

**Moderation of internal assessment:  
Independent project portfolio HL only**Submit to: **Moderator**Arrival date: **20 Apr / 20 Oct**Session: May 2012

School number:

School name: .....

- Write legibly using black ink and retain a copy of this form.
- Complete this form in the working language of your school (English, French or Spanish).

Subject: TheatreLevel: Higher

Candidate name: \_\_\_\_\_

Candidate session number:

**Instructions to candidates**

Check that your candidate session number is on each sheet of paper used in your independent project portfolio and attach this cover sheet to the front of your work.

Please tick which option you have selected at HL:

Option A	<input checked="" type="checkbox"/>
Option B	<input type="checkbox"/>

What was your independent project? Call to War: A Brechtian Production  
on Relationship between Media and War

Approximate number of words: 2882**For completion by the candidate**

**Candidate declaration:** I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.

Candidate's name: .....

Candidate's signature: .....

Date: .....

Please turn over

School name: .....

**For completion by the teacher**

Please put yo

**A (0-10)**

**B (0-10)**

**C (0-10)**

**D (0-10)**

**E (0-10)**

**Total  
HL (0-50)**

**A. Preparation: 9**

I am very impressed with \_\_\_\_\_'s independent project. She has produced exceptional independent work and has consistently shown initiative and perseverance in doing so. Her portfolio clearly illustrates how her production ideas evolved throughout the project without ever losing touch with her initial performance concept.

**B. Process: 10**

In working on her project, \_\_\_\_\_ has shown tremendous independence and insight. She explored the conventions of Epic theatre in depth and used them to communicate her ideas with flair. Her final performance was powerful and left a strong impact on her targeted audience.

**C. Reflection: 8**

There is good evidence of learning and development throughout the portfolio. There is sustained reflection throughout her project. She does not always illustrate how she applied her reflections to her performance work. This is a real pity as it was evident in her oral feedback sessions.

**D. Presentation: 9**

\_\_\_\_\_ 's portfolio is clear and well developed. Her choice of selection from her developmental workbook clearly illustrates her commitment and her learning. Sources have been chosen inventively and her presentation clearly illustrates the stages of development throughout the project. The word-count requirement has been met.

**E. Application of Research: 9**

Brecht and the conventions of epic theatre were an integral part of \_\_\_\_\_'s project. From the very beginning she wanted to investigate these conventions and explore ways to use them to communicate a powerful message to her audience. Her final performance was exceptional and had a lasting impact on her audience. She applied her understanding of Brecht in a very powerful manner.

**Overall Comment: 45**

I am extremely proud to present \_\_\_\_\_'s project work. From the very beginning \_\_\_\_\_ took on the numerous challenges of the project with flair and passion. Her final performance clearly illustrated her commitment and her passion for theatre as a means to explore important social issues. It was truly exceptional work.

**Teacher declaration:** I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: .....

Teacher's signature: .....

Date: ...

**For completion by the examiner****A  
(0-10)**

**B  
(0-10)**

**C  
(0-10)**

**D  
(0-10)**

**E  
(0-10)**

**Total  
HL (0-50)**

**For completion by the senior examiner****A  
(0-10)**

**B  
(0-10)**

**C  
(0-10)**

**D  
(0-10)**

**E  
(0-10)**

**Total  
HL (0-50)**

# Call to War

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Brechtian Independent Project on Relationship  
between Media and War

May 2012

Word Count : 2882

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## **Part A Developing Knowledge and Understanding: The Preparation Phase**

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## **Preface**

“I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use — silence, exile and cunning.”

James Joyce

Title: <b>Call to War</b>
Guiding Quote: <b>The old Lie; Dulce et Decorum est Pro patria mori.</b>
Chosen Area of study/ Main Goal of IP: <b>challenge the relationship and position that humans give to war and the social stigma of honour in war.</b>
Theatre Practise Investigated: <b>Brechtian Epic Theatre</b>
Pitch
<p>The words coming out of the mouth of the corporal emphasise that we are at war. He reprimands like a school master, keeping on one path and never deviating as he outlines the enemy. Promises of War combines classically Brechtian Production and Performance elements in order to strip down some of the grand exaggeration of war honour by the media.</p> <p>The social stigma of war protects itself; not supporting war is unpatriotic therefore deemed wrong. Call to war highlights this misconception. The stock characters allow the audience to assess their relationships with the ideas these people represent, not the people they are. Similarly, the juxtaposition jars the audience with the inconsistencies of how the media presents war and what it actually is.</p> <p>If there is honour in War then are those who do not fight Un-Honourable, or do they not believe?</p>

## Introduction

Brecht's Epic theatre challenges social and media truths. Therefore, to challenge the media truth and social stigma concerning war, I have chosen Brecht as my theatre language. My aim in this theatre is to challenge the relationship between war and media through epic theatre. The stimuli for his theatre piece was the poem *Dulce Et Decorum Est* about the horrors of war and what Wilfred Owen calls the old "lie" that it is "honorable to die for country in battle".

As a director in this project, it is key to undertake research into the production and performance elements which are tied to Brecht and Epic theatre. As a dramaturge, I examine the purpose and intentions behind Brechtian Epic theatre. As I am adapting the script and staging the production, this will be first-hand experience in devising theatre. I will also play the role of the artistic director. In this production I will also gain essential information of the conventions of Brecht and experiment using his techniques. If I can follow these conventions as a director then I will be able to successfully create a play in the theatre language of Epic Theatre.

Word count:383

**Establishing Context: What is the essential Art form  
under investigation?**

# RESEARCH INVESTIGATION INTO BRECHT

## CONTEXT

Berthold Brecht was born into a middle class family. His mother was a strict protestant and his father was catholic. When war broke out Brecht was only 16, he managed to initially avoid conscription but was enlisted in 1918 only one month before the war ended. This war was institutional in developing Brecht's social stance against war. For much of his youth Brecht studied theatre, he also dabbled into the performing arts. Brecht wrote his first play in 1918 it was entitled "Baal". His second play "Drums in the Night" featured a young soldier returning from the battle field. "Drums in the Night" became quite successful and got Brecht recognized for his new style as "[Brecht's] language is vivid without being deliberately poetic, symbolical without being over literary. Brecht is a dramatist because his language is felt physically and in the round."

He collaborated and created "The Second Part" adapted from Shakespeare's text, he credits this as the ideal example of epic theatre. He shifted focus and in 1923 created the "Theater der Volksrepublik" (Theatre of the People's Republic) group, in which the idea of co-operative theatre making were key. Charlie Chaplin was one of Brecht's key influences as he believed his performances to have some of his ideals of epic theatre. In 1927 Brecht began to develop with Edwin Piscator the conventions of Epic theatre, this resulted in the creation of "The Modern Theatre is Epic theatre". During the late 1940's Brecht avidly studied Marxism and Socialism, which then inspired some of his later works. When Hitler took power Brecht as he was prosecuted in Germany. He moved to Denmark then the US where he continued to write and direct. He also founded the Berliner Ensemble.



CAPITALISM  
WORKS WHEN GREED & FEAR  
ARE IN THE CORRECT BALANCE



## Purpose

Epic theatre has a central point of climatic catharsis. The point is that the audience should not be tied to the characters and should be able to promote a self reflection. The spectator is meant to be pushed into action. They must make a decision about the scenarios presented, and it must promote them to think. Brechtian theatre must be a vehicle to change the audience. It is meant to establish purpose instead of reason as the main driving force.

river side shakespeare company PRESENTS  
The New York Premiere of

## BERTOLT BRECHT'S EDWARD II

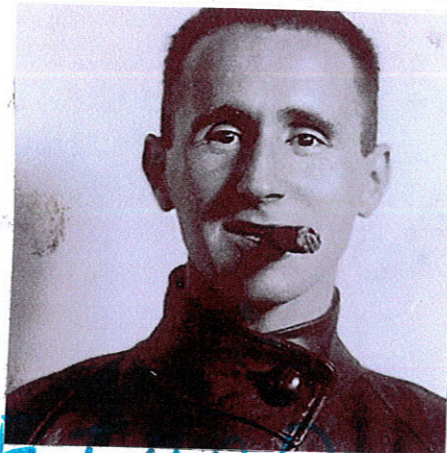


DIRECTED BY N. STUART MCDONNELL  
APRIL 15 - MAY 6, 1981

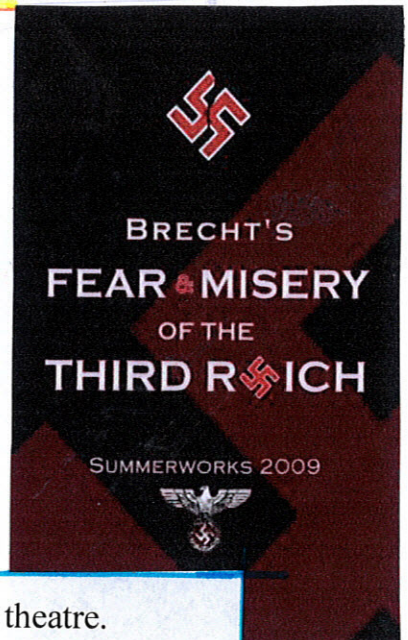
West Park Theatre at Church Street, New York City  
Ticket prices: \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100

RESERVATIONS \$7.50

Sponsored by Joseph Papp and the New York Shakespeare Festival



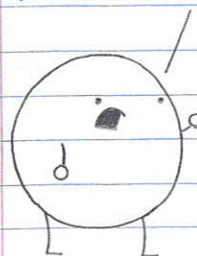
## METHOD



The method by which he did he imposed the conventions was epic theatre. Brecht derived the Verfremdungseffekt from Chinese theatre where the audience is not attached to the characters on the stage. This points out that the actor should not evoke empathy from the audience.



YOU EVER GET THE FEELING  
YOU'RE BEING... DRAWN?



