

# FINAL EVALUATION OF I PERFORMANCE

**Learning Aim D**  
**Evaluation 2**

**Discuss (DP6)**

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

My immediate thoughts and feelings after the performance is that I'm glad that everything went smoothly and without anyone missing any of their cues. I felt that we had good reaction from the audience throughout the play however at some points I was surprised where the audience found it funny as it was unexpected. In addition, there were points where I thought it may be funny however it wasn't so it was interesting to see this. I felt my control over the music was good despite one slip up however I recovered it well. I felt that at the beginning of the performance everyone was nervous which meant that the start we found it had to settle into the performance and you could feel it in the atmosphere however when we got into the role and settled down we were able to put this aside. Personally, I felt that the performance went well, however I felt a bit disappointed because I had rushed my section as I was nervous. On the other hand, my immediate thoughts and feelings of the performance that we completed at Woolmer Hill was that it went well as none of the cues were missed and I felt that I committed well. I felt a lot less nervous in this performance this is because I had already performed and it had gone well, I had also had enough time to go away and practise my cues and anything that that wasn't as good last time. I found that I was more comfortable in this atmosphere as it was less intense so I believe this allowed me to be able to get more comfortable in my characters and really communicate and involve the audience. The performance had little reaction and this was quite a shock as we had incorporated a lot of humour so we thought that they would react. There were a few slips ups which did happen which I think were due to the fact that people weren't as focused as points because they got too comfortable in the environment.

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**Analysis (DM4)**

Analyse your audience reaction (tangible and intangible) during and after the performance.

What did your audience say, why do you think they said this and is this a fair evaluation?

Based on this feedback, what areas need to be improved / changed in the performance.

During the first performance, we had a lot of tangible and intangible reactions which were mainly positive. For example, during the performance there was a lot of laughing sections such as when I walked on and said "521. The word plinth" twice. This was expected as it was out in for the humour, however there were section such as Aimee's when she was talking about "tangling the keys in front of the otters" which the audience laughed, which were surprising because we didn't think it would be funny when discussed in rehearsals. In addition, nearing the end of the performance I noticed that there were people crying in the audience which came a shock as we didn't believe that it was powerful enough to achieve this kind of reaction.

0.14

On the other hand, at our performance At Woolmer Hill there was not much intangible reaction from the audience throughout the piece and they didn't laugh or cry during the performance, this came as a shock to us as we believed they would have more of a reaction to the piece. However, haven spoken to the audience after they said they found the performance so "powerful" and "shocking" that they felt they couldn't join in on the humour and it wasn't until after the performance they cried. I believe the audiences reaction was fair they were two different sets of ages and people

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crying, therefore we were successful in connecting with the audience's emotions. I believe as a group we were committed to connecting with the audience's emotions, we used techniques such as emotional recall to try and use lots of deep emotion throughout our performance and I think this was shown throughout our performance and I received feedback that there was a lot of truth behind our characters. Therefore, I think we could draw from this we were able to connect on an emotional level with the audience which was one of our main aims. I think that an area of improvement would be to change some parts of the humour to suit the target age as I think often they didn't get them and therefore we would get more response from the audience. It was important we were able to base our piece around our target audience to make it as effective as possible for the audience. I think that the humour was often suited to an older target audience and so our target audience did not always respond to the humour, we knew this because they didn't laugh at certain types of humour. Therefore, to improve I think we could change the humour to more modern so that the audience would be able to connect with it emotionally. In addition, there were sections that there were a few slip ups, I think this was down to the fact people on the sides may not have been as focused as they should have been. This is something we need to work on as being focused is key to ensuring that everything goes smoothly. In addition, I think it also may have been due to the fact that people didn't know their lines well enough as we left the learning of lines quite late notice, therefore this is something we need to ensure it doesn't happen in the future, therefore we must ensure we have learnt our lines in lots of time prior. Therefore, in this example I don't think we worked as well as a group as not everyone was fully focused throughout the performance and that was the main cause for the slip ups. Another example of a success of our performance, would be our use of music as I had various comments about how effective it was at "lighting the mood a bit" therefore I think we achieved one of the main purposes which was to make sure that we could portray a sense of hope. However, it could have been improved as our second song was not as strong in harmonies or projection and I think this down to the fact that we rushed the rehearsal process of the song. So, to improve our use of song we should've made sure we spent enough time on the second song in rehearsals and worked on harmonies. Overall in both of the songs as a group we worked well to build up harmonies by listening to each other when we performed. Another example of a success, would be our modern dance, after the performance I had feedback about how funny it was and how they were laughing so much. Therefore, I believe the dance was successful as we wanted to appeal to the younger members of the target audience and this was achieved as the people who came and spoke to me were in the bracket. On the other hand, I believe the dance could be improved if some of the group knew what they were doing better and this could have been achieved through extra rehearsal so it was in their muscle memory correctly. In addition, I think we would've had the extra time to focus on the dance if we had been more practical in the lessons and focused as we would've had more time to focus on aspects such as the movement or the vocals. Overall, we worked well as a group in the dance to keep in time with each other but we could've used our time better so we could practise in more detail.

