

The Intercultural and Psychophysical Pedagogy of Phillip Zarrilli

Lori Lee Wallace

Pacific Lutheran University, USA

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Psychophysical actor training is a method of instructing performers in order to fully develop the relationship between the mind and the body. Though there are several artists who have explored psychophysical training, this paper is focused on the pedagogy of the accomplished teacher, philosopher, coach, actor, director, writer, scholar, and polymath Phillip Zarrilli. Zarrilli has developed a truly unique approach to psychophysical actor training. Throughout his career, he has melded a series of exercises that teach focus, discipline, the shedding of ego, and above all, awareness.

Zarrilli incorporates three Asian art forms to infuse his pedagogy: *yoga*, *t'ai chi*, and *kalaripayattu*. *Yoga* is a discipline formed in India, which incorporates meditation and breath control using specific body postures. *T'ai chi* is a Chinese martial art that uses slow and fluid movements that give the practitioner focus and discipline. *Kalaripayattu* is an Indian martial art form that developed in Kerala (Zarrilli, 2009). Through the use of exercises from these disciplines, the performer is able to engage her bodymind (lack of division between cognitive thought and physical action) actively. The disciplines have been transformed using practical actor training language, which allows for an understanding of how the principles which derive from these traditional disciplines can become helpful for the modern performer, for while these disciplines are traditional, Zarrilli's training is modern (Zarrilli, 2010).

In an interview, Zarrilli characterizes himself as 'cosmopolitan,' a philosophical ideologue of the acting world, airily treading—but with feet well grounded—on the ancient-but-arable terrain of many other Asian arts. He seeks to allow the growth of what an actor lacks as well as draw forth what is dormant present, using his own pedagogical ideas to bring awareness of the bodymind connection to his acting students (Zarrilli, 2011).

In other words, he is creating a structure for the actor to organize herself around, yet allowing freedoms that exemplify Western acting approaches. According to Zarrilli, traditional Western actor training involves an element of casualness and energy squandering. These traits can be a detriment to the actor. Zarrilli, however, sees value in the unifying complements of non-constraint within strict methodology (Creely, 2010: 217; Zarrilli, 2009: 99).

Before moving forward, it is important to define *psychophysical* as an approach in pedagogy and in acting. Zarrilli, in his writing and in interviews, associates the psychophysical with the theory of 'bodymind,' the operative inextricability of emotion, soul, and all aspects of the corporeal (Zarrilli, 2011).

It can be observed that while the word *psychophysical* itself suggests a duality, it is a conception of oneness. Actors can easily get caught up in the text of a script, and then consider movement, causing an awkwardness and disengagement within that duality. In psychophysical acting, the words are usually secondary to the effortless and without-thought concern of movement and emotion. Zarrilli presents the problem of dualistic thinking for many Western actors:

Acting is either too easily over-intellectualized or becomes overly subjective. This is due to our compartmentalization of mind, body, and emotion, it is commonplace to assume that mind is an absolute organ or category separate from the body or our feelings and emotions [...] To separate mental processes from the body and our feeling/emotional world or vice versa, is highly problematic from the perspective of understanding acting process. (Zarrilli, 2009: 76)

This plainly expresses what psychophysical acting must be in contrast, and how psychophysical training as an immersive process slowly dismantles the reflexive compartmentalizing of the self (and by extension, all else). In challenging Western approaches, influenced by many external factors such as cultural norms, Zarrilli attempts to shatter physical and metaphysical paradigms.

During an interview, Phillip Zarrilli discussed his background. He was born in Covington, Kentucky in 1947 and went from Midwestern boy to student of philosophy and religion, then seminarian to activist/existentialist, to poet and short filmmaker, theatre performer and director, martial artist and *yogi*, ethnographer and writer, playwright and teacher. All of these roles have served his psychophysical training approach, which is intercultural yet Western and stoutly pragmatic. This background has given him the ability to train actors in his unique way (Zarrilli, 2011).

In 1977 Zarrilli became the protégé of A.C. Scott, the director and founder of the Asian/Experimental Theatre program, which became active in 1963 at the University of Wisconsin-Madison. Scott was formulating a psychophysical method of training actors by using the martial art of *t'ai chi* in the classroom. Scott had trained in Hong Kong with Master Cheng Yung-kuang, 'thus laying the foundation for his visionary work in using *taiqiquan* as a basis for the psychophysical training of the contemporary actor' (Zarrilli, 2011).