DON'T LET THIS  
RUIN YOUR DAY

# RESEARCH INVESTIGATION

## INTO EPIC THEATRE



Contributors to epic theatre



Epic theatre was created by Erwin Piscator, Vladimir Mayakovsky, Vsevolod Meyerhold and Berthold Brecht. Epic theatre was derived in Germany during the interwar years. This was a time of great political unrest, and economic depression. Epic theatre was different than the popularized theatre of the time which was Aristotellain Theatre, a theatre language which Germany had seen the devastating effects of one war and was gearing up for another. Many of the scripts written in the style of epic theatre by Brecht have a socialist Marxist message. Epic theatre was inspired by the Chinese theatre. It was different that the traditional dramatic theatre in which the audience where entertained. It was a theatre for political change. It was a social commentary of the time.

• Reason • Judgement  
The epic implies action



### Dramatic Theatre

Plot  
Implicates the spectator in a stage situation  
Wears down his capacity for action  
Provides him with sensations  
Experience  
The spectator is involved in something  
Suggestion  
Instinctive feelings are preserved  
The spectator is in the thick of it, shares the experience  
The human being is taken for granted  
He is unalterable  
Eyes on the finish  
One scene makes another  
Growth  
Linear development  
Evolutionary determinism  
Man as a fixed point  
Thought determines being  
Feeling

### Epic Theatre

Narrative  
Turns the spectator into an observer  
  
Arouses his capacity for action  
Forces him to take decisions  
Picture of the world  
He is made to face something  
  
Argument  
Brought to the point of recognition  
The spectator stands outside, studies  
  
The human being is the object of the enquiry  
He is alterable and able to alter  
Eyes on the course  
Each scene for itself  
Montage  
In curves  
Jumps  
Man as a process  
Social being determines thought  
Reason

Epic theatre has the goal of allowing the audience to be aware that they are watching a production. This means that it is theatre for social change; Brecht did not want people to just watch the theatre. He wanted people to understand that this theatre was not portraying an illusion but a reality of human nature. A reality that needed to be dealt with and changed, Brecht depends on the audience to change their social realities.

"Because things are the way they are,



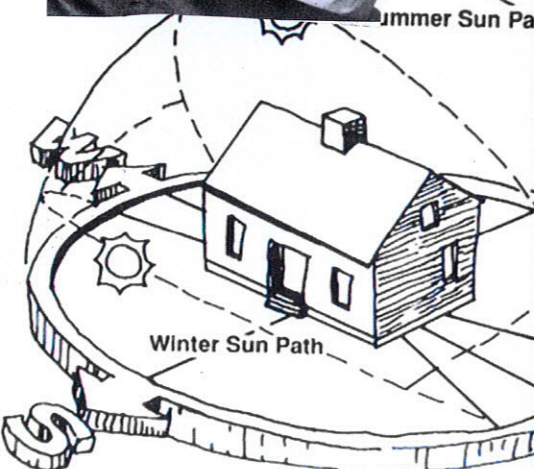
things will not stay the way they are."  
Bertold Brecht

One of Epic theatre's main goals was to remove what Brecht called the fourth wall the wall of theatre which evokes the imagination. This allows the theatre watcher to stay present and continue to understand the message which is being portrayed. In epic theatre often a narrator will explain the points of the performance as well as the meaning of the performance. The purpose and concept of the piece is often highlighted through musical theatre. As far as production elements placarding is popular, which again is used to reveal the generalizing concepts of the characters of play. Similarly bright lighting is often apparent in its brightest form which allows the audience to really examine the characters. As part of the Verfremdungseffekt is that the scenery is fragmented. Captions maps and images are also presented.

As far as scripts Brechtian plays are not meant to have happy endings. The scenes are independent from one and other often showing intermingling stories. This is also called a montage effect. Another Brechtian technique is juxtaposition where two unlike things are presented together to highlight the difference. Another performance element is stock characters who are presented to show a concept not a character.



Summer Sun Path



## **Establishing Context: What is the essential Art form under investigation?**

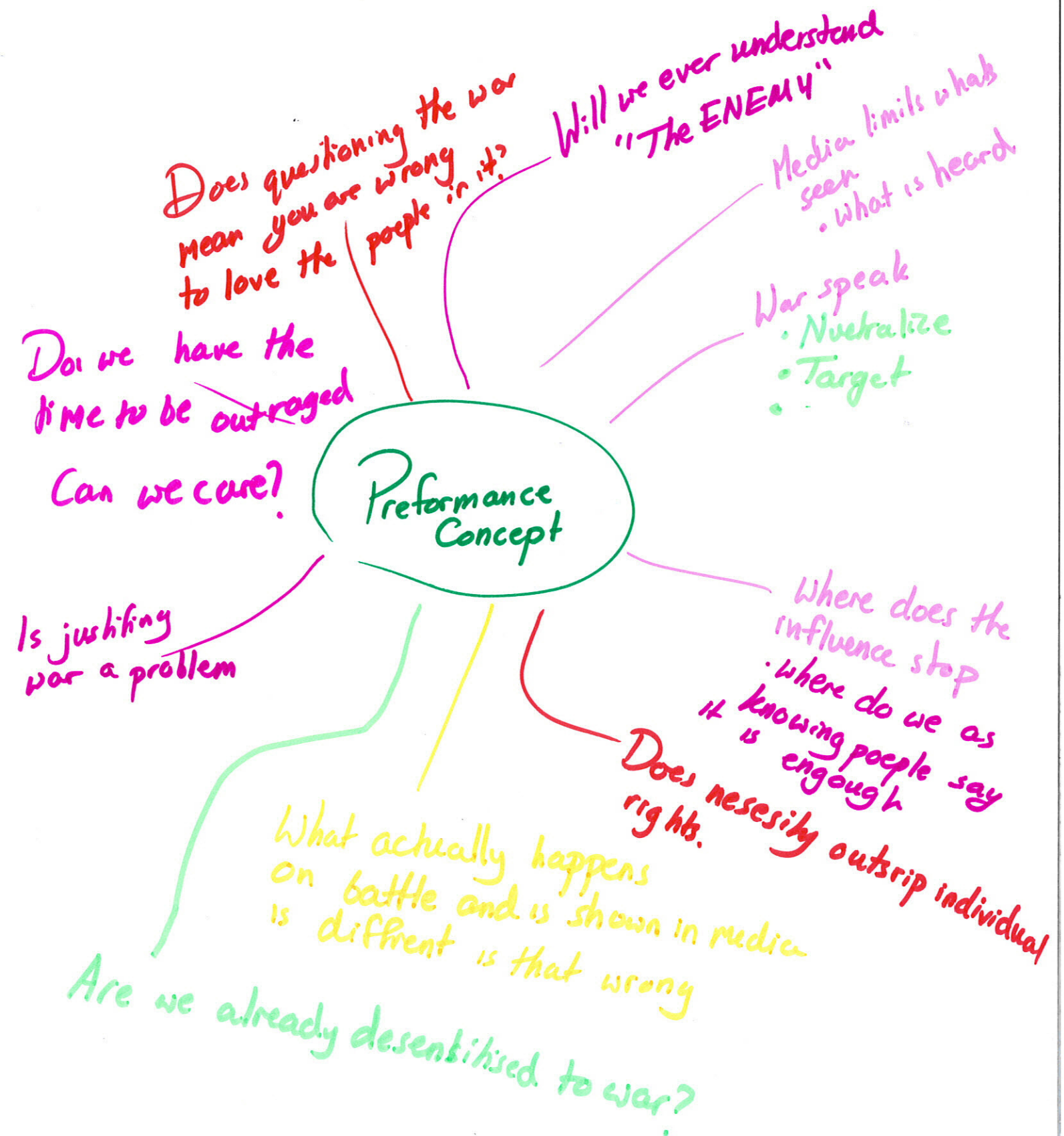
In his younger years, Brecht wrote a play which challenged the futility of war; this was called *Drums of Night*. (Brandon, James) This performance featured a soldier returning home from the battlefield. The main concept that I am applying from Brecht's Epic theatre is Verfremdungseffekt. This concept drives some productions and performance elements. The main Epic theatre production elements that I am using are set, costume, placarding, one costume element, projection and juxtaposition. Placarding is used through the scenes to describe the way authority intends the characters to be viewed. Juxtaposition will be created through the montage of five scenes. The last production element that is imposed is the breaking of the fourth wall; this wall is broken by the actors talking to the audience directly and not to each other. (Mackey, Sally) The performance elements implied in my theatre piece are gestus, strong lighting and viewed scene changes. The strong lighting implies an examination instead of a passive watching and prevents empathy from forming for the characters. (Mackerras, Colin) Instead, the characters are viewed as stock entities displaying a social message. They all simply present their versions without the awareness of the other actors.

As an artist delving into this project, I find it invigorating as I have never before created an art piece with such a social stance. It is exciting to create theatre which is highly politicized and Brecht's theatre concepts match well with my intention. The central purpose of this project is to challenge the relationship of honour and war and the position that humans give to war; to try and strip down some of the essential misconceptions of the grand exaggeration of war honour.

Word count: 279

**Establishing Purpose: What is the essential goal of the I.P?**

# Heavy bloodshed as troops pound 3 Syrian cities



For Israel, decision time looms on striking Iran

race battle

More than 30 die in attack at Iraqi funeral procession

One day of Headlines

Bloodshed is heavy as troops hit 3 Syrian cities

DAV  
thou  
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extr  
wee  
oon  
Face

## DULCE ET DECORUM EST

A Bent double, like old beggars under sacks,  
 B Knock-kneed, coughing like hags, we cursed through sludge,  
 A Till on the haunting flares we turned our backs  
 B And towards our distant rest began to trudge.  
 A Men marched asleep. Many had lost their boots  
 B But limped on, blood-shod. All went lame; all blind;  
 C Drunk with fatigue; deaf even to the hoots  
 D Of tired, outstripped Five-Nines that dropped behind.  
 E Gas! Gas! Quick, boys! – An ecstasy of fumbling,  
 F Fitting the clumsy helmets just in time;  
 E But someone still was yelling out and stumbling,  
 F And flound'ring like a man in fire or lime.  
 G Dim, through the misty panes and thick green light,  
 As under a green sea, I saw him drowning.  
 G In all my dreams, before my helpless sight,  
 He plunges at me, guttering, choking, drowning.  
 If in some smothering dreams you too could pace  
 Behind the wagon that we flung him in,  
 And watch the white eyes writhing in his face,  
 His hanging face, like a devil's sick of sin;  
 If you could hear, at every jolt, the blood  
 Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
 Of vile, incurable sores on innocent tongues,  
 My friend, you would not tell with such high zest  
 To children ardent for some desperate glory,  
 The old Lie; Dulce et Decorum est  
 Pro patria mori.

