

The logbook

To make the most of your drama work you should keep a logbook as an ongoing record of all your lessons and performance experiences. Your written entries record and communicate your creativity, collaboration and critical thinking. Your logbook entries should be submitted on a regular basis and will be used by your teacher when evaluating your performance work. Your written work should consist of a combination of the following:

Recounting

Writing about what you have observed and participated in.

- Explain and describe the workshops, performances and activities and exercises.
- Who did you work with and what was effective about your collaboration?
- What was the aim of the lesson or series of lessons?
- What decisions, choices or changes happened in rehearsals and why?

The following is an example of a student's recount:

Today's lesson was one of the most interesting yet. The learning aim was: "to use music, lyrics and body shape to create representations of ideas about 'luck'". We were played a piece of music that had these really interesting lyrics. It was a ballad and told the story of this guy and his search for good fortune and luck. In the end we realise that his search will be endless as good luck is the result of chance. We then had to make shapes and tableaux to represent words that were from the lyrics of the song. Then we read an article about gambling and some pretty awful statistics about the impact of gambling on families. We then divided into groups to prepare a role-play about luck. We started brainstorming ideas and will probably start improvisations next lesson.

I like the idea of doing a series of different scenes where the word 'luck' or 'lucky' is only used once. Maybe we could freeze for three counts when the word is said to help emphasise it. I'll discuss it with the group tomorrow.

Evaluating

Analysing your experiences and performance work, as well as the work of others.

- What was the purpose of the activities?
- How did you feel you achieved in different activities? What is your evidence?
- How effectively was your collaboration with others? What is your evidence?
- Think critically about the activities. What worked? What did not work? Why?
- How successfully did you achieve the aims, or goals, of the lesson? Why?
- What suggestions could you make to improve your own work?
- What constructive criticism can you offer to improve the work of others?

Here is an example of a student's evaluation:

I really enjoyed today's lesson. The aim of this lesson was to use physical movement rather than words to create visually interesting representations of certain words. I really enjoyed the practical activities because they were fun and challenged me to use my body in a more expressive way. I didn't realise you needed to be so fit to be a performer. I must go to gym like I promised myself last year!

I love tableau work. It was great to see how each group was able to capture the meaning of the words so well. I think Carla's group did a fantastic interpretation of the word 'opportunity'. Their use of levels, body language and facial expression really communicated how exciting an 'opportunity' can be, especially Will's face. It's like it's made of rubber! It was obvious the group worked well collaboratively as they did not spend too long discussing but experimented and created much earlier in rehearsal than we did. The most effective aspect of their tableau was the use of focus to highlight one performer's face. Even though Will was upstage right of the group and kneeling, the arrangement of the actors in a broken diagonal line from downstage left to upstage right made the point of focus clear. They also used their bodies to lean towards Will. His facial expression showed a mix of surprise and regret and this made it very clear what to look at and how the character was feeling.

Our group got some great comments. It was a shame the audience couldn't see Pip and Sarah because they were hidden by the table. They were important to the overall impact of our piece because they were the element of danger. Next time one of us has to remember to stand back from the tableau and have a look from the audience's point of view to make sure everything is okay.

Researching

Investigating topics or areas of interest.

- What extra information can you find about the topic?
 - What questions do you have about the topic?
 - How can you use this information in new and innovative ways?
- How can you extend on the tasks you have been asked to do?

Here is an example of a student response:

I talked to my brother about luck and he wasn't much help because he said it didn't exist. Dad told me that he knew a friend who always won at the races; but then he said he had never heard about the times he lost. It made me think about how easy it would be to lose everything. I wonder what makes people want to take that risk?

I also borrowed a book from Waheed. It has pictures of symbols and of objects that people have used as good luck charms. I was thinking that we could use these images and adapt them to represent the different characters in our plays. Maybe they could be representative of how ideas about fortune and good luck come from many different cultures. We could look into this further. I think we need some solid statistics about gambling as an addiction. There is a documentary that shows how scientists can map the brain's responses during gambling activity and how this leads to addictive gambling. This also could be great material to include in our performance.