Zarrilli was invited to instruct alongside Scott in Madison as he had been studying the martial art of *kalaripayattu* in India and was discovering ways to infuse it into his own pedagogy. Zarrilli describes the Asian/Experimental program as, 'the nucleus of a newly established International Theatre Program, in its turn the result of an increased concentration on International Studies within the university as a whole' (Zarrilli, 2009: 215). He took tutorials from Scott, and upon being hired by the university as an instructor, was trained in *t'ai chi* by his new mentor for a full year. This allowed Zarrilli the opportunity to learn *t'ai chi* and benefit from Scott's immense knowledge of Asian theatre and cross-cultural training principles. Zarrilli discusses Scott in an interview:

Scott was a real visionary, in his own quiet way, he was really plumbing the possibilities of using *t'ai chi* for training actors in a way that no one else had really explored (or few other people had). (Zarrilli, 2011)

Zarrilli then, in 1979, took the helm of the Asian/Experimental Theatre Program, where he honored the tradition of rooting the practice in *t'ai chi*, but was given the freedom to, as he relates, 'formulate my own teaching methodology.' This occurred alternately with

ongoing training in India, allowing him to expand on Scott's intercultural and bodymind-based pedagogy. This portion of Zarrilli's life was critical in the formulation of his worldview and love of intercultural, transcultural, and crosscultural theatre, performance and training (Zarrilli, 2011; Zarrilli, 2002: 355).

Zarrilli first travelled to India on a Fulbright scholarship that he received in 1976 to study *kathakali*, a type of dance drama in the Kerala region of India. This was a revelatory process for Zarrilli, for during this time he began to focus on theatre pedagogy in the interest of resolving acting 'problems' in (primarily) Western students.

Zarrilli's work had already begun to concern ethnography of culture and performance as well as *kathakali*, but what came to the fore was *kathakali*'s attendant martial art *kalaripayattu*. The latter is one of the three physical training disciplines that Zarrilli has long employed. Zarrilli distinguished himself by being the first Westerner invited to train in this martial art, which has very entrenched, rarefied, and ancient cultural roots (de Gay and Goodman, 2000: 222; Zarrilli, 1998:18; Zarrilli, 2011). His training began in 1976 when he attended the Kerala Kalamandalam School for six months, training for eight hours each day under M.P. Sankaran Namboodiri. After that, he spent three months studying *kalaripayattu* under Gurukkal Govindankutty Nayar at the CVN Kalari Thiruvananthapuram (Zarrilli, 2009: 67-68).

Through observation of the work used by both his *kathakali* and his *kalaripayattu* teachers, Zarrilli began to notice the focus and power that his teachers embodied through practice of these disciplines. They exuded a presence of 'readiness' that Zarrilli wanted to understand (Zarrilli, 2009: 23-25). Zarrilli returned to train with Govindankutty Nayar over the course of seven years, devoting his time to train intensively in *kalaripayattu*. Zarrilli's humble origins as an inept beginner in an overwhelming, hot, and demanding eight-hour-a-day practice gradually evolved into master-level pedagogy. (Zarrilli, 2009: 23, 24). In 1977, Govindankutty Nayar granted Zarrilli permission to begin teaching what he was learning and in 1988, Gurukkal Govindankutty Nayar presented Zarrilli with the traditional pitham (stool) representing mastery (Zarrilli, 2009: 221; Zarrilli, 2011).

In 1989, Zarrilli began to train in *yoga* with Chandran Gurukkal of Azhicode, Kannur District. In 1993, Zarrilli furthered his *yoga* training with Dhayanidhi in Thiruvananthapuram (Zarrilli, 2009: 222).

Eventually through years of studying *kalaripayattu* as well as *yoga*, Zarrilli was able to 'weave together a complimentary set of psychophysical disciplines' that shaped his pedagogy (Zarrilli, 2009: 23-25). Zarrilli uses the three disciplines in his own way, but with little deviation from traditional form, not because of a sense of cultural favoritism but because he sees no cause to change forms that work for actors. India gave him a cosmopolitan lens with which to view the world, to view acting, and to understand that 'Asianness' and 'Westernness' cannot be reduced simply (Zarrilli, 2011).

