed me up to the depths of what it is to be an auxiliary.

I'm sitting reading the "The Lonely Planet Guide to France" and reflecting on my experience of being in France. As I look at the map of Carcassone and then at my photographs taken in 1994 my heart awakens. I feel a surge of love for that self that walked the streets of Carcassone with my backpack. I relive the pleasure of sitting in the café in the 12th Century square watching the market seller wipe fruit on her apron in the produce and cheese market across the road. I write a short vignette of meeting an old Christian woman in Paris who helped me with my bags.

"The buses had all gone. I stood at the train station with the three heavy bags. One bag contained the eight brand new white porcelain plates from Carcasonne. They would be an addition to my beautiful collection of second-hand plates collected haphazardly over many years. The plates in my bag bit into my shoulder as I walked towards the large house on rue Anatole, Croissy sur Seine.

The French, I remembered, do not pick up hitchhikers. I struggled with the bags, the sun still hot in the evening, and counted ten power poles of walking before I stopped, put down the bags and swapped them from one shoulder to the other. In this way I walked half the distance.

Opposite me, on the other side of the street, an elegant and faded chateau caught my attention. As I stood contemplating the beauty of the house an old woman with crisp grey curls and a bird-like mouth stopped and spoke to me in French. We spoke in halting French and English, and I understood that she wanted to carry one of my bags. She was very small and staggered slightly under the weight. "C'est difficile, ne'st pas?" I said. "Ah oui! It does not matter," she replied. "I am going to evening matins at the church along the way, I will carry the bag that far." So we two walked in company with

each other sharing the load. She walked lightly up the church steps welcomed into her daily ritual of remembering Christ. The angel with apple sweet mouth said, "Now you must sit and regain your strength for the rest of your journey. Au revoir." It no longer mattered that the French do not pick up hitchhikers."

As I read the vignette to my son this story deepened my knowing that some part of me comes alive in those streets and breathing that air. I said to my then eleven year old son, "Some part of me belongs in France." He responded saying, "Maybe that part lives in the old woman." This comment touches on some of the fundamental principles in psychodrama e.g. that we are all linked either positively, negatively or neutrally to one another - in this moment the link, or tele, between myself and the old woman is based on a mutual appreciation of each other as purposeful journeyers and no doubt on other underlying less tangible feelings. This enables she and I to momentarily and strongly act as auxiliaries with each other.

I have drawn on a range of experiences to extend the boundaries of who I am, to act spontaneously with humour and vigour, and be an auxiliary to others. In relation to this thesis, these experiences include my own experience as a playback actor, director and conductor over 26 years, my observations of a variety of different Playback Theatre companies experienced in conferences in Finland, America, Britain, Australia and New Zealand, my experience as a psychodrama trainee, as a member of staff of the Auckland Training Centre for Psychodrama, as a psychotherapist, and an active parent.

Introduction

When a person approaches another and enters their experience lightly, with an immediacy and boldness, where they are not bothered by convention but caught up in a simple act of kindness, the world becomes a different world, where everything is brighter, the sky is bluer, the person becomes more observant. In these moments the person gets to know aspects of themselves that they don't know already, or are blind to. Experiencing the self is a holistic numinous experience and it's the having of such experiences that makes it possible to keep generating more spontaneity and acts of kindness. Such experiences are unforgettable, and they expand exponentially creating change in the whole social system. Achieving ecstatic, existential, encounters happens only when we access our spontaneity.

As a cornerstone of psychodrama spontaneity has particular meaning. Moreno defines spontaneity as the ability to respond in an adequate way in a new situation and describes six forms of it as adequacy, warming up, vitality, originality, the ability to move between reality and fantasy and back again, and creativity (Clayton, G.M, 1989, p.67). He sees our ability to act spontaneously as the essence of life from the moment of birth onwards, beginning as babies. The extent to which we are able to listen, experience ourselves in a moment and to act from that place of awareness, is the extent to which we are responsive and mobile and experience a "liquid flowing energy". The cultural conserve, that which exists within us as stored memory as conserved patterns of behaviours and responses, is the solid ground from which the spontaneous actor springs. Moreno elucidates this in his Canon of Creativity demonstrating the link between warm up, spontaneity, creativity and the cultural conserve (Moreno, 1973, p.46). Moreno also identifies that spontaneity can be pathological (Moreno, 1973, p.12) which has consequences for us in recognising our own and others' aliveness, vitality, and ability to act appropriately in the moment.

"Both sociodrama and psychodrama assume that man is an actor and is capable of spontaneity, that is, vitality, flexibility, originality, creativity and adequacy in response to any situation. The degree to which spontaneity is mobilised is dependent on the past experience and wisdom of the person as it is stored in action memory (the cultural conserve) and upon the way a person activates thinking, feeling and action in a particular situation (the warming up process).

Spontaneity is in balance with anxiety which is produced by mobilising old inappropriate responses which are inadequate in a situation." (Clayton, L. 1975)

In psychodrama, while accessing spontaneity is the responsibility for all participants, entering this liquid flowing energy is a complex and multi-dimensional work that is the auxiliary ego's special domain. In Playback Theatre it is a fundamental capacity required of an actor, and so it is for all of us in our lives with each other.

Developing your capacity to warm up to a spontaneity state again and again means having to open yourself up to everyone and everything. When that happens each person is willing to enter the unknown with each other. And then something else emerges. In psychodrama the auxiliary ego is entrusted to enact specific principles including "yes...and" each idea building on another, maximising, concretising, working as one, the auxiliary, protagonist, and director all working together to create a collective experience. This thesis describes these fundamental capacities required of an auxiliary ego. These fundamental capacities develop from integration of a number of related and overlapping concepts each of which is presented and examined separately.

