




INFLUENCES ON DEVELOPMENT PROCESS

UNIT 2
Learning Aim B,C (D)

PRACTITIONER'S NAME	Liberty Dearsley
PRODUCTION	Marine Parade

DEVELOPING REHEARSAL TECHNIQUES / EXERCISES FOR LIVE PERFORMANCE

TECHNIQUE	Your evaluation of that technique – how useful is it?	Description of technique (P), Analysis and Evaluation (M,D) How useful was the technique – give evidence to support findings
Character Types	   ✓	Around 80-100 words per response What role your character has in the play as a whole and how that affects their relationships with other characters, e.g. protagonist, narrator, or antagonist. It was useful to understand Ellie's role as a character and her relationship with Gary as well as the significance of both of them in the text as a whole. The story follows five couples, one being Ellie and Gary therefore they are a main part of the narrative. They are both protagonists therefore share the scene equally, although Gary has more dominance as the scene progresses. Outers are the characteristics or attributes your character wants others to see and the Inners are the inward emotions a character truly wants to conceal from people. Identifying my characters Inners and Outers were really helpful in providing a more in depth understanding of Ellie's emotional complex and how she reacts to certain situations; for example, Ellie is flirtatious on the outside but doubts herself majorly, therefore has a Tension Point (where a character carries tension) in her chest which leads to closed body language as a self-protection method to conceal her vulnerability.
Inner/Outer – Tension Point	✓	A repeated small Gesture adopted by a character that can give an underlying message about their character or show the audience a glimpse into that characters psyche and nature. Creating a Shadow Gesture for a character is a brilliant way to gain more of a connection with the characters true self, rather than the Outers they portray. For example, my Shadow Gesture for Ellie was to fiddle with her
Shadow Gesture	✓	

P2
M2
O2
P2
M2
O2
M2
M2

Animal Links		V		<p>fingers and clothes which shows that despite her confident exterior, she is nervous and anxious about having sex with Garry as any person would for their first time.</p> <p>Animal Links are a Stanislavski technique to help relate a character to an animal which can influence the physical choices to portray that character. Connecting an animal to a character and exploring the different intensities of those animal traits can help develop certain attributes which can be used for a character – this can act as a starting point to develop an interesting physicality. My Animal Link to Ellie was a puppy as I identified she is energetic and loving but can also become sad if reprimanded. This shows her innocence and age as well as her want for affection.</p> <p>Transitive Verbs come in the form 'I ____ you', for example, 'I mollycoddle you', and can be used whilst Uniting a text to give purpose and allocate a specific emotion to the action. Using Transitive Verbs really makes you consider the real purpose of your character in that section and therefore forces you to think about how to use the language to translate that emotion. In one unit Ellie says 'I love you' but the transitive verb I allocated was 'want', she doesn't know what love is and is instead experiencing lust which translates to how she 'wants' Garry.</p> <p>Emotional Recall is where a performer remembers an emotion they have felt in their own past and uses it within a performance to enhance a characters emotional depth. Sense Memory is where a performer remembers how something sounded, tasted, smelt, looked or felt and uses that emotion and memory to help within their own performance. Drawing on personal experiences can aid in creating a more authentic performance as well as adding integrity but can be draining if overused. I drew on the feelings I have when first meeting a guy and how there is a mix of nervousness and excitement which Ellie would also feel.</p> <p>A Stanislavski approach to analysing a text by sectioning it up and allocating an Objective, Counter Objective (Obstacle), Transitive Verb and Major Action to each Unit. A Unit finishes when there is a change of subject or purpose within the text. Uniting a text is incredibly helpful when there is a starting point; by analysing the text and finding the emotions and motivations of your character this leads to a natural physical response which becomes the blocking for the scene. I found this really helpful when trying to seek natural breaks in the text to move and have understanding of the motivations behind my movement.</p> <p>The Law of the Pendulum stems from Stanislavski and states that if you can love somebody a certain amount, you can also hate them that same amount. For example if you don't care for someone that much you probably are impartial about hating them; the concept is that hatred and love originate with the same kind of passion. I think this is useful to identify the level of care characters have for each other which can help us make decisions on how we act around them. For example, I think I could have used this concept more when Ellie says 'I love you' to Garry to show that this is lust and not real love.</p>	<p>P2</p> <p>M2</p> <p>O2</p>
Transitive Verbs	V				<p>P2</p> <p>M2</p> <p>O2</p>
Emotional Recall/Sense Memory	V				<p>P2</p> <p>M2</p> <p>O2</p>
Uniting	V				<p>P2</p> <p>M2</p> <p>O2</p>
Law of the Pendulum	V				<p>P2</p> <p>M2</p> <p>O2</p>