- = punctuation 9
- = rhyme
- = repetition
- = simile
- = imagery
- = illiteration
- = structure

→ light far away → Imagery which takes away glory

Horror of drowning

Dehumanizing factor of war

change in pace allows horror to bring

Takes one event to one death to explain loss of many

enjambment

Imagery of death

Speaker comes through

→ the next thing

Wilfred Owen

8 October 1917 - March, 1918

→ WWI

LITERARY ANALYSIS  
INTO STIMULI

# Dulce Et Decorum

The Old Lie: Dulce Et Decorum  
 Est Pro Patria Mori

(it is sweet and fitting  
 to die for one's country)

Poem Written by  
 Wilfred Owen

8 Oct 1917

Soldier in  
 First World  
 War



desperate  
 glory

a devil sick of sin

Est

# Establishing Purpose

Social Issues Outlined

• Alienation in War • Horrors of War

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hogs, we cursed the barge  
And towards the our distant rest we drudge.

"I will not serve in which I do not  
believe, whether it

calls itself my  
me, my fatherland  
my church."

mes Joyce

Gas! Gas! Quick boys!

Fitting the clumsy helmets just in time  
But someone was still yelling out and  
stumbling

And flound'ring like a man in fire  
or lime

Dim through the misty panes and thick green  
light

As under a green sea, I saw him drowning.  
In all my dreams, before my helpless sight  
He plunges at me, guttering, choking, drowning

### **Establishing Purpose: What is the essential goal of the I.P.?**

In my I.P., I explore how the ideals of war and how our relationship with war is shaped through the social media which we encounter day to day. Through the montage of the five scenes I display the different stages and effects of war. The main ideas which are being portrayed are the futility of war, the influence of the authorities in shaping the ideals, and public opinion of war. Furthermore, my intention creates an atmosphere which allows the audience to truly consider their support of war glorification. I was inspired by the poetry of Wilfred Owen. Currently, media is highly invasive in all aspects of our lives and influences our feelings about war. War is often glorified or normalized in the media. I would like to have a large audience so that a large group of people are forced to examine the invasiveness of media in shaping our thoughts about war. This can only be done through option C. If nothing else, I would like the audience to become more aware of how the war mongering words of some, imply action and suffering for many.

My target audience is young people, as it is at this point in our lives we choose where we stand on various political issues and move away from the beliefs held by their families to make their own decisions. I intend to communicate an awareness of how the media labels war and the ways in which those labels affect how we view war. I hope to also challenge some of the emotions commonly evoked with war propaganda and mongering, such as honour and pride. It is my intention not to single out any country or war but to speak more generally about the effects of war upon populations.

Word count: 294

## **Establishing method: The Performance Proposal**

# APPLIED RESEARCH

## PRODUCTION CONCEPTS

I will use placarding in all scenes. These will be the base names of the characters and the stock types. These stock types are of hero authority and enemy. This explains the ways in which the media and public views the different characters within war. The other use of the placards will be to explain the anonymity of soldiers in war. The soldiers will be labelled as number one and two.

ENEMY

HERO

AUTHORITY

Soldier 2

Soldier 1



There will be a series of photographs projected behind the walls. The nature of the images will depend on the scenes yet they will all in one way or another be related to armed conflict. In certain scenes these picture will be used to explain the conflict between what authority is trying to say in their carefully crafted words and the reality.

Through the positioning of the characters in scenes one three four and five the characters will be talking directly to the audience. This means that the audience will have to deal with the information directly. The characters will keep their eyes on the audience and challenge them with the ideas which they are bringing forward.

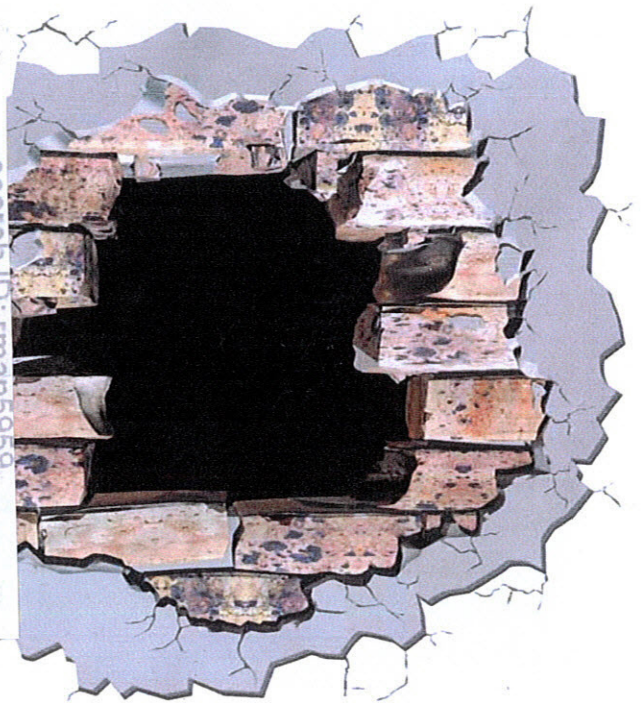
Theatre should not be passive

QUESTION  
AUTHORITY!

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"You're not gonna like the answer...."

All actors on stage will have one costume element this will bring emphasis to their culminating character. This also will add to the breaking of the forth wall as the actors will not present as an illusion but it will be clear that they are actors presenting a character.



Medal for mother



gun for son

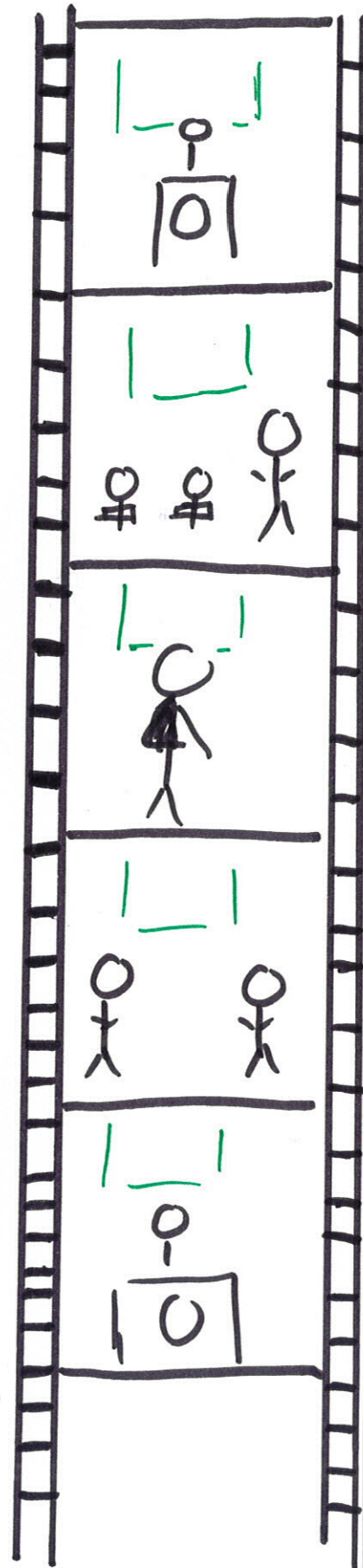
In A call to war this object or costume piece signifies the relationship with war.

Costume element is most important aspect. What charecter views as most important

# APPLIED RESEARCH

## PERFORMANCE CONCEPTS

There is juxtaposition in the scene which allows for there to be conflict within the stage. This juxtaposition will be created through the characters as well as the setting. Between the characters of authority and soldiers there is an inconsistency in position. Similarity through the set there will be projections of horrible scenes while the media attempts to calm the people and hide the reality.



In Epic theatre a piece can run like a film strip with scenes that do not follow a chronological order. It runs like a series of small film strips not as a traditional play. There is no realistic growth in the play. This creates shocks in the scenes, this shock is essential to my performance concept together. To make my audience aware.

I have five scenes in my production and four scene changes. This means that through the four changes the characters will completely break character to switch the scenes. This again will contribute to the alienation effect as the audience will be acutely aware that the characters are all playing a role and they are not actually that role.

*Make audience  
Responsibility*



**CARELESS TALK  
MAY GIVE AWAY  
VITAL SECRETS**

*Eye  
Contact*



**DON'T HELP  
THE ENEMY!**



Skyler



Spencer

All of my characters on stage will be stock characters. I will have the stock character of authority, unanimous soldiers, the enemy and the hero. These stock character allow the audience to view the characters without strong empathy. Therefore they will not forsake the meaning for the stories of the characters.



Loretta



Lorraine

*Bright light allows audience to exsaine charecters.*



# Mood Board

Establishing  
Method

18

Name: 17074432  
John/Jane Doe

Authority

Nameless?  
Faceless?

Duke



Perpetrator

17



Enemy?



Victim

• A sheep leading  
Lions

• Futility?

• Are humans bound  
to war, the war  
to end all wars  
but we've already had  
it twice

Human Nature to take up  
conflict?

neutralize  
Defend  
target  
counter strike



They said he was the enemy?  
They said he was a hero



The Old Lie?  
Dolce Decorum  
est Pro Patria  
Mori



## **Establishing method: The Performance Proposal**

The essential performance concept is a social question posed about the glorification of war and the one sided view of war that is presented in the media. I also touch on the issue of loss of identity in the military and how the individual is disregarded in the larger context. I want the audience to consider the labels that we put on people who are involved in armed conflict. By means of the Brechtian montage I can display the many views and faces of armed conflict, as well how the media can influence perceptions. (Mackey, Sally) Although this could be perceived as anti-war, I do not want to appear to completely reject the reasons that countries have to engage in war.