Being awake to, loving and accepting all the breadth and complexity of who we are is not only the domain of an auxiliary ego it is also essential to the actor in Playback Theatre. In the improvisational theatre of playback, the actor has one opportunity to get attuned to produce a satisfying performance. It's a real work, allowing the warm up to flood through so it comes into the act. The training of a playback actor has something to contribute to psychodrama as there are specific exercises, improvisations and theatre techniques that work directly to develop this capacity. Likewise, psychodrama has something to contribute to the development of playback actors by doing social atom repair work, assisting them to unblock any areas of themselves that are likely to hinder their spontaneity, or developing awareness of systems and sociometry that most actors don't have. Links and learning from Playback Theatre are presented including descriptions of particular techniques along with examples drawn from the author's experience in both Playback Theatre and psychodrama. These links and learning have implications for the development of

auxiliary egos and have been outlined for psychodrama trainees, trainers and practitioners to apply in ways that are relevant to them.

The literature is a tremendously vibrant source of inspiration. The following sections include quotes and references intended to inspire and enliven, that make you feel alive all over when you read them. Writings from psychodrama, theatre, and spirituality that support this thesis have been selected to create the sort of experience where we appreciate qualities in ourselves that keep us going and developing aspects of ourselves even when we feel like we want to close down or feel incapable: Developing our capacity to warm up to a spontaneity state again and again.

Wholeheartedness

The quality of wholeheartedness in the auxiliary is to bring all of who they are into the present moment. The protagonist is lit up by the subtle or large acts of the auxiliary. They feel they are not alone in this journey/exploration they have undertaken where they experience keenly the conflicts embedded in their body, heart, and mind. The auxiliary acts as the winged messenger, the bird that alerts the hero to undertake their journey of life and death, and awakening. They remain alive to their spontaneity throughout the drama, assisting the protagonist to keep warming up to their inner life and its expression in the here and now.

In a psychodrama, four auxiliaries maximise a moment where the protagonist is imprisoned by chains of self loathing. Paradoxically he is also held by his life embracing companion, whom he rejects. The protagonist has been fighting for some time when he reaches a catharsis of abreaction. He shouts many times, "I don't want to live." Acting wholeheartedly, the auxiliary produces a commitment to live equal to the protagonist's wish to die. As the companion he holds him and says, "I'm not giving up I'm giving you life.", and at the same time grips his hand, and looks directly in his eyes. Everything about the auxiliary draws the protagonist out, lifting him up in response. When this occurs the protagonist lifts his head for the first time and is able to experience the unreserved commitment/love of his companion self thus shifting his warm up to himself. After a time he walks around the room arm in arm with himself expressing warmth toward himself. As this catharsis of integration takes place, the protagonist looks taller and stronger orienting himself to the group openly and solidly, wholeheartedly...he is lit up.

When an auxiliary acts wholeheartedly, their spontaneity increases and they are thus able to act with alacrity and purpose, listening to their heart and in synch with the energy of the protagonist. Grotowski sees wholeheartedness as the actor's essential gift.

"Action must engage the whole personality of the actor if his reaction is not to be lifeless ... It is a question of the very essence of the actor's calling, of a reaction on his part allowing him to reveal different layers of his personality, from the biological instinctive source via the channel of consciousness and thought, to that summit which is so difficult to define and in which all becomes unity. This act of the total unveiling of one's being becomes a gift of the self which borders on the transgression of barriers and love. I call this a total act." (Grotowski, 1975, p.99)

This level of wholeheartedness transforms a performance or a psychodrama. Fox reveals what a bounty it can bring.

"...when the actor is not held back by blocks, then a miracle can take place. It is produced by the whole body. The auxiliary can intuit untold parts of the protagonist's story, use the cloth in such a way as to create a deep metaphor for the story's meaning, move the body in a way more expressive than words, or be still." (Fox, 1994, p.84)

Keith Johnstone in his book on improvisation says, "The actor who will accept anything that happens seems supernatural, it's the most marvellous thing about improvisation: You are suddenly in contact with people who are unbounded, who's imagination seems to function without limit" (Johnstone, 1982, p.100).

"...let us again consider the encounter in its various forms. On the lowest level are the millions of simple, drab encounters of daily life which everyone shares. At the highest level is the rare, penetrating 'high' encounters which happen once or twice in a lifetime, a flash, an encounter with nature, a love relationship or an intense friendship, or a religious experience. It was this kind of ecstatic encounter in which I lived when I was young and toward which all men secretly strive. For this encounter, space, and time are no barrier. It could happen with anyone, anywhere, anytime. It could occur while flying to the moon or simply sitting in an armchair talking to a friend. The existential encounter is, in its highest form of communication, more than a collection of roles. It goes beyond psychodrama." (Moreno, 1975, p.28-29)

I think this is the aspiration of the auxiliary, and of everyone, to experience the ecstatic encounter where the eyes, ears and intellect are connected with the heart and body which is congruently acting. This is described in the next section on Spontaneity, Spanda, and Flow.

Spontaneity, Spanda & Flow

Something larger than the present moment is occurring when spontaneity is present. This is what I liken to being in an altered state, a trance, or another plane, where one has an experience of flow. We are connecting with something that is "fluent, rising and

falling, growing and fading like living acts and still different from life” (Moreno, 1983, p.44). It is a peak experience that I relate to as ‘spanda’, the divine throb or pulsation of the universe and the Supreme Self that is described in the ancient texts of Kashmir Shaivism (Shantananda and Bendet, 2003, p.42).

