

The Pantomime Up The Hill

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**Unit ADPA6000/C
Independent Project**

**University Of Wales Trinity Saint David
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Introduction

Hi! Welcome to my Independent project. Throughout this portfolio you will see the research and development that lead to my production 'The Pantomime Up The Hill', a pantomime style piece of theatre, focusing on entertainment and comedy but also holds up a mirror to society with themes of body dysmorphia and the impact of childhood entertainment on society.

The Proposal

Subject: To entertain an audience using skills developed through an exploration of Pantomime techniques.

Aims: I believe that entertainment and emotion is the heart of why audiences love theatre. With the help of research through an array of medias such as: Books, websites and Journals, I hope to write a piece of theatre inspired by techniques used in popular medium of theatre; pantomime. I intend to use audience interaction, comedy, songs and other methods to create an entertaining piece of theatre, whilst also holding up a mirror to society regarding how we view ourselves and others, focusing on things such as body dysmorphia or the influence of fairytales and comic books. I intend to have my piece entertaining and engaging without the use of elaborate set and costume.

Research:

Below I have linked my provisional research for my project. These sources may or may not be used for my final research project.

Books:

The pantomime life of Joseph Grimaldi by Andrew McConnell Scott – I am hoping this book will give me some interesting background information of pantomime as it is based on a comedian who acted within Commedia del arte where pantomime originated from. I hope to gauge an idea of how comedy has changed over the years, but most importantly, how it stayed the same.

The Panto Mime Book by Paul Harris -This book has an array of Pantomime sketches and gags which I am hoping will support my script writing and inform me further on the structure of a Pantomime style joke.

Websites:

[https://www.vam.ac.uk/articles/the-story-of-pantomime#:~:text=Pantomime's%20origins&text=By%20the%20early%2018th%20century,t%20music%20but%20without%20speech.&text=Harlequin%20was%20the%20star%20of,proved%20popular%20with%20paying%20audiences](https://www.vam.ac.uk/articles/the-story-of-pantomime#:~:text=Pantomime's%20origins&text=By%20the%20early%2018%20century,t%20music%20but%20without%20speech.&text=Harlequin%20was%20the%20star%20of,proved%20popular%20with%20paying%20audiences). – This website will inform my historical influences within my piece. This will give me a greater understanding of the past, origins and meanings within the art.

<https://limelightscripts.co.uk/pantomime-format/> - This website gives me a good beginning format for writing my script. I will use this and my own ideas to create an accurate structure.

Journals/ essays:

Mark Best – Domesticity, Homosociality, and male power in superhero comic of the 1950's – this essay will allow me to learn about the influence of comic books and the messages they may be sending.

Literary Review

Pantomime is theatre loved by families everywhere, but what is it? In this review I will be exploring not only what pantomime is, but the history and formula used to create one. To support my project I will also explore themes that I intend to arise in the plot of my project.

So, what is Pantomime? Pantomime is the taking of a well loved story or nursery rhyme, such as; Cinderella, Aladdin or Jack and the Beanstalk, and turning into an audience participation encouraged, over the top and fun musical production (Point to Point Education, 2017). There are a variety of methods commonly used in Pantomime which separates it from other theatrical art forms such as; women playing men, men playing women (usually a dame), audience participation, extravagant costume and set, a story of good vs bad and slapstick comedy (Blackpool Grand Theatre, 2020).

Pantomime is classified within the style of theatre referred to as 'Commedia Dell'Arte'. It is an Italian entertainment which began in the 16th century. This style of theatre were redominantly performed night and used acrobatics, dance, music and stock characters (Victoria and Albert Museum, n.d). Stock characters were included Scaramouche, Pierrot, Punch, Columbine, Pantaloon, Zanni, Doctor, Captiano, Innamortati, Magnifico, Brighella and most notably Harlequin (Henke.R, 2002). Harlequin's are usually poor servants, comedic and very loveable. They are usually hopeless romantics, in love with the Columbina (or Columbine), who end up in silly situations due to being comedically stupid (Parrott-Sheffer.C, n.d), a little like our modern day 'Buttons' in Cinderella. Harlequin also carried around a slapstick, a piece of wood which separates at the ends to create the noise as if someone has been slapped on an exaggerated level, bringing the style of comedy which would reign for many years it's name. Commedia Dell'Arte also made use of masks, meaning comedy was much more difficult than drama which required large facial expressions and bodily movements to help the audience understand the joke (Schoolov. K and Accomando.B, 2014). With a mix of these exaggerated movements, facial expressions and the utilisation of the slapstick Commedia Dell'Arte became a huge success both locally to Venice and touring throughout Italy (Wilson. M R, 2010).

The closest historical ancestor to the modern day Pantomime, is our former Christmas entertainment, known as mummer plays, or mumming plays, which were short verse sketches, performed during holidays, typically December 26th, in trade for money or food. These scripts were for the most part rhyme, performed by all men and also contained stock characters, although with different names such as Hero, Hector, Knight, Adversary, Beelzebub and others. Like our familiar stories, these plays contained a hero, a villain that needs defeated. Mummers plays also had elaborate costumes like masks, big hats with ribbon hanging down or full face makeup that included fully blackened or reddened faces. In likeness to Pantomime, most of these stories were popular retelling, however they were based on Saint George which were past down through centuries via word of mouth. The biggest difference between a mummer play and pantomime, is that these actors took their work very seriously, and although had comic moments, we're not always comedy based. Mummers plays are still performed today in cities such as Gloucester (Cotswolds Info, 2021).

Before 1843, theatres were restricted to mime; an art using only gesture and facial expression (wonderopolis, 2017), or opera; an art using singing and music to tell a story (Russano Hanning. B and Weinstock.H, 2019). The Theatre Act then allowed theatres that did not have a Royal patent to perform works that included exclusively spoken word. This is when audience participation, dames, jokes, on stage transformations, elaborate chase scenes, fairy tale characters, word play and animals were all added to mime performances to create the elaborate and fairy tale driven shows we know today that holds a mirror to societal events but most of all, entertain. As popularity grew, some London productions could last up to five hours with huge casts, more and more stunning costumes and lots of on stage tricks. It was also common to find family and friends coming together to create 'cardboard pantomimes' which used cut down story lines performed by cardboard characters and toy theatre venues. It was then it became traditional for pantomimes to be performed on Boxing Day, like its predecessor – mummer plays, forever linking pantomimes and the Christmas period (Victoria and Albert Museum, n.d).

Although my piece will not be linked to Christmas, it is important for me to note that from my above research pantomimes bring people together. They hold a mirror up to society, but keep good spirits through entertainment and comedy. Despite the fact that I will be exploring body dysmorphia and societies expectations on women, I do want to keep the upbeat comedic theme for the most of my pantomime, perhaps showing how easily we can all laugh and relate to self deprecating humour.

