**PERFORMANCE LOG FOR SKILLS DEVELOPMENT EXAMPLE**

**Learning Aim
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| Date of workshop / rehearsal:  | 10th September 2016 |
| The focus of today’s workshop/rehearsal is: | An introduction to the work of Stanislavski  |
| The main skills to be focused on are: | Overall performance technique, understanding of drama practitioners, interpretative and characterisation skills, understanding of the Ten Point System, self-management  |

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| **Short Term Target For The Session** | Specific | I need to improve my character physicality. Finding a character tension point will help with my character physicality. To develop one tension point for my monologue character |
| Measurable | I will explore, find and the refine the tension point within one lesson |
| Achievable | I will take part in a physical warm-up, I will find where my character holds their tension, I will develop that into a tension point which I will then incorporate into my character physicality |
| Realistic | Character physicality is an integral part of character development/work. It is the first thing the audience connects to and is part of the symbology of the character. I want to create more believable characters on stage |
| Time | In this one lesson I will learn how to find tension points, and then apply it to my character. I will use that as part of my character physicality over the next two weeks rehearsal for my monologue.  |

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| Lesson Objective | This workshop was our final rehearsal for the duologue assessment on Friday. We completed some characterisation exercises and were put with another pair to give and receive feedback. We were exploring Stanislavski’s Ten Point System, specifically tension points and emotional recall.  |
| Explain: What you did in today’s session | Tension Points warm-up – This warm-up recapped the Stanislavskian technique of tension points. We moved around the space building and releasing tension in different parts of our body initially just randomly then in response to emotion words and character descriptions. It really encouraged me to focus on my body and consider how my physicality can change more subtly during my performance. (Skills Interpretation, Characterisation & Stanislavski). Initially I developed a hand led walk, responding to the thieving nature of my character, and this successfully signed the character’s constant need to pick things up and examine them. We then found depictions for our character Inner (loneliness) and Outer (Bravado) and fused these together to make a final depiction. We held this depiction for 2 minutes and I felt the tension building in my neck and my shoulders. I then successfully took this tension into my character walk, developing a shadow gesture of rubbing my left shoulder. Emotional recall – Our teacher guided us through this Stanislavskian exercise. I had already learnt about emotional memory but had not considered applying it to this character. I firstly identified the key emotions my character experiences in the duologue. This technique then enabled me to identify a time when I was really angry then ashamed. I was surprised how I started to get an almost physical reaction with my heart rate increasing as I remembered intense anger. This is definitely something I think will help improve my portrayal of Kali. (Skills Characterisation & Stanislavski) It was good as the whole group was really focussed and silent during the exercise demonstrating our improving professionalism. I think this was because we can now recognise how this approach and focus can directly influence and improve our performances. (Skill: Professionalism in rehearsals)Independent rehearsal – I had forgotten my props and had to go and find a replacement which wasted time during the rehearsal. I let my partner down and this was not a professional approach. However when we did get started we worked well together and were able to improve the end of our scene which was lacking energy. We repeated the section making the movements and gestures bigger and wilder each time until we were really throwing ourselves around. We then ‘reined it in’ while trying to maintain the same attack. (Skill: Working independently)Peer feedback – This was really useful as our partners identified some areas for improvement. They said my diction was poor and I needed to annunciate more clearly. They said if I emphasised my glottal sounds it would help portray Kali’s building anger towards Todd. Consequently I went through the text highlighting the glottals so I could really apply this feedback. (Skill: Vocal) Watching others perform and giving feedback - It was good to watch all the pieces as I could see how much they have improved and developed and use my analytical and reflective skills to give them constructive feedback. When I gave some feedback on one of the pieces I was encouraged to expand my comments using more drama vocabulary. I was pleased that I remembered some of the terminology we have been studying and was able to give more detailed feedback on their vocal skills. (Skill: Giving feedback) |
