

EVALUATION OF FINAL PERFORMANCE *To cover around 3-4 sides of A4*

PASS ASSESSED

A brief description of the performance:

'Stockholm' by Bryony Lavery follows the tumultuous relationship of Todd and Kali as they prepare for a trip to Stockholm, Sweden. As the piece progresses, a darker tone is revealed as Kali's overwhelming retro-jealousy and need for control manifests itself into physical violence and the image of what will happen if these characters remain in this toxic relationship. The title of this piece hints at the idea of 'Stockholm Syndrome' but contextualises it within a domestic setting, introducing and exposing ideas of domestic violence and more serious cases of familicide and dangerous relationships. As this was an examined performance, we edited the text to a condensed version of the play and performed it as part of a performance evening. Because this was a physical theatre performance, we included many physical techniques inspired by Frantic Assembly, Company Complicite, and DV8. There were 7 people in our group (6 girls and 1 boy) meaning each girl played a different side or version of the character Kali. For each section of the text where we believed a different side of Kali emerged, we had a different physical approach. For example, Section 1 introduces the characters to be in a seemingly happy relationship therefore a Round-By-Through conveys this happy intimacy and playfulness. In Section 3, Kali's jealousy of Todd's past relationships starts to emerge and therefore we used Chair Duets which conveys closeness but also edges on a more detached relationship. The Sign Describe technique was utilised by the ensemble in Section 7 as the other Kali's echo Todd's description, bringing an oddly robotic and entrancing element to the relationship mimicking their fascination with each other.

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What are your immediate thoughts and feelings looking back on the performance?

I think we did well as a company to perform this piece to the best of our abilities considering the time frame and uncertainty of some members commitment we had. I think we worked well to pull together and work cohesively on the rehearsal day in order to finalise certain sections and make the performance as polished as we could. Our choice of music I think really enhanced the different moods we were trying to convey within the piece and also I was surprised at how funny the audience found some of the moments; it was good that the lines with comedic potential really came through and were picked up by the audience, helping to provide more of a contrast to the violence later in the piece. I think a major downside of our performance was the timing and clarity on some of the physical bits such as the ensemble Sign Describe sections and the dancing section. In my opinion, this completely broke the spell or idea we were trying to create of us being multiple versions of Kali who sometimes come together as an ensemble and should be in unison. Also, I think we should have worked more on bringing out the characters of Kali and really emphasising the differences between them as sometimes in the performance, I felt as though the differentiation was a bit weak and therefore the impact was lost. However, saying this, we were effective at including a variety of physical theatre techniques that were integrated throughout the entirety of our piece and provided a visually engaging performance to compliment the storyline of our piece.

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MERIT | DISTINCTION ASSESSED

What were the strengths of this performance?
 What evidence are you drawing on?
 What went well during the process, and what areas could be improved upon?
 How did the company work as a whole?

