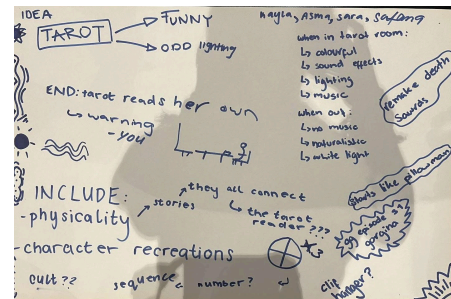


## AI

**Significance 1:** When starting our piece, we needed a workshop in order to start thinking about what it could be. We brought in a bunch of props (e.g. tarot cards, controller, umbrella) and started walking around and would pick up a prop, brainstorm what we could do with it, then drop it and repeat with another prop. Once we did that workshop we started to get into groups and draw and write our ideas. This helped us and **impacted** our final performances. Obviously, the prop we ended up sticking with was the tarot cards, it shaped our final performance as it was based on a tarot reader. This helped us move forward as it allowed us to work off something in order to come up with a baseline as soon as possible. Being a group of 4 there are a lot of ideas between us so by having this workshop let us pick a starting point and start our **artistic intention**. This helped us work on artistic attention, as this gave us a starting idea, in order to establish the **atmosphere**, theme, and age of the audience. We first took inspiration from an episode of the show “Gossip Girl”, and the plot of the episode. However, realized that it would be too realistic instead of stylistic which is something we wanted to achieve.



(Figure 1, author, 2023)

**Significance 2:** Once we had some time of idea of our performance we decided to split the work equally between the 4 of us. By doing this we could move faster with the plot, as well as get **production elements** done as soon as possible so we could focus on more of our **performance elements**. We sat down together and discussed 2 things, who will direct the start, middle, and end, and who will be in charge of different **production elements**. The different **production elements** we will be focusing on are **lighting, sound, costumes, and set design**. These were the 4 main elements we focused on. For me, I was assigned an end and costume. While the other 3 were split between my group. We also made a plan in order to get each element done one at a time, because I was in charge of costume. It was more towards the dress rehearsal and closer to the actual performances. This **impacted** our final performance as allowed us to be able to repair all our props and **set design**, as well as the final production of the performance. Throughout our process, we ended up changing little things with all our **production elements**. This helped us be organized and also our communication skills. This was significant because we all also needed to contribute to the piece to make it fair to everyone.

**Significance 3:** When creating the end it was important for all of us to create a big ending that would shock the audiences. By using surrealism and Artaud-inspired moments, we were able to create that. We had to come up with an idea of how this story would end in order for it to make sense. For example, we need the main character Mary to be in a vulnerable state, however, how she would get into that state was a question to us and is something we had to overcome. We also struggled with using surrealism but also made sure that the audience would

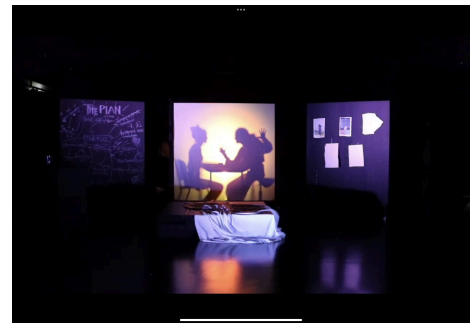
understand the storyline. From the start to the middle we already had some dialogue but we wanted to explore surrealism while not using dialog. We wanted to explore the idea of reeling more on **production elements**, specifically set and props in order to convey the storyline. During the time figuring out the plot for the middle end, this is when I came up with the idea of having a planning board that we could draw out. We decided to use sets and props to our advantage for the audience to understand what was going on. We struggled with **lighting** as we didn't know exactly what we would have for the tarot reader scene and the killing scene. Selecting the right colors and **lighting** schemes to align with our **artistic intention** was something we required for ourselves and decided to experiment with different **lighting**. For example, for the tarot reader scene, we played with yellow and orange **lighting**, and for the killing scene, we played with more blue **lighting** but ended up not going with it. Experimenting helped with making our final decisions and what we felt linked back more with our **artistic intention**.