Your written work can include other material that helps to explain and explore your ideas. Some other material could include:

- brainstorming charts
- tables, checklists and lists of ideas
- aerial drawings showing the placement of set items and the movements of actors
- sketches of characters, settings, costumes and make-up designs
- magazine and newspaper articles and pictures.

The following pages contain some sample logbook extracts. These were written by members of a group as part of the process of creating a playbuilt performance. The group studied the dramatic form of documentary drama, and then devised their own performance, which incorporated sound, lighting and multi-media. The selection of logbook entries gives a snapshot of a process, including the introduction of the topic, research, rehearsal and an extract from the final script.

Recounting and Researching

WEEK TWO:

WE HAVE BEGUN "DOCUMENTARILY DRAMA" IN CLASS. OUR ASSIGNMENT HAS BEEN HANDED OUT AND EVERYONE HAS BEEN DEEP IN THOUGHT ABOUT AN ISSUE OR AN EVENT TO FOCUS ON. WE FOUND OUT OUR GROUPS AFTER NOMINATING SEVERAL NAMES. MY GROUP CONTAINS: LUCY JORDAN, FELICITY DIMOFLOW, REBECCA DOUGLAS, ISABELLA SLOWINSKI AND ME. BEFORE THE GROUPS CAME TOGETHER I WAS MAKING MY OWN THOUGHTS ABOUT WHAT I WANTED TO DO. I WOULD RATHER PASSIONATE COLLECTION OF FEELINGS FOR POLITICAL TURMOIL. I WAS THINKING ALONG THE LINES OF STALIN - OPERATED RUSSIA OR THE FALL OF THE BERLIN WALL. HOWEVER, AFTER WE MET WITH THE GROUP WE DECIDED TO ADDRESS WHAT WE FELT WAS A VERY GRIM ISSUE: DOMESTIC VIOLENCE. WE CHOSE THIS BECAUSE IT IS AN ISSUE THAT IS PREJUDICED TO PARTICULAR AREAS AND LIFESTYLES. IT APPLIES TO EVERY SOCIAL CLASS AND EVERY REGION OF THE WORLD.

AT HOME I DECIDED TO MAKE IT MORE DEFINITIVE, AS INSPIRATION FOR ARISING IDEAS:

THE CONCISE MACQUARIE DICTIONARY STATES:

DOMESTIC (ADJ) 1. OF OR PERTAINING TO THE HOME, THE HOUSEHOLD OR HOUSEHOLD AFFAIRS. 2. LIVING WITH A MAN: TAME.
6. (COLLOC.) AN ARGUMENT WITH ONE'S SPOUSE.
VIOLENCE (NOUN) 1. ROUGH FORCE IN ACTION. 2. ROUGH OR INJURIOUS ACTION OR TREATMENT. 3. ANY UNJUST OR UNWARRANTED EXERCISE OF FORCE OR POWER, AS AGAINST RIGHTS, LAWS, ETC.; INJURY; WRONG; OUTRAGE.

I CAME TO THE CONCLUSION THAT BEFORE READING THIS I WAS RATHER NAIVE WHEN IT CAME TO MY UNDERSTANDING OF WHAT "DOMESTIC VIOLENCE" REALLY MEANT.

I ORIGINALLY THOUGHT OF IT AS BATTERED WOMEN, WHO HAD THEIR BRUISES FROM THEIR ALCOHOLIC HUSBANDS.

IT IS A MUCH MORE COMPLEX ISSUE. IT RANGES

FROM PHYSICAL VIOLENCE, AND DOWN TO EMOTIONAL VIOLENCE.

EMOTIONAL VIOLENCE? PHYSICAL SOUNDS WORSE, RIGHT?

WRONG. IN MY RESEARCH I QUICKLY DISCOVERED THAT

SMALLER MEN EMOTIONALLY ABUSE THEIR WIVES FOR

LONG PERIODS OF TIME. IF ONE IS TOLD THAT "YOU'RE UGLY,

YOU'RE FAT, YOU'RE IGNORANT" OVER AND OVER AGAIN,

ALL THEY DO IS BELIEVE IT. THE EMOTIONAL BRUISES

TAKE LONGER TO FADE THAN THE ORIGINAL PHYSICAL ONES.