I think overall, we were successful in conveying the overarching storyline of our piece in a condensed capacity and bringing physical theatre elements into our performance. I think we were strong at experimenting with physical movements which therefore lead to some interesting actions in our performance (such as the swimming and cellar sections). It was surprising when doing the performance to hear the audience really react to the humour of the piece. I think that because we had only ever rehearsed in front of Tari and ourselves and were focusing more on the physical theatre elements and lines, we had not realised the comedic potential and significance of the piece. It is evident that the comedy of the piece was strong from the peer feedback we gained; 'great comedic timing for all of you', 'the content was funny, due to the delivery of lines and emphasis that made it comedic'. I think that the addition of the comedy and the fact the audience picked up on it made this performance have more depth and therefore a heightened contrast to the more serious, violent moments reinforcing the idea of the characters relationships being incredibly mercurial and volatile. Another strength within our performance was our dynamic whilst working as an ensemble of Kali's. We had good 'group atmosphere/connection' and worked to have 'good choral movement and voice' according to peer feedback. This was a really important element of our piece as we needed to show multiple versions or scenarios of Kali whilst still working together as an ensemble and supporting members of the group. Our movement as this ensemble collective was 'strong', 'fluid, exaggerated and executed with intent' and 'added to the comedic element' therefore acting as a successful element of our performance. I think we all had good energy on stage and used this to keep the momentum of the piece going – this was especially important in the lead up and during the fight scene which we were struggling with during rehearsals. For this section, we knew the choreography of the sequence but were finding it difficult to convey the anger and passion of the moment. In some of the last rehearsals before the performance we added in jittery, jumping movements whilst we were breathing heavily and doing the sequence which automatically brought up the energy and impetus of our actions. I think this alteration really strengthened this section and helped provide a starker contrast to the following section where Todd hits Kali and the aftermath of this which is evident in the fact the majority of the audience do not laugh during this sensitive moment. Individually, I had good stage presence and energy as well as a 'good connection with George'. This was effective in helping produce an element of believability within the performance which can be difficult as we had so many different people playing the same character. I think this helped convey a playful relationship and allow the audience to indulge in the idea of their relationships being multifaceted. From peer feedback, I was strong at making a 'great change in physicality/ facial expressions for Father' character, providing another injection of comedy as well as showing I had thought through this characterisation and made deliberate decisions, enhancing the variety and energy of the performance. My 'emotions were genuine' and I think this was a great strength to help me react naturally to George and produce this element of believability especially within the first Section as my predominant emotion was one of happiness or playfulness. Our process was productive for the majority of it, however there were some moments where we struggled as a company. I think we were initially quite strong at trying a multitude of ideas and experimenting with physicality for each section. We worked with energy and motivation to create new material each lesson and additional rehearsals. However, I think we slowly lost this drive and hit a variety of blocks which hindered our creative energy and therefore slowed down our working process. I think that in order to improve the rehearsal process, we needed to delve into different sources of creative stimuli such as research or videos, art, and music to prompt different physical responses that could represent or work in tandem with the script. We also failed at meeting multiple deadlines for when we needed to be off script which majorly affected our ability to use the rehearsal time and explore physical theatre ideas effectively. As a company, we were strong at communicating and being discursive about the script and our ideas and made good use of the rehearsal time we had for the most part – there were some rehearsals where we really struggled with physically acting and therefore used that time to research into music or discuss character and a plan for the next rehearsal. I think that this was an important part of a rehearsal process for us to experience as sometimes it isn't easy to constantly have ideas and bring material to a rehearsal for us as a company to work on, therefore some rehearsal periods are more effectively used for discussing and collaboratively working to resolve the block. As we did not have much rehearsal time, we should have used what time we did have more effectively. I definitely think we could have worked with more efficiency and organisation, but this proved hard when some members were easily distracted within rehearsal time or other members had poor attendance. I think personally, I was strong at being patient and having tolerance during some scenarios within rehearsals but was also malleable and

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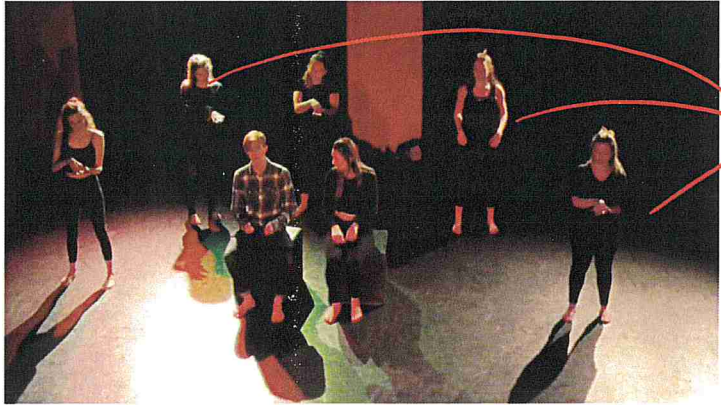
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willing to try new ideas with an open mind. These are all vital attributes for a performer acting within a company and I think this helped drive forward our piece at some points as well as showing a degree of discipline when working with others who may not share the same degree of organisation or commitment.

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**What were the weaknesses of this performance?
 What evidence are you drawing on?**

I think that although we were successful overall in the final performance, there were some stand out weaknesses that we could have improved on. One of these weaknesses was the timing for our ensemble sections such as the Sign Describe for the cooking section and the Chair Duet.



We were all doing different actions during the Sign Describe meal section in our final performance; 3 people were at the stage where our fists were on our open palms, 1 was on the stage where their hands were palm to palm together and 1 who were not even on the first movement yet.

