MONTH: MARCH 2015

THE FINAL PERFORMANCE: MARCH 24TH, 2015

Finally…

IT IS THE DAY!

EVALUATION OF THE PERFORMANCE

BASED ON THE VIEWPOINTS, INGREDIENTS OF GREAT COMPOSITION, 7 LEVELS OF TENSION, AND SUZUKI TRAINING

OPENING

“Tell me, thou unknown power- Call’em, let me see’em. Whate’er thou art, for thy good caution, thanks. Thou hast harped my fear aright. But one
The book (The Complete Works of Shakespeare) comes out and opens with a masculine voice - reads Macbeth's lines (Part of Act 4, Scene 1)

After reading the lines, I draw the book back (Behind the curtain) and place it on where it will be used again. Then, I go back into the starting position, and the curtain opens.

The words did not make sense when considering its context, but the man (Macbeth)'s voice contrasts with the feminine figures (The witches) and creates a story of the three women who love a man.

**Revelation of Space – When the curtain opens, the story starts!**

**HUGE MISTAKE** when Jenny gave a wrong cue to the curtain and I couldn’t get back on stage right away 😞

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**UH-OH. I AM GONE!**

One of my favorite moment!

**Spatial Relationship** – Equi-distance between the characters + Identical gesture shows that they are sharing a same blood or are a same kind

By showing our backs, the audience only focuses on the speaker,

**Revelation of Character** – Jenny transformed from Macbeth to one of the three witches by changing her voice

**THE FIRST WITCH**
Broken Expectation & Kinesthetic Response & Unison – We fall down together as Sunhee starts her line, and the audience cannot conjecture what is going to happen next.

During the First Witch’s speech, I noticed that Sunhee got carried away with her emotion and messed up her line. Sunhee demonstrated the tension level 6 in the scale of 7.

“Selling Mistake”

Although I lost the cue to do my gesture, I made it look as if it was intentional by following Jenny in cannon. It is also a moment of simultaneous action as it is stipulated in the Ingredients of Great Composition.

The Five Elements (Fire)

The hand gesture, which tried to show the swaying movement of fire below the caldron, was effective, but the circle drawn on our hands was not clearly visible.

THE SECOND WITCH

Unexpected moment... For the actors?
When the curtains opened, all of us felt perplexed because the audience was not sitting together as a group, but in two lines. We wanted the audience to sit in a circle so that they could feel as if they are sitting in the caldron and we planned to do all of our actions around the circle in the second witch’s scene (Architecture). We should have told the audience to sit in a circle or sit together! Although it was not expected and we could not elicit a better impact on the audience, we managed to improvise and create a completely new scene out of our instinct.

Level of Tension: **Level 5**

- Repetition of identical movement from the previous scene
- Repetition of words: The other two witches echoes name of the Second Witch’s ingredients

**Extremity & Unexpected moment**

By turning from extreme slow to fast, we create unexpected moment for the audience, as well as transition from the previous story to the next story. However, my level of tension and engagement to show the extremity was not clear enough for the audience to feel & understand our intention.

Level of Tension: **Level 5 → 7**

Then, when I start saying the line “Adder’s fork”, the others start gathering the matching ingredients from the audience’s according to their physical features. (Audience Interaction)

![Image of the performance](image1)

Transition from the Second Witch’s line to the Third Witch’s – **Revelation of Space & Interesting Relationship with the Audience**

As we say the line in a unison, (“Double, double, toil and trouble, fire burn and caldron bubble”) we move back into the stage. Jenny takes off the mask, opens the book, and stands outside the light and on DSR (Downstage Right) while Sunhee and I stand in the light with our masks on. This becomes a new setting where Jenny is a person outside the story and Sunhee and I are still characters within the story.