OUR GROUP DOES WANT TO AVOID AT ALL COSTS TALKING

THIS DRAMA INTO A MALE-BASTING ISSUE.

WE ARE HOLDING MANY IDEAS BETWEEN US. WE

CAME UP WITH A FEW FOR A BRAINSORM. IT CONTAINS

IDEAS, THEORIES, THOUGHTS, FACTS, FEELINGS AND ANY OTHER

PIECES THAT ADD TO THE DEVELOPMENT:

- ★ BRUISES
- ★ SOCIAL DIFFERENCES
- ★ IGNORING
- ★ EMOTIONAL VIOLENCE
- ★ DUBBS
- ★ WORTHLESS
- ★ MEN VS. WOMEN
- ★ ALCOHOL
- ★ USELESS
- ★ CHILDREN
- ★ DYSFUNCTIONAL FAMILIES
- ★ HAPPINESS
- ★ PAIN
- ★ MASKED FEARS
- ★ CHANGE
- ★ ABUSIVE CHILDHOODS
- ★ PARANOIA
- ★ POLITICS
- ★ PROPAGANDA
- ★ CONFUSION

WEEK 6.

We began the week by sharing the scripts we wrote over the weekend.

Felicity wrote the Anti-feminist scene which has 2 snobs criticising feminists and those trying to stop Domestic Violence. Also in the scene is a representation of what they really think e.g. their conscience.

The audience will learn that the women don't really believe a word they are saying and that they have suffered from domestic violence themselves. Whenever a conscience speaks the other woman and her conscience freezes so that attention can be focused on the reactions of the woman to what the conscience is saying to her.

This scene is interwoven to be comical but at the same time it is sad. The audience should ask themselves questions like 'if women are not going to support the fight, against domestic violence then who will?' The conscience also mainly asks questions that the audience can think about. This scene has no link to the central storyline.

Amelia wrote a dialogue with the mother and social worker. It is evident in this scene that neighbours have reported about the terrible fights they hear coming from the house. The mother shows no signs of

wanting to change. We will display an image of a 'normal' suburban house for this scene to give the impression that the house is nice and normal but horrible events take place inside - Domestic violence can happen anywhere.

Bella wrote 2 brilliant scenes. The first is the mother on the phone to the father. The father has finally been jailed and he is calling to ask his wife to bail him out. He is in there for harming her (domestic violence). Throughout the play the mother's path to freedom is followed and in this scene she breaks free. She tells her husband she is not going to bail him out. The group recommended a change for the script - instead of ending with 'goodbye' it should stop at 'Don't tell me you love me, it disgusts me'. Then she hangs up. The phone rings again and she walks away which I think is a great end to this scene - scene because it is the last temptation.

The second scene Bella wrote involved the husband/father batter describing to the police why it is he continues to beat his wife. He does not completely understand