Zarrilli has developed a pedagogy that is responsive to the split in consciousness between mind and body that sometimes exists in many actors. He sees potential in these

disciplines to remove blocks in performance. Zarrilli allows actors to challenge themselves at the level that they are capable of. He seeks to make the acting process healthy and accessible, 'providing a pathway' to solving these problems for each performer individually (Zarrilli, 2011).

Ultimately, what Zarrilli seeks is helping his students tap into a 'very immediate present,' where awareness and attentiveness can be located (short term) and a more long-term objective of an 'optimal state of readiness,' a centeredness and availability that can only be accessed sustainably through long-term practice. That is, practicing the three disciplines of his work: *yoga*, *t'ai chi* and *kalarippayattu*, in relation to performance.

According to Zarrilli's website (phillipzrilli.com), his students are asked to repeat exercises of the three disciplines daily in the classroom. Within each discipline is a tight structure that is repeated. Within each of those structures is a layering of detailed work. As the students are asked to repeat each exercise, then the surface learning of the discipline resides and an allowance for something within emerges (Creely, 2010: 223). Zarrilli describes the daily exercises of *t'ai chi*, *yoga*, and *kalarippayattu* as 'activation through breath in movement' and an awakening of energy through the body and of concentration. His goal in this pre-performative work is to lead students to an optimal level in a performance environment with themselves, their partners, and the audience (Zarrilli, 2011).

In the interest of achieving the aim of psychophysical preparation, Zarrilli has applied these particular modalities to his praxis in an integrated form. He discusses this synthesis in an interview when asked how the exercises are useful for actors, as follows:

What I brought to these traditional techniques and traditional models was a contemporary way of teaching - a Western way of teaching. I attempt to actually make things available to people very quickly. I do not want people to have to take as long as I took to find their way to a place of beginning to encounter this more transparent way of being fully engaged in what one is doing. I think it makes for better acting when one is able to sustain it. It is very useful to have these different kinds of experiences like with the opening breathing exercises, which are from simple *yoga*, then moving into the *t'ai chi* and then into the *kalarippayattu*. To me, it is all of those together and I wouldn't want to take away any of those things that I put together over time from the various teachers I had because they speak in a slightly different way to the same issue. They are all on the same track but they contribute to the kind of optimal awareness that I think is important for an actor and embodying that awareness is less likely to happen if one does not go into that particular progression. (Zarrilli, 2011)

He elaborates in an interview of the value of the Asian approaches that he uses that Western cultural training often misses. He has reverence for the approaches he uses of Asian origin; yet he also seeks to clarify that his goals are met through more than training with Eastern arts, and his pedagogy is not defined by the foreignness of his methods (Zarrilli, 2011). In other words, it is about what he has found to be effective without

affectations of otherness culturally speaking. Not only that, his focus on what works, over where the discipline originates, demonstrates his emphasis on integration and interculturalism in his pedagogy:

At a philosophical level, I think Asian thought is very useful because there is no bodymind duality in certain Asian philosophical traditions. In the West we do have the unfortunate legacy of Cartesian dualism and that is something that is so ingrained in Anglo-American culture in the way that we think, act, are inculturated, that makes it very difficult to get over. Having encountered things in non-Western cultures provides models and conceptual frameworks for a way to problem-solve and to do it clearly for people, not by romanticizing, but by challenging certain ways of thinking in the West that are problematic for actors. If somebody wants to be a dualist, [fine], but if you want to be an actor it is not going to help you. It is a pragmatic issue (Zarrilli, 2011).

This point alludes to why he chooses *yoga*, *kalaripayattu*, and *t'ai chi* as psychophysical training techniques. These are all Asian forms of training and expression, yet Zarrilli, a Westerner by birth, teaches elements from these to actors of myriad backgrounds. In the implementation of these three disciplines as psychophysical pedagogy, the emphasis is on physical immersion. In paraphrasing his sentiments about his Westernness, he understands that despite his time in India, to place too much emphasis on that cultural exposure in his pedagogy is to come across as a cultural dilettante. This does not mean he is at war with himself in his use of the forms or his admiration of them as he seeks to downplay them with a sense of pragmatism in preparing the actor for performance. It is most respectful, in his view, to not try to assume the cultural identity stemming from the disciplines he uses. He states in an interview:

In the acting studio, I am not teaching *kalaripayattu*, *taiqiquan*, or *yoga* as traditional disciplines in a specific Asian cultural context. The goal is not to make all who train with me expert martial artists. I am training actors to act. These disciplines are a vehicle to this end, and not necessarily an end in itself (Zarrilli, 2011).