Itamar Shatz PHD suggests through their study of 'The humour effect' that humour has a wide range of benefits such as memory, positive attitude and increased interest. In one study it was concluded that humour was effective and beneficial in a nurse educating facility in relieving anxiety, holding the students attention and making the lessons fun (Shatz. I, 2019) This shows me that jokes are effective in holding interest and attention, which may be a great place to introduce my serious topic of body dysmorphia. However, Mike Myatt would suggest that untasteful humour can create nervousness and uneasiness with your audience, and you should stick to using punchlines that you can make about yourself. He believes that comedy should never belittle anyone especially through race, age and any other discriminating border (Myatt. M, 2011). I agree with both, and I will be sure to ask my peers about jokes before I bring them to the rehearsal process to ensure my content is both interesting and engaging, but also not distasteful or offensive.

A great example of serious topics through comedy is popular puppet show Punch and Judy, which depicts domestic and physical abuse. Punch and Judy is a form of seaside entertainment aimed toward children. It has elaborate puppets and uses pantomime-esque audience interaction and scripting. However, when looked at a little deeper it is much darker than it seems. It shows a series of scenes where Punch takes advantage of Judy, kissing her whilst she pushes him off, as well as scenes where both Punch and Judy hit each other with a slapstick (MrSwatchel, 2008). For the rest of the clip referenced punch beats a variety of characters with his slapstick which causes an uproar in the audiences reactions of laughter. It was these kind of shows that encourages suffragettes to bring this to attention, specifically highlighting women's violence and the politicising of women's bodies (Mello, Orinstein, Cariad Astles, 2019). What interests me most about Punch and Judy is that I remember it being so funny, but looking back on it I think how socially incorrect it is. Now, it

sticks in my mind and has brought the topic of domestic abuse to me in a funny way, which I am to do with my piece. To have the audience laugh and then at one point and afterwards do some self reflection on how the topic, really, wasn't that funny at all, but as pointed out previously will stay in their memory.

Punch and Judy was intended for children, so what else can young minds be presented to that may effect them mentally when they grow up? Fairytales of course. From a very young and vulnerable age, we are told that beautiful princesses will grow up to a happily ever after. Whereas evil stepmothers, witches and villains are all ugly. It is said through this report that we learn one key thing: Beauty is the key to happiness. It is suggested that we must be beautiful to receive great and wonderful things, and if we are 'ugly' we are destined for a miserable defeat. Andrea Allen and Eric Hollander suggest in their report that it is the same thing in media. That attractive people receive more positive feedback resulting in more opportunities than those who are not (Allen and Hollander, 2000). Fairytales may plant the seed in how we see ourselves, and how we value and expect other people's bodies and looks to be. This can sometimes turn extreme. Their statements lead us to believe that the average public sees a distortion of what their bodies look like, however, in body dysmorphic disorder, the distortion causes them extreme stress which may result in suicidal thoughts, and in hospitalised cases 30% of patients had a suicide attempt. This is why I think it is important for me to show the main character of my fairy tale battling with body issues in contrast to someone outside of the spotlight, it will highlight that even the 'princess' doesn't think they are as perfect as how they're perceived.

Body Dysmorphia may cause disordered eating. The most known type is anorexia nervosa, where the subject restricts themselves in order to lose weight. However, there are many others such as; ARFID (where the subject avoids certain types of foods), Binge (eating a large amount and feeling guilt that causes thoughts of fasting or throwing up the meal), Bulimia (throwing up their food after eating), Orthorexia (an addiction to being 'healthy' or 'fit'), PICA (eating non foods to, sometimes but not always, avoid calories such as chalk, ice, soap), Rumination (spitting or bringing up partially digested food involuntarily) or OSFED (an umbrella term to cover most other type of eating disorder.) (Beat Eating Disorders, 2022). I intend to have a character who is constantly eating, to represent binge eating disorder.

'The male gaze' is a term used to describe the sexualisation of women in media by men, empowering them and objectifying women. This could be of three perspectives; the man behind the camera, the character in the scene or film or the watcher of the media. It is suggested that women are hired for cinema based on their looks to entice the audience to watch, rather than sheer talent. These women might have unrealistic breasts, bone structure or body shapes in order to reach to what is considered the heterosexual males ideal woman. This is not strictly done in cinema. In day to day life women may see size 4 model in advertising, women with perfect skin selling cleanser or a pre-shaved leg in a razor advert. This affects the way women look at themselves, as what is deemed 'normal attractiveness' is enhanced (Rieken, 2022). In this post, however, it suggests that attractive women that fit the male gaze also get more career opportunities than women who do not fit this category. Once again suggesting that beauty is key. This leads to a lot of pressure with women to have perfection and if they have learned to have self worth at the hands of a man this could lead to further insecurities and may change the way they view their worth

based off appearance (Hanson, 2016). As my main character is in love with a male in my piece, I will keep in mind the male gaze and how rejection may affect her mindset.

In contrast Angela Vender Velde believes that 'sex sells' and that women look at media through the same gaze. That though women may put themselves under pressure to achieve a certain look, they put it upon themselves rather than doing it for the male gaze. She suggests that the 'selfie' shows that girls will change the image to what makes them feel good rather than what a man wants to see, and with editing, lighting and angles, creates a far more unrealistic image than what is their reality (Vender Velde, 2018). This is an interesting argument, but I would conclude that the male gaze exists but amongst that women put pressure on themselves to look beautiful because of constant media input of what they're supposed to look like, even from the before mentioned fairytale.