Evaluating

<p>Evaluation:</p> <p>Group Performance: Lucy Jordan, Felicity Dimopoulos, Rebecca Douglas, Amanda Lian and Isabella Slowinski.</p> <p>We felt, as a whole group, that on the night it was definitely our best. After being on stage we felt positive about our performance and felt that the audience had responded well to everything. They had laughed in uncertain places; however, they kept us in focus, and we were particularly impressed at the level of maturity from our own form...</p> <p>On the night of the performance I was extremely nervous before. I was becoming confused with my social worker scene; I found the lines hard to remember and arduous to say. Every time I said a particular line I had a tendency to lose focus and lose grip of the character. This loss of character caused me to panic and I would more often than not forget my next line and stare helplessly. Amanda and I revised the scene about six or seven times before the performance, and on the night it was totally different to the one that we had first created several weeks prior. This change was due to the fact that Amanda changed the personality of her character frequently, from a woman in denial, to a woman in despair, to one who was rude and hostile, and finally, to the quiet, submissive housewife Grace. I think I agree with Amanda's final portrayal. It made my lines easier, because I then had a solid purpose and objective to the scene. My objective was to assume the role of Michelle, the social worker, who has a personality that everyone opens up to. Grace I had to feel was a challenge to me, and I was gently coaxing her into telling me her problems. Grace remained timid and shy; however, at the end of the scene, is made to realize that "before she can get help, she needs to help herself". This scene ran smoothly on the night, and I didn't skip any lines. I felt the audience could hear me (projection and articulation had been two of my major problems). The only problem I felt this scene held was the fact that it dragged on slightly, and I was worried about the audience becoming restless. We played it quite rapidly on the night; however, it wasn't too fast, just more charged and energetic than it had ever been.</p> <p>Our movement part in Scene One was well received apparently. I was told by friends in the audience that the torchlight was extremely effective and the music was symbolic (heartbeat). I used to worry about not getting the movement right (I am definitely not a dancer). On the night, we were very well timed. Felicity said her lines very well, and it felt like a chill ran through the audience, the words literally hung in the air.</p>	<p>Our scene transitions from one to two worked brilliantly. I felt casual as I donned the coat and shoes, and attempted to even walk in a different manner. I'm not entirely sure that it worked, but it was more the thought that helped build my confidence.</p> <p>Scene Three was interesting. The audience was laughing when Lucy and Bec walked on, probably due to the fact Bec was wearing leg warmers and Lucy had on a t-shirt saying "MEN ARE PIGS". It was a fun scene to write. However, prior to the performance it lacked energy and impulse. On the night, however, we were very energetically charged, and had converted our nervous energy into producing a charged performance.</p> <p>I was really happy with that scene, it was worked very well and the audience reaction was strong. My small piece was well projected I felt. I was particularly impressed with Bec. She was slightly worried about it, and felt she slowed the scene up, but on the night she was snappy and recited her lines perfectly. She was vibrant and portrayed an energy that caught on to all of us. Our scene change from three to four was also very smooth.</p> <p>I was not in Scene Four but commendations should be made to Bec and Amanda, as they made a fantastic appearance on stage. Bec was particularly good. She added in lots of mannerisms and intonations that made her extremely believable in performance. Amanda was good again. She's a very talented actress. Her portrayal of</p>
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Researching

WEEK 7

Domestic Violence

We decided to focus on domestic violence as our issue.

There are many reasons for this choice. It is an issue that is worldwide, extremely common and it is left in the shadows. Domestic violence destroys people's lives and it often goes unnoticed by the community.

We felt we could relate to the issue because it is mainly women who are the victims of domestic violence. We hope our performance is powerful + leaves the audience in thoughts about our issue.



THE FACTS

Domestic Violence is the leading cause of injury to women aged 15-45, more than rape, muggings + automobile accidents combined.

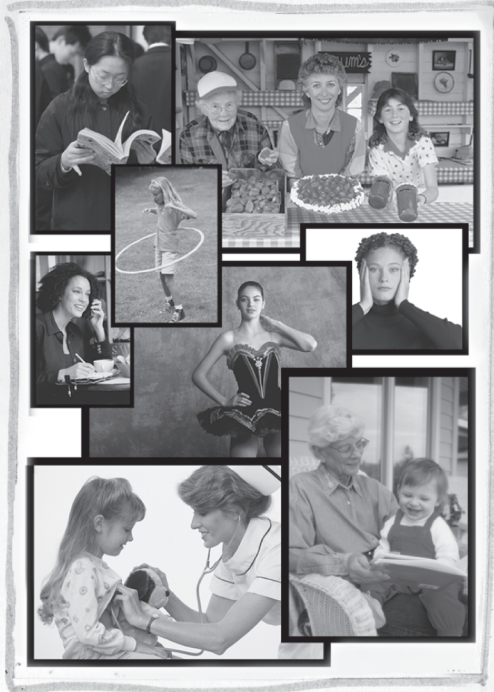
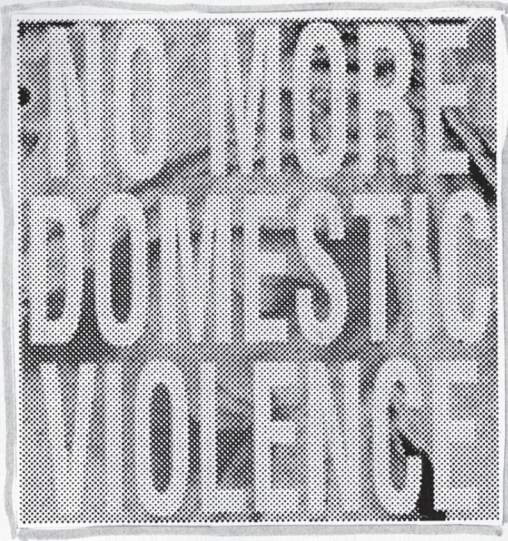
97% of victims are women.