**THE THIRD WITCH**

![Image of the performance](image2)

**Use of the Viewpoints – Duration, repetition, and gesture**

After complex actions and gestures, we remained stationary until Jenny spoke. Although we did not show any special sign or action, repetition of the stirring movement harmonized the silent moment with the watery music and made alive the two distinctive setting of the separate scenes.
(Jenny being a person from outside world of the story, Sunhee and I remain in the story as characters)

An Unexpected moment + Revelation of Space

Because we spent a long time on stirring movement, **we suddenly changed the atmosphere only by turning our heads toward the audience & Jenny emphasizes the cue “Liver of blaspheming jew.”** When we face the audience, the space where Sunhee and I are standing transforms from a space that exists in a storybook to reality.

**Spatial relationship**

The narrator stands far away from the spotlight to show that she is not a part of the story, but a person outside the story. When she **wears the mask again and walks into the spotlight, she becomes one of the characters in the story of medusa.**

Tension changes **from Level 3 to Level 6** when the narrator says “Liver of blaspheming jew”

**Use of Ingredients of Great Composition – Audience Interaction**

When we pulled one of the audience onto the stage and started getting the ingredients out of her, the audience becomes a part of the story. However, this part of the scene looked too busy and distracting overall since **the duration of each moment was not given enough to create a focal point.**
To improve this moment: Give a focal point to each moment. For instance, when Sunhee touches the nose, I should not work on other thing but focus on the nose. When I am pulling the finger out, Sunhee also will have to look at it.

Revelation of Character & Object

- Character: Jenny transforms from a narrator outside the story to one of the medusas
- Object: Then, when the character changes, the book also transforms from a storybook to a recipe book to make a love potion.

Duration & Moment of Silence between the fall and Jenny’s walk

Implication of Suzuki Training & Tempo

Jenny tried to use one of the Suzuki methods, but it was not effective as when we had practiced. We supported Jenny by thumping our hands on the floor, and this (I hope) grabbed the audience’s attention.
Audience Interaction

Jenny handed the book to one of the audience and asked them to read the prepared text. This encourages the audience to not only watch the scene but to become a part of the scene.
Ending position

- **Repetition** of the first position
- Forms a shape that indicates the relationship between the three characters – In a line – Maybe they belong to one body

**OVERALL EVALUATION**

Throughout the performance, we articulately used all of:

**THE INGREDIENTS OF GREAT COMPOSITION**

- **Juxtaposition** of the grotesque nature of the ingredients & the witches v.s. women in love
  - Use of props: Medusa masks & Green fabric – Clearly indicates the overall theme of the performance
- **Extremity & Broken Expectation**: Extreme slow or fast movement that creates a contrast between the previous story and the following story
- **Revelation of Character/Object/Space**
- **Moments of Simultaneous Action/Unison**
- **The Elements** – Fire
- **Interesting Relationships with the Audience** throughout the performance
- **A Journey**: Taking the audience on a journey of the story by engaging them to participate in the scene.
- Definitely some Wow moments

**THE VIEWPOINTS**

- **Spatial Relationships** between the three witches and other characters in order to show the story of medusa with three different personalities
- **Architecture** – Circle on the hands, circular floor pattern around the audience (Caldron) – Partly failed to show this to the audience when performing
- **Floor pattern** – Circular floor pattern around the audience
- **Shape** created in the opening & the ending position
- Simultaneous gestures in unison
- **Kinesthetic response** for most of the cues
- **Repetition** of gestures, shape, words (Echoing the lines)
- **Duration** and moment of silence in between the scenes, which creates tension and excitement
- Equal tempo used when using movements in unison

**SUZUKI TRAINING & THE 7 LEVELS OF TENSION**

- Specific methods of the Suzuki training were rarely used in our performance, (Only once when Jenny stomps on the floor while walking) but we had the energy by keeping the tension and power inside the body throughout the performance.
- Although we did consider the 7 levels of tension and the Suzuki training, I forgot to keep the tension in the Second Witch’s scene. I could see my body losing the tension level 5 & 6; instead, it kept turning into level 3.
- **Reflecting on my personal skills**: Whenever I am on the stage, I do not feel like I have less energy than what I actually am doing. In fact, I feel like I am doing enough when I am on a stage! I realized again that, I needed to remind myself every time about expressing myself more and more.
EXPLORING “DRAMA IN EDUCATION”