Paul Muller-Ortega in his foreword to Jaideva Singh’s “The Yoga of Vibration and Divine Pulsation” says of spanda, “Connecting the outer forms to the formless, ultimate consciousness, there stands the branching vibratory matrix, the web of pulsating life, resonant sound, or liquidly flowing energies, that make up the field of human existence” (Singh, 1992, p.xix). In the spontaneity state the auxiliary ego is mobile and fluid “liquidly flowing energy”. Auxiliaries experience themselves transcending the barriers of their own personality and merging with all life where surprising acts and words emerge. The protagonist’s warm-up to themselves is increased and the deeper truth of their experience enacted. The effect in the group is of “life begetting life”. Max Clayton describes the effects of role reversal and effective auxiliary work as, “Life begetting life. Spontaneity begets more spontaneity, and it keeps going, on and on and on and it doesn’t stop, it doesn’t stop” (Clayton and Carter, 2004, p.69).

Moreno says that the actor must ad lib. Then they draw on experiences not ready made but that are “buried within them in an unformed state.” The protagonist in a drama, also through warm-up, experiences a flowingness of self that allows for surprise insights, and is changed through role reversal, expanding and taking on other roles and counter roles, and through exploring a social system. Prejudices are confounded as they allow spontaneity to flow, to create another warm-up, and to picture other possibilities in living wherever they are and with whomever is present.

Moreno describes how profound this process can be: “Often the dramatist himself must enact the central purpose of an idea, but whether he is functioning as auxiliary ego (playwright) or co-actor, to his actors, his intensity and enthusiasm transfer themselves to them; they act almost as if under the influence of deep suggestion” (Moreno, 1973, p. 51).

The flow that happens between auxiliary and protagonist is clearly demonstrated when the auxiliary is acting as double and they merge with the thoughts, feelings and actions of the protagonist. Moreno says (Fox, 1987, p.134) that when the protagonist is doubled effectively they get to experience “The matrix of identity (the process of growing identity) is at work.” Moreno goes on to say:

“You may think that the double communicates through empathy but it is not only that. It is not only an empathy from one side but it goes both ways. It is a two-way empathy which takes place simultaneously. It is something which is going from one to the other and back to the other again. It is a peculiar sort of interweaving of feelings. It is not only that the double enters the mind of the patient (into his actions and movements, however bizarre), but the patient begins to enter into the mind of the double, and they then begin to influence one another. It is this interaction process which I have called the tele phenomenon (like a telephone, it has two ends). Empathy is a one-way feeling. Tele is a two-way feeling.”
(Moreno, 1952, pp 273 - 303)

A moment that reflects this is enacted in a Playback performance at an international conference when the storyteller tells of a moment sitting on the floor in her sunny studio.

A telephone rings interrupting her quiet reverie. The call is from Mexico informing her that her father has died. At the beginning of the enactment, as actor I sit on the floor relaxed and content stroking an imaginary cat.

At the end of the enactment the teller says she was actually stroking the cat at the time and was intrigued as to how I knew without being told. Moreno calls this tele in action whilst Carl Jung would describe these things as the workings of the “universal unconscious”. To me this demonstrates the flow that exists between the teller and the actor that springs from spontaneity and telic connection. It also indicates an ability to see and feel the next piece ahead of its being embodied.

The “trance” state or heightened level of spontaneity allows the actor to release anxieties and can transform a potentially fragmenting experience for them. Perhaps the act of service or the role of “server of the story” is so great as to transform the actor's habitual mode of being. Jonathan Fox quotes Anais Nin “like a medium - you try to cross over into that part of you that’s always there, but is only alive when you are playing” (Nin, 1977, p. 93). An auxiliary in psychodrama enters into a similar state of spontaneity and will enact roles sometimes previously thought impossible.

Spontaneity is a mobile state. The spontaneous actor warms-up fully to this state and it falls away and grows again. Having confidence in this knowledge, the actor can warm up repeatedly even when they experiences loss of spontaneity. The spontaneous actor is interested in developing their vitality and their ability to act adequately when confronted with the unforeseen rather than conforming to a perfectionistic view of the world. Moreno describes the spontaneity state:

"The Impromptu agent, poet, actor, musician, painter finds his point of departure not outside, but within himself, in the spontaneity state. This is not something permanent, not set and rigid as written words or melodies are, but fluent, rising and falling, growing and fading like living acts and still different from life. It is this state of production, the essential principle of all creative experience. It is not given like words or colours. It is not conserved, or registered. The impromptu artist must warm up, he must make it climbing up the hill. Once he runs up the road to the 'state', it develops in full power." (Moreno, 1983, p.44)

As chief auxiliary the director draws on their own intuition and spontaneity to assist the protagonist and group to warm-up to spontaneity and creativity. The director also uses their knowledge of role theory to produce and concretise pertinent elements of the protagonist's world. As a creative producer they continue to warm-up the protagonist to the multi-dimensions of themselves. By experiencing many different roles and viewpoints the protagonist moves out of viewing the world from a conserved stance. Moreno in "Who Shall Survive?" describes this process in the context of the spontaneity theory of learning, the aim of which is "to develop and sustain a spontaneous and flexible personality make up" (Moreno, 1973, p.198). He says, "Underlearning maybe an equally important device for the spontaneous learner. The overlearned wants a cultural conserve to stick, the underlearner wants their spontaneity to thrive" (Moreno, 1973, p.203).

Freedom

Moreno sees the purpose of therapeutic theatre as nothing less than that "every true second time is the liberation from the first" (Moreno, 1964, p.28).

The implication for the auxiliary ego is to act from their own self, expressing vitality through the vehicle of the protagonist's story, which must to some degree become

their own story, their moments of spontaneous recreation from their own source. Only when all auxiliaries in the drama play spontaneously is a true freedom experienced. Moreno says, "Every living figure denies and resolves itself through psychodrama. Life and psychodrama offset each other and go under in laughter. It is the final form of the theatre" (Moreno, 1964, p.29).