Zarrilli gives a summarized description of his daily sessions and the gradual objectives in his book Acting (Re)Considered:

I guide actors through (1) a repeatable set of intensive psychophysical techniques (breath control exercises, *t'ai chi ch'uan*, *kalaripayattu*, and selected *yoga* exercises), which cultivates the bodymind toward a state of readiness, and an alternative psychophysiological relationship to the bodymind-in-action; (2) in a special space set aside... with an appropriate atmosphere ... (3) taking sufficient time to allow participants ... a new awareness of their bodies in and through "time" ... (4) providing an opportunity to actualize this psychophysiological paradigm of acting through the body via application of the training principles and techniques ... (Zarrilli, 2002:186).

Edwin Creely, in his study of Zarrilli's praxis, assesses the latter's use of *hatha yoga* for 'activation through breathing,' *kalaripayattu* to build structure and form, and *t'ai chi* for focus. 'Activation, form, and focus' is what Creely concludes are Zarrilli's 'key pedagogical goals,' 'us[ing] and adapt[ing] traditional Asian forms to suit his pedagogical needs' (Creely, 2010: 224). This balanced integration is what each daily session strives to cultivate and maintain (Zarrilli, 2011).

Of the three modalities, *yoga* is the most heavily rooted in antiquity, thought to be at least five thousand years old based on archaeological discovery, according to Shayne Bance in the article, 'History of Yoga: A Complete Overview of the Yoga History.' The other disciplines that Zarrilli incorporates in his pedagogy flow freely to and from *yoga*.

During this portion of training, he uses what he himself describes as 'basic *yoga*,' stating that it is most culturally adaptable and "Western-friendly." This is probably because in the *hatha* form that Zarrilli teaches tends to be more familiar and accessible to a Western audience (Zarrilli, 2011).

The basic *yoga* positions are called *asanas*. These are *yoga* poses that the practitioner moves into and holds for an extended period. *Asanas* are intended to simply bodily awareness to the actor, open the body, and increase physical balance and strength, among other benefits. This work allows the entry of emotional engagement, fluidity and ease of movement, and more ease in meditation (Carrico).

T'ai chi Ch'uan (often shortened to *t'ai chi*), is an ancient Chinese martial art, repurposed for Western acting preparation by A. C. Scott and Zarrilli. It is a hallmark of the innovative spirit of both teachers. That its movement principles are the psychophysical embodiment of Taoist philosophy adds a dimension that affirms the concept of union occurring through *yin* and *yang* (oppositional forces that are connected) harmony in the natural and metaphysical universe. It is a "soft" martial practice that is inner-focused to balance the 'hard' martial arts that are more externally focused (Zarrilli, 2009: 73).

Like *yoga*, *t'ai chi ch'uan* implements numerous poses, 'a continuous choreography of approximately thirty-seven basic movements elaborated into 108 movements' (Zarrilli, 2009: 73). Unlike *yoga*, advanced study can include the use of weapons such as swords and staffs in the movement exercises. In this sense, it has a kinship with *kalaripayattu*, which is also a martial art (Zarrilli, 2009: 73).

As an acting tool, the fluid grace and awareness of breath brings *t'ai chi* into distinct harmony with the practice of *yoga*. It is a perfect integration into Zarrilli's trifold movement pedagogy. *T'ai chi*, in unity with *yoga* and *kalipayattu*, is a representation of different types of Asian movement, which reflects the cultures from which it sprang just as it reflects diversity. By the time Zarrilli provides instruction, students ignorant of the disciplines' origins are having an immersive intercultural experience.

As with *yoga asanas* and *t'ai chi*'s flowing 'choreography' (Zarrilli, 2009: 73), with *kalaripayattu*, a series of sequential movements are the starting point of this discovery

of the ‘body-in-practice.’ While the initial results with intense practice are corporal, correct practice yields changes in the mind and behavior. This process is the genesis of the casting off of often-inhibitive ‘Western’ egotism in psychophysical acting pedagogy (Zarrilli, 1998: 85). Zarrilli addresses his own ego abandonment in an interview with a recounting of the ‘humiliation’ that he felt upon being the first Westerner to be invited to train in *kalarippayattu* while dealing with the difficulties of being in a room full of young boys and himself for eight hours a day: ‘That was excruciatingly difficult, wonderfully difficult, very humiliating’ (Zarrilli, 2011). He describes himself as having been a ‘figure providing comic relief,’ while acknowledging that the attendant ego battering and dismantling of such humiliating schooling ‘can be an actor’s greatest friend’ (Zarrilli, 2011).