| Analyse | Evaluate: Why did you complete this work? **(don’t forgot the evaluation is most important)** AndWhy are these skills important to a professional practitioner in your chosen pathway? | Movement – All actors need to have good movement skills. Movement is key to creating convincing characters through gesture and how they perform their everyday activities. Coming into this workshop I knew my character physicality was something I needed to work on as I had been told by my tutor, and I wanted to improve the way I signed my character physically to the audience. Tutor feedback told me I successfully met this target during the workshop. Many naturalistic texts include physical scenes such as fights. Physical theatre performers by definition need excellent control and physical skills to complete lifts and high energy routines. Being confident with movement and dance makes you a more versatile and employable practitioner with the ability to perform in musical theatre productions or any play with a dance scene. This workshop has built my confidence and given me new building block to create tension points and shadow gestures in my character. Peer feedback told me that from my physical work they could see how tense the character was, and how it seemed like he was carrying the weight of the world on his shoulder. This was successful character work. The tension point workshop has made me more versatile and experienced in a new way of moving.Characterisation & Stanislavski – This is required for a convincing performance. Actors need to be able to understand their character and adjust their physicality and vocal performance accordingly. For an audience to connect they need to believe your character and see some truth in what you are doing. This is central to Stanislavski’s approach and I discovered this week how important it can be to apply his methods for a more convincing performance. Actors in small companies will often be required to multi-role so being able to switch between different characters is a really useful skill.Giving and receiving constructive feedback/Working independently– during a creative process directors will be constantly giving feedback and expecting you to respond to comments and criticisms to improve and develop a piece. Often they will give advice then expect you to apply any notes independently. Actors working for a devising company would be expected to take a bigger role in creating works. Being able to give detailed constructive criticism would be a huge benefit in this job role. Similarly an actor may be given a scene or section to work on independently requiring a good ability to work efficiently and stay motivated.I found this week successful as I found several ways to develop my skills independently (Skill: Self-Management) in response to teacher and peer feedback. This is something I want to build on as a professional practitioner should be able to develop characters on their own outside of rehearsals, and has to have the tool kit to work independently on character work before attending rehearsals. I knew Stanislavski’s exercises but had not applied them to this monologue as I had not been told to directly by the teacher. When I did this my performance and characterisation improved. In future I need to remember all my previous learning and find opportunities to apply it to what I am currently working on. (Skill: Application of Stanislavski). For a professional practitioner knowledge of Stanislavski is invaluable as he is the ‘father’ of naturalism and realism – the dominant genre on stage and television.I found it really useful when my peers gave me really specific, detailed feedback (on my glottal sounds) and I know this is something I do not do very well. I need to practice using more drama vocabulary when giving feedback and try to be more specific when making suggestions to my peers. I think this will help me identify more weaknesses within my own performances too. (Skill: Giving feedback)  |
| What can / will you do now to develop this work and your own skills development? **(Ensure you make reference to your SKILLS)** | Try to listen to teacher instructions rather than always watch as this affects your eye-line and creates unnecessary tension in your neck. Action: Be aware of this in future dance classes. Try to be more confident and use my movement memory during sequences. (Skill: Dance Technique, Self Management)Effective use of tension points to show character. Action: Use more Stanislavski techniques when rehearsing all future performances in order to have similar positive effect. (Skills: Character Skill, Interpretation and Physicality) Don’t block other performers on stage. Action: Be aware of this when blocking future scenes. Get an ‘outside eye’ to watch the whole scene and check for moments when the spacing is wrong.Improved diction since last performance but some lines too rushed. Action: – Research breathing exercises to help with pacing of dialogue. (I have completed this research and attached my annotated notes to this Performance Log) Ensure to always complete a full vocal warm-up before every performance. (Skills: Vocal) |
| Health and Safety Aspects(Please tick H&S aspects involved in this session and expand … why is this a consideration? Then write about any other issues at play in this session) |

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| Correct Attire  | ✓ | Clear Work Space |  |
| Hydration |  | Warm-Up / Warm Down |  |
| Awareness of electrical equipment |  | Awareness of evacuation procedures |  |

