

### INDIVIDUAL RESPONSE

During CL3: Performing Place, 2004, one of the sets of activities on offer was the opportunity for individuals to create an 'Individual Response' to Caer Llan and the work of the Trilogy.

For this, participants were 'allowed' to work with others for 10 minutes at any point during the intensive before they showed the response although they could spend as much time on it themselves as they wished, outside the other projects they were involved with. Because of the 10 minute limitation, we had to be very precise in our instructions to any other participants. These are extracts from the 'instructions' I gave to my four participants for my Individual Response, 'The Years Pass':

1. **David waiting in Room 1 – looking for when we all go out to bottom lawn. Steve has his notebook and pen. Nina has something appropriate to this year to do.**
2. **All asked to go to bottom lawn. All go. Keith waits in conservatory with red and white muslin squares and copydex.**
3. **When we are all gathered and David can see me as the last person to arrive on bottom lawn, he comes onto balcony. Light cigarette and sip from glass. (Continue this throughout) Calls "Sally". I rush up steps. Keith will see me pass. Keith goes out onto "craft terrace" and starts gluing stuff together. (Continue this throughout)**
4. **David – ignore me up above. Keith – listen for me to say "Hallo love" – or equivalent as soon as I get onto balcony. (V. soon after you go out onto terrace.) Count 8 seconds and call out "Sally". (Ignore me when I come up to you.)**
5. **Steve – go up onto next terrace and start observing, walking up and down, noting. (Continue this throughout.) 8 seconds after I rush down to Keith and say "Hallo Keith" or equivalent, call "Sally". (Ignore me when I come up to you.)**
6. **Nina – Move forward onto next terrace and start your activity. (Continue this throughout.) 8 seconds after I rush down to Steve and say "Yes Steve" or equivalent, call "Sally". (Ignore me when I come up to you.)**
7. **David - 8 seconds after I rush down to Nina and say "Yes Nina" or equivalent, call "Sally".**

**I will then read something. When I finish reading – that's it and you can stop!**

**THANK YOU VERY MUCH!**

Further detail about this individual response:

Filkins' poem, [The Wall](#) had been the inspiration for the Caer Llan Sestina and the re-use of stones and rock was a recurring image of Caer Llan across the years. Each year, more work had been undertaken on the walls of Caer Llan including rebuilding the terrace walls seen in the video extract. The use of 'walls' had a particular resonance therefore. The rushing between 'years' (and each individual – David, Keith, Steve, Nina - had joined the project in successive years) signified the intensity and pressure of the projects; the confusion at each stopping place was the sense that the year/level was inhabited by ghosts, no longer there. The ventilator was to show the impact of haste but also to suggest that the rural idyll might not be idyllic for sufferers of allergies and hayfever. Finally, the extract read was a set of key questions asked by Pearson and Shanks (2001: 146) that I had drawn to the attention of the company of practitioners. The piece finished with a self-request for time to assimilate all the material of the Trilogy.