### Evaluate (DD3)

Areas for improvement in performance. What needs to be improved if you were to perform this piece again?

One of the main improvements I think could benefit our piece was if we spent more time working on characterisation. I felt because we were so rushed to finish the performance, we didn't spend enough time on our own personal characterisation for each of our sections so I don't think it was always clear who we were playing. To improve this piece, we could've taken part in character exercises such as

hot seating and Katie Michtells lists and 360 degrees which would help us to build up our characterisation. In addition, because our characterisation was often poor we missed out on key moments where we could have had more of an emotional connection with the audience and this could have made our performance more effective, to improve our characterisation we need to work on changing our voice in each section to show the difference between characters and when you are narrating and we need to think about posture and mannerisms. For example, in one of my scenes I am playing a young boy while narrating I could have a more higher pitch voice and a childish tone and then walked with more of a bounce to show my youth. Therefore, to improve the piece we must ensure we have gone through the script and annotated moments were could work on the characters relationships as well as focusing on characterisation more making sure each character had distinct features such as physicality, shadow gestures and voice. Another smaller improvement we could've made was that during the end of the performance when we are all going through our own personal experiences some people began to get emotional, this could be seen as un-professional and the whole point of the performance would be to give hope for people who have mental illnesses, therefore it is important that we are able to control our emotions and this will make the performance more effective. One way we could fix this problem would be by taking part in breathing exercises such as practising inhaling and breaking out for counts. I believe this exercise will enable us to have more control over our voices and therefore will allow us to control of emotions and solve this problem. Another thing I think we should improve is if we made the key storyline moments clearer. I had comments from some of the audience members said they often found themselves trying to work it out throughout the play and although they said it didn't affect the performance this could have been avoided if we had made the moments clearer such as summing the scene up in a few lines before the actual movement and other scenes started. I think if we were to do this performance again we need to go through the text and find the key moments we could make clearer. For example, the first main issue with his mother's mental health etc. I believe this will allow the audience to understand the key plot as well as enable them to emotionally engage with the characters. Therefore, the audience will be able to have a better understanding to what is going on and therefore will be able to engage with the physical theatre and devised bits better. Another skill I think we could improve on is our ability to have a good understanding of the ques. For example, in one section the que was the music and everyone would come one. However, in the performance people were late to come on stage after the que and I felt that some of the group didn't know what they were doing. The main issue I felt with people not knowing their ques was it mean there was a downfall in pace at some points and this mean there was a lack in energy. I believe we could improve our performance by learning our ques sooner so we have more time to practise them and get used to them, this would then improve the pace and energy throughout the performance.

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**UNIT 4 – Performing Arts In The Community**

**FULFILLING A PURPOSE (DP6, M4, D3)**

How did you devise this work to connect with your client group?

<b>DESCRIBE</b>	<b>ANALYSIS</b>	<b>EVALUATE (Tick)</b>		
		+	=	-
<p><b>A production value or performance technique that was designed to connect/communicate with the client group</b></p>	<p><b>Why did you include this? Analyse the moment in detail.</b></p>			
<p>1. Use of direct address</p>	<p>We included this because it enabled us to draw the young people in and get them involved and if they feel involved in our piece they are more likely to engage and listen. For example, in a section of mine I walk up to a row of people and ask them “you know when the laugh is so genuine you find yourself joining in?”. This is important because although I am not asking for their opinion by selecting a group of people you are making them feel involved and answer the question for themselves and therefore it will enable them to emotionally invest in what I am saying and build a strong relationship with the audience. This connected with the audience by making them feel involved in the storyline so therefore they were willing to engage in our piece.</p>	x		
<p>2. Audience participation</p>	<p>We included it because although it was inherited in the text we believed that direct address wasn't enough to engage all of the audience. For example, in Charlottes scene she asks someone in the front row to get into the trolley and it there as they get pushed around and say “why”, this is a daunting thing to do but by pushing the audience member out of there comfort zone you are helping them open new ways to learn about the subject matter. This technique allowed us to connect with the audience by challenging them to think a different way, this enabled them to see things in a different perception which thy good emotionally engage in.</p>	x		
<p>3. Use of music</p>	<p>We included it because we knew that it would appeal to a range of audience member and would allow time away from he hard hitting storyline so people can regain their focus. For example, the use of the song “freak out” in a moment which could be seen as depressing lightened the mood and would appeal to the older members of the age range as funny. This is important because if our</p>	x		