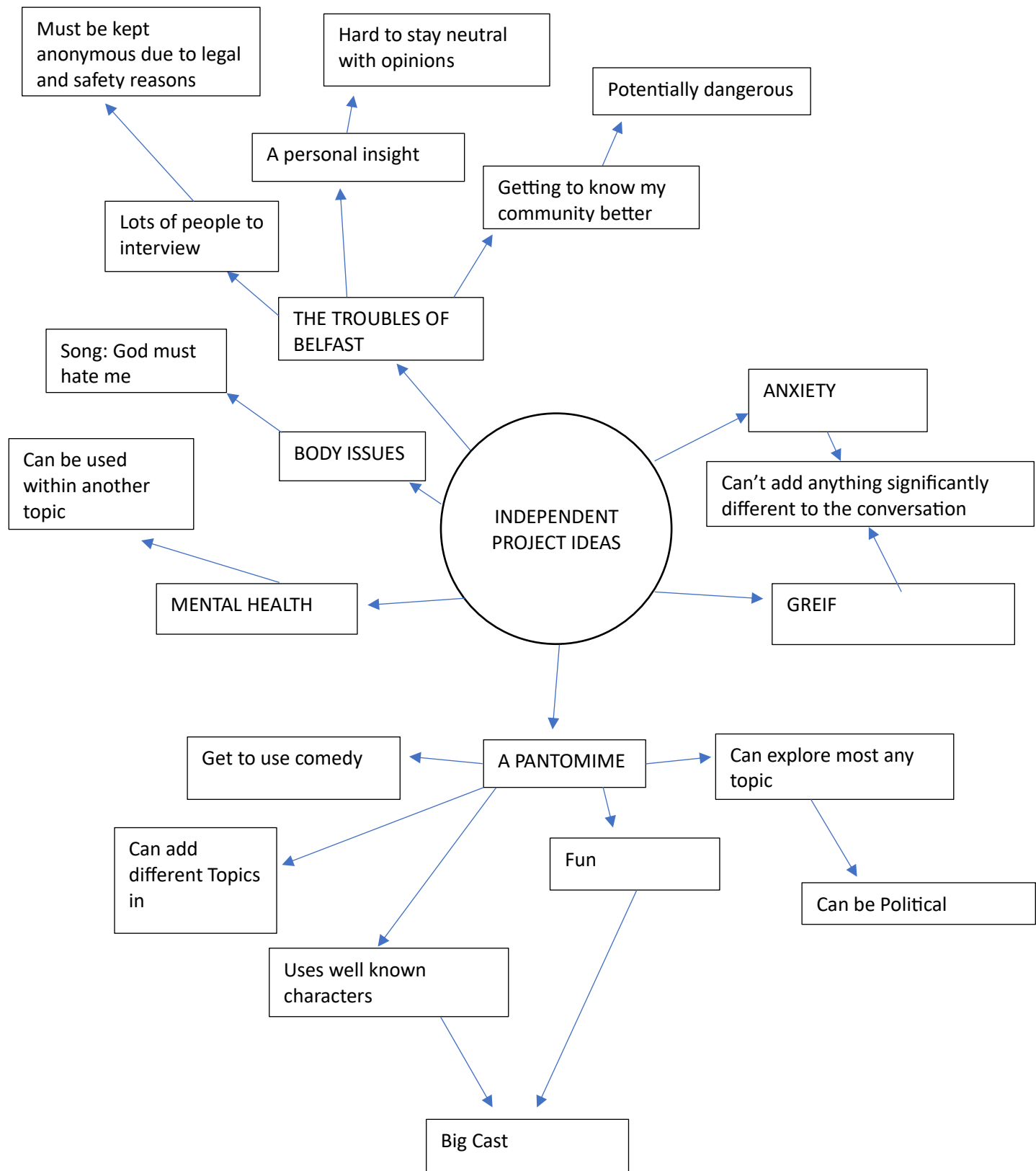
Further on this topic a popularly known social media family are the Kardashians. The New York Post suggests the Kardashian's have caused an influx in trends on body standards. 'Slim Thick' is a name to suggest a slim body frame but large breasts and butt, but unnaturally produced through plastic surgery (a bbl), or photo editing (Kato, 2022). As suggested by a medical journal, this caused a huge boost in Brazilian Butt Lift surgeries in the public striving to be more like a Kardashian (Tijerina, et al., 2019). Present day however, Kim Kardashian lost 16 pounds in 3 weeks to fit into a dress for the Met Gala, when the CDC suggests a healthy amount of weight to loose is 1-2 pounds per week (CDC, 2022). Women's Health discuss how this type of extreme dieting is not only dangerous for Kim's health, but for her followers who may try this at home (Felbin, 2022). From this event, the 90's Heroine chic trends have popularised once more idealising a tiny body frame with very little curves, this could lead to disordered eating (Savin, 2023). Celebrity fad diets are not new and I will try to mention past popular celeb diets in my piece to address how crazy they are. I will also have a character inspired by the Kardashians to represent current social media effects on society.

Finally, the manipulative gaze of children's literature is not refined to fairytales and puppet plays. Comic books, originally focused towards boys, can also influence our childhood beliefs. In an essay by Mark Best, I learnt that these common entertainments have a lot of messages about homosexuality, the restraints of marriage and a new look on masculinity. Best suggests that Comic Books describes marriage as shackle like, where a man can not be his best self, and that bachelorhood is more desirable. In some comics such as superman, the woman is constantly needing saving, and in desperation of our hero's love. Yet, villainised for using her findings of superman's true identity to boost her career. In Batman 'The Jungle Cat Queen', Cat woman is sexualised in her language, forcing the hero's to strip down to their masks, wear animal skins and even quotes "taking off your masks will be the climax of my chase". Overall, cat woman is a villain and ends up in jail for her actions, suggesting that her female empowerment was no match for the male dominance (Best, 2005). Women in these scenarios are sexualised and villainised, in a full array of comic books, which deems the question; what is this telling the children who read them? The impact on current feminism may be crucial. In my piece I would like to make a point on this, with my principle boy striving to be a hero and having ideals based on comics like these which he has read, but in reality he is unable to deal with situations with women. I would like him to eventually fall for our hero 'Jill' but in contrast to these stories Jill has fallen for

the princess, and the princess her, to show how shocking this may feel within the story, as it is not what we are used to seeing.

Word Count: 2548

Coming Up With Idea's



A LETTER TO MY CHARACTER

This exercise was to help me figure out my style of writing and more about who I want my characters to be.

To Jill,

I know life is boring but adventure is out there, maybe that would be fun. You'd get to spend more time with Jack on an adventure. Jack is a nice boy but blind for not seeing you. How is Mary? Did she ever find her little lamb? It is strange to lose your son so often, especially with a fleece as white as snow. I suppose he could have got lost following you to school one day. Berkin would pay millions for white lamb skin, with lack of imports from Brexit. I am also terribly sorry to hear about Dumpty's terrible fall. I hear he is in pieces about it. I'd be embarrassed too if all the king's horses and all the king's men showed up and told me I was 'Humpty', whatever that means. I sure hope Humpty can get himself together soon!

Best of luck,

Zoë

STREAM OF CONSCIOUSNESS

One minute non stop stream of consciousness exercise to help get my thoughts down on paper. The stimulus was a make up brush on the floor.

Jack and Jill are best friends. Jill fancies Jack. Jack does not fancy Jill. They are sitting outside a window with a beautiful princess inside doing her makeup. She is using a white fluffy makeup brush. Jack thinks she is the most beautiful person he has ever seen. Startled at the pair looking through her window the princess drops the makeup brush and it rolls toward Jack and Jill. Jack picks it up fascinated and starts to rub it on his cheek. Jill is devastated jack feels so fondly about the princess. She is afraid of losing Jack and living a life without him. The Princess is rude and not as beautiful as she may seem on the outside. Although she has found a fascination with Jills beauty.

THE STRUCTURE

JILLS INTRODUCTION. LOTS OF ESTABLISHMENT.