To the degree that an auxiliary develops their spontaneity, there is freedom to act. The greater the willingness to step into new situations and enact new roles the more complex the cultural conserve becomes. In picture form it becomes a patterned antique sari rather than a stiff new tea towel. The cultural conserve becomes a springboard from which to act in an unconstrained way that is a mirror and model for others.

The following scene demonstrates a moment in which the protagonist is freed up by the auxiliary, in this case the director, who is acting in a relaxed and unhurried way, freely and spontaneously.

In a psychodrama training group Pamela is working purposefully toward an encounter with a trainer in her psychodrama enactment. Previously in the drama she was displaying curiosity, courage and playful spontaneity in her relationships with others. At the moment the trainer entered the room, Pamela's body began to go slack and her face crumpled into tears.

Director: "You are a child on thin ice hearing the ice cracking." (Coming alongside the protagonist, placing his hand on her shoulder) "I see that you are temporarily awash with feeling and you've indicated that you want to face this person and stay in relationship with yourself and with others despite how difficult it is."

In response, the protagonist takes hold of herself and continues the drama. Pamela consolidates the developing role of the intimate and honest relator and is willing to enter into the improvisation of building robust relationships with others.

Heightened self-awareness contributes to spontaneity. The director, as auxiliary, is free in himself and as a result is able to speak the unspoken, assisting her to find her voice by experiencing a "companion to self". This act of freedom in the director alters the protagonist's old experience where there was no support and gives her sufficient confidence in her ability to move forward thus producing social atom repair. The auxiliary is giving it a go himself modelling an unrestricted way of living in the world. This intervention creates vitality in the frozen moment and the protagonist experiences an increase in her vitality as a consequence.

It is vital for the auxiliary to be spontaneously disciplined and to create an original response. The director being free in himself evokes a similar freedom in the protagonist. She is inspired by the auxiliary and her spontaneity is increased.

"There is an increased self awareness in the protagonist. We conceive of this increased self awareness coming about as a result of their own functioning being portrayed externally while the protagonist maintains positive emotional contact toward the auxiliary and what they are doing." (M. Clayton 1992, p.28)

Connectedness

Moreno's vision is of men and women creating a world where we work at developing connectedness through much practice. We do this by warming up to the real person in the here and now and allowing ourselves to be affected by one another and to learn from each other.

One of the foundation stones of a psychodrama group is the desire to create links between people. Producing a drama with auxiliaries enacting aspects of the protagonist's life assists the protagonist to see themselves as being in relationship with self and others. This relational aspect of psychodrama is its greatest power - leading away from excessive self absorption and isolationist tendencies toward a sense of being part of a greater whole.

Heightened self awareness contributes to spontaneity and assists the protagonist to connect to themselves, appreciate who they are and also to learn how the group experiences them. Sometimes this is disturbing. The protagonist may face an aspect of themselves which obscures or obstructs their deeper yearning to enact their life with spontaneity. In a group where trust and good will are uppermost, this moment is of great value for all group participants (Clayton, 1992, p.27). When such a moment occurs compassion and love are unlocked and a greater connectedness occurs between the group members and the protagonist.

When there is a sociometric warm-up to an issue in a working group hidden links emerge. The presenting issues may look different, however the links are present. By focusing on the sociometry, group members begin to feel safe enough to relate to

each other with authenticity in the here and now. By focusing on these hidden links, which are not so immediately noticeable, an unexpected protagonist may emerge and the spontaneity of the whole group increases. Group members in a psychodrama setting develop an increasing ability to function as adequate auxiliaries both for each other and the protagonist creating a fertile ground in which the protagonist enacts and improvises new ways of living. Moreno describes this fertile ground as the locus nascendi, the establishment of community before the birth of creation can exist here in this space or locus (Moreno, 1964, p.25). Warming up in this way creates a working group where tele relationships are utilised to reconstruct or repair social atom linkages. For example, the protagonist as they are living, acting, and reproducing the telic bonds of their original social atom may be assisted by a group member who is both like and unlike their sibling. The group member may act as an auxiliary for the protagonist, repairing that sibling relationship during group interactions and as an auxiliary in a psychodrama.

“The psychodramatist’s guiding principle is that, to help resolve problems, the focus must be on the sociometric network of relationships, as well as on the individual’s personality dynamics which are hinged to his social atom”.
(Yablonsky ,1991, p.132)

At the same time the auxiliaries develop spontaneity and strengthen their connection with others.

“...by taking up the roles of the other, auxiliaries broaden their life experience, gain a deep connection with others, and have the freedom to express themselves in ways they may normally avoid...” (Williams, 1989, p.21)

Jo Salas (1993, p, 108-9) presents Peter Brook's comments on the changing nature of theatre with its reliance on spontaneity and creativity. Peter Brook, uses the words "matrix of unity" and in so doing commits himself to a world view akin to Moreno's, in which human beings move toward each other willing to experience a moment of connectedness that is both ordinary and extraordinary.

"The theatre director Peter Brook speaks of theatre's ancient function of providing a temporary reintegration for a community, which like all communities, lives it's day-to-day life in fragmentation. But this function of theatre can no longer be fulfilled, they says, because the process of fragmentation has gone so far that we no longer share common touchstones on which rituals can be built. Instead, they says, modern day actors must find a new 'matrix of unity', which is the

moment of performance, the *now* shared by actors and audience... We perform rituals that are based in the immediate needs of the event itself, neither arbitrary nor ancient nor obscure, but with a readily apparent role to play in the purpose for which we are gathered. At the same time, we are indeed 'leaning on the moment'- we are above all sharing in this birth of the scene, this revelation of a life." (Salas, 1993, p.108-9)

Whilst being an active sociometrist is a major role of the director, the auxiliary is also aware of the emerging sociometry. This informs their work and assists them to develop the intimacy and inclusivity necessary to establish a community between themselves, the other actors, and the audience. A protagonist steps forward with confidence in this developing culture based on interrelatedness. The director, actors, and audience create a community that will laugh with (and not at) the protagonist; non critical laughter which produces compassion and links us as human beings faced with similar joys and difficulties.