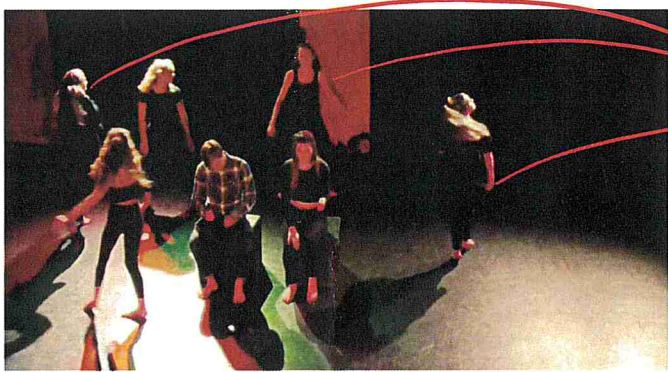
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Our synchronicity within these sections could have been improved on by practicing the specific timings of the actions and this would have created a more professional appearance with clarity and a more well-rehearsed finish. It is evident this was a major weakness as we had multiple comments relating to this aspect within our feedback: 'movements were occasionally out of time', 'clearer ensemble movements – sometimes', most group movements were together, but some weren't quite in time'. I think we also could have improved on heightening the dynamic contrast within our characterisations of Kali in the performance. Although each of our deliveries were different, I feel like we could have had more exaggerated personalities within some of the sections to provide an even more unstable and changeable nature to the performance and relationship of the characters. This would have brought another layer of engagement and depth for the audience as well as a contrast to the extreme moments of violence and unrest within the piece. For our movement, I think a main issue was we didn't have enough clarity on minor aspects which accumulated to make the actions unpolished and appear unrehearsed. For example, the spins when we are in a line as Kali's were out of time and did not have the impact they were intended to; to represent that Kali is a multi-faceted character but still resembles one person, hence the reason why we were supposed to move in unison. This is evident from a screen grab of the videoed final performance in another section where it is clear we are all spinning different ways during the chair duet sequence.

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Alix had already spun her full turn, Lizzie was in the middle of her rotation whereas Mo and I had not even started turning. There was a lack of unity and understanding within this sequence – possibly because we added in the transitions quite late in the rehearsal process – which resulted in an unprofessional and messy result.

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Personally, I think I needed to employ my chest resonance more as I think the pitch of my voice was quite high which may have altered the gravitas to some of the lines I was saying (such as 'your smug fucking

gorgeous face'). This was stated in the feedback from peers 'Some sentences lost traction at the end of them which made it harder to follow'. I could also have employed a deeper pitch voice and possibly a dialect for the Father character to make this characterisation even clearer and comedic by having a starker contrast to the Mummy persona. We could have worked more on creating a variation of shadow gestures rather than just having the Kali's pulling their hair in different ways; we did create 4 movements (pulling hair, touching face, rubbing hands on legs, and fiddling with hands) but I think in order for them to become stronger and more prominent, we needed to exaggerate them further.



1. I was fiddling with my hair
2. Leaning my chin on my hand
3. Bending with my hands on my knees
4. Rubbing my palms together slowly

I don't think there was enough variation between fiddling with the hair and the rubbing my hands together which created visual confusion and a non-committal appearance. In the time it took me to transition through the 4 movements, Mo had only done one which also made the impact less as it could make the audience question whether it was a deliberate decision to do 4 movements, or whether we should have been sustaining one in unison. This is evident from the screen grabs of the video of our final performance above. I don't think that the severity of the fight sequence and scenario afterwards landed completely with the audience as some members chuckled which broke the tension and intensity we had been building up. Another major weakness we experienced was not learning the lines. Tari had emphasised the importance of this and I don't think we fully realised the impact not learning those lines would have on our creative process. This was quite a significant weakness as it slowed down our process and limited what we were able to achieve physically without knowing the lines. This also affected our fluency onstage and therefore the flow and cohesion of the whole piece.

If you approached this performance project again, what would you do differently?