On Average women will leave the abuser 7 or 8 times before making the final break.

Why do batterers get away with it?

Shattered
LOVE
Broken
LIVES

Sound and Lighting Ideas



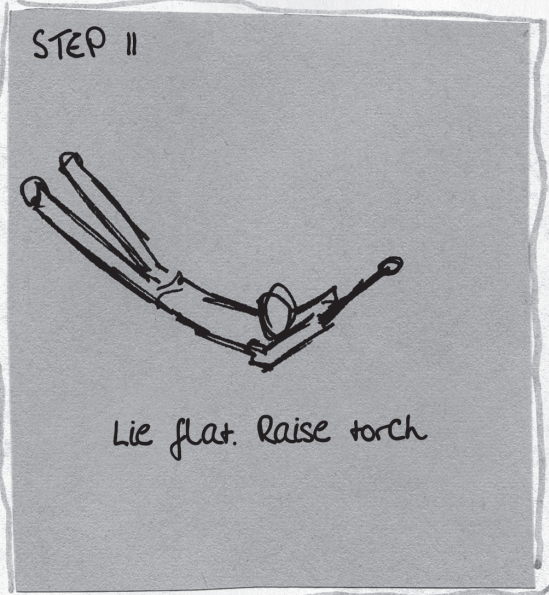
Light: flashing blue + red lights

Sound: Music:
'97 Bonnie and Clyde
by Tori Amos

Action: changing defensive positions every 8 seconds

Script Draft

Opening scene (continued)



Narrator: Domestic violence is the leading cause of injury against women between the ages of 15-45. More common than muggings, rape and motor vehicle accidents combined.

Final Script Extract

	ACTION	SOUND	LIGHT
<p>SCENE FOUR (Daughter storms onto the stage where the mother is folding laundry)</p> <p>Daughter: Why are David's suitcases in the hallway? I thought he was gone for good this time.</p> <p>Mother: Your father, as you are to call him, is back because he is going to change. We had a long talk last night.</p> <p>Daughter: So just because you have one argument without a fist involved you think he has transformed! Do you have no concern for my life let alone your own?</p> <p>Mother: Samantha how can you even ask me such a question?</p> <p>Daughter: (exasperated) How can I ask you! I know how much he hurts you emotionally and physically as much as you try to hide it.</p> <p>(Silence. The mother continues to fold washing as if she has not heard the daughter)</p> <p>I hate him</p> <p>Mother: You do not hate him. He is your father.</p> <p>Daughter: And I hate you. You are pathetic. He is not going to change. You'll see he will hit you soon enough but I won't be here for him to get me. I'm going to go and live with Gemma.</p> <p>(The daughter walks angrily out of the room. The mother at first appears oblivious to what has just happened).</p> <p>Mother: (Very softly) Samantha don't leave me ^{you dare close that door} (calls out) Samantha come back!</p> <p>(sound of door slamming. The mother cries out and throws the folded laundry onto the floor. She collapses sobbing)</p> <p>He says he loves me! He will change because he loves me!</p> <p>Time: approx. 1min and 10 seconds</p>	<p>• Amanda enters</p> <p>• carrying a basket</p> <p>• Mother is folding laundry</p> <p>• downstage right</p> <p>• Daughter exits</p> <p>• Mother throws tea towel</p> <p>• Mother exits</p>	<p>• Music</p>	<p>LIGHT</p> <p>• light fades up</p> <p>• downstage right</p> <p>• Blue light</p> <p>• light fades out</p> <p>• Blackout</p>