One of the fundamental principles in psychodrama is that we are all linked either positively, negatively or neutrally to one another. This telic link enables us to momentarily and strongly act as auxiliaries with each other. The auxiliary and director are purposeful journeyers acting together with trust and fluidity allowing the spontaneous moment to move them into unknown territory and new learnings.

Spontaneity and Unveiling Demons

Adequacy is an element of spontaneity which is very relevant in the moment of entering into the unknown. In order to unveil demons, we want to have an appreciation that what we do in that moment will be enough. As an auxiliary in psychodrama it is necessary that one has the ability to be vulnerable and to be willing to reveal oneself in the service of creating some meaning within and between one's internal world and the world we inhabit with others. This requires a high degree of spontaneity and an ability to commit oneself fully to the enactment regardless of whether you are charged with authentically enacting the role of a significant person in the story or whether you are the lapping waters of the River Styx.

Social atom repair work is essential work that addresses the obstacles that stand in the way of an actor's spontaneity. This can be attended to both in private

psychotherapy and through role training, modelling, mirroring, psychodramatic vignettes, spontaneity training, concretisation and soliloquy. Working with group process and facilitating encounters between group members also strengthens an actor's awareness of their individual processes and how they block their spontaneity. Critical feedback from group members who act as auxiliaries to each other is also a helpful way of assisting a person to develop progressive roles and this requires a high level of trust between group members.

Moreno describes therapeutic theatre as follows:

"The whole past is moved out of its coffin and arrives at a moment's call. It does not only emerge in order to heal itself, for relief and catharsis, but it is also the love for its own demons which drives the theatre on to unchain itself. In order that they may be driven out from their cages they tear up their deepest and most secret wounds, and now they bleed externally before all the eyes of the people."
(Moreno, 1964, p.28)

As the protagonist "tears up their deepest and most secret wounds", it is essential that the auxiliaries act with commitment as companions on the journey. Doubling builds the protagonist's ability to accept themselves and to create interactions between the protagonist and the self - a vital, wholehearted auxiliary/companion to one's self.

The auxiliary, as double, acts alongside the protagonist, helping the protagonist to build a unified experience of the self and to develop free expressiveness that warms the person up to their own abilities. New insights and possibilities emerge. The double plays a significant role in developing trust and a permissive atmosphere. Moreno also alerts us to the need for integrity in this unified experience which requires the double to be provocative at times. "If such absolute permissiveness doesn't exist in the psyche - that is, the subject towards herself - why should the double be permissive?...So always remember that often a double opposes in order to impart. This is often the door to important information" (Fox, 1987, p.135).

Provocative doubling acts as a role test for the protagonist, strengthening their ability to assert themselves and clarify what is significant for them. It also acts as a spontaneity test, encouraging expressiveness and disturbing the protagonist in such a way that they act with flexibility, developing under developed roles or creating new roles.

So we have seen how a responsive psychodrama director and the auxiliary draw on spontaneity, production, and knowledge of role theory to assist the protagonist to fully warm-up to themselves. The outcome of an adequate warm-up of both protagonist and auxiliaries is that spontaneity is high and there is a satisfying enactment.

The Self Directed Actor – The Art of Moving Toward Denouement

Denouement is defined in the Concise Oxford dictionary as “the unraveling of plot or complications, the final resolution of a play, novel”. However, this does not convey the shivery, ecstatic experience of a gestalt, the theatrical moment that satisfies utterly. This is experienced in the moment of catharsis in a psychodrama where full expression of the protagonist and auxiliaries leads to the creation of new responses and moves the protagonist forward.

An auxiliary is a self-directed producer of action and form. When the story requires dramatic pause or readiness to shift to a new scene the auxiliary allows their training and intuition to guide them. The director is the chief auxiliary in the enactment and the auxiliary keeps generating until the director tells them not to. The auxiliary’s faculty for listening and involving themselves as a team member to craft a satisfying enactment has them respond in such a way that the moment is built towards denouement. Moreno describes this denouement in relationship to the warm-up process in the spontaneous actor.

"The spontaneous act cannot last beyond a certain point in time without weakening. The actor must come to pause sooner or later. Besides the process of act making they must have the process of pause making under control. An act is rhythmically followed by a pause. Tension is followed by relaxation." (Moreno, 1983, p.52)

A well attuned actor knows when the critical peak has been reached. In the pause phase, they go within themselves and allow their warm-up to the next moment to emerge in an unconflicted way. The pause state is full of potential for the spontaneous actor. In this pause, or empty space, the actor is inspired to create something fresh and appropriate to the moment. As they engage themselves in this moment of becoming, there is a trance-like experience as surprising new actions and words emerge.

An auxiliary moves into the unknown relying on their intuition, their knowledge of theatre, their trust in their role flexibility, and commitment to the spontaneity state emerging in the moment. This is nowhere more evident than when the director, together with auxiliaries, works with the concept of pacing to enact a satisfying, dynamic scenario. For example, they learn to recognise the moment to shift the focus of the enactment to develop a natural progression toward denouement. When the actors are fully in role and maximise or bring each scene to fruition, it naturally leads to the next scene. Knowing when that moment is achieved is critical to spontaneous theatre and creating satisfaction for the audience.

In Playback Theatre, though each actor must hold the intention of moving toward the catharsis of abreaction and of integration, the teller's actor (the actor chosen by the storyteller to be themselves in an enactment) often leads the shift to the next scene. As each scene comes to fruition, the overall intention of the actors is moving toward the final denouement of the story.