March 19th, 2015

Drama is often used for therapeutic and educational purposes, but as a student, we rarely consider ourselves to be a teacher; we just think that we are an object of teaching. However, when an unexpected guest from the Junior School arrived at Black Box Theater today (Well, not really. But surprising, indeed.), we would have no choice even if we said that we had no interest in teaching kids.

Big Trees? Baby Trees?

Today, we became trees. I remember a tree as one of the basic figures to be taught by a drama teacher; the rest being sun, flower, wind, and rock (“Good morning class, today, let’s try expressing the sun with our bodies! Ready?”) With a guidance of Ms. Mor, we had to play and interact with the 2nd Grade audience as trees and witches. When the children entered, we had to improvise to become stationary, unemotional trees. It was definitely challenging not to emotionally react to the children, who kept on doing unpredictable actions. They even tried speak to me and look into my eyes.

Relying on intuition

The three children (Or so to speak: “The Baby Trees”) I had with me throughout the class were very competitive and wanted me to pay attention to
them only. I was distracted and confused, but this helped me to develop my improvisational skill as it was in an unexpected situation, and work intuitively. After the activity, I wondered: If I had known about the children at first… or even if we did not know, if we considered the different personalities of each child, how would have the class changed? I have no idea, but I just loved being with the children and how we have to challenge ourselves to act without a plan! 😊

We proceed to watch the next scene, where we incorporated the tragedy of Macbeth into the activities; the scene where the witches are creating a magical potion using some… unusual ingredients.

While watching Christina's group performing, I noticed that they earned more energy with the audience in front of them than when they were performing without the audience. Watching the audience responding to every small word and action was also enjoyable, since we did not expect the audience to have a certain reaction.

Personally, this class was special to me, especially when I am interested in educations. I thought that, maybe, in someday… I might consider myself to become a drama teacher.

(Hmm… Maybe not.)

BIBLIOGRAPHY


MACBETH

DIRECTED BY GEMMA BODINETZ, @LIVERPOOL EVERYMAN PLAYHOUSE
When I was introduced to this wonderful website called Digital Theatre Plus, I could not help myself from getting excited because it had two of my favorite plays recorded in video: The Crucible and Macbeth. Then I decided to analyze and compare Macbeth performed by professionals to our performances. Because it is such a long journey (Over 2 hours) and I have performed Macbeth Act 1 Scene 1, as well as Act 4 Scene 1, I focused on the Witches scenes most of the time.

THE WITCHES

In the tragedy of Macbeth directed by Gemma Bodinetz, the three witches opens the story by providing a hint of foretelling of the story. The scene provides an interesting setting, yet less spotlight on the powerful, wicked nature of the witches; By using the strategic map on top of the table, as well as the figures of soldiers and the sound effect that informs the dreadful situation, the audience understands that a “war” is set as the background setting of the story. When the witches speak in unison, it seems as if they are one character but depict different personalities.
However, it is difficult to indicate “the evilness” that is inherent in the witches because of they are hesitant about using bodies. They show no significant use of body gesture or movement, (They really do nothing but to lazily walk around the table.) which not only leads to the failure to depict the character, but also to build different levels of tension. In fact, they do succeed to form some tension by having a vocal differentiation within the characters and some shortcut tricks: Sound effect, definitely; lights, yes. Still, I believe that they were not as good as it could potentially become.

On the other hand, the sound effect, music, props, costumes, and the lights work collaboratively to give enough information about them. Yes, they had relatively original, creative ideas of using these effects. But again, they cannot become an alternative for the impact that a sincere physical effort can bring about. Thankfully, the use of physical movement of the witches improves as the plot continues.
Lady Macbeth is a prominent character in the story, who continues to build up her ambitions and desire to earn power. She is the one who controls Macbeth and could be interpreted as one who leads Macbeth to meet death. She is indeed the most feminine character in the play and is a depiction of evil.