**Significance 4:** The middle scene was very important as in this scene we wanted to execute a dance-style scene. This would be one of the first plot twists that we would have and it was important that the audience would understand what was going on but also be uncomfortable and feel uneasy. We first had to pick a song or some sound we could dance with. As a group, we all put ideas into this scene as it was one of the hardest scenes we would be planning out. As a group, we came up with the idea to use puppetry. This was a really cool element that we enjoyed as we could use it with our screen that we thought of earlier. When blocking this scene it was a bit difficult as we wanted to make sure we would use the space around us and take advantage of it however, we also had to think of it practically and what we could do that would actually fit the storyline. I came up with the idea that the main character Mary would be asleep and the clowns would be controlling her and eventually trying to kill to the end. My group partner who plays a clown with me, sat down and talked about how we should use **body** and **face** during this scene as it was our way to create a creepy and uncomfortable **atmosphere**. I came up with the idea of walking around and moving our bodies in the way that we look like children as I wanted for us to seem a bit irresponsible as we didn't execute our mission in the end by killing Mary. My fellow clown (group partner) came up with the idea of having a creepy smile on our **faces** throughout the whole scene in order to affect the audience in an uncomfortable way. Both of our ideas linked back to our **artistic intention**. Once my partner and I came up with how we use our **body** and **face**, we were able to come up with ideas for the dance as well as how Mary would act. We had her use her **body** to look like a rag doll in order to show she was asleep and with the contrast of Mary's **body** language and our childish **body language** and **face** it created an uncomfortable and uneasy **atmosphere**, following our **artistic intention**.

## AII

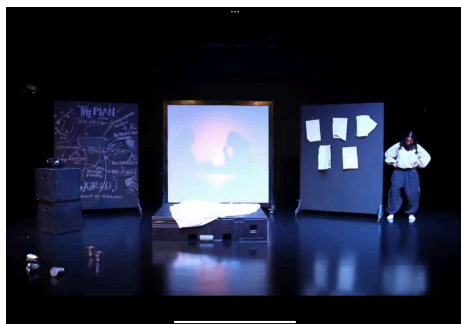
We were able to create a piece that had a story of a girl that led to her death. This story had a very Mystery story for the audience not to take your help with what happened in the end. We acted this physically as we used it to our advantage to confuse and make the audience feel uneasy. You can see an example of this during the dance scene when the protagonist is sleeping but the clowns are playing with her as she is asleep, this was the unclear part however, in the end when she wakes we try to kill her making it clear that it was a dream-like sequence. We also know this was achieved by asking the audience for feedback “enjoyed the physical and how it was abnormal and the mix between a dream or if they are really there”. This quote by the audience proves that we were able to achieve the mystic storyline.

When it came to our inspirations and themes we wanted to make sure that we had a sense of Artaud through surrealism. This was essential as it would be able to ensure our **artistic intention** and how we wanted to achieve this goal of making the audience uncomfortable and uneasy. We were able to successfully achieve this by having previous research on Artaud and applying this style into our piece by using **facial expressions** and **body**. Using our **body** in a grand way and having big **expressions** such as using our limbs like our arms and legs, especially in the middle scenes and the end scene. We can see this was achieved as from the the audience feedback they had said “I can see that Artaud was a inspiration especially with the dance scene and end scene”.



(Figure 2, author, 2023)

We wanted to make the audience feel two different things. The first one was to create a certain **atmosphere** of fighting, uncomfortable, and to be able to abuse the several senses. We wanted to be able to abuse the several senses with not only sight but also, **lighting**, sound. By using flashing **lights** and creepy songs, but also silences towards the end we were able to create an uncomfortable feeling by watching our piece. At the beginning we looked at sight by using very colorful flashing **lights**, not only to abuse the senses but also to give a carnal feel as there is a creepy clown talking during the scene, but we also abuse sound in the scene with the annoying yet creep voice of the clown. The next time we abuse sense is towards the dance scene. By playing with someone who is asleep it gives the audience a bit of uncomfortableness as the person who is asleep is not even in control of their own **body**. The last time we abuse the senses is at the end with sound, we have the tarot reader to have this high pitched almost childish voice for a creep effect but also a constant sound for the swords hitting on the black block to give an annoying and abrupt effect. “The senses were definitely abused when it came to lights as well as face and body” from 2 quotes we can see the audience’s sense differently abused, and also they had an uncomfortable feeling the whole time.