It is very important when doing practical work that your clothes aren’t going to restrict you in anyway and stop you completing the work set. This week I bought a change of clothes to the lesson as last week my trousers were too tight and I was unable to complete the warm-up. I also bought a bottle of water to the lessons to ensure I was adequately hydrated which means I can fuel my body allowing me to work for longer without straining, pulling of damaging my muscles. It also replaces the sweat that we use and lubricates our vocal cords. I also particularly focused on a cool down this week as I suffered from aching leg and back muscles after last week’s physical workshop. This involved me slowly stretching out my muscles to release any tension built up to help reduce the build-up of lactic acid which decreases the risk of DOMS (delayed onset muscle soreness). |
| What feedback did you receive in this session (tutor or peer)?  | **It is your responsibility to actively seek feedback from your peers.**The feedback I received from my director was to extenuate my tension point more as I was not working at the correct playing level. My peers feedback on my shadow gesture and said that it was becoming too dominating and that it needed to be downplayed a little as it was in danger of overshadowing the character. My posture was mentioned today and I was told I needed to stretch my spine a little more during warm up work. I will now research The Alexander Technqiue and develop an action plan to use this to improve my posture. Peer feedback also said my diction was poor and I needed to annunciate more clearly. They said if I emphasised my glottal sounds it would help portray my characters building anger towards their mother. Consequently I went through the text highlighting the glottals so I could really apply this feedback. (Skill: Vocal)  |
| Identify and describe your strengths in this workshop / rehearsal. Evaluate/analyse why these were strengths and why are these skills important to a professional practitioner in your chosen pathway? | This week has been particularly successful. I think I had a breakthrough in recognising the importance of taking responsibility for my own development and finding opportunities to apply my previous learning to my current practice. I think this will encourage me to be more pro-active in future and to find opportunities to improve my work independently especially when I am starting my character development and looking to find a way in through physicality.One of my strengths this week was committing to the warm up session and really focussing on the dynamics of my movements within the floor sequence. It was really interesting to learn to move in a new way (Release style) and I think I achieved this by focussing on how the movement felt rather than what I looked like in the mirror. Not only did this develop my kinaesthetic awareness but meant I could relax and release more tension. I was surprised how this helped me become more aware of the other practitioners around me and able to keep in time even without any counts. |
| Identify and describe your weaknesses in this workshop / rehearsal. Evaluate/analyse why these were weaknesses.  | A weakness this week was not being prepared and professional for my monologue rehearsal by forgetting my prop. This impacted on my rehearsal time and was unfair on my peers/ fellow practitioners. However I did arrange additional rehearsals and think this benefitted my rehearsal. I need to address this in future by ensuring I am always fully prepared for every lesson. In a professional environment this lack of organisation would not be tolerated so I need to be more professional.I also need to work on using more correct industry vocabulary when giving feedback. I was able to do this but only when prompted by my tutor. I should be doing this automatically so I think I need to go back through my notes and re-familiarise myself with all the key terms I have learnt so far this term. This was also highlighted by how useful I found detailed and specific feedback from my peers. It was really useful to recap some characterisation exercises but I think we spent too long on memory recall. It would have been better to look at a few more exercises but I do realise this should have been my responsibility. I just find it easier with someone guiding me through an exercise. In future maybe I could work with my partner and we could take turns to lead an exercise. |

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| **REVIEW OF SHORT TERM TARGET**1. What progress have you made towards this target?
2. How do you know this?
3. ACTIONS: What do you need to do next to ensure you make further improvements?
 | Feedback suggested my character physicality had moved from a 3/5 to a 4/5 during this lesson. My tutor commented on how I was now successfully signing elements of my character to an audience through tension points and shadow gestures. My peer feedback told me that the audience were now finding a deeper connection to my character therefore I was meeting my short term target. I will now take this new found physicality and ensure I am always accessing it during my monologue rehearsals. I will focus on character physicality on my audience questionnaire for Project i.d. to see if I am still communicating clearly to an audience in two weeks time.  |