I am using montage through the five scenes, as well as costume techniques and juxtaposition. Furthermore, I am using the techniques of multimedia by having a series of pictures projected on a screen in the background during the performance. In respect to the characters, there is one costume piece which represents the most defining symbol of the character. The lighting on all scenes but two is strong, this serves to emotionally distance the viewers from the action on stage and allow them to consider the subject matter instead of personally identifying with the character.

The 'lasting impact' should compel the audience to consider the filters that media uses to portray certain ideals in war. I want my audience to consider that in war generally the enemy is dehumanized to allow humans to harm one another. Truths such as, all soldiers in war have families and people who love them regardless of which side they are aligned to. People should not blindly accept past and current wars as necessary and honourable. I would like to peel away the stigma that opposing a war upon principle does not mean attacking the individuals who are involved.

Word count: 314

## Annotated Bibliography

Brandon, James, Ruby Cohn, and Peter Holland. "Brecht ." *The Cambridge guide to Theater* . 1995. Print.

Though this book does not provide much detail into the intentions or purpose of the work of Brecht which is its weakness. Instead it focuses on the practicalities of staging production and performance elements together to form a theatre piece which is characteristic of Brecht. This is what I used this book for. It also gave detailed information into the alienation effect of Brecht.

Britannica- The Alienation Effect. N.p., n.d. Web. January. 2012. <<http://search.eb.com/eb/article-9000501> >.

This site gave a key look into what the alienation effect is and how it can be best achieved through a theatre practice. It was useful both in establishing the context of this effect as well as the ways in which to achieve this effect in my work.

Mackerras, Colin. "Brecht: Epic Theatre" *The Oxford Illustrated History of Theater*. 2nd ed. 1995. Print.

This book was vital in outlining the purpose of Epic theatre. It was a book which gave many examples of how epic theatre could be successfully translated onto the stage. It was especially helpful in the intentions of Brecht and the social issues to which he commonly struggled with. This reference book is ideal for establishing purpose in a theatre convention.

"What is Epic Theater?" *Biomechanics*. N.p., 2005. Web. 3 Apr. 2011. <<http://biomechanics.vtheatre.net/doc/epic.html>>.

This is a very detailed point form version of the conventions which align with epic theatre. This allowed me look over the vast array of conventions and ideals and cater fit the convention which I wanted to display for my purpose. This would be good for a theatre maker who is picking the ideas to which they would like to use in their own productions. The weakness of this source was its lack of detail regarding said conventions.

Mackey, Sally, and Simon Cooper. *Drama and Theater Studies* . Bath : Stanley Thornes, 2000. Print.

This reference book was particularly useful in relation to a history of Brecht and a biography of the man. As well as this it is designed for a student such as I who is planning to perform such a play which gives the student very clear ideas on staging of their project. This is also the book which gave a small plot summary of *Drums in the Night*.

**Part B Applying Knowledge and Understanding:  
The Action Phase**

## **Table of Contents Part B: The Action Phase**

### **Part B: The Action Phase**

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## Part B- Applying Knowledge and Understanding: The Action Phase

### Section 1 Introduction: Guiding Questions

The first main stage of my project was brainstorming and writing the production and performance elements. Following that I took what was my stimulus, the poem "*Dulce et Decorum Est*", and applied other script elements and parts. It was also important to look into the ways that I wanted the actors to portray this script, so I did literary analysis into the script. In keeping with the production element of Brecht, my script had to have a strong element of juxtaposition. In particular through the poem where two mothers reflected upon their sons entering the war, I was able to show this juxtaposition and therefore contribute to the Brechtian alienation effect.

It was then time to take my materials to the stage. The third creative process was the most lengthy but also the most important, it was the part where the performance was in constant creative change. During this time I had to time the performance so that I could see if the projection of the pictures and the script were in good time/sync with each other. The last process which was undertaken was not nearly of a such high creative value but no less important and this was or run through rehearsal and tweaking of my production. Though this stage may seem repetitive it is an absolutely essential part of the creative process for it polishes your piece and allows there to be an effective transfer of the performance concept.

The main obstacle which I encountered was the problem of character changes. Though I understood that outward set changes are a convention of epic theatre and that if the play was mildly disjointed it would not a problem, I did not want to lose the interest of my audience. This need to grab my audience was done through the projection behind the actors. The reliance on my script was balanced out by the projection. Another obstacle in working towards the project outcome was, as I mentioned in my journal routine, "The performance challenge that has arisen is the lighting. The Brechtian technique calls for strong lighting yet I am worried that the projection would not show with strong lighting. The strong lighting will fade the projection and so the images cannot be seen." This was later solved by putting down the lighting just a little and darkening the projection screen.

I was able to basically directly transfer some of the Brechtian production and performance elements to my play. Throughout the whole performance the two interconnected to convey my performance concept. I was able to connect the production element of projection to the performance element of script to create the Brechtian element of juxtaposition. Moreover, by connecting the production elements of one costume choice and placarding, to the performance elements of direct speech and apparent costume changes, it became clear that the actors were apart from their character. In turn this contributes to the alienation effect.

Through the montage of the scenes my performance does not follow a chronological series of events. It follows a process through stock characters; this makes the play epic theatre, not narrative theatre. This performance element allowed me to highlight with the production

element of one costume that all the actors were in fact stock characters and could be a part of any war, past or present. Because these characters are so universally known, the audience is unable to disconnect from them and must question the process of war and its effects on these many stock characters.

The choice of Brechtian theatre really helped to fuel my creative ideas. I wanted to show an inconsistency and to highlight something that often goes unnoticed in society, specifically the glorification of war. Through the Brechtian elements I could frame my social convention. My research told me the production and performance elements and important conventions. Through juxtaposing many of the production and performance elements to create alienation, both my goals of producing a theatre piece inspired by Brecht and questioning social constructs were achieved. The breaking of the fourth wall is a production element and the performance element which linked to that was the eye contact which I directed my artists to make. This contributed heavily to the idea that the actors were accusatory to the audience. This accusatory presence will hopefully motivate the audience to act and become more aware of how the media filters war and perhaps motivate them to look further into this social construct.

Word Count: 752

## **Part B Annotated Artifacts**

audience

projector  
→



placarding

→ Dressed in Black

Bright lights

audience

# SCENE 1

## Performance Elements

### **Gestus**

The performance elements which are prevalent will be the acting of the character who will come onto stage and on stage transform into his character by putting the hat. This means that the audience will view the evolution of the character and there will be clear indication that the actor is portraying a character.

### **Bright Lighting**

Furthermore there will be bright lighting in this scene which will allow for the audience listening to his words instead of being caught in the imagination of the character.

## Production Elements

### **Placarding**

The production element of placarding which labels the authority figure. This will be very clear the character will be a portraying a stock character. With this the audience can also immediately understand that there is a social and political message.

### **Projection Screen**

There will be a screen with on which picture of the horrors of war will be projected. This will create juxtaposition. As authority talks about how the war is heroic and honourable but then there will be the grudge of the war and the horrors of war projected behind this.

### **Breaking of Forth Wall**

The forth wall will be broken by the actor talking to the audience directly. This will allow them to be incorporated into the scene instead of passive viewers. They themselves will be called to war.

### **One costume Element**

Authority is recognized by the hat. This allows the audience to directly understand the importance of this character and how the authority is what defines and drives this character.

## Character : Authority

### **Purpose**

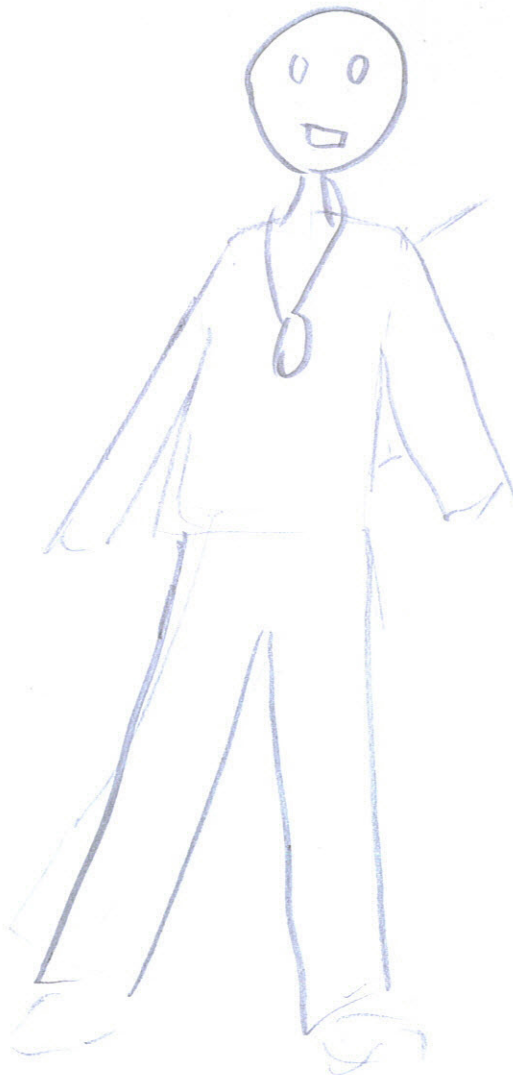
The purpose of the scene is to highlight how war mongering words can whip up a certain feeling which can cause support of the war. It is also to showcase the words and hypocritical of the words that authorities use when they call a country to war.

## Purpose

24

actor  
comes on  
in black  
assumes  
character  
with dog  
tag

Reassurance  
Military  
Organization



# SCENE 2

## Performance Elements

### Juxtaposition

The main performance element that will be used is the juxtaposition between the poem which is discussing how horrible war is and the violence armed conflict will be juxtaposed with the pictures of military organization.

### Actors Changing on Stage

Similarity the actor will turn into the character when on stage. For this scene I will lower the lights just over so slightly. Even though it is not a Brechtian convention I feel it will make the overall performance much stronger as then the audience's focus will be drawn to the words instead of the actor on stage.

### Breaking of Forth Wall

Again the actor will break the forth wall by directly to the audience. As he has none else to interact with it should be particularly salient within this scene. The loneliness and isolation within the masses of the military is one of the main purposes of this scene.