The movement toward denouement expressed through individual and group catharsis is built into the forms of both psychodrama and playback performance. In psychodrama this occurs in group warm-up, the group or individual enactment and a sharing amongst the group at the end. Playback Theatre uses forms that assist the team of actors to "fly south" together. For example, the chorus is a moving sculpture that shadows the teller's actor. It can be used to affirm the experience of the teller's actor, or may take the role of a double for the teller's actor revealing the unspoken or acting as provocateur, as does the psychodrama auxiliary as double for the protagonist. The chorus can help bring the theme of the story to light and also create environments or more abstract qualities of a moment through sounds, words, singing or interacting with the musician. In this way the warm-up to a scene or place and movement toward denouement is enhanced.

The swarm, a Playback Theatre training tool, is used to develop the actor's choric abilities. The actors form a loose group and begin in a neutral stance. One member of the group allows a movement and sound to emerge from within themselves. Then the rest of the group takes that up, moving and making sound together, and moves to

another part of the space at the same time building and maximizing that sound and movement. After a pause together, another “leader” emerges and the new sound and action is brought to a point of catharsis. Variations on this would include words, themes, environments – there are endless possibilities. The intention here is to develop a team focus, a trust in working together, building to a climax and finding a resting point from which a new warm-up is begun.

In rehearsal before a playback performance, I would often use the swarm to warm up the actors to working together, increasing synchronicity and attunement, and becoming aware of their bodies as conduits of spontaneity. The effect of this training was observed later in a performance when a German man described his experience as a young man hearing cattle trains rattling past in the night. These trains were taking Jews to Auschwitz. The chorus became the trapped mass of frightened men, women and children, then shifted to become the universal witness, capturing the magnitude of this inhuman act, and moving toward final denouement. The audience was moved and disturbed – we all became witnesses of this terrible moment in history.

The art and power of moving toward denouement is relevant to both auxiliaries and playback actors alike, requiring a level of self awareness and capacity to be a self-directed producer of action and form.

Working with the Unknown

The work of an auxiliary is to act freely and wholeheartedly. Essential to this is the auxiliary’s ability to warm up to a state of spontaneity and move into the unknown. Moving into the unknown requires an awareness of what the new territory is or might be, a willingness and ability to use all the senses fully, an ability to see and feel the next piece ahead of its being embodied, an ability to intuit the necessary aspects or steps, and an ability to move with fluidity and trust.

Playback actors live with the unknown. The moment they step onto the stage they are improvising and building on what comes toward them. Every step is a step into the unknown and at the same time, because the story has already been told, there is a

foundation to build on. This creates a certain freedom for the actors and musician and also for the audience – the performance is rooted in the teller’s story. The teller is present at the side of the stage throughout the performance – their responses are part of the fabric of the performance.

As described earlier, the training of the actor in chorus is an intentional work that trains the actor to let go of ownership and singularity, and to move together with fluidity and trust. The actors develop trust in their capacity to build telic bonds between each other and this produces original and surprising acts and words, and creates a flowing image that builds on the storyteller’s experience and invigorates them. The enactment thereafter lives in their memory in the way a significant dream does. The enactment itself becomes a symbolic auxiliary to the teller throughout their life.

A protagonist in a psychodrama enactment has a similar unforgettable experience. They have been willing to enter into the unknown in the pursuit of freedom in one way or another: freedom from restricted ways of acting, freedom from family messages, freedom to act with originality and creativity.

In pursuit of this freedom, spontaneous companion/auxiliaries act alongside the protagonist and they enter the spontaneity state and are able to access all of their senses fully. When the protagonist is fully in their body, the auxiliaries are able to see and feel the next piece ahead of them.

Another specific technique used in Playback Theatre is one based on the principle of “Yes, and...” In an exercise called ‘Giving the Gift’, two people develop an improvisation where each one says ‘yes’ in principle to whatever the other actor brings forward. Person A will receive a gift from person B. Person B enters carrying/holding/dragging a gift for person A. Person B makes the first offer both by taking on a particular role (e.g. child, workmate, confidante etc.) and by carrying the gift in such a way that it signifies a particular object. Person A must act in a way that says ‘yes’ to the first offer, i.e. if it is a child and they are speaking in a way that suggests person A is a teacher, then they take up that role. Person A identifies the gift. At this moment, person B let’s go of their own idea of what it is, and goes along with person A. Both actors continue to build belief in the enactment.

What is significant about these techniques is that they require the actors to be auxiliaries to each other, building on what is given, creating relationship where there was none. All auxiliaries in psychodrama, including the director, are required to enter into the spirit of the spontaneous act so that we build each other up, we add the missing aspect, we develop vitality, originality and connectedness, so that we can act in ways that contribute to everyone's lives.

Aesthetic Production

Aesthetics in psychodrama take into account some of the underlying currents that exist in a moment of creation. The word aesthetic is derived from the Greek, *aisthetikos*, *aisthanomai*, which means perceive - the person perceiving beauty momentarily joins with the creator as they create. In these moments mutual tele can be experienced; one to one, one to many and vice versa.

The word theatre comes from the Greek word "theaomai" which means behold. In psychodrama the moment of insight both personal and group is the moment of beholding. Valuing the moment of the new creation assists us to hold onto new understandings and also makes us to know that we are creators capable of transforming our old ways of perceiving ourselves and others. The moment of creating something new requires a degree of spontaneity that comes from an adequate warm up to ourselves in that point in time that reflects a congruency between our thinking, feeling and action.