(Figure 3, author, 2023).  
feeling the whole time.

## BI

The section I will be looking at is from 03:00 - 04:50. Within our performance **tension** was very important as we wanted to have this eerie and uncomfortable plot and we felt that in order to execute that experience **tension** was needed within the piece. Within this scene, we build **tension** in order to execute what might happen but didn't, and thus the **tension** is broken. By using **body**, we were able to build up **tension** as this scene had no dialogue and needed to have big **body gestures** in order to build tension. In this scene, there are 2 clowns controlling the protagonist's sleeping **body**. In order to be able to create **tension** my **body language** as a clown was very big and strict compared to the very rag-doll kind of moments of the protagonist's **body**. The differences between the two **body languages** as well as the context create a very unsettling feel for the audiences. We used our **body** to build **tension** by manipulating our **gestures** to look like a scary clown but also a childish vibe. For example, at the beginning, my group partner and I came out walking with our hands behind our backs and our feet kicking out every step we took to give a divested vibe. I then leaned over her **face** as if I was looking for anything to make fun of



as a clown. At one point I proceeded to dance with the girl but in a tango style, we went up and down in order to make this move big, because during this move I brought her towards the audience to be able to scare the audience to make them feel claustrophobic and uncomfortable. I use **voice** towards the end as my fellow clown drops the protagonist, by letting out a big gasp, this gasp starts to create even more **tension** as our **faces** change from that creepy smile to more of a scared expression. While I gasp I show a different type of **body language** where now it is much more closed off and smaller in order for my **face** and **body** to look cohesive. In the end, I use my sword in order to finally break the **tension** and smack into a hard surface in order to create a loud sound.

(Figure 4, author 2023)

A lot of the **tension** also comes from **emotion** and how I use my **body** to create **emotion** as well. In this scene, there were very few **emotions** as the main one was happy, however, there was also annoyance and shock. The **emotion** of happiness was conveyed with my **face** and a creepy smile. We used our **face** to contrive **emotion**, however, we also used our **body**. I come out with a very creepy smile as if I am about to do something wrong, however, there are a few parts where I look annoyed or shocked. In this scene, we mixed different dance moves. By using the **body** we found dance moves that would reflect happiness or joy and some other moments where they were not so happy. For example, we play tug of war which is not thought of as a happy game and more of a game to win. Another dance move that is not as happy is after tug and war I spin her (which is happy) but then do a tango-style dance move with her. Spinning someone and dancing a type of ballroom dance is usually thought of as a happy move. By using my **body**, I was able to not only use my **face** to convey **emotion** but also my **body**, with the help of moments and dance. At one point we drop the main character Mary **and** I start to argue with my fellow clown about who will get to kill Mary. We use the body to show annoyance by using



uncontrolled moments and showing **emotion** on our **faces**. When my partner goes to “dip” Mary she drops her and we end up shocked as we did something wrong, I use **voice**, and **face** to show this **emotion**. These different **emotions** create an uncomfortableness for the audiences as they don’t align with what is being done. The **atmosphere** we wanted as a group in the scene is creepy, eerie, and weird. With our **body**, we were able to convey this **atmosphere**. When coming out we had a walk that was very childish and would be able to confuse the audience in what was about to happen. By using our **body** we had different **gestures** and moves that would show a controlling vibe.