### Script

The poem which was my original stimuli it is therefore very important that this poem comes through. Through the performance I do want the actor to show emotion in which

## Production Elements

### Placarding

There is placarding with the soldier. This is highlighting the anonymity of the soldiers in war and how many really horrendous experiences that they are. All that the placard will say is soldier number 3789 which

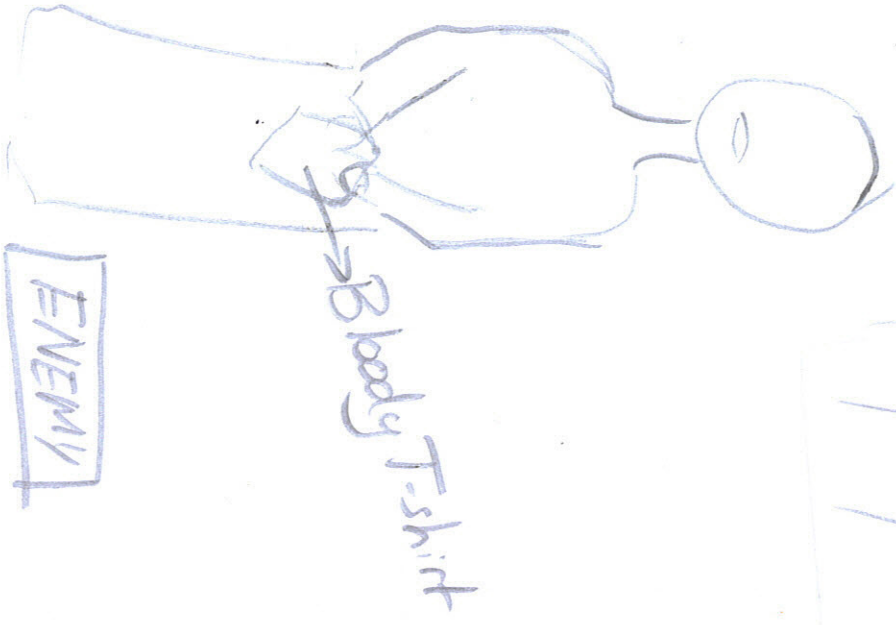
### One costume Element

The costume element if the soldier is the dog tag. Other than the dog tag he will be completely in blacks. It will represent that only in his relation to the military is he important.

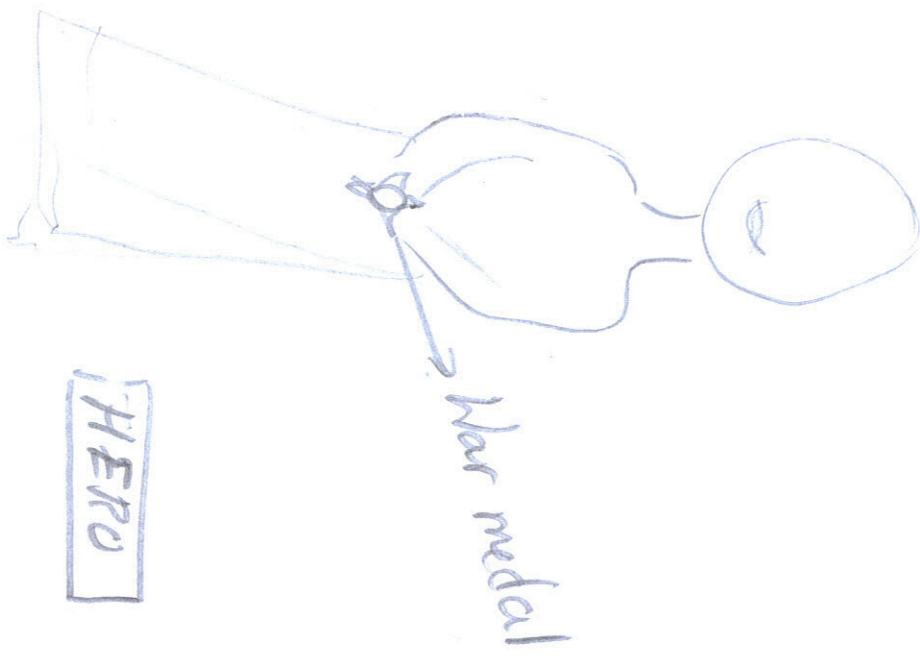
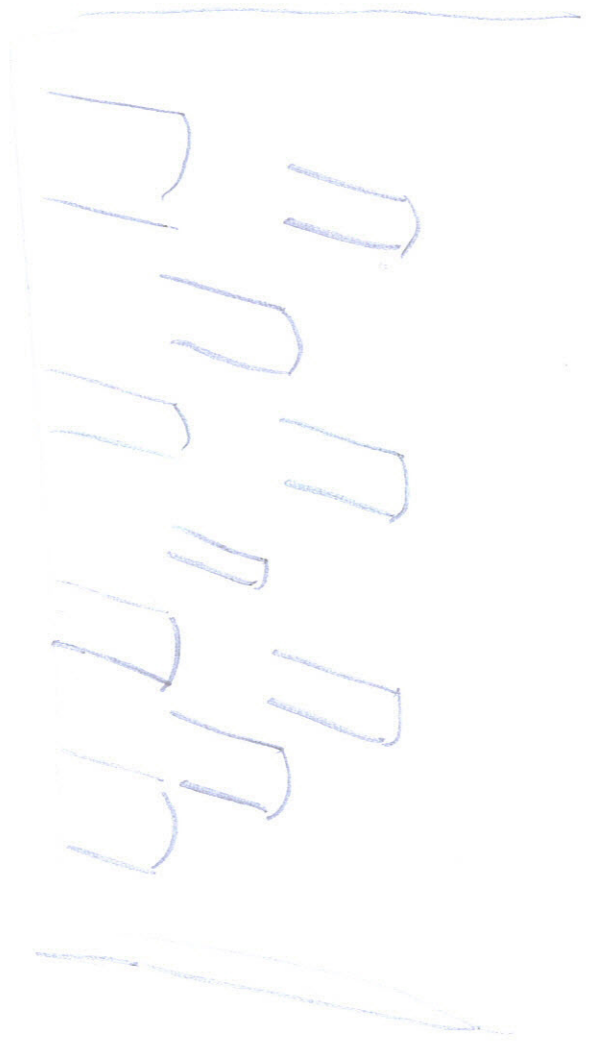
## Character: ~~Authority~~ Recruit/Soldier #2

The purpose of this scene is to move away from the media controlled version of the war and see it from an individual perspective. It see the effect that war has on the soldiers who wage it how their individual experience differs from what is produced by the media.

## Purpose



ENEMY



HERO

# SCENE 3

## Performance Elements

### Script

The script used in this will create juxtaposition between the two characters. The poem highlights women who have both lost sons in the war yet one side has their son heroically revered and the other is who is in essence punished for her sacrifice.

### Stock Character

Through the characters are different they will appear the same on stage. This is to explain that though they are different in their actions they are completely similar in what they have lost through the war.

## Production Elements

### Placarding

Furthermore I will placard the two characters as the hero and the enemy. This is to show in inconsistencies of how the media labels the two similar characters in the war.

### Forth Wall

Though there are two different characters on stage they will not interact with each other. They will face the audience to bring forward their parts unaware of each other as they recite the poem.

### Projection

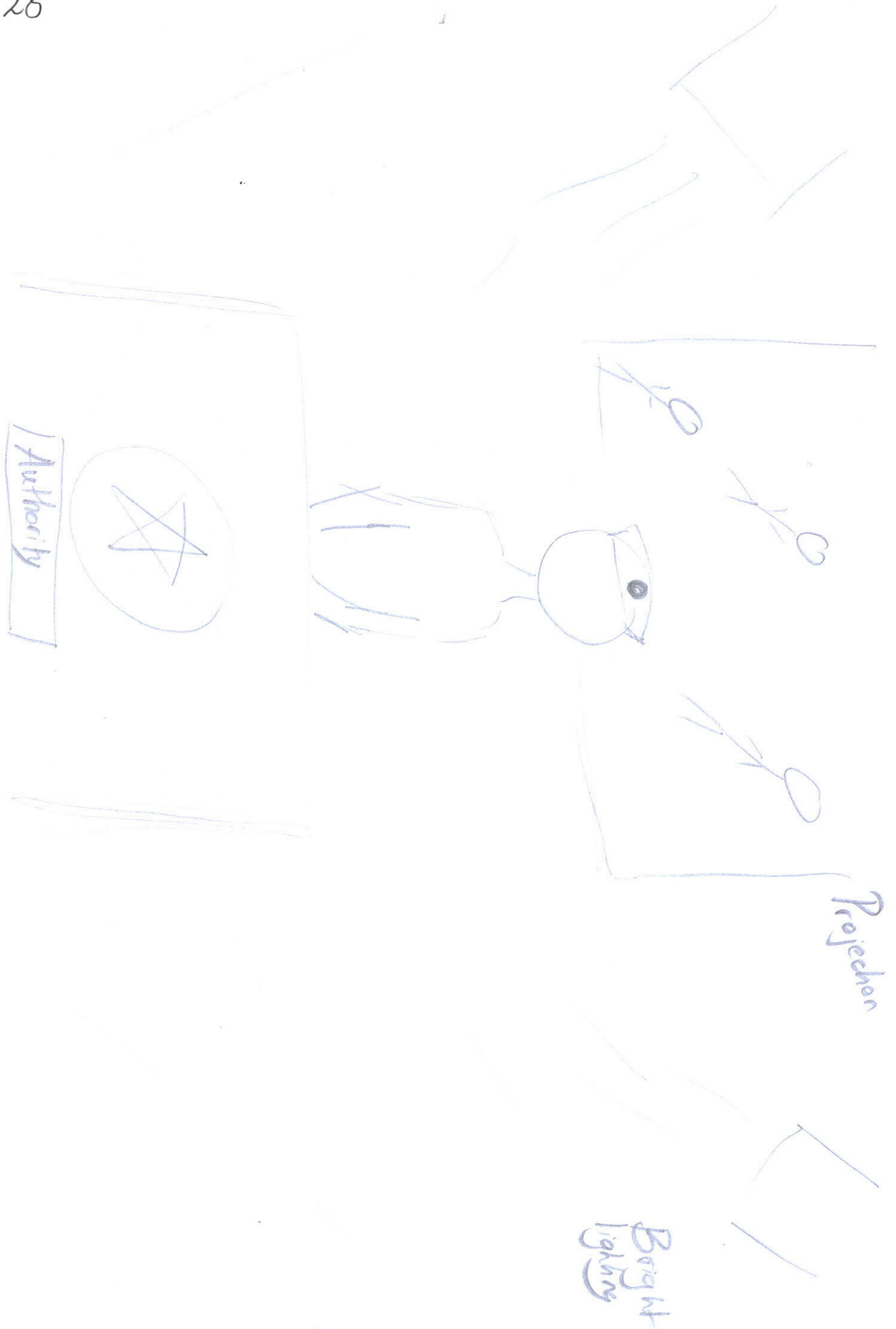
The projects behind the wall will be the mass graves of military. This will take the individuals away and see the loss of many.