FLOW: Overall, speeches in the play (Especially when there are more than three characters and they are having a conversation) flow at a fast pace, which creates tension and this continues to build up on to the following scenes.
LIGHTS & SOUND EFFECT: Used to express the mystery and fantasy of non-human being characters. Not directly into the characters but shone onto the center stage prop (Intentionally darkens the face) in order to create a mysterious mood. Setting (From the start, it indicates the undefiant fate of Macbeth, decided by godly, supernatural power.

ADVANTAGES & DISADVANTAGES OF DIGITAL THEATRE

– Pros: Can closely examine the facial expression or the details because it can be stopped

– Cons: Cannot see the stage as a whole or the full-view (As how the audience will actually see from)
CLASS REFLECTION OF MARCH 17TH

CLASS REFLECTION

March 17th, 2015
After the class time (During the flex time), we recorded a short video that shows a rough sketch of our plot and story. Because we just finished revising today, we were not fully practiced & did not have the props and make up that are necessary for our performance. We arranged the next meeting to Friday flex time.

(Note added – March 20th, 2015): On Friday, we practiced and took the second video of our performance. It was interrupted by a teacher who had to use the room and we could not take another shot, but some screenshots are still included in this reflection page.)

EXPLANATIONS IN A CHRONOLOGICAL ORDER W/ SCREENSHOT IMAGES

Curtain is closed, two hands comes out of it. On her hands, there is a book that is open to one of the pages of Shakespeare's Macbeth, and the voice of a man speaks a line of Macbeth. Yet, we do not know what the exact line is going to be, but it will be extracted from the actual text of Macbeth.

![Screenshot of a book](image1.jpg)

ABOVE: THIS IS THE BOOK THAT WE ARE USING THROUGHOUT THE PERFORMANCE AS A BOOK TO INTRODUCE OUR STORY, AND EVENTUALLY IT BECOMES A GUIDE TO BREWING A LOVE POTION THAT WOULD MAKE "THE MAN" TO FALL IN LOVE.

The hands disappear. Music starts, the hissing starts, and the curtain opens.

When the curtain is open, the three witches are in the starting position. Each of them holds a lipstick, and the hissing continues for a short time until the First Witch speaks.

![Screenshot of witches](image2.jpg)

(PICTURE: THE STARTING POSITION)

The First Witch: Thrice, the brinded cat hath mewed. (In position)

The Second Witch: Thrice, and once the hedgepig whined.
(PICTURE: THE SECOND WITCH’S SPEECH)
While saying the line, the Second Witch moves to her left side with a snake-like movement, and the other witches also bring the lipsticks to their left side. Then, the Third Witch continues:

The Third Witch: Harpier cries, t'is time, t'is time.

The third witch is facing the audience and the others are facing the back of the stage, but all of them do a same gesture (Swiping their right eye vertically with a lipstick).

The First Witch: **Round (IMMEDIATE REACTION)** about the cauldron go, **in the poisoned entrails thou**

Immediately, when the First Witch says her first word (“**Round**”), the other two witches fall down with their ears covered. The two witches drop their lipsticks, and the First Witch picks them up.
The First Witch: Toad that under a cold stone, Days and nights hath thirty-one. (MOVEMENT IN UNISON)

The First Witch: Sweltered venom sleeping got, Boil thou' first i'th' charmed pot.

(PICTURE: WHEN THE FIRST WITCH SPEAKS HER LAST LINE, THE OTHER TWO WITCHES PULL HER TO THE BACK OF THE STAGE.)

ALL: Double, double, toil and trouble, Fire burn and cauldron bubble.

