

Task 2C Reflective Theory Part 1:

The beginning of the reader is saying that you don't always know what the things you are about to do are until you experience them. However this in my opinion isn't always the case. When I first started rehearsing for "Cinderella". There would be people, actors, directors that my friends wouldn't know and vice versa, if either of us mentioned it. It really depends on where you are, who you are working with, what you know, and what you don't know.

When Graham Mcfee describes reflection he uses (I think) the wrong type of example. He should have looked at the principles of it. When people agreed with this theory and disagreed. He then goes onto say that we must know what unmarried and married is before we understand what someone else claims that a bachelor is an unmarried man. I still don't agree with this theory. Wouldn't you trust the person's word and check it out once you've gone home?? Not everyone is right. We all make mistakes. BUT WE LEARN FROM THEM. We sometimes have to make mistakes and try again in order to improve.

We can reflect about our practice in anyway shape or form. It may not be right all the time, but at least we tried. For example a friend of mine has a student who asked this question on a reflective sheet. "What does it mean when you Non-Conform?". She then asked me of what I think it is. I knew what to say. "When you non-conform you don't do what you are told, you are a free spirit."

How do you reflect on events?

For me I keep a journal. I always have a pen and notebook in my bag in case I need to reflect or write down some new ideas. I take about an hour a day to reflect (either personally or professionally).

Have you ever said "I learnt that by experience"?

I have (only once in the last year). Just before Christmas of last year, I sent in a proposal to my tutor's to direct the group show in January. Two of my ex-colleagues (who were going against me in the running), read my proposal the day before submission and used a few of my ideas. They of course got the shot. I left it because I know that's just show business, but inside I felt used and terrible. When the rehearsals started, myself and a few of my friends felt like there was all take and no give from my ex-colleagues. Now I know in any given production Patience and Integrity is CRUCIAL! If you don't have that your cast can walk away. But as this was university and my grade depended on it, I had to just be quiet and go with the flow.

I've learnt from this that, whatever you decide to do, don't let anyone get in the way of your dreams, but at the same time take your own advice and have Patience and Integrity. It has taught me to critically reflect more without blasting anyone, and to prepare myself more for my next experience.

Have you ever known something before you realise what it means to you?

Yes and No. Again it's always depended on the situation. It's a very open question. One that one always tends to change the answer to. One might say no and later realise one should of said yes and then one might think how can I choose? Or why should I choose? For example I am a christian. I've always known that I am a christian, but I never realised what it meant to me until I was 16. = Yes

I can always remember how many career decisions I had growing up from being a nurse, a teacher, a CIA agent, a gynecologist, and more but I eventually settled into being an actress and freelance director.= Yes

However with my current experience I know, learn and realise at the same time. = No

At which point in Kolb's Cycle do you feel you enter learning?

In most cases all of them. In my current practice, I would have to say that (In rehearsals) I use Concrete Experience and Active Experimentation.

- I try a certain scene and use the tips or requirements made by my director or suggestions by the cast approved by my director, from either the previous rehearsal or there on the spot.

However when I am at home writing up what we did in rehearsals as well as what I did in individual rehearsals I use Reflective Observation and Abstract Conceptualisation.

- It's a requirement of the course to keep a blog and talk about your current practice. I blog between 1-2 times a week about rehearsals, committee meetings, promotional events etc..

I agree with Robert Kottcamp's theory that reflection in action is harder to achieve. You may think out there that he is wrong but in fact when you look back at all your training and experience, you'll see that you had to practice reflecting-on-action before you mastered reflecting-in-action. You won't be the best on day one. Whoever tells you this on day one is most likely conning you out of your money, because when you go on to have a major audition for University, Dance school, Drama school etc. You will find that no place will take someone who is a Pre-Madonna.

What ideas do you like? Think about why?

https://docs.google.com/drawings/d/1N8hgvh4y4ZB5jzLHX_0b3KlaTqJTMykMynq9l6YNT-Y/edit?hl=en_US

"The Idea I love- Journal Diagram"

How did they start?

Evan Williams and Meg Hourian (Pyra Labs) created Blogger in 1993 (Google took over in 2003). This is the first record in history of an online blog/journal. After this Justin Hall, Jerry Pournelle and Dave Winer (Scripting News) started private blogging in 1994. In 1997, Weblog (the name) was constructed by Jorn Barger and later turned into "Blog" by Peter Merholtz in 1999. In between 1997-2000 Bruce Ableson came up with Open Diary and Brad Fitzpatrick came up with "Live Journal". Both of these still exist. However www.blogger.com is more popular with the current generation.

Who is famous in Theatre & Film for writing a journal?

Bertolt Brecht

William Shakespeare

Tim Etchells

Robert Rodriguez
(To name a few)

Why are teachers making Journal Writing restricted?

It's ok to be honest at University but why not college?

Why do they ask us to hide it?

Things can be prevented if you are open about your feelings

IF YOU TELL SOMEONE

IF YOU LET A TEACHER READ YOUR JOURNAL

I know you can't criticize people, but you still should be able to give Constructive Criticism. Because not every project is going to be perfect. You won't always get along with people. You can't bad mouth someone. But no-one should ever tell you to Be Quiet and not write how you feel.

Be aware though of what you say.....

When I was at university earlier this year, our tutor had an external Director come in and work with us. We did a piece that was based on Ancient Greece, and being taken over by a mad scientist. We had little groups that created a part of the piece each. One person in my group was constantly late, went off during rehearsals and creative time to chat to people, to smoke, and in the end my group and myself got sick of it. In the end we decided to cut him out of our piece. After this project this person decided to send me abuse and disturbing comments on Facebook which left me deeply upset. I emailed my tutor who then asked me to provide evidence which I did (by copying the conversation picture). I can't

express how terrified I was... I had sleepless nights and horrible nightmares. It wasn't just me who was honest, all of us were honest about the situation. You sometimes have to write about the ups and downs of a project or process. Not everything is happy. The head of school suspended him for 2 weeks, and with her and my tutor present he was brought back and we had a meeting. He apologised, and I said "As a Christian, I have to forgive you, but there is no way that we can have a working relationship." (My tutor and the head of school suggested this). I lived in fear for so long and all he could do was just say sorry and hope that we would get along again just like that. I couldn't let him get away with this. He only done it to me and not to any other member of the group.

Why is it that only performers who aren't in an educational setting can write freely???

I still can't answer this, so if anyone has any thoughts I would really appreciate them.