(Figure 5, author, 2023)

In the beginning, the first few interactions with the protagonist were with my group partner and I held her by her head. This is what sets the **atmosphere** off to creepy as it is not a normal way to hold a person. Toward the end of the scene I was lifting her hands up one after another, this gave a very puppet vibe but looked a bit weird as there was still confusion within the scene. We conveyed that creepy is where I am dancing with the girl tango. I use my **body** which is very sharp and goes up and down, however, as we are going up and down, we move closer and closer to the audience. This move creates an **atmosphere** creepy as the move is more **surreal** than realistic and it creeps out the audience. I also used a **face** in order to convey the **atmosphere** I wanted to show in my **artistic intention**. By having a big creepy smile, this **face** did not align with the horrible thing I would try and do. It creates an **atmosphere** of unnerving and uncomfortable as it is not an **emotion** you would usually feel in that situation. Overall the **atmosphere** was conveyed with the **body** with unrealistic moves. One of the first movements I do with my **body** to show meaning is I bend over her **face**, this movement **means** I am looking down on my victim as if she is nothing which then **foreshadows** when we play with her as she is just an object to us. My partner and I started to play tug. This movement really conveys **meaning** as it shows who we are just playing with her and do not care about her. When I start to dance with her, I move her up and down very vigorously and it shows **the** strength within my character compared to Mary and how she is weak and vulnerable. We show she is conscious when she is flopped over and my partner and I argue with her to show big **body language**. I use the **body** in order to show these moments but also allow them to convey **meaning**. The overall **meaning** of our scene is how someone has lost all control of their lives and how a tarot reader now controls their lives as well as creates foreshadowing, which we see stated in my **artistic intention**.

## BII

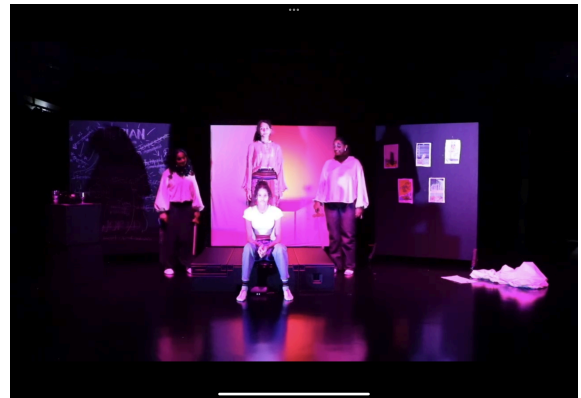
I directed the end of our performances, and I will be specifically looking at the times of 07:35-09:35. When directing I made sure to look at both performance and **production elements** in order to have a dramatic and uneasy ending as it was what we wanted to achieve for the end.

The first **performance element** I looked at was **body**. In the end, I wanted to have the movements to have more surrealism within them in order to have surrealism within the whole end. This would allow for the audience to feel uncomfortable and uneasy. Each character had a very distinct type of **body** language, the clowns would appear loser as if they were rag dolls, the protagonist or the girl would be very stiff and still most of the time and the tarot reader has more of a leader and bigger **body** gesture and **body** language. It was very important for the beginning, middle, and end to correlate together. At the end of the middle, the tarot reader poisons the protagonists and I wanted to make sure this is shown well in the end scene. By using the **body** I was able to show this through the protagonists. She comes out and starts to fumble on herself and cough showing she doesn't feel well, by using hand gestures she is able to show that she feels hot or has a fever, as she goes to sleep. The two clowns walk from either side. With a bit of a skip type of walk (like kids) stand in one place for the rest of the scene until the end. They have a smile on their **face** the whole time in order to give off a eerie **atmosphere**. While smiling they would be hitting the swords and screeching them onto the box. This would create a very pitchy and unpleasant volume to abuse the sense of sound (hearing). In the background of this end scene, I made the decision to have some type of sound in the background, however, it had to be some type of sound that would feel very unconvertible and eerie, in order to fulfill our **intention**. I chose a piece of sound that wasn't too distracting to the scene however, still something to add to the overall effect of this scene. The tarot reader comes out and starts to skip around while singing in a happy tone "1, sword, 2 sword,...". I directed for the tarot reader to count to 10 with the word swords as it was relating to the card of the death, the ten of cards. This would foreshadow the protagonist's death that is about to happen. This was important as in our artis invention we wanted to play with foreshadowing throughout our storyline. Directing the actress to use this type of **body** language and tone shows that the tarot reader is having fun with this situation, this allows for the audience to feel creeped out and uncomfortable as this normally would be a serious situation, but in this scene, it is treated as a joke. This is one out of 2 times there is dialogue within this scene and having it abnormal successfully succeeds in our artistic **intention**. The protagonist starts to get scared and jumps out to the audience but ends up being dragged by the tarot reader. I directed the protagonist to use her **face** to show expression by widening her eyes and dropping her jaw to show scaredness. The tarot reader drags her back and her **body** is still as the tarot reader pets her with a smile on her **face**. I directed this as it is very abnormal to treat a human like that therefore abusing sight for the audience as it is something uncomfortable to look at. At the end, the clown scratches the word fool which abuses the sense of sound (hearing) as it is a screeching sound on the chalkboard.