If I were doing this process and performance again, I would learn my lines more quickly and do more background research from a variety of stimuli to prompt more ideas outside of the rehearsal time to ensure we are making effective use of the rehearsal spaces and time slots. I would discover more interesting physical theatre sequences or lifts that we could integrate into the piece and I would also play around more with an inventive set – I think that as much as it was good having all of the Kali's on stage at all times, we could have experimented with more visually engaging set or design to our production which could have engaged the audience more at different points in the performance. I would have focussed more on the fight scene, aiming to make it more impactful and dynamic, possibly exploring more lifts and the aggression used within Frantic's version – I could have also taken inspiration from DV8's Dead Dreams of Monochrome Men which shows a high degree of physical intensity which would have accentuated the severity of the characters tumultuous relationship. The intensity of the scene really didn't translate through our movement and I think it is a really vital part of the text to show the audience the underlying extremity of the violence which is why I would focus more closely on getting this moment better. I would take more time to really think about who Kali and Todd were, what the different sides of Kali were, and how they worked together in a relationship – I think using character building techniques would have really helped us to differentiate between the versions of Kali and evolve them into more exaggerated and defined characters. I would also focus on the ensemble moments during the 'fennel' exchange and how the Kali's could have performed in a more interesting way. During our performance, we stood around the main Kali speaking and then didn't do

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anything additional which I think slowed down the pace and energy of the section and weakened our purpose as the other Kali's. If I were doing this section again, I would try and create a more meaningful or implicative movement sequence for the other Kali's that would enhance the interaction or convey something more to the audience. This would help to validate the ensembles participation within that particular interaction and strengthen the effect of the whole company being on stage.

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EVALUATION OF SKILLS EMPLOYED

PASS/MERIT/DISTINCTION ASSESSED

Identify the physical and movement skills utilised in this performance

	EVALUATE Your use of the practice (Tick)				EVALUATE Your use of the practice (Tick)		
	+	=	-		+	=	-
Characterisation	√			Coordination		√	
Facial expression		√		Balance		√	
Gesture			√	Weight placement	√		
Mannerism	√			Focus and control	√		
Posture		√		Spatial awareness	√		
Rhythm and tempo	√			relaxation		√	
Weight placement		√		Movement memory		√	
Timing and pace	√			Gesture			√
Relationship	√			Facial Expression		√	
Reaction/interaction	√			Characterisation	√		
Proxemics		√		Pace, energy	√		
Use of space	√			Trust			√
Use/manipulation of props		√		Dynamics		√	

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Identify the personal management skills utilised during your rehearsal process

	EVALUATE Your use of the practice (Tick)				EVALUATE Your use of the practice (Tick)		
	+	=	-		+	=	-
Attendance and punctuality	√			Learning dialogue and actions			√
Being ready to work, warming up and cooling down		√		Listening and responding positively to direction, instruction and feedback		√	
Wearing correct attire and presentation	√			Willingness to experiment and try things out	√		
Hair tied back, No jewellery	√			Sensitivity and empathy towards others.		√	
Concentration and focus		√					

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An analysis of chosen skills and their your use of techniques demonstrated in this performance

Choose one Physical/Movement Skill: Spatial Awareness

What Elements Are Involved In This Skill?

Spatial awareness is the knowledge a person has when they move around as space. This can also include their awareness of objects and how they react to or interact with those objects in the space. Spatial awareness includes the understanding of objects in a space and your own perception of their appearance and qualities with regards to your own placement. This skill also includes the ability to accurately visualise other objects within a space whilst having a calculated perception of how to move fluently around the space alongside other objects or beings. This skill can also relate to the performers themselves in relation to each other and the texts intentions. For example, if your characters are in an argument or hostile towards each other, you would be aware of the motivations behind your movement and the tension created by the proxemics of leaving a vaster space between you. In contrast, you would be aware of keeping close proximity and a more sensitive approach to interacting with the space if you were sad or in a loving moment. In complex productions with intricate set, you would also require this skill to ensure you know how to move within changing sets effortlessly and safely whilst continuing to perform.

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Why is it important for a professional practitioner to be proficient in this skill?

This is a vital skill for a practitioner to exercise as it shows an understanding of yourself within a performance space and your ability to move with purpose and fluidity around a space. This is important to portray command and show knowledge of what is around the space as a performer and how you can move in cohesion with those objects.