GREEDY POLITICIAN ENTERS TO SEND JACK AND JILL UP THE HILL FOR THEIR OWN SELFISH GAIN

JACK AND JILL BEGIN UP THE HILL

THEY MEET MARY THE SHEEP

ARRIVE AT THE TOP OF THE HILL

THE PRINCESS ENTERS AND JACK FALLS INSTANTLY FOR HER

WE LEARN ABOUT JILLS INSECURITIES AS SHE SINGS THE SONG GOD MUST HATE ME

JILL MEETS THE PRINCESS

JILL GETS THE CROWN

WE DISCOVER THAT IF THE CROWN IS BROKEN IT IS WORTHLESS

THE POLITICIAN DOES NOT STICK BY THEIR WORD

WE HAVE A REALISATION THAT DEFEATS THE POLITICIAN

CRINGE PANTO DANCE ENDING

WRITING MY FIRST DRAFT

Project Schedule

Cast:

Yellow box	Rehearsals
Red box	Performance or other subject intense weeks or deadlines
Orange box	Project key deadlines
Blue box	Easter holidays
Green box	Showering work
Purple box	I am in work

February 2023

30	Mon	Tue	Wed	Thur	Fri	Sat	Sun
6	Source sources						
13	Begin Lit review intensively		Continue Lit review		Continue Lit review		Continue Lit review
20	Lit review first draft	Meet with Elen	Script writing	Script writing	Add further research to Lit review (second draft)	Script writing	
27	Rehearsals start			Have the first 10 minutes written			

March 2023

27	Mon	Tue	Wed	Thur	Fri	Sat	Sun
6	Return lit review books to library		Complete first draft			review with a small group	Complete second draft
13	Audition dates dependant on availability	Send out small with audition material	Review with small group	Potential audition date	Potential audition date	Complete third draft	
20	Potential first back scene					Send out script	
27			Rehearsals	Rehearsals	Potential read through	Easter holidays	Evaluate script from read through if any edits need to take place

Example of my original schedule.

The first step in creating my first draft in my script was organising my time appropriately in order to write it. As I had other projects, I tried to plan around them (image to left). I created a colour coded calendar with dates from the end of February to the week of the project and updated this constantly with what was appropriate with the pressures of the other projects. The creation of these schedules I will continue throughout the rest of my project, and I will include them in call sheets for my actors. I found I did not realise how little I could get done writing wise in March but I did create short scenes throughout. I asked my peers to read and give feedback on these scenes to ensure I was not pushing my jokes too far, and becoming distasteful. I strived to create a piece of theatre that certainly had shock, but as I have highlighted in my intentions, was funny enough to have my audience skim over the harshness of the comedy in places. The main thing I wanted within my script was to include the things we expect in a pantomime, such as; the pantomime animal, a random song, audience interaction, silliness and of course fun. I feel I have achieved this through my first draft. I will hold a first read through with my cast and receive their feedback. I will also meet with my tutor, Elen, for feedback from a professional standpoint.

FIRST DRAFT FEEDBACK

Link to draft one –

[Script Draft One](#)

I have just received feedback back from tutor Elen. She is unsure of the clarity of the plot given the nursery rhyme of Jack and Jill, and feels like the logic needs addressed. She is confused why Mr Suealot can not go to get the pale himself, why Kris and the internet have a connection, some of the language used, the relationship between Jack and Jill, The themes of the piece and the importance of the lamb scene. She also suggested that perhaps Jack is killed as per 'falls down and broke his crown'. After speaking on call I do understand some of her concerns. It is hard as a writer to destroy what you're proud of and start again, but sometimes just because I understand what I'm trying to say doesn't mean an audience will. Before I change major parts of my script I would like to do a research and development session with my cast. As my cast are the demographic of the audience my piece will be shown to I think its important to get their opinion. I will have them do a read through and I will make notes on what they don't understand and change the script accordingly.

FIRST READ THROUGH FEEDBACK

Today I had a session with my cast to read through and discuss the script. Overall, it went well. We sat around the table and read through the script slowly. My friend Glian was not present due to a doctor's appointment. I also had three unconnected members of my class (Charlotte, Zak and Hollie) come in and give their feedback as a member of a listening audience. Below is a list of feedback and discussion points I received and how I intend to work on them.

- I use too many Belfast slang words

I will change these words to make them more appropriate to a Welsh audience.

- What is Vexit tax?

I explained what this meant and how it was supposed to represent current issues of Brexit, however, I will make this more clear within the script

- Why can't Mr Suealot go up the hill himself?

This is the same feedback as Elen gave me. I will expand on this character.

- Add more to Kris's obsession with the internet

Again, similar feedback, I intended to make this like Kris Jenner with the social media thing. I will make more of the internet values.

- Could there possibly be magical water they have to get from a well?

I like this idea. I think it may clear up the plot and make my themes a little clearer.

- Selling the lamb for money joke?

They loved the scene with Mary the Sheep but perhaps I could tie in Capitalism as I am tying in politician comments as per the Pantomime values of holding a mirror to society

- There is usually a character that tells the principle that everything will be alright

Perhaps I could add a character like this in.

Using these points I will spend some time rewriting my script.