## Charecters: Hero's Mother, Enemy's Mother

### Purpose

The purpose of this is really to emphasise that one loss is not actually that different even on other sides of the war. That even though the two sides are so pulled apart from each other the feeling and what makes us human is actually quite the same no matter how much the media dehumanizes the other side.

## Purpose



# SCENE 4

## **Juxtaposition**

The performance element of juxtaposition is highly prevalent as it is created through the projection of horrifying pictures with the calm speaking of the news anchor who is claiming to the honourably of need for this war.

## **Script**

The script is simple it is a general informative newscast. What is most important is that this speech will be mostly war speak. This means it that it is completely overtaken by neutral words. Reappearing is the character of Authority who will once again present his speech of assurance and honour.

## **Bright Lighting**

This scene will also have bright lighting we want authority to be judged and people to see past the theatrics at which the media is presented.

## **Alienation Effect**

The alienation effect will be further created by the juxtaposition of the projections of the horrors of war and the neutral calm speech of the authority figure. It will create a shocking effect on questioning the truths authority presents.

## Production Elements

### **Placarding**

There will again be the placarding on the desk of the authority figure. It will explain very clearly what the authority figure presents.

### **One Costume Element**

The one costume element will be the hat of the corporal. This is showing how much influence the army and the government has on what is portrayed in the media. That the media can often just be a mouthpiece for what the country wants the people to believe.

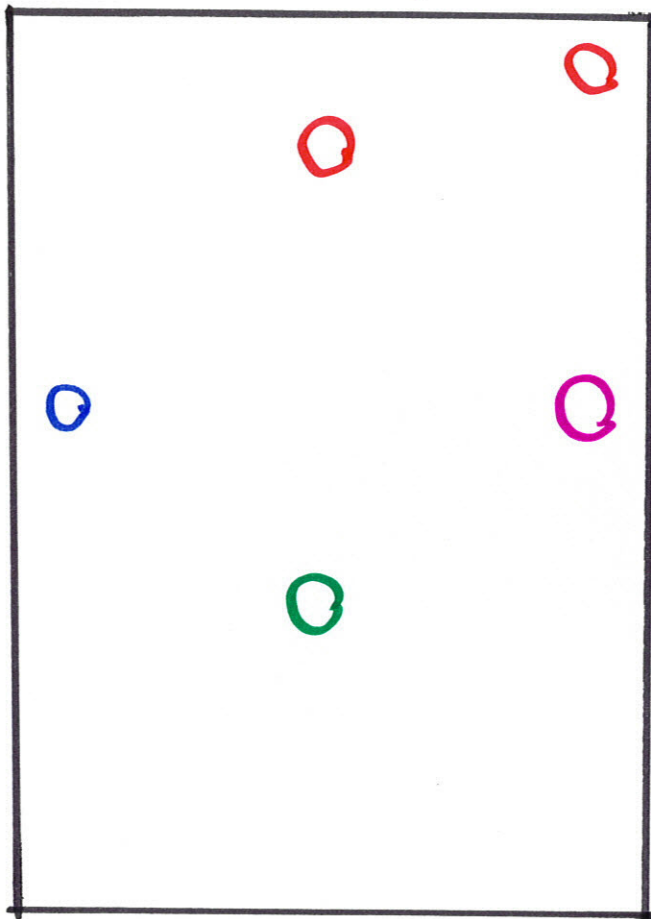
## Character : Authority

### **Purpose**

The purpose of the scene is to make clear that what is presented in the media is often a biased and a very filtered version of the actual events. The actual events will be shown juxtaposed on the screen.

## Purpose

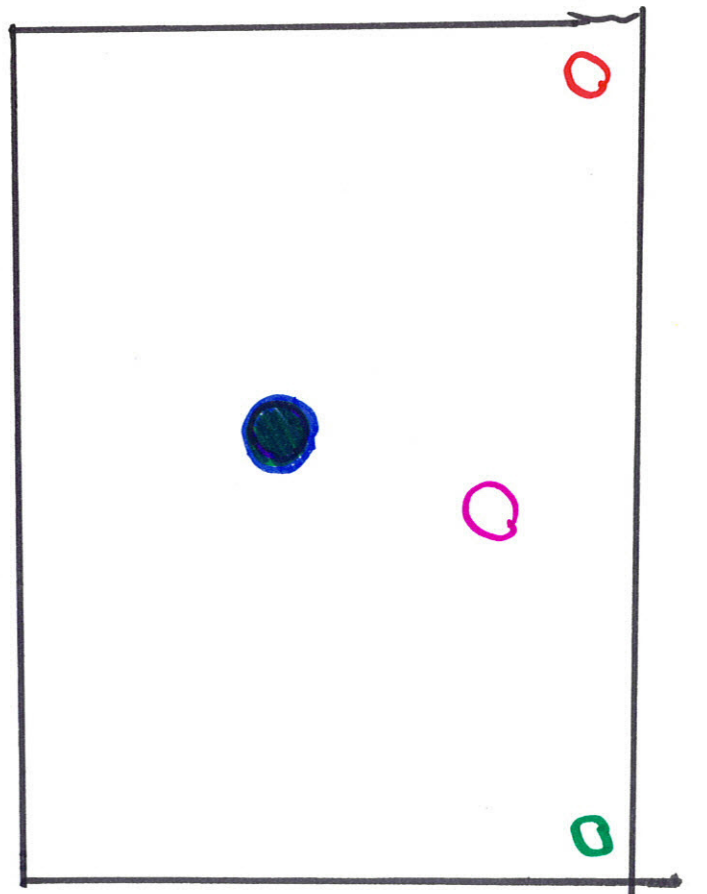
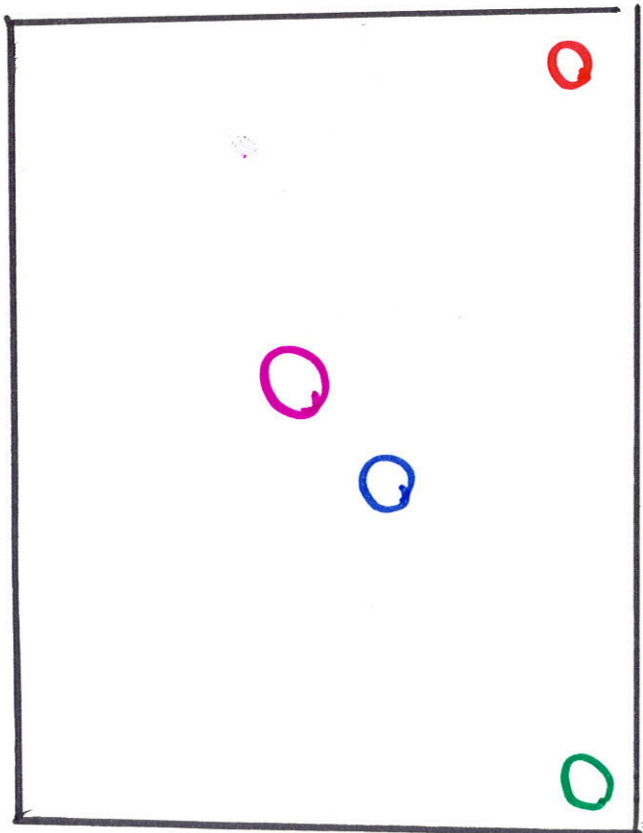
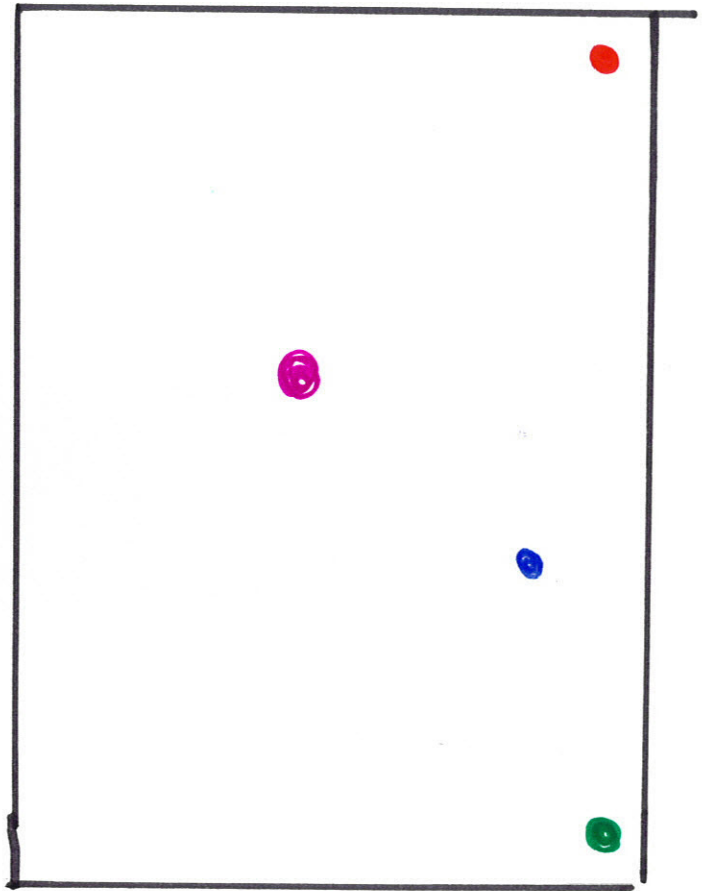
# Blocking Diagram



● = enemy mother ● = hero mother

● = soldier

● = Authority



## Scene 1

**Authority:** My fellow citizens, at this hour, and coalition forces are in the early stages of military operations to disarm the Enemy, to free its people and to defend the world from grave danger. The enemies you confront will come to know your skill and bravery. The people you liberate will witness the honorable and decent spirit of the Hero's military. I know that the families of our military are praying that all those who serve will return safely and soon. For your sacrifice, you have the gratitude and respect of the people. And you can know that our forces will be coming home as soon as their work is done. Now that conflict has come, the only way to limit its duration is to apply decisive force. And I assure you, this will not be a campaign of half measures, and we will accept no outcome but victory and a message to the imagery whether you like it or not, history is on our side. We must take a shovel and dig a deep grave, and bury the enemy as deep as we can. We will bury you!