Exercises that are part of initial training involve putting the body into a sequence of postures, which not only help develop control, balance, and grace, as with *yoga* and *t’ai chi ch’uan*, they also help develop focus. Each sequence is given the title of an animal and its purpose is to embody the essence of the animal (Zarrilli, 1998: 211). Eventually, through whole-self-changing practice, ‘the body becomes all eyes.’ This is the culmination of the practices that lead to total psychophysical awareness: the intensity, mental courage, and unselfconsciousness, all effortless, are the rewards of *kalarippayattu*. Zarrilli maintains, ‘Ideally, this increased mental calm is not something esoteric, but of great practical use.’ Herein lies the key to accessibility for the reluctant Western actor (Zarrilli, 1998: 211).

In interviews, Zarrilli does not show a desire to be criticized for the natural dilution that would occur in using Asian modalities. He has had to work on making their approaches more intercultural and less Asian-centric. Just as importantly, they have to communicate this to prevent criticism for appropriating disciplines that are not of their cultures of origin. Zarrilli is emphatic in his writing and interviews about his approach being intercultural and ‘cosmopolitan’ rather than *strictly* Asian because he is conscious that he needs to bring more to his pedagogy than just an Asian approach that has necessarily been diluted:

My work is very intercultural because I try to pay attention to the fact that I teach all these things that have their sources in other cultures; but I am not Indian, I do not live there nor did I grow up there. I teach many places throughout the world and I am a Westerner and so part of that is recognizing first of all that as a Western teacher, I want to have a pedagogy that is addressing the issues and the context where I teach, which is in a cosmopolitan context. I am not a traditional teacher. I am not in India teaching village children and a few westerners who might happen by. I am teaching people from all over the world who want to be actors and dancers and so I am going to do a process of translation into this other context so that the underlying elements and principals of those traditional trainings are accessible to the people I work with (Zarrilli, 2011).

Certainly, ethical implications regarding the appropriation of Asian forms should be addressed. It must be asked: How does appropriation of influences skirt an ethical line?

Does the fact that Zarrilli adapted and even adopted techniques and forms with Asian roots really signify that there is some form of artistic colonization and cultural theft? Or is influence in itself not inherently unethical? If not, why would influence of an other-cultural nature be considered a breach of ethics?

Zarrilli credits fully during interviews the use of *t'ai chi ch'uan*, *yoga*, and *kalarippayattu* in physical pre-performative training as providing the bones of his training pedagogy; however, he is quick to explain that these forms 'happen to work,' and their origins are less of importance than their efficacy (Zarrilli, 2011).

Artists invariably are influenced by what surrounds them. This invites the question of whether being influenced by a fellow Westerner, by something alien but still within Western culture crosses an ethical boundary? Perhaps, if there is blatant imitation occurring, ethics would be a consideration, but influence would not break ethical rules by most standards. How then are these appropriations different from what one seeks in their curiosity about Asian practices and forms? One danger in being too conscientiously respectful of foreign culture and the art embedded within it is a bland homogeneity which can be the death of art and creativity, and arguably cultural sharing and understanding.

Phillip Zarrilli is consummately intercultural. He teaches all over the world; has protégés of many nationalities; stages performances of the West in the East and vice versa; and writes ethnographies and articles about Asian modalities. Zarrilli is a man of humility who offers himself to a work that he feels is greater than himself. In that sense, his work is a higher spiritual calling and he has answered the call. The students that teach his work are growing in numbers, and his generosity extends to his hopes for what they do as individuals to succeed. He states in interviews that he is 'excited that they are bringing something of them[selves] to [the] practice' (Zarrilli, 2011).

It is my hope that this paper will honor Phillip Zarrilli as a true theatre pioneer as well as a master theatre syncretist. I wish for Zarrilli's work on interculturalism in a performance context to be exposed to other theatre practitioners. To educate others about the pedagogical connections of East and West in theatre and teach about how culture impacts theatre and pedagogy and could help evolve and expand the current understanding of interculturalism in theatre to make it a more efficacious presence. Sharing creatively on that level could connect people on a different plateau and introduce new forms through fusion. The possibilities creatively and culturally are limitless.

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