(PICTURE: ON THE HANDS, THERE ARE LINES THAT FORM A CIRCLE WHEN THE 6 HANDS ARE DRAWN TOGETHER.)

The witches repeat the hand moves twice, then scatter to make a circular floor pattern around the audience while saying “Fire burn and caldron bubble.” All the witches face outside, and turn around at the same time when the Second Witch starts speaking.

Suddenly, the witches turn and run toward the audience, and stop in front of them. Every time when Second Witch speaks, the other witches echo her line. Whilst the Second Witch commands them to search for the ingredients, the other two witches walk among the audience to find the ingredients.

The 2nd Witch: *Adder’s fork* (Adder’s fork) and *blindworm’s sting* (Blindworm’s sting), *Lizard’s leg* (Lizard’s leg) and *owlet’s wing* (owlet’s wing).

The 2nd Witch: For a charm of powerful trouble, Like a hell-broth boil and bubble.

**REFLECTION OF MARCH 12TH, 2015**

**CLASS REFLECTION**

March 12th, 2015

**AGENDA**

- Continue on developing the 7 levels of the tension in our performance
- Completed the whole scenario for our performance! (But there is a possibility of change)

**COMPLETED VERSION OF MACBETH ACT 4 SCENE 1 (TO BE REVISED)**

[Curtain opens]

The three witches are standing in a vertical line. (The 1st witch on the back and the 3rd witch in the front) Their bodies are initially looking toward the back of the stage, but they turn around their faces to look at the audience when each of them says the lines below:

1st Witch: *Thrice the brinded cat hath mewed.* (Turns around)

2nd Witch: *Thrice, and once the hedgepig whined.* (Turns around)

3rd Witch: *Harpier cries, “Tis time, ‘tis time.”* (Turns around)

The witches are wearing red lipstick and dark eyeliners, smiling at and showing a sexual interest in the audience. Instantly, when the last witch turns around, the first witch pushes the other witches outside and walks toward the audience in the middle. (Should walk like a model)
When the other witches stumble, the first witch snatches out the cosmetics (Probably lipsticks) from their hands while saying the next line. The two witches fall down when she does so. (Do not know what is going to happen to them until she finishes her line and transit into the next line) She smiles at the lipsticks and starts smacking it all over her lip and her face.

1st Witch: Toad that under cold stone (Snatches the lipsticks out) Days and nights has thirty-one. Sweltered venom sleeping got, Boil thou first i’ th’ charmed pot.

When finishes her line and her face become red and creepy, she looks at the audience and sends a flirting smile.

ALL: Double, double toil and trouble, Fire burn and cauldron bubble.

All three witches starts gathering around the audience in a circle. When the second witch starts speaking the first line, the two witches hiss like a snake while walking in a circle.

2nd Witch: (The three witches turn around, fast) Fillet of a fenny snake, In the cauldron boil and bake.

From the next line, the witches repeat the symbolic gesture & choreography

2nd Witch: In the cauldron boil and bake. Eye of newt and toe of frog, Wool of bat and tongue of dog,

Right after the previous line, the three witches run into the middle (Toward the audience), and suddenly stop in front of an audience member.

2nd Witch: Adder’s fork!

When the 2nd Witch starts the line, 1st and 3rd Witches echo every ingredient by whispering it into the audience’s ears. While repeating the line, they look for the ingredients amongst the audience and pretend to pick them up.

2nd Witch: And blind-worm’s sting (And blind-worm’s sting), Lizard’s leg (Lizard’s leg) and owlet’s wing (Owlet’s wing)

Again, the three witches stand in a circle around the audience and do the choreography while speaking.

2nd Witch: For a charm of powerful trouble, Like a hell-broth boil and bubble.

While speaking the next line, the three witches transit into a new position.

ALL: Double, double toil and trouble, Fire burn and cauldron bubble.