In the following psychodrama vignette I identify some roles enacted by the auxiliary and demonstrate how an effective and creative auxiliary produces spontaneity in the protagonist. This vignette also demonstrates the beauty of appreciating and holding a moment where a subtle transformation takes place in the protagonist - the smallest shift indicating the birth of something new and delicate. The group's involvement and attention to this moment assists the protagonist to notice and value their developing abilities.

This vignette occurs in a training context. The trainee is at the window of the kitchen preparing an evening meal, the light is warming. She is involved and absent at the same time, preparing the food and being in her private world.

Director: "What do you hear?"

Protagonist: "I hear the thwack of a ball hitting the ground".

Director: "Choose someone to be the sound of the ball."

The protagonist chooses an auxiliary who creates that sound.

Protagonist: (shrinking visibly) "That's not the right sound. That sound is scary."

Auxiliary: "What kind of ball is it?"

Protagonist: "Soccer ball".

Auxiliary: "Oh yeah", that's very different."

Here the auxiliary demonstrates his ability to involve himself in the protagonist's world; he is a mindful initiator and double for the protagonist in this moment. As he focuses on becoming an accurate mirror the auxiliary produces a sharper sound, a thwack sound. The protagonist's face lights up as she warms up more thoroughly to her actual experience cutting the vegetables whilst listening to the sound of the thwacking ball.

In this state of spontaneity the protagonist hears another sound intruding - the sound of the axe splitting wood and then bluntly striking the concrete. The protagonist has a deepening in warm up as she experiences the realness of the enactment. Again a new auxiliary is coached into getting the precision of the sound and the irregularity of the fall of the axe onto wood and concrete. The auxiliary acts from the role of an open learner willing to try something new. His enthusiasm to being coached and trying out a few different ways of creating authentic sounds increases the protagonist's warm up and demonstrates willingness to improvise and be flexible. This in turn assists the protagonist to be mobile and flexible.

In the protagonist's mind is painted a picture of her son without shoes on with a large axe chopping wood. I also now have a cruel picture of vulnerable toes and a large axe slicing through them. The mother in fierce flight runs down the yard and confronts the boy on his reckless attitude towards his own safety. The boy turns his body inwards and away from the mother and grunts - he is not there, he is protecting himself.

The director intervenes, gets alongside the boy and in an aside the boy reveals his love of chopping wood. He unfolds like a sea anemone that knows it is not entirely safe yet and is willing to take the risk to open a little.

Director: "Do you want to speak to your mum now?"

Boy: (fairly and with equanimity) "I like to chop wood."

Protagonist: (as herself) now listens thoughtfully to the auxiliary as the boy. There is a long pause and her body is in a state of quiet, creative receptiveness, a spontaneity state. She is relaxed and thoughtful as she replies, "I can see that you love chopping wood. I had forgotten that. We only have this large axe. Maybe you could chop with John or myself with you."

Boy: (softly closes in again) "That's enough now, Mum."

Some members of the group and the director-in-training wanted the mother and the boy to do more, to insist on the boy staying open, to have the mother challenge the boy. The moment of the creation of the new may well have been discounted. The group had seen the moment of spontaneity that created a new experience of intimacy in both the roles of the son and the mother; in their haste to have more of this moment the sea anemone was likely to be crushed. When the director and the group remain open and warmed-up to spontaneity, the protagonist is more likely to act with freedom and purposefulness. In this context there are no preconceived ideas; there is the moment that emerges from the collective spontaneity of the group.

The following story from a Playback Theatre workshop is an example of what David Whyte describes as the exquisite and rare in the following quote, “Work is the very fire where we are baked to perfection and like the master of the fire itself we add the essential ingredient and fulfillment when we walk into the flames ourselves and fuel the transformation of ordinary, everyday forms into the exquisite and rare” (Whyte, 1994, p.115).

In this workshop we are focusing on the aesthetics in Playback Theatre and how the dramatic level of story can be enhanced. Rebecca tells us that she is very moved by a moment on the previous day when Sally chose to tell a story about the death of a young woman and how the rest of the girl’s family wanted to hide the fact of her dying from anorexia. Rebecca says how strong the forces are in her country that would have her remain silent. We choose this moment to re-enact and see how the black curtain can be used. The black curtain is a screening device on the stage made from two pieces of black fabric that allows actors to remain hidden from the audience until they come onto the stage from the middle or sides of the screen. Previously we have experimented with standing on a table and using the top of the curtain as a place to make an appearance from.

Firstly a chorus is used to represent the social pressures to conform and not rock the boat. When this has been fully maximised the chorus and the teller’s actor leave the stage. The stage is empty and for a long while we stand behind the screen “waiting”, without any conversation until, at exactly the same moment, we all move together. I take the position of the dead girl and another performer is Sally. Without seeing the other performers I put a piece of red fabric over the top of the screen and drape one hand lifelessly over the top. At the same moment another actor puts her hand up in the air and the performer who is the story teller comes through the opening of the curtain and gives a soliloquy. There is a synchronous moment of ending.

What interests the audience is the long moment of waiting. How long that moment can be held theatrically is much longer than we as actors might ordinarily imagine. Having a screen to move behind clears the space and at the same time heightens the sense of drama for us all. We are in a state of “team creation” where regardless of our ability to see what the other is doing we move effortlessly with great beauty and precision, a kind of flow of neutral ecstasy. The whole is greater than the sum of the parts creating an extraordinary aesthetic.

Implications

This section highlights particular concepts presented in this thesis that have implications for trainers, directors, trainees, and spontaneous actors in psychodrama and Playback Theatre.

An auxiliary must be able to shift between many different roles and have access to the range of human expressions, to read a situation accurately, and remain purposeful. A director cannot rely on a person's ability to do this, implying that they may have to coach the auxiliaries at particular moments during an enactment. For example, as the warm up heightens to a catharsis of abreaction, the director may want the auxiliaries to accurately mirror the protagonist's world, or maximise the dramatic conflict and not shy away from the difficulty of the situation being enacted, and directs the auxiliaries to do so ensuring a new experience and expression.