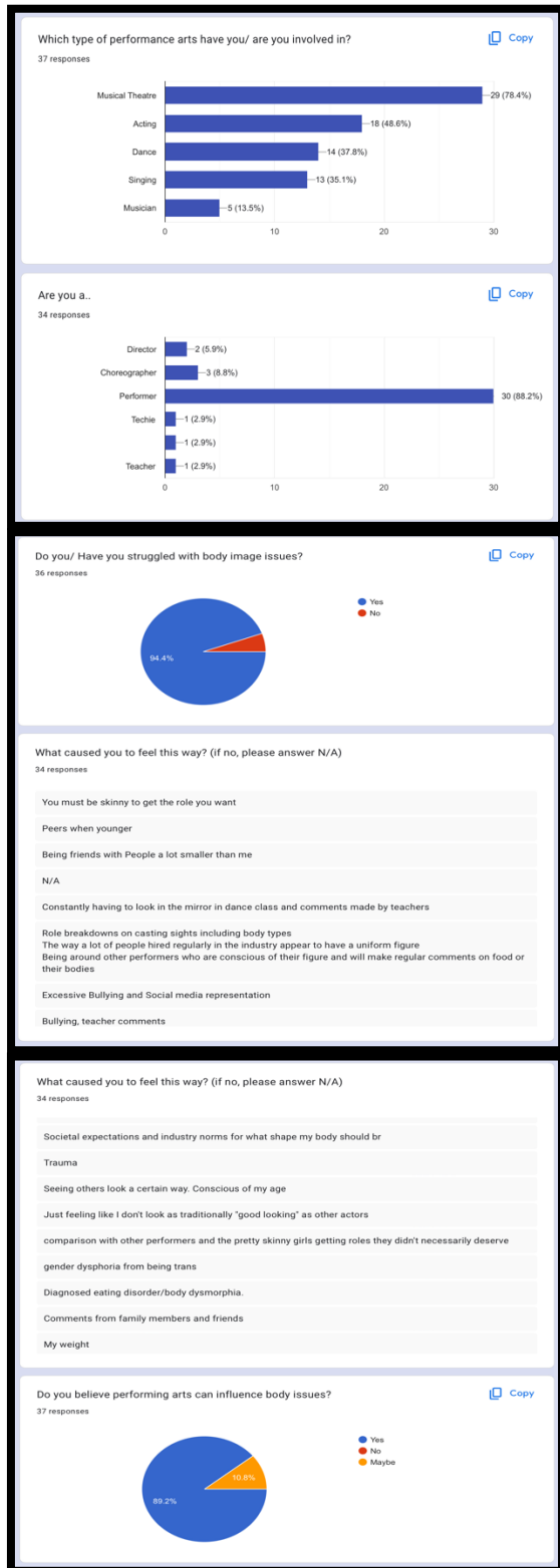
SUPPORTING MY ACTORS

In the modern day safety of performers I wanted to ensure my actors felt safe and comfortable. Although I will conduct a risk assessment prior to tech week, I wanted to ensure my cast felt safe within the topics of my script. I discussed the themes and asked if any body felt vulnerable. Members of my cast, of which names I will not use for privacy reasons, expressed that there are themes that they have struggled with in the past. I reassured them that if it ever got too much, or too triggering, they were in control and able to take a break. Together we set the four following rules.

- Everyone in the rehearsal room has authority to call a break if needs be.
- We can move on from a scene and come back to it if needs be.
- We understand nothing within the script is targeted at any actor.
- We use positive language in the rehearsal room.

LEARNING ABOUT THE TOPIC THROUGH THE COMMUNITY

After my safety discussion with my actors, I peaked interest in my audience. My audience will be mostly involved within the arts themselves. So, I created a public anonymous survey to find out a little more about body image in the industry. Below are my findings.



I had 37 responses from people across a range of careers or experience in the arts.

The majority were performers but I did have input from other professionals

I was surprised to learn that 94.4% of responders have struggled with body image issues. It is important that I keep this in mind for the showing of my piece.

Not all responses are shown. However, there were a lot of comments about not feeling small enough, which is something I relate to myself. When I reach the industry I will strive to combat 'industry norms' with what people should look like for a role. I will certainly keep this in mind with the types of language I use regarding the script I have written where some of my jokes do involved body image related triggers.

It is interesting that 0% of people answered no to this question. This is why I wanted to include this specific topic in my project. To hold a mirror up to society. What we put on stage is what our audiences see. Specifically, people may see who is successful and judge of them who they need to be.

Why?
35 responses

I believe there is an image within certain parts of the performing arts where people are 'supposed to look like' a certain stereotype. For example a lot of people would say that a ballet dancer would need to be tall and slim and a funny character in a play, musical or screen would need to be a larger person.

Yes, because as 'bigger girls' we feel as we can't be any character we want. Over the years, you see smaller people for example play Eponine from Les Mis, not one yet has been a bigger character, which makes me feel insecure massively about my body image.

Pressure on individuals to be physically fit and healthy

Because it's such a subjective area, if you don't look a certain way there's so many roles that aren't available to you

It's still an industry which is really judgemental and dependent on appearance in a lot of cases. It also has the power to have a positive effect if dealt with correctly.

There's rehearsals to make it perfect and portray things in a certain way. It's kinda a trope to see certain body types in the same roles. Hero got wide shoulders and tucked stomach. The dame innamical always looks

Why?
35 responses

fit that 100%, it can cause body issues and lead to serious cases of body dysmorphia

Due to the standards applied by certain choreographers/directors for auditions. Setting specific requirements based on body image prior to auditions/castings e.g height, weight, hair colour etc

Because I constantly compare the way I look different

the main characters are mostly thin actors

you are around loads of different bodies and looking at the people who get in shows and comparing yourself

The performing arts industry has a very high percentage of performers who have previously had or develop eating disorders

People look to those in the public eye to see how they should look

A big part of the industry is having to look a certain way that could either tick a box, or be a certain size to fit a certain character

Have you ever felt physically inferior to someone else within the arts?
37 responses

94.6%

Yes
No

Have you ever felt a need to change your body for the arts?
37 responses

Yes, loose weight 30 (81.1%)

Yes, strengthen myself 21 (56.8%)

Yes, gain weight 2 (5.4%)

Yes, change my hair/face or way I dress 23 (62.2%)

No 0 (0%)

Do you believe you must look a certain way to be successful within your art?
37 responses

48.6%

37.8%

13.5%

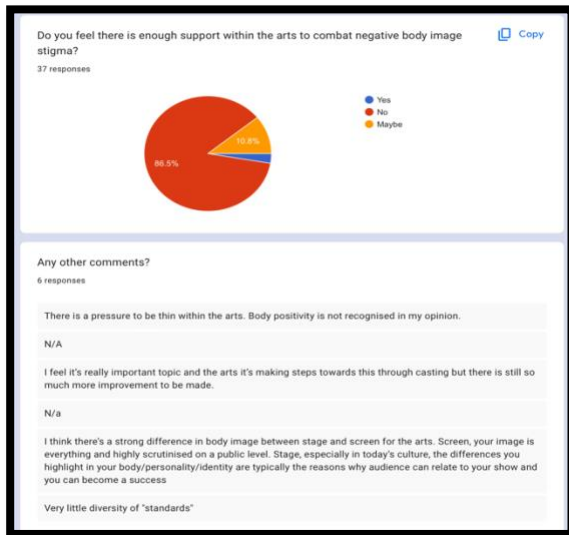
Yes
No
Maybe

Not all responses shown. My responses this time focus a lot on the public and what they see on stage and screen, and how if this issue is addressed properly we may be able to make a positive effect on body related issues.

There is also a focus on needing to be thin. According to Fashion United the average dress size for a woman in the UK is a size 16 (Fashion United, 2022) where as the average actor/ actress would appear to be a lot smaller.

This then lends itself to 94.6% of respondents feeling inferior to someone else within the arts.

100% of people felt they needed to change their appearance for the arts. This is interesting because not all participants work within public eye.



86.5% of people believe there is not enough support in the arts. It is important as someone about to enter the industry that I need to support my team and never make anyone feel in-superior to anyone else. I can use the advice from the University of Michigan (Sonneville and Bauer, 2018);

- Using accepting and respectful language
- Fight the idea that someone's look or weight determines their health
- When advertising/casting using an array of body types in flattering ways

I will create a trigger warning sheet closer to the show

REHEARSAL NOTES

Today we had a play around with the style of Pantomime. Glian was not in attendance. We played improvisation games where I encouraged my actors the freedom to be as big as they wanted, I felt this helped free up my actors. We practiced audience interaction and discussed how to continue when the audience is laughing. This is especially important when audiences feel free to heckle and get involved, audience control is key. The cast and I have agreed to simulate an audience when we rehearse with a script to estimate how that will feel. I feel good and happy with today's rehearsal and I feel we made a great progress in the style of acting.

MOOD BOARD

This is the mood board I showed my cast to represent my piece. I also allowed them to read my Literature review to understand the context behind it.