Jenny sits down on the DSR (Downstage Right), opens a book. When Jenny opens the book, the other witches (Sunhee and I) stand in the dScale of dragon, tooth of wolf, Witches’ mummy, maw and gulf, Of the ravined salt-sea shark, Root of hemlock digged i’ th’ dark, Liver of blaspheming Jew, Gall of goat and slips of yew. Slivered in the moon’s eclipse, Nose of Turk and Tartar’s lips, Finger of birth-strangled babe Ditch delivered by a drab, Make the gruel thick and slab. Add thereto a tiger’s chaudron, For the ingredients of our cauldron.

Double, double toil and trouble, Fire burn and cauldron bubble.

Cool it with a baboon’s blood, Then the charm is firm and good.

By the pricking of my thumbs, Something wicked this way comes.

[Sound effect: 3 knocks on the door]

All three witches gasp and run into the original position.

Open, locks, Whoever knocks.smile at the audience and position their bodies into the most feminine and seductive posture they can ever imagine.
"How are the IGCs, the Viewpoints, and the Seven Levels of Tension being incorporated into our scene?"

THE VIEWPOINTS

1. Kinesthetic Response: Whenever we move in a unison, we use kinesthetic response.
2. Spatial Relationship: Interesting relationship is created between the witches whilst their individual speeches
3. Repetition and Gesture: Repetition of the same gesture is choreographed and applied throughout the performance
4. Shape: The shape of cauldron (Circular shape) around the audience. Arouses a feeling among the audience, feeling as if they are sitting inside the cauldron.
5. Architecture: Cosmetics (Lipstick, eyeliner), cookbook for the recipe
6. Floor pattern: Circular pattern around the audience, diagonal line in third witch’s line, etc.
7. Duration: Between different scenes with different stories that we have set
8. Tempo: Tempo that distinguishes the three characters, not a pedestrian!

THE INGREDIENTS OF GREAT COMPOSITION

EXTREMITY:

- Extreme stillness (During the first witch’s speech)
- Extreme fast (When we burst out toward the audience)

REVELATION OF SPACE:

- When the curtain opens – The audience is introduced to the witches’ world
- Circular floor pattern/architecture around the audience – The audience believes that the circle is not an audience’s seat anymore, and it becomes the cauldron
- When Jenny sits in Downstage Right (DSR) and reads the recipe – The audience recognizes that the space is distinctive from where the 1st and 2nd witches are standing.

AUDIENCE INTERACTION:

- Circling around the audience
- Dragging one of the audience into the scene and touching her
- Throughout the performance, we try to seduce the audience – Pulling the audience’s attention into the performance

UNEXPECTED MOMENT/WHOOSH FACTORS:

Unexpected revelation of space & the audience’s participation & more

JUXTAPOSITION:

Of grotesque elements (creepy makeups, ingredients, smiling, touching, etc.) and beauty or/and love

7 LEVELS OF TENSION

Level 1: Whenever the witches lose their cosmetics or loses their power and fall down

Level 3: When the third witch reads the book

Level 4: Dominates the most part of the performance.

Level 5 and 6: Mostly used by Sunhee, the Mad Witch

Level 7: Unused (Note added – March 19th: When Jenny and I fall down in the First Witch’s line)

POSSIBLE IMPROVEMENTS

- There is almost no use of the Suzuki training in our performance.
- More specific, detailed employment of the “7 Levels of Tension”
REFLECTION OF MARCH 11TH, 2015

CLASS REFLECTION

MARCH 11TH, 2015

AGENDA
– Continue revising the scene

CREATING A THEME

The three-headed snakes (Medusa) + Witches in love (LOVE POTION!)