When blocking the space, I had to consider all the props that were already on stage. I used blocking to show different authorities and levels as well. The protagonist/girl comes out and starts to walk around and ends up lying down. When the clowns came out I directed the girl to sit up and have the clowns standing up, this shows levels and how the clowns have more power than the girl. Once the tarot reader came out, I directed her to stand on the black box, this shows 3 different levels and authorities indicating the tarot reader has the highest authority, the clowns

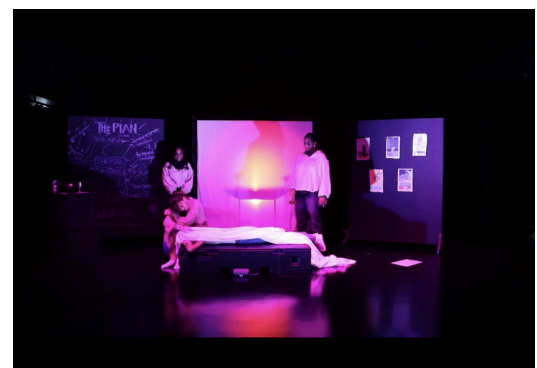
come next with middle authorities and the girl has no power being the lowest. At the end of the scene, I blocked for the girl to be lying down and the tarot reader to be sitting next to her while the 2 clowns stepped back. I directed this blocking to show levels but also different distances from the audiences. This draws the audience's eyes to the protagonist and the tarot reader. I also directed for tarot reader to take the sheet and cover the girl to show her death. Having the girl killer (the tarot reader) blocked from sitting next to her has the audience feel uneasy as for a killer to be so close to their victim is very abnormal.

(Figure 6, author, 2023)



When I was directing the **lighting** I had a vision of a harsh color and not soothing to help with the **atmosphere** of the scene and affect the audience's feelings. I directed for the **lighting** to be red, as red is a harsh color to look at as I wanted to abuse the sense of sight but is also known to signify danger. I also directed for a **light** behind the shadow scene to be yellow to direct the focus of the audiences to the middle of the stage. For sound I wanted little to no dialogue. If there was dialogue I made sure it was abnormal to stick with our **artistic intention**. I directed for some eerie uneasy feeling to be played in the background. I didn't want the sound to be a distraction, however, to add to the **atmosphere**. I also directed for the clowns to be hitting and scratching their swords on the black box as it would create an unpleasant sound. These two sounds mixed together and created for a very uneasy and uncomfortable **atmosphere**. Relating back to our **artistic intention**.

The set and props used in the scene were important as we used the same ones for the rest of the () scenes, however we did add some props such as swords and a card. These props were very important as they added to the storyline. I directed for the clowns to have swords in order to create a weapon they use against the girl. I also add him a card that is relieved by the tarot reader. The tarot cards create a foreshadowing effect on the girl and give the audience uncomfortable information that the girl doesn't know therefore letting the audience feel uneasy and uncomfortable.



(Figure 7, author, 2023)

The costume and make-up was very important as it allows for the audience to understand each character. Our intent claims to create a dark and eerie yet uncomfortable **atmosphere**. When it came to costume i wanted everyone to be in bland colors in order to not create a contrast with the **atmosphere**. The color ranged from white, blacks, muted greens and purples.

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