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My strengths in this skill at the Initial Audit stage were:

I was not very aware of how to move around the space when doing my Project I.D. dance, therefore struggled with this aspect of movement when performing. I was strong at having good stage presence through confident characterisation and good facial expressions but was more timid at actually physically moving around the space.

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My weaknesses in this skill at the Initial Audit stage were:

As I was not the most confident at dancing and therefore more apprehensive when performing within the space, I didn't place myself correctly in the space and therefore was too far to one side when sharing the space with Alix as we were performing to the same song. As a result of this, my performance was weaker and felt like some of my movements were lost out of the light which didn't allow my piece to have the full impact it could have done.

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This is what I have learnt about this skill during this final performance assessment, and this is where I think my skill level is now:



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I think I have improved well on this skill during this physical theatre project and have really pushed myself to understand and give thought to how I behave in the space. I have learnt through working as an ensemble that is on stage for the entirety of a performance, that staying in character and in this case using a shadow gesture to make that clear is vital to bring the piece together. Due to the physical theatre nature of this performance, we had to be hyper-aware of who was moving at what times and how we moved around each other to make the transitions seem as clear and seamless as possible as well as create and sustain a safe and conscious working environment.

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This is what I will do in the future to continue improving in this skill area:

I will continue to make sure I am a functioning and focussed member of a group or as an individual and be aware of what is going on around me as I perform or devise new material. Especially when taking part in physical theatre, I will make sure I understand and remember what my role is and how I move in relation to other members of the group in an aim to produce an air of clarity and definitive movements that everyone is aware of. When doing solo performances, I will ensure I take more consideration about what space of the stage I am placing myself in and the impact that has on my performance, as well as moving with intention and motivation around the space and around objects on the stage.

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Choose one Personal Management Skill: Hair tied back, no jewellery

What Elements Are Involved In This Skill?

Being appropriately dressed and prepared for a session includes wearing the correct attire and warming up and down, but something I wanted to improve on was my presentation and taking off jewellery. This involves ensuring that any jewellery such as earrings, necklaces and rings should be taken off before doing any practical work and hair should be tied back away from the face.

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Why is it important for a professional practitioner to be proficient in this skill?

This is an important part of being a professional as it shows that you're are committed to working effectively and shows discipline to be prepared for any physical activities you may be required to do within a session. By being prepared and conscious of what you are wearing, this shows you are able to work proficiently without any jewellery or accessories hindering your abilities. As a health and safety aspect, this is also a major part of being a professional practitioner; being aware of your own personal safety but also others. For example, if you are wearing rings but doing stage combat, you may accidentally hurt someone when trying a movement – this impact would be sufficiently less if you wear not wearing a ring.

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My strengths in this skill at the Initial Audit stage were:

I was good at coming to the lessons wearing the correct attire and being ready to work which was a good strength. I think I was good at being mindful of health and safety and the awareness of myself and others within a space as well as ensuring I had correct clothes that allowed movement and possibly taxing physical sequences.

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My weaknesses in this skill at the Initial Audit stage were:

I was not strong at considering the impact wearing jewellery would have on my abilities within class. I think that I thought taking jewellery off was just said as a flippant comment therefore I did not take it as seriously, leaving rings on and hooped earrings in etc. This was a weakness when it came to practical work as I was sometimes more worried about my jewellery being pulled off than I was on concentrating on the work.

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This is what I have learnt about this skill during this final performance assessment, and this is where I think my skill level is now:

I really tried to make a conscious effort to present myself in a more professional way during this process by taking out hooped earrings and taking off my rings for the majority of sessions. I think I have improved as I was less conscious of what I was wearing which allowed me more freedom to explore a variety of interesting physical movements. Tying my hair back definitely improved my focus and ability within the process as it was not in the way and got caught less when doing weight bearing lifts or contact physical theatre.

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This is what I will do in the future to continue improving in this skill area:

I will incorporate this process of taking out jewellery and wearing the appropriate attire for all physical lessons and rehearsals. This will reinforce the professional nature I will need to adopt to enter the professional industry in the future. I will ensure that I am conscious and aware of the health and safety situations when in the space and the limitations I may experience if I am not wearing the correct clothes.

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