Personalization  
- Militarization creates self assurance

gives  
impression

## Scene 3

## Soldier 2:

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of tired, outstripped Five-Nines that dropped behind.  
Gas! Gas! Quick, boys! – An ecstasy of fumbling,  
Fitting the clumsy helmets just in time;  
But someone still was yelling out and stumbling,  
And flound'ring like a man in fire or lime. . .  
Dim, through the misty panes and thick green light,  
As under a green sea, I saw him drowning.  
In all my dreams, before my helpless sight,  
He plunges at me, guttering, choking, drowning.  
If in some smothering dreams you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,  
My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie; Dulce et Decorum est  
Pro patria mori.

imagery  
revenge party false sense of end

imagery of  
death

Script  
Analysis

## Scene 4

I am a woman.

*I am a woman.*

Parallel structure  
Repetition

allow  
space  
for force

I am a woman born of a woman whose son fought in a war.

*I am a woman born of a woman whose son fought in a war.*

I am a woman whose son wore Kevlar vests, who carried assault rifles.

*I am a woman whose son wore cotton shirt, who carried knives.*

I am a woman who watched my son grow into a beautiful child.

*I am a woman who watched my son grow into a beautiful child.*

I am a woman who watched my son grow into popular college students with summers abroad.

*I am a woman who watched my son grow, walking between lines of guns on his way to university.*

But then there was a man;

*But then there was a man;*

And he talked about the war being honorable.

*And he told me of days that would be better, and he made the days worse,*

My son went away on his last trip surrounded by a band.

*My son went on his last trip surrounded by uncertainty.*

And I felt like a proud.

*And I felt like a defenseless.*

And I saw my son

*And I saw my son*

And I sent him letters, because he was fighting to our country.

*I saw sent him food because he was defending our country.*

Today, we bring freedom.

*Someday, freedom.*

And then,

*But then,*

One day,

*One day,*

I heard about planes overhead and guns firing close by.

*There were planes overhead and guns firing in the distance.*

The guns were very far away.

*The guns were very near.*

Prepared for the war  
to war

→ the unprepared  
res

→ Defence  
ideal problem

→ Idea of Defence  
Defence ideal

→ Honour

→ Defence work

Irony - Verval come to defend make people  
feel defenseless

→ Change of love

media is different

maternal  
life

authority

personally  
feeling

→ media influence

And then, they announced that freedom had been restored!

And then they came, young boys really.

They came into my home to congratulate my son.

They came and found my son.

Those men whose buttons shined bright—

They found all of the men whose had been fighting for the only home they knew.

And those men told me my son was a hero.

And they shot them all.

A most honorable soldier.

They shot my son.

And they told me he had died.

And then they came for me

They told me he had fought the great war.

It was hardly a relief to have survived.

The war is over now.

The country has disappeared.

The grief — I've replaced it pride and purpose.

The grief. Has no pride our purpose.

And the wake was respectful and grand.

And my silent tears are joined by the other mother who had never had a funeral.

And I feel like a woman.

They say, I am a woman.

## Scene 5

Authority: We have gotten intelligence about the 5<sup>th</sup> corps who just a few hours ago have neutralization of the enemy. Deep inside enemy ground they have taken a critical base. Casualties of our hero's were minimal. From this point they will continue their campaign, and with determination and perseverance of our hero's they will persevere. We would like to at this time also remind that only with our support can we succeed, good night and good luck.

What other choice

Problem for Great war

Importance of

- = war speak

## Rehearsal Plans

### Rehearsal Plan 1

- Assign Character Roles
  - Authority- Jordan
  - Soldier- Sergio
  - Mother Hero- Alex
  - Mother Enemy- Gwen
- Give out Scripts and set goal of lines learned by Friday
- Set out the stage plan and the blocking

### Rehearsal Plan 2

- First run through of complete blocking
- Help in measuring parts for the set and get the table of the set ready
- Editing of the blocking of the scenes
  - Work through the entrances and exits

### Rehearsal Plan 3

- Second Run through
  - All the props on stage
- Hope to be able to block and then run through fully at least two times
- Warm Up Stick concentration game
  - Will allow for the focus and the blank face that I want the actors to obtain in-between scenes
- Focus on Smooth transitioning and the character break which is assigned to Brechtian actors

### Performance Challenge

The performance challenge that has arisen is the lighting. The Brechtian technique calls for strong lighting yet I am worried that the projection would not be shown with strong lighting. The strong lighting will fade the projection and so the images can not be seen.

The other performance challenge that we face is that though I do not want to actors to be necessarily carrying their placards they do need to be made very clear on stage. I imagine that some sort of device will need to be set which will allow the placard to attached to the body.

## **Rehearsal Reflections**

### **First Rehearsal**

February 6

I informed the actors of Brechtian technics warm up Gestus style acting in this rehearsal I handed out scripts and gave an introduction to Gestus acting styles. The main challenges of acting will be the lengthy script and I am worried that my performance will be to text base, I will need to figure out some sort of action which will not allow the audience to become passive to the message. Another challenge will be training actors who have not yet been exposed to Brechtian techniques. This involves not only informing them about Brechtian techniques but also creating warm ups and exercises which will allow them to enter their characters. Furthermore we outlined blocking. Though my script is complex the blocking is quite simple.

### **Second Rehearsal**

February 13

This rehearsal did not work as well as the others some of our actors were missing so the scene was fragmented. This meant that I had to stand in as the actors. The projection is not yet up at this stage but in general the play is working out well. My one concern is for the large chunks of script that need to be read. The actors have yet to learn their lines so they can add emphasis on the correct places in the script. It was also important for them to take their time transitioning through characters so we worked more specifically on this during the rehearsal.

### **Third Rehearsal**

February 14

This was a good rehearsal. The only part that is still worrying is that some are not yet perfectly at ease with the lines though in general it went well. The projection was off I realized once I had timed the play. This meant that the juxtaposition was not perfectly created and this will need to be worked on for the correct effect. At this time I changed the ending where the actors would come and walk towards the authority at the end.

### **Dress Rehearsal**

February 15

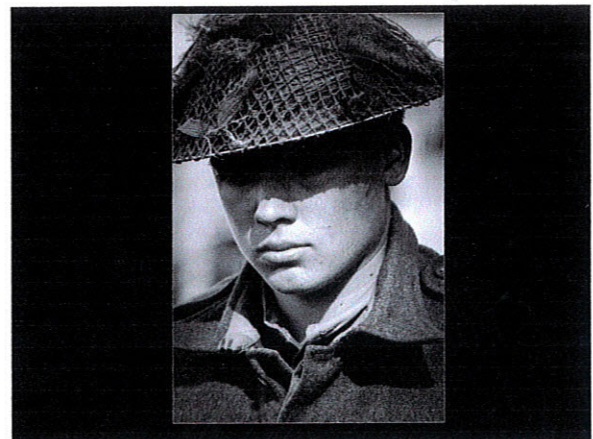
It went well this time. I did make a last minute change on the blocking allowing the enemy and the hero to be across from each other instead of side by side. I also changed the ending and took out the walking part for I thought it added unnecessary complication with the actors who had already stripped their character. I also decided I wanted to show a continuum and this ending does not give resolution. This non resolution will cause them to question more.

# Horrors of War

PROJECTION

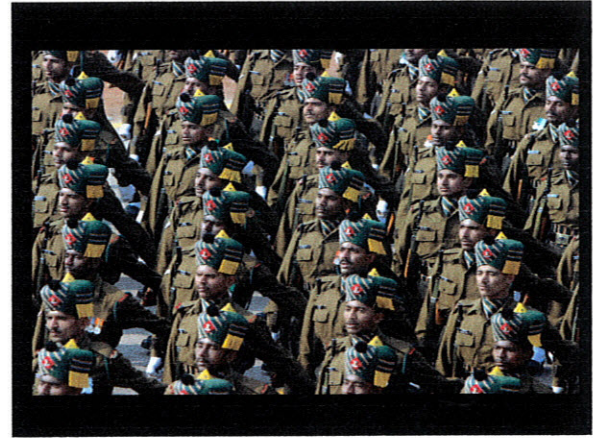
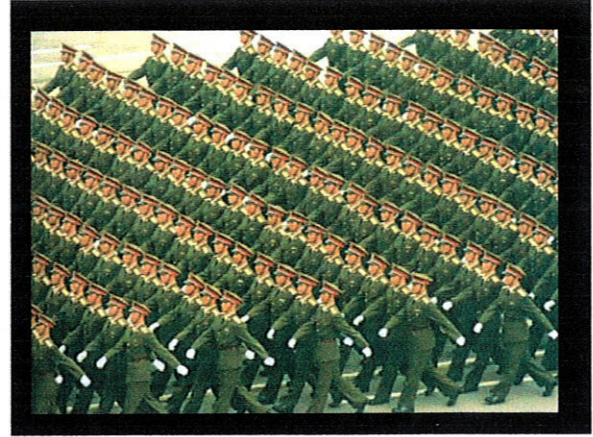


The images in black and white allow the graphics but do not overpower the action

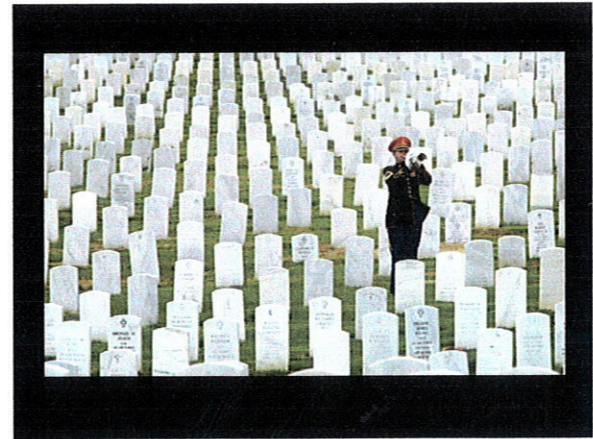


Culminating Factor  
Many at Work

\* juxtaposition of Modern? war still same effect on soldiers



War and death





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QUESTION  
AUTHORITY!