POSSIBLE IDEAS FOR EFFECTIVE PORTRAYAL OF THE THEME
Grotesque nature of the ingredients and the witches:
1. Actual body parts (An arm or foot) of a man
2. Blood or red lips (Something red) —> Crazy, mad in love
3. Envy, jealous women

IDEAS FOR PROPS

The man’s body part can be made through the three possible ways:
1. Mannequin
2. Voodoo doll
IDEAS FOR MAKE-UP & COSTUME

Since our theme requires a distinctive, exaggerated symbol of feminism, make-up is an essential part of our performance. I have researched for examples of make-up that effectively showed the snake-like appearance:

Thick, black eyeliner and eyelashes – Witch-like and feminine. Black-green lip color gradation is nice

Jewels + Metallic colors
We could possibly create a series of small snakes with a cooking foil, paint it with green paint, and decorate our hair or body with them.

OR… Create three masks that have the small snakes attached to it.

STILL BRAINSTORMING IDEAS WITH JENNY AND SUNHEE!!!

BIBLIOGRAPHY


REFLECTION OF MARCH 10TH, 2015

CLASS REFLECTION

TABLE OF CONTENTS
- CLASS REFLECTION OF “LION BOY” BY COMPLICITE
- RESEARCH ON JACQUES LECOQ OF COMPLICITE
- THE SEVEN LEVELS OF TENSION & ITS APPLICATION

1. SHARING OPINIONS AND THOUGHTS FROM <LIONBOY>

Although I could not go to watch Lion Boy on Saturday, there were many interesting ideas from the show that the classmates have discussed. Since I did not watch it, I will only share two ideas that were shared by Jenny, Tina, and Ms. Mor.

- (Relating to the Suspension of Disbelief) **Do not overcomplicate** (“When we believe in a moment and we simply say it, the audience will believe in what we believe to be so”) – We do not need an illusion to create a story using drama

- Inventive use of materials in an unusual way to symbolize a figure (ex. In Lion Boy - The use of ladders to depict a boat)

2. RESEARCH: JACQUES LECOQ

ONE OF THE MOST INFLUENTIAL TEACHERS OF PHYSICAL THEATER IN 20TH CENTURY!

KEYWORDS: The Seven Levels of Tension/A Parisian/L’École Internationale de Théâtre Jacques Lecoq

THE TRAINING METHODS OF JACQUES LECOQ

: PHYSICAL, PRACTICAL, SPECIFIC FOR EACH STUDENT, IMPROVISATIONAL

Lecoq believed that every actor’s body and mind has accumulated different tensions and conditioned responses. Therefore, his training focuses on **releasing preconditioned views of acting and bringing an actor’s attention back to ‘playing.’** The methods also show a strong emphasis on
improvisational activity, which reinforces the central significance of play and students are introduced to physical exercises that outlines the distinction between playing and being. In his book, Lecoq explains:

“There is a huge difference between actors who express their own lives, and those who can truly be described as players...They have learned not to play themselves but to play using themselves. In this lies all the ambiguity of the actor’s work.”

3. THE SEVEN LEVELS OF TENSION DEVELOPED BY COMPILCITE (WITH DIAGRAMS)

LEVEL 1: CATATONIC

- Relaxed, Eyes closed, Lying down (A complete relaxation)
- Almost NO ENERGY!

LEVEL 2: RELAXED

- Starts walking + moving around
– Not fully awake, eyes half-way open
– Do not recognizes the environment

**LEVEL 3: NEUTRAL**

– Walk in an ordinary speed, no characteristic gesture or movement
– Recognizes the environment around itself, but relatively relaxed

**LEVEL 4: ALERT**

– Aware of possible dangers happening in the scene
– Getting suspicious, alarmed, FASTER movement

**LEVEL 5: SUSPENSE**

– FASTER, FASTER, FASTER!
– Doubts about everything around you.
– More suspicious

**LEVEL 6**

– JUMP & RUN in the FASTEST speed!!!
– Ultimate happiness and excitement
– The most energetic (If not considering Level 7, which is extremely still yet energetic)

**LEVEL 7**
– The MOST TRAGIC or the MOST AMUSING moment!
– “Extreme stillness” in consequences of the eruption of energy
– Pushes energy out of the bodies – Bodies almost tremble from energy

EXERCISE: IMPROVISATION WITH THE SEVEN LEVELS OF THE TENSION!