Spontaneity training and social atom repair are central to the training of auxiliaries in psychodrama and also for the actor in Playback Theatre. This implies that trainers in both fields could draw from each other extending outside their particular frameworks. Psychodrama trainers could gain a lot from improvisational theatre techniques to develop different ways of approaching spontaneity training. Theatrical exercises and conventions used in Playback Theatre such as fluid sculptures, swarm, team shapes and chorus, may be incorporated into psychodrama training to assist in the development of physical and expressive attunement and aesthetics in psychodrama and in developing playful ways to increase spontaneity. Playback Theatre trainers could include also social atom repair and sociometry in the training of playback actors.

An area of development for both the auxiliary actor in Playback Theatre and psychodrama is to understand the principles of sociometry so that they can act purposefully during an enactment. Sometimes this means deliberately strengthening sociometric links. Again for the trainers in both psychodrama and Playback Theatre, this implies deliberately developing, and overtly working with the sociometry in the group. Immediately the protagonist, or group member, with other group members, is warmed up to the subconscious level of themselves. When they do that their spontaneity builds, and anticipation increases as they warm up more fully to what

they're about to enter into, already creating an "edge of the seat quality" to the enactment or performance.

Developing the role of the theatre crafts person requires training in pacing, storytelling, chorus work, developing the body and voice and having an appreciation of the aesthetics of satisfying theatre. These are the building blocks of developing trust and flow and immediate ways of accessing spontaneity for individuals and groups.

Attuning oneself to the group and the protagonist enables the auxiliary to see and feel the next piece ahead of its being embodied. This implies that auxiliaries have a responsibility to develop their capacity as dramatists by attending events that focus on these aspects.

The auxiliary remains present in themselves and is an active observer who mirrors and maximises the protagonist's words, body tone and actions. They are receptive and merge with the protagonist using their heart, mind and body to connect and communicate with them. The implication is that the auxiliary is aware of themselves as an instrument for developing spontaneity, newness in the system, capacity for change. It also implies that they understand the work, that they apply their mind to the system, and possible areas of work. Also, during an enactment, as psychodrama trainees they can consult with the trainer while the action is paused so, as auxiliaries, they can get more conscious of what's actually occurring in the system, who they are in the system. In this way they can be more purposeful as an auxiliary for the protagonist.

By implication auxiliaries develop an appreciation of themselves as creators and makers of story based in real life situations transcending the present moment by bringing forward the universal. When auxiliaries and group members access their imagination the protagonist is likewise emboldened to foster this essential element of the spontaneous actor in life. Perhaps developing familiarity with myths and legendary figures would develop the ability to identify or create enjoyable, satisfying role description and at the same time develop a sense of story and drama. Becoming and playing the archetype introduces another quality, a larger than life quality and energy that frees us up to experience the numinous quality of the self.

Conclusion

This thesis has illustrated central aspects of the work of the auxiliary. It is the auxiliary's role to act freely and wholeheartedly. Essential to this is the auxiliary's ability to warm-up to a state of spontaneity and move into the unknown. Cameos from a variety of enactments have provided descriptions and examples of auxiliary work are used. It is my assertion that there are essential elements that achieve denouement creating satisfying drama that transforms the psychodramatic experience to a glorious thing. These essential elements are wholeheartedness, spontaneity and flow, freedom, connectedness, unveiling demons and a focus on aesthetic production. Such auxiliaries act with an inner authority and power that stirs the creative genius in the protagonist and other group members in a psychodrama and moves people to connect with each other in the world.

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Make the consequences equal to the behaviour. Do not cheat an employee out of just rewards; if someone is a good worker, say so. Some managers find it difficult to praise; others find it difficult to counsel or tell an employee about what is being done wrong. A person who is overrewarded may feel guilty, and one who is underrewarded may become angry. Concept check. 1. In motivating, what role do rewards play? 1. What is the function of the Tower? (The tower issues information to aircraft under its control to achieve a safe, prevent collisions). 2. What is a manoeuvring area used for? (Used for take off, landing and taxiing of aircraft, excluding aprons). (Is a control area established at the confluence of controlled airspace routes in the vicinity of one or more major aerodromes,) 13. Give the definition of an airway. (Is a Control Area in the form of a corridor and is marked by radio navigation aids.) 14. How are Visual Meteorological Conditions criteria expressed? (minimum visibility and distance from cloud). Which of the following is NOT one of the four basic routes to achieving a differentiation-based competitive advantage? Appealing to buyers who are sophisticated and shop hard for the best, stand-out differentiating attributes. Perceived value and signaling value are often an important part of a successful differentiation strategy because it seeks to deliver superior value to buyers by satisfying their expectations on key quality/service/features/performance attributes and beating their expectations on price (given what rivals are charging for much the same attributes). The objective of a best-cost provider strategy is to deliver superior value to value-conscious buyers at a comparatively lower price than rivals. The competitive objective of a best-cost provider strategy is to In particular, we achieve near lossless performance to the full-precision model by using a 4-bit detector, which is of great practical value. 1. Introduction. The pink part, denoted as H, is a full-precision sub-network, which we call the auxiliary module. It connects to intermediate outputs from F. The input image is fed into F but generates two outputs, one is from the last layer in F and the other is from the last layer in H. In other words, the combination of F and H forms an augmented mix-precision network $F \hat{\cup} H$ and the parameters of the low-precision. The motivation of such a design is to create full-precision routes to update parameters of the low-precision model and thus alleviating the difficulty of propagating gradient in a quantized model. Specifically, the intermediate output of.