None of these images are my own and can be accessed at the following websites:

The apple in the mirror:

<https://www.dreamstime.com/photos-images/dysmorphic.html>

The Lady with the cut outs:

https://www.huffingtonpost.co.uk/entry/this-is-what-body-dysmorphia-disorder-feels-like-in-pictures_uk_5bf3f9ace4b0d9e7283d082b

Kim Kardashian with blonde hair:

<https://www.lifeandstylemag.com/posts/kim-kardashian-weight-loss-photos-transformation-pictures/>

Kris Jenner:

<https://www.thesun.co.uk/tvandshowbiz/11004159/kim-kardashian-puts-her-curves-on-display-in-very-tight-dress-as-she-leaves-dinner-with-khloe-and-mom-kris-jenner-in-la/>

Kim Kardashian in yellow dress:

<https://www.refinery29.com/en-us/2019/10/8598378/kris-jenner-jennifer-lawrence-wedding-over-kim-kardashian-birthday-dinner>

Dame Costume:

<https://www.madhattersfancydress.com/product/dame-costume-spot-polka-dot-multi-size-pantomime/>

The Peasant dress:

<https://www.abebooks.co.uk/art-prints/MELLE-LEFEVRE-ORFA-Mme-Lefèvre-wearing/14381754503/bd>

The Harlequin:

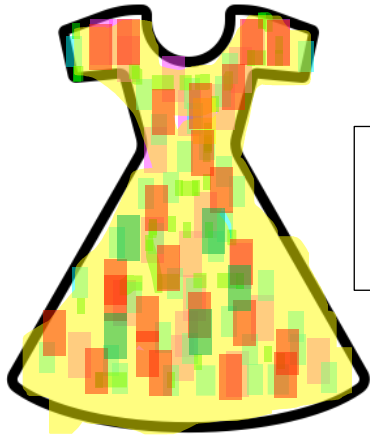
<https://kids.britannica.com/students/article/Harlequin/325758>

Princess in the mirror:

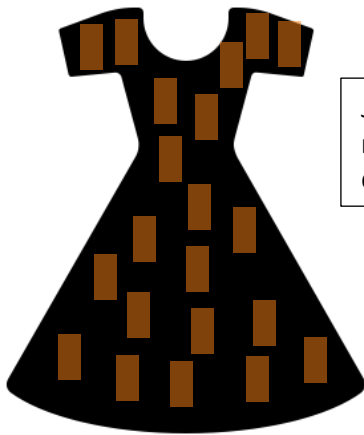
<https://nl.fanpop.com/clubs/disney-princess/images/33480999/title/princess-rapunzel-photo>

FULL PRODUCTION SET AND COSTUMES

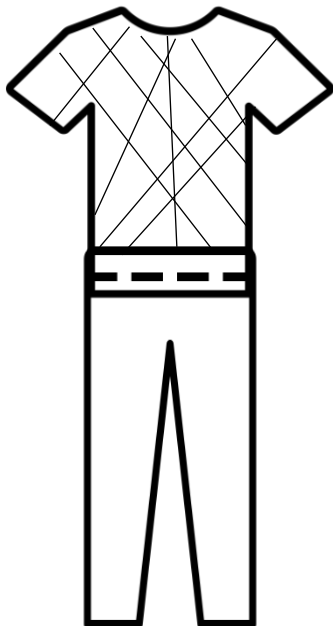
These are the drawings of the main costumes and set I would have if I was running a full production.



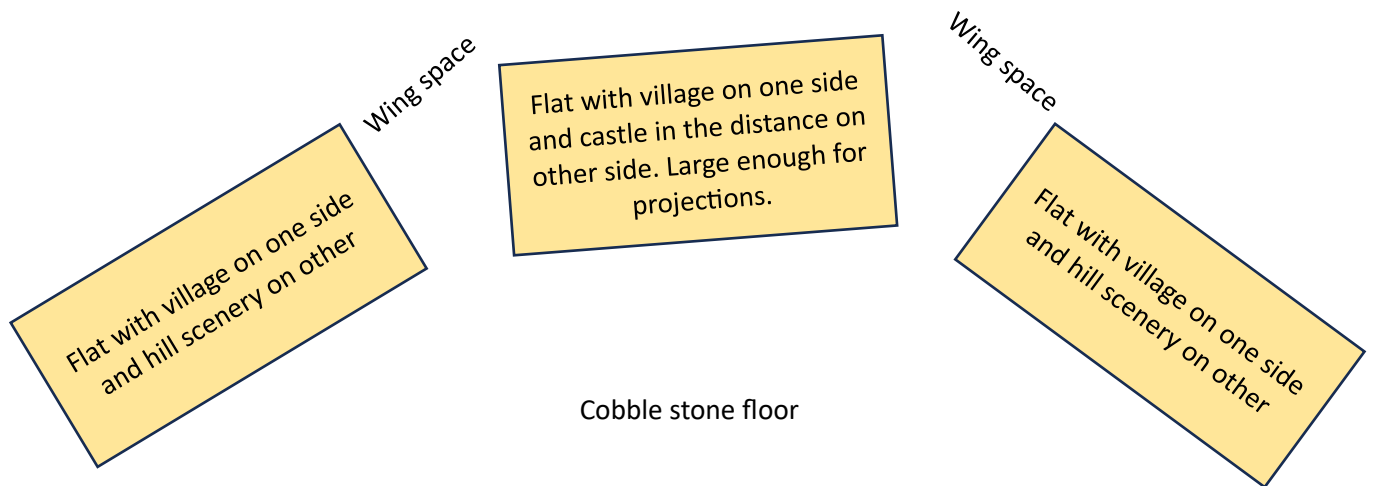
Pixel over the top clashing Dame dress for Mumma Kris representing over the top personality and internet addiction



Jill's dress. Obviously like her mothers, but much more toned down.



Jack random shapes black and white boiler suit. Like a Harlequin, but more modern.



SECOND DRAFT

Link to second draft-

[Script Draft Two](#)

I have rewritten part of my plot to allow for the nursery rhyme to be more prominent, I have shortened the songs for times sake and edited with the feedback I received over the past week. This is a very different version of the script for me, but I will get feedback from my cast in tomorrows rehearsal.

REHEARSAL JOURNAL (2)

I sent my cast my new draft last night and asked them to come in from 11-1:30 for warm up, run through and a discussion. Unfortunately Liv and Nico did not make the rehearsal until 12:15 which meant we only had a chance to do a few games to loosen the energy before we got into it. This was Glian's first on feet rehearsal with us and she was a little shy and not very animated. We relaxed the atmosphere and played around with the silliness of which I was much happier with her performance. This version of the script is much better and the cast are finding the humour in it which is great. I have requested the cast be off script in three weeks time (15/05/23) so we get good rehearsals in before tech. Of course I have scheduled in a few rehearsals within that time but I thought to give lots of notice. We factored in some choreography for 500 miles and walking on sunshine today, but the lyrics were unsure of, so I think its best to put that on hold until we are more familiar with the music. I offered a music call to the cast but they were all keen they could learn the songs in their own time. I am happy with the blocking today. Although I would have liked more time, I think we are in a very good place.