APPLICATION TO OUR PERFORMANCE
– Medusa
– The usage of the potion: Love potion
– Make-up: Start with red lips, but becomes intense and crazy as the performance continues

REFERENCES
5. Interview: The founders of Complicite http://www.ft.com/cms/s/2/6afbab60-c14c-11e2-9767-00144feab7de.html#axzz3U02kp6DU

CLASS REFLECTION OF MARCH 5TH, 2015

CLASS REFLECTION

MARCH 5TH, 2015

AGENDA
– WATCHING THE PERFORMANCE OF THE LAST GROUP (ANGELA+LUNA+DANA)
– GIVING FEEDBACKS & DISCUSSING THE CONCEPT OF MACBETH
– AND... REVISIING OUR PERFORMANCE BASED ON ALL OF THESE!

NOTES AND IDEAS FOR MACBETH
(FROM CLASS DISCUSSION)
• The sound words should be seen and heard by the audience (E.g. “Harpier cries”, “Thrice and the branded cat has meowed”) should be heard by the audience

Reflecting on our group’s progress: Our group have not been considering these sound words to be clearly distinctive from other lines. However, since we are trying to convey the story of Medusa assembling ingredients to create a potion, we should start visualizing these words by outlining them with hand gestures, floor pattern, or specific props.

• “Open locks, whoever knocks” -- An instruction with a primary importance

Personally, I had thought that this line was the most important line of all the lines; not just because it is the last line, but because it is a transition or indication of the story that is to be followed by this scene. By attaching the flesh (details) onto the bone (structure), we will be preparing to get ready for transforming a scene into another.

• Juxtapose the sexiness with the actual, biological nature of the ingredients (E.g. In Semee’s group, they incorporated the characters of women as a sexual object from Kiseng. They could possibly add in a physically malformed, grotesque props to arouse uncomfortable feeling among the audience.)

THINK ABOUT

• “Horror” of individual ingredients (Show the grotesque nature of the real ingredients)
• How can we use tempo to create an interesting performance?
• Plan an intended eye contact with the audience
• Have an eye contact with an individual, rather than just looking over the audience

Eye contact is not just about showing the confidence in your performance, but is a communications tool that is crucial in order to create a relationship with the audience.

Bibliography


AGENDA
– Watched the Semee’s group performing the Act 4, Scene 1
– Continued on revising the three witches performance from Macbeth (Act 4, Scene 1)

DISCUSSION ABOUT OUR PERFORMANCE
Based on the feedback that we have received from the previous class (Before the February break), we discussed the possible ways to refine our performance.

PORTRAYAL OF THE CHARACTERS

Successes: The audience could indicate that we were “three-headed snake.”

Failures: In the performance, one of our goals was to depict the three different perspectives of an evil medusa: The Evil, the Good, and the Mad. However, although the informing of our theme was relatively clear, each of the characters was not distinctive.

SUGGESTIONS FOR FUTURE IMPROVEMENT

• We may need an exaggeration for each character so that the audience can be clearly informed
• By adding in the Viewpoints (Such as tempo or gesture), we can possibly set a behavior that can distinguish the characters.

SOLUTION: DIFFERENTIATION OF TEMPO

1. Sunhee (The Madness): Alternation & repetition of the extreme fast and slow, or/and high and low in both speech and physical behavior could help depicting this.

2. Me (The Evil): Generally slow paced, yet sometimes gets fast when showing an excitement. Low and dark vocalization.

3. Jenny (The Purity/Good): Normal, constant speed. Voice calm and sweet, gentle gestures. Possibly the most feminine? (BE CAREFUL NOT TO BE BORING)

REFERENCES


Generally people say “What date is it today?” or “What’s today’s date?”. Saying “day” instead of “date” implies the day of week. Also, you can say either “Today it is the second” or “Today is the second”, both are commonly used. You don’t say “Today is the two”.