**UNIT 4 – Performing Arts In The Community**

	performance was intense and upsetting all the time people may lose focus. I believe this technique allowed us to connect with the audiences by addressing things they might relate to such as the music of lyrics, therefore we made the play approachable so the audience could emotionally invest in it.		
4. Integration of movement	We included the integration of movements to draw different types of people to engage in the piece who may like to watch this form of dance. For example, we did a commercial routine to “baby baby” by Brittan Spears, which was choreographed from a commercial dance that charlotte had learnt at her dance school. This is important because we knew the routine was current and would appeal to those who like dance or find it funny. This technique was successful in connecting with the audience because it allowed us to use energy and a technique which is visually engaging to allow them to connect to our piece.	x	
5. Use of singing	We used this to heighten the levels of emotion within the atmosphere and it helped with creating a sense of ominous and foreshadow the end of the play. For example, both songs we sung were soul songs which were often heard in funerals or to express someone’s emotions, we repeated the songs several times in the performance mainly before someone bad was going to happen (before I have a breakdown and call Mrs Paterson). This is important as the songs heighten the emotions and we are able to show a talent in singing.		x
6. Props	We used this as it would help the audience to engage with what we are often describing and it would stimulate any thought progress. For example, in Tiegan’s scene she is listing a from each isle someone walks on with a prop and either gives it to her or puts it in a trolley e.g. a smelly show, cereal box or an apple. This is important because we are always telling a story and so it’s important that we can find ways to engage people so props are key.	x	
7. Use of staging	We used this because performing in the round allowed us to connect with the audience and it helped us to keep the audience on their toes as they couldn’t hide away from us. For example, in one section we asked the audience what to call the dog. This is important as it allows us to connect and engage with the audience as well as include them and keep them on their toes because they never know when we might pick them.	x	
8. Use of comedy	We used this because although some of the humour came from the text we were able to enhance bits and so it as used to lighten up the atmosphere at times and helped to portray a contemporary		x

P6  
M4  
D3

P6  
M4  
D3

**UNIT 4 – Performing Arts In The Community**

	<p>feel. For example, when Tanya is adding to the list and I run on and say “26. peeing in the sea when nobody knows”. This is important as it allows us to add in humour to lighten the mood appealing to people who find it funny.</p>		
<p>9. Quality of movement</p>	<p>We used this because some of the group weren't strong dancers and it was an easy chorography, therefore we could excel in our performance and it linked closely to the contemporary feel we wanted to get across. For example, the dance was in the style of commercial a very contemporary style. This is important because it required little technique and it was more about learning the easy moves and making them our own</p>	<p>x</p>	
<p>10. Characterisation</p>	<p>We used this because it allowed us to make the character relatable and allows us to show our vulnerability so the audience will emotionally connect with us and the high energy will engage them. For example, when Miles plays the father throughout the play using his characterisation we are able to see how desperate he is trying to hold things together. This is important because as an audience we will be able to connect with this and draw on the things we can relate to.</p>	<p>x</p>	

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**Describe/Analyse/Evaluate (DP6/M4/D3)**

Did your piece successfully speak to your client group? Evaluate success/weaknesses.

I believe that overall, we were able to speak to our client group in a successful way, however I do think there are elements would could've have worked on to achieve and better outcome. Firstly, I believe we were successful in our use of direct address to successfully speak to the client group as it enabled us to particularly draw on the young people in our client group and involve them in our piece. We were able o get them on the stage and involved them in our story telling which would have got them interested and engaged. In addition, I think it enabled us to feel involved in the story and what we were educationally trying to get across, I think this helped because it made them feel inclusive and therefore they were able to invest in our play in a positive way. On the other hand, the use of direct address did have some weaknesses as some people in our client group may find the prospect of being on stage daunting and scary as some people may not be as comfortable as we are on stage in front of a fairly large audiences. In addition, people may be worried about talking about mental health because it might be something they have personal issues with so they might not react to direct address very well. Therefore, they may have become unengaged because they might be worried about who we will chose for the audience participation. Secondly, I believe we were successful in the use of props as it allowed us to engage with the clients and stimulate their thought progress, this is important as we are constantly describing things in the play so using props to enhance this allow the client group to have a better image in their heads. This technique was a strength for our piece as it allowed us to make the piece more visually engaging and therefore allowed us to connect with the audience. One weakness to this was that we didn't have many props, which is mainly due to the fact that we were touring so we could not have many. This meant although our main probes were engaging we weren't able to find away we could bring more than a few in, therefore we were limiting how successful we could actually be in connecting with the target audience. One success we used to speak to the client group was the use of comedy. This was important as it was used to lighten up the mood of the performance as it was often quite intense which is something the client group may not appeal to. Therefore, the genre of comedy connected to the audience and they laughed all the way through it therefore we knew they were engaging throughout the performance. On the other hand, because the play is play is old and the humour is interlinked throughout, the humour may not have appealed to the client age therefore we could have change the humour in some sections to be more appealing to the client group and that would've allowed them to engage with it more. Another weakness we had was our characterisation as I felt it wasn't strong enough a we didn't change our physicality and voice enough it think this mean that it was harder for the audience to emotionally invest and connect with the characters, therefore to improve it would have worked better we spent more time developing characteristics such as shadow gestures and tension points.

P6

M4

D3

P6

M4

D3