SOURCING PROPS AND COSTUMES

During this weeks rehearsal I looked out for demand of props and costumes

Props	Costumes
Jelly beans X3 bags	A robe for Mumma?
Fake balloon boobs	Wig for Mumma
Sheep	Sheep ears
Crown X2	Fairy wings
Bucket	
Mirror	

NOTES FROM FIFTH REHEARSAL (13/05/23)

Today we had a rehearsal to clean up some bits. Glian was not available due to being in another performance. Niamh text she had an appointment half an hour before the rehearsal. I held a rehearsal with Nico and Liv. We worked on their scene and relationship. We had a music call where we cleaned up numbers and choreography. Liv is very unsure of 'God Must Hate Me' and is stressed she will not have time to learn it. I reassured her we can make a back up plan if this is the case. As Liv and Nico are both conducting their own projects at the minute, I don't mind if they are still on script, as long as they have the general gist come Monday and just look down from time to time. We ran their scenes, I have put my list of notes below:

- Liv – Great audience interaction at the beginning! Use the stage to highlight the parts of the town we can't see. Make a joke out of there being no set.
- Both – Great relationship between the two. There is definitely a playfulness there.
- Nico – try to keep your body language facing outward – style of pantomime never leave the audience out.
- Nico – notice the princess sooner and let her take all of your attention
- At the end give it a big energy as to end the show on a high note
- Great come on from the last rehearsal. Well done

WORKING WITH STUDENT ACTORS – THOUGHTS

Hi all,

I hope you're having a lovely Easter break! As you may know, the second years and I are working on our independent projects. My project is a short, 20-minute, Pantomime of 'Jack and Jill' I am looking for 4 performers to fulfil some roles within my piece. Ideally, I would love to have a male presenting actor to play a pantomime dame, and three others of any gender at all! My project will give you the opportunity to learn acting techniques you may not get to play with within your current course, and we'll have lots of fun whilst doing so!

If you would be interested, I would love if you could send me an email to

2103521@student.uwtsd.ac.uk

By Monday 10th April, and I will send you across as much information as I can at this stage.

I look forward to hearing from you!

Kind regards,

Zoë Barr
BAMT2

As a director and performer I am a very planned out person. I like to know what I'm doing and let everyone know exactly what I expect of them from very early on. Unfortunately in a student setting I found this difficult. I sent the email on the left out very early in April in search for some performers for my piece. I did not receive any responses. I then asked individuals I had spotted in group workshops to which I thought would be excellent in a piece like this. I did not receive any response from the year below I had contacted. Thankfully, Liv and Nico from my year said they would absolutely love to be in the project. Liv had Pantomime experience already and Nico expressed how much he would love to explore the genre. I still had two positions to fill.

I considered playing one myself, however, I really wanted to take a directorial role within this project and have that distance from the project to allow me to be self critical. I decided then to send out a second email to at least get one more actor. This is when I was in contact with the head of course to help me find the right fit for my project. This is when Niamh and Glian came on board.

At the beginning I asked everyone about their commitments and times they were available for rehearsals. It is tricky with student actors because their lives are so different and schedules are filled with different things. I created the table on the next page to remind me of my casts other commitments.

I'm still searching for one performer to join my cast of 'The Pantomime Up The Hill' for my independent project, and I would love for, you, a first year BAMT student to get involved!

My project will give you an opportunity to learn some new skills & delve into a section of the Musical Theatre industry that brings so much work for budding actors & actresses (but don't worry, it'll be fun too!).

This short performance will take place the week of the 15th of May, which I believe you have a reduced timetable to help with.

I intend to start rehearsals within the next week. Therefore, a response ASAP would be fabulous!

You can contact me at my email at:

2103521@student.uwtsd.ac.uk
(This should pop up if you type in my name)

Or

On social media - Zoë Barr

I look forward to working with you!

Cast Member	Commitments
Liv	- Has her own project - Rehearses on some Saturdays and Sundays - Happy to work around her rehearsals on these days
Nico	- Has his own project - Wants to devote as much time as he can to both projects - Filming a TV production on the 12th and 15th May - Filming his own project on 17th of May - Happy to work around his rehearsals for the project
Glian	- Has some appointments - Involved in some competitive performances - Can not attend rehearsals on Tuesday or Thursday evenings - Unavailable 13th and 14th of May - Happy to work around other commitments.
Niamh	- Involved in another project (currently rehearsing 6 hours a week) - Has a job but is currently on a career break so shouldn't be a problem - Happy to work around other project as long as she doesn't have massive monologues to learn

I created my schedules around this information.

However, I found it hard to deal with situations where the cast would turn up late, or text last minute to say they weren't coming. To stay professional I just continued on with the time I had, but feel this would not be protocol in a professional environment, especially on second offences.

I also had a situation where one of my actors approached me to say they had been offered a professional job on the day of tech and asked me if they could do it two days before. This would mean they would only be able to attend one rehearsal during tech week before the

final performance. Although, of course I would have preferred them in the tech, and I know if this was a professional production I wouldn't let this happen, I felt this wasn't my decision to make. On one hand, as student actors, any experience we can get in the industry or any industry connections we can make is vital. On the other I felt this actor was not ready to go on stage as they were still hesitant on lines and would have no idea about lights and sound, which could be a safety error if they need to move during blackouts. Ultimately, I explained my arguments of why they should go or not go but I told the actor that it was their decision, and their career, and to let me know asap, and if they decided to go I would stand in for them during the technical rehearsal and try to organise a rehearsal early morning of the performance. They decided the next day that they would not take the professional job.

I am so grateful for the work of my actors and combatting their own stresses to complete the project.

CREATING A SOUND SCAPE AND CUTTING SOUND

For the beginning of my piece I wanted a sound scape to immerse the audience in the sounds of the village. As I didn't have a big set, I thought this could create an atmosphere. I combined a range of sample (non copyright) sound effects and diegetic (self recorded sounds) to create this sound scape. Just in case I needed more time, I also added a flute sound for that magical fairytale feel. For all sound files I followed the same audio process:

Ensure file is MP3 (If not use an online MP3 converter)

Add file onto Garage Band

Add fade in and fade out at the beginning and end

Layer files if need be

Export as MP3

I have attached the full sound scape below:

[Full Soundscape Audio](#)

CALL SHEETS

This is an example of call sheets I would send out for every rehearsal. This is one for the day of Technical Rehearsal.