OLIP JOB  
IB DRAMA PRESENTS



# The Independent Project Performances



"You're not gonna like the answer"

ON'T HELP  
THE ENEMY!  
SCAPELESS TALK  
MAY GIVE AWAY  
VITAL SECRETS



Thursday 16<sup>th</sup> February



Lunchtime





voyages  
un film d'Emmanuel Fréchet

at the Drama Studio at 1.20

'Call to War' by Robyn Jones

'What's Next' by Gwen Scholten

'the Nightingale' by Sarah-Mae Lieverse

Featuring:

Gwen Scholten, Marcella Unate, Alex Steele, Bob van Gelder, Jordan Finger and Sergio Maspons

JRNEÉDU THÉÂTRE  
ND GUIGNOL  
DE PARIS  
3 MASQUES

DRAME  
DE  
M. Charles MÉRÉ

IMMENSE  
SUCCÈS

AN EXHIBITION OF ARTWORKS CELEBRATING THE LEGENDARY THEATRE OF THE  
GRAND GUIGNOL

OCTOBER 28, 2010 - COMBAT GUILD

## Bibliography Part B

Anonymous Chile Woman. "Rich Woman...Poor Woman." *Speak Out*. N.p., 2010. Web. 10 Feb.

2012. <[http://www.speakout.org.za/\\_woman\\_poor\\_woman.htm](http://www.speakout.org.za/_woman_poor_woman.htm)>.

This is the poem which inspired the parallel structure of the hero and the enemy mothers. This poem was written by an anonymous woman and was concerning the revolution in Chile. I have adapted this poem to concern two sides of war.

Krushev. "We will bury you ." *Time*. Time, 1956. Web. 2 Feb. 2012.

<<http://www.youtube.com/?v=GtABIMtzTX8>>.

I only took one part of this speech. It was given to the UN at the time when the cold war tensions where still high. It was known for its war mongering style.

Owen, Wilfred. "Dulce Et Decorum Est." *The War Poetry Website*. N.p., 2011. Web. 10 Feb.

2012. <<http://www.warpoetry.co.uk/.html>>.

This in the poem which was im original stimuli, it allowed for me to expand on my content and put forward the ideas of the play. It was written in the First World War.

*Quotations by Author*. N.p., 2011. Web. 10 Feb. 2012.

<[http://www.quotationspage.com/\\_W.\\_Bush](http://www.quotationspage.com/_W._Bush)>.

I found that for authority's speech I was much inspired by the words of president Bush. This is a quite modern war and I did not want it to be recognized so I had to change this speech quite a bit for the use in this production.

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**Part C: The Evaluation Phase**

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## **Part C Integrating your Learning: The Evaluation Phase**

## Part C- Integrating your Learning: The Evaluation Phase

From the beginning of the project it was my intention to present a theatre piece which had a clear political and social message. When I decided upon Brecht as a theatre language for this piece, I did so because it would accurately present the link between media and the way war is perceived. The first artistic challenge was to take the parts that had been pre-written and turn them into a coherent and meaningful script. A key milestone reached was when I was able to unify the production and performance elements to perfectly fit my concept. At the beginning of the project, the performance elements were already clear in my mind but the production elements were not. Through the convention of Brecht, I was able to unify these two by creating the production element of one stock character with the performance element of screen projection. This created juxtaposition which questioned the inconsistencies of media when portraying the realities of war.

The actors needed a great deal of training. Through peer feedback I learned how to properly talk my actors through Brechtian changes of character. This apparent character change concept was a concept that they had no experience with as they had mostly been trained in realistic and physical theatre. As my journal claims the actors needed to learn the character break which is assigned to Brechtian actors. I had to make it clear that Brechtian theatre required them to move in and out of character effectively.

Another challenge which had arisen my performance was the motivation of the actors it may seem like a small aspect yet because my performance was so heavily script based it required the actors to learn the script very well. They could not improvise on their lines and need to be sure about the aspect which needed emphasis. This is what worried me most as the rehearsals went forward.

The feedback that I received from the actors was invaluable. Initially, my blocking was contrived and it did not reflect the simplicity of the Brechtian stage direction or the juxtaposition that should be present in a production inspired by Brecht. Through feedback from the actors I was able to move the blocking of my characters to create further juxtaposition. This allowed me to unify the production and performance elements and further the performance concept. Through the feedback I received I realized that to follow the Brechtian convention, I would not be able to dim the light during the speech of the soldier. My peers made me aware that this evoked emotion and this is not the goal in an Epic theatre production.

I do believe that I was successful in achieving the artistic intention which I had set out for myself. The intention was to create an environment where the audience would question; through the peer feedback received I am certain that I was successful in this intention. I know this because the audience questioned me about the most important concepts after I had finished my performance. That being said, the production was not quite as dynamic as I had hoped for. I did not take into account the need to really shock the audience, my worry is that the performance concept was not absorbed and not taken to heart.

As a director, the interconnections between the production and performance elements became very apparent. For example, when I chose my space I knew that per Brechtian convention I should be able to confront the audience. I needed to have the actors close to the audience and therefore I had chosen the production element of staging the performance in the smaller drama studio. As an artist this really challenged me personally because I had to juggle so many different aspects of creation and direction. Moreover, this project called heavily upon my leadership skills. It was my job to co-ordinate the performance, what I learned about myself was that if I am driven and committed to an idea then what I produce is definitely of a higher caliber. The IB learner profile tells us that thoughts can change peoples' actions and presented correctly can motivate a larger group to action. Brecht also believed in this concept. This was the real importance of my project; I wanted people to rethink how the media portrays war and those people who fight in war.

Word Count: 730

## **Part C Annotated Artifacts**

## Feedback

You really made me proud today! Excellent work, thought provoking, shocking, tragic, and funny. Good integration of the Brechtian elements specifically the projection and blocking of the scenes.

-

With Robyn directing, the production of Call to War was made simple. Rehearsals were productive, instructions were clear, and the goal to be reached presented a feasible challenge. Such results are the by-product of organization and clear determination to create a performance. Working with Robyn was not complex therefore the elaboration of doing so should not be either: the director knew what was to be presented on stage for her production, and why it was to be presented. Clarity and practicality aided our journey to the completion of Call to War because without those theatrical virtues, we could have easily wasted large amounts of time working towards ideas that did not suit our performance concept, which would generate an illegitimate performance, or a rushed production that did not meet the full potential of those involved.

-

(Actor in Production)

The performance really impressed me. The contrast in the two monologues with parallel structure between the two women, from opposing sides of the war, was a powerful comparison of the two very different perspectives. The acting was done very well by all the actors and actresses. This in combination with the powerful theme meant that the performance grabbed the audience and kept everyone interested throughout the whole act. There was not really a clear conclusion but instead it leaves the audience thinking about the performance and the issue it deals with.

-Audience Member

If my performance  
left them challenged  
I have achieved.



Is it part of human  
necessity to kill and maim  
what others have nurtured  
and loved.

Our unwillingness to fight  
will not change until we  
become unwilling

Bad Aspects

- Lines got stuck
- Prop difficulties
- Soundscape



"If we all  
will call for peace  
someone will be forced  
to listen"

These photos will be projected as my production runs. The photos are clumped to match the scenes and create juxtaposition.

This is the poster which advertised the plays. This poster was put up all through the school. The drama productions were all done one after the other.

These are the Brechtian production conventions. I will be applying to my production.

This Establishes the method of my performance.

This is a literary analysis of the script. This was given to my actors so they could know where the importance lies in their scripts.

This is some initial planning I had done to look into planning of the rehearsal. This also outlines my goals and some of the performance challenges.

These are some reflections on the rehearsals which have been undertaken.

### Storyboard of 3<sup>rd</sup> scene.

There is a sketch of the intention of the scene as well as small explanation of the Brechtian production and performance element.

### Storyboard of Scene 4.

This shows a sketch of the scene 4. It also has an explanation of the purpose and the production and performance element.

This is a blocking diagram of the different scenes. The key of characters is shown in the middle.

This is a mood board of the emotions and ideas which I hope my performance will convey to the target audience.

This is establishing method.

This is the storyboard of my first scene.

There is both the picture sketch of the scene and the explanation of elements

This is the storyboard of the second scene.

There is the sketch of the scene. As well as connection of Brechtian Production and Performance elements

A visual outline of my reflection upon my performance as well as my personal growth.

A literary investigation into the stimuli to understand the idea, of the poem and meaning.

In establishing purpose.

These are the Brechtian performance conventions I will be applying to my production.

These conventions have been arrived at through research they are in establishing Method.

Brainstorm of Performance Concept. The ideas questioned in performance.

This establishes the method.

Dulce Est Et Decorum Est was my stimuli. This journal routine which explores the essential parts of my stimuli.

This is establishing the purpose of my production.

This was feedback received from my ~~member~~, an actor and a member of audience. This feedback was given after my performance

Journal Routine into  
investigation of Epic  
theatre. Focuses specif-  
ically on Methods of  
Epic theatre

This is Establishing  
Context

Journal Routine which  
establishes Context Purpose  
and Method in Regards  
to Brecht and epic  
theatre.

Elements highlighted are  
elements to be used in my  
production