The Pantomime Up The Hill
Directed and organised by Zoë Barr
Thursday 18th of May 2023

Haywood House, Dumfries Place, CF10 3GA

Time	Call Type	Called	Location	Notes
<u>09:30 – 11:30</u>	Technical rehearsal	Full Company	Studio Theatre	Bring all props
<u>11:30 – 16:00</u>	No rehearsal	No rehearsal	No rehearsal	Niamh in Tech with Harmony
16:00 – 16:30	Stagger Through	Full Company	Studio Theatre	Stagger Through with lights and sound in space
16:30 – 17:30	Dinner			
<u>17:30 – 20:00</u>	Dress run technical rehearsal	Full Company	Studio Theatre	There will be an audience to practice with. Chloe may start or stop tech as she requires.
20:00	End of Call			

If you have any problems please contact me at 07519562675 or
2103521@student.UWTSD.ac.uk

TECH NOTES AND PREPARATION

Link to Final Script - [Final Script](#)

In preparation for the tech I filled out a Tech Spec sheet and shared it with Chloe (my tech helper) and Billy (tech supervisor). I have added an image for reference below:

ENW MYFYRIWR / STUDENT NAME	Zoë Barr
TEITL O'R PROJECT / PROJECT TITLE	The Pantomime Up the Hill
TROSOLWG O'R PROSIECT / OVERVIEW OF PROJECT	A Pantomime that intertwines topics of Body Dysmorphia, Greed and Social Media. 4 Actors – Liv Haberland (Jill), Nico James (Jack & Fairy God Brother), Glain Davies (Mumma Kris) and Niamh Thomas (Mr Suealot, Mary the sheep & The beautiful Princess). This production explores the lack of major set, costume and large set and explores whether or not pantomime is still entertaining without these things.
GOFYNION SAIN / SOUND REQUIREMENTS	4 music tracks – sound scape whilst audience enter, 500 Miles Backing track– mid script, God Must Hate Me Backing Track – mid script, Walking on Sunshine – End of piece.
GOFYNION GOLEUO / LIGHTING REQUIEMENTS	-General wash for daytime. -Slightly darker General wash for night time. -One half of stage lit 'Magically' for Fairy Entrance. -Back to General Daytime wash at the end.
UNRHYW OFYNION TECHNEGOL YCHWNAGOL / ANY ADDITIONAL TECH REQUIREMENTS	- There is no set for this production Aside from one chair - Actors are in charge of their own props and will be provided and set out by me (pale, hand held mirror, beans, crown) - Costume is minimal - Preferably Something at the side of the stage to allow actors to change behind.

I also added technical specifications and cue lines to my script. Examples below:

Jack

Aww but I've just eaten a full bag of beans! But a song sounds fun. (Sound que '500 Miles') Sing along if you know it!

Jack

Taken back at the princesses beauty.

Wow.

(Cast aside from Jill freeze)

Light change from blue to white with a little green & sound que 'God Must Hate Me'.

Jill

Jill steps back hurt by Jacks comment. She too thinks the princess is beautiful

Because of what was available on stage we decided on a black box instead of a chair. In which I found and preset side stage the night before. I brought in all props and kept them together side stage.

On the day of technical rehearsals I made sure all my sound files were MP3 and in a folder ready to send to the laptop. I knew mostly what I wanted and briefed my cast so we could move from cue to cue for Chloe.

As I was very prepared, my cast and I got the chance to do two run throughs with Chloe as well as a cue to cue. I have added my notes below.

- ☐ Great pace
- ☐ Glain don't turn the body in
- ☐ Better glain, was deffo bigger, please feel free take it too far
- ☐ Straight to the TOP then slightly left
- ☐ Scales said to be continued
- ☐ Great turn around glain
- ☐ Eat bean off ground is funny
- ☐ Pay in another way be bigger
- ☐ Find the difference in the sassiness of mrs stealing and princess
- ☐ Drama oh please no
- ☐ Good save me avenge me
- ☐ Mary funny
- ☐ In exchange for magic beans
- ☐ Good glain
- ☐ No pause after Niamh exit
- ☐ Tell the audience to sing along
- ☐ Well we'll we'll just off stage how convincing
- ☐ Niamh freeze during god must hate me during song

Unfortunately, Liv was unable to learn the song in time and got herself upset. Therefore we made the call to play the song instead to take the pressure of her.

I am very happy with where the piece is sitting.

In the dress run, the audience took it very well. I think this was important for my cast as to boost their confidence but also to get use to people shouting out, laughing loudly and giving different reactions than they were used to. The cast did laugh a few times, and forget their lines, but as long as they continue as they did tonight I will be really happy with the performance.

SAFETY EVALUATION

Potential Risk	Description	Probability	Severity	How to minimise risk
Choking	Nico may choke on a jelly bean as he is eating them throughout the entire performance	Moderate	Major	Nico has been advised to only eat what he can when he can concentrate on chewing the beans. Everyone in the cast has watch a safety video on the Heimlich manoeuvre. I will be free and watching him for signals of choking the whole time.
Slipping	Nico is throwing Jelly beans across the stage which may result in someone slipping on them	Moderate	Moderate	Nico has been advised to keep the throwing of the beans to a minimum but if he does decide to do this to aim off stage. All cast has been advised to watch their footing on stage.
Flashing lights	There are some flashing lights at the end that may effect someone with epilepsy	Moderate	Moderate	I will send out a trigger warnings list in case someone does have epilepsy or a similar condition. All of my cast and crew have said they do not have light sensitivities.
Falling	There are a few blackouts in	Moderate	Moderate	The cast have been advised to take their time

	which the cast run off stage.			when going off stage and to put their safety first. All props are as back as possible in a highlighted area in case of trip hazard.
Fire	There is a lot of things plugged in around the space Which could cause a fire	Mild	Major	Cast and crew know that the fire exits are to the right and left of the stage. I will take lead if a fire breaks out to guide audience out.

After the survey I sent out earlier in the process, to ensure the physical and emotional safety of my audience I sent out a trigger list with my cast list. This is the image below.

The Pantomime Up The Hill

CAST

Jill – LIV HABERLAND

Jack – NICO JAMES

Muma Kris – GLAIN DAVIES

Evil politician, Mary the sheep, beautiful princess – NIAMH THOMAS

Tech – CHLOE WILLIAMS

Director and Playwright – ZOË BARR

TRIGGER WARNINGS

This play includes/ has themes of:

- Body dysmorphia
- Disordered eating
- Diet Fads.
- Flashing lights

Please sit back, enjoy and don't be afraid to join in!

LINK TO PERFORMANCE

This video has an obstructed view. For a full view video please contact Eilir at E.Griffiths@uwtsd.ac.uk

Video - [The Pantomime Up The Hill Recording](#)

EVALUATION AND REFLECTION ON PROPOSAL

I think my cast did great today. They really followed my notes, used large body language and included the audience. They did forget lines and sections of the script but continued on and really kept the pace up.

As entertainment was at the heart of my proposal the feedback from my audience would suggest the piece did do that. I feel I did hold a mirror up to society and made a point whilst also using lots of comedy in-between. I used a variety of techniques to entertain my audience including dance, jokes, a pantomime animal and audience interaction.

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