

I was excited to start the last module of the class. I did a little research on Seren so I could be prepared. She had already put us to work the first day we got in which was fun. Thank God I worked out the day before because that 12 changes 6 stops game was so tiring and fun at the same time. Learning about Anne Bogart and Tina Landau Viewpoints. I think I had learned a little bit about it in class back home, but it will be fun to learn more about the process and technique in class.

When I first read the script, the beginning was so confusing, and I saw that it was nonlinear. I don't usually get the opportunity to work with nonlinear plays as a director so I guess I can use Pomona as a learning ground for me to see if it's something I can see myself working on in the future. But the more I read it and started to connect the dots the more interesting it got. I'm excited to work on it.



We all wrote down our goals that we had for this module. Personally, I just wanted to get better at my acting by understanding story and playing the character and not getting in my own way. I hope the role I pick the viewpoints techniques helps me to do that. It's a short amount of time and for a module like this about ensemble, collaboration and process I wish we had more time to build something solid. With the time we have it feels like everything is going to be so rushed. And when something is rushed the final product is never good.

What I notice is that Anne and Tina's Viewpoints is the use of physicality to tell the story of the characters like using grid, time, tempo, kinesthetic response, gesture and repetition. All these help really well with building ensemble work as well. It also helps to externalize and physicalize what is happening in a scene and for a character to be able to internalize it.

5/10/2026

I'm excited for the role I'm playing. When I first read the script, I felt drawn to Keaton. I loved her power and weird energy. Just like mine. After working on learning all the viewpoints, we incorporated our characters into the process. I realized how helpful these viewpoints were. I felt like it involved my characters' choices. Like I found myself trying to draw closer but not too much so I don't get exposed. I also found the impulse to make connections with the other characters in the space when exploring viewpoints like special relationships and topography. I also played around with some gestures with duration, repetition to find what worked for Keaton. Discovering a character takes time, and even after assessment I probably wouldn't have discovered everything about Keaton. But I love finding out new things about her and the play in general.

I really wanted to do scene 17, but obviously because of time, we had to do the shorter scene which was scene 7. I think we could have still done it, but it takes a team effort and the whole class would have had to put in the work for it to get done. But either way, I think scene 7 is a good scene too.

We broke the scene down into units and events as Katie Mitchel says in the book and we split the lines for each character.

I didn't know how we were going to create a movement piece but after we got into small groups and split the lines I started to see the vision.

The ensemble piece is slowly coming together. I love how collaborative the experience is. As a company we all get tired, but we all remember the collective responsibility and we all

look out for each other. Some days can get really exhausting especially when it comes to the afternoon after doing heavy movement. One thing that was really useful was playing games to get our energy up. It also helps to get everyone on the same page by checking in with each other and making sure that we are present in the space.



5/14/26

I had a session with my scene partner to do some scene work. We read the scene and timed it. We also talked a little bit about our characters' relationship with each other and themselves. Charlie and Keaton have a good connection. Charlie is everything Keaton wants to be and have but can't. She is stuck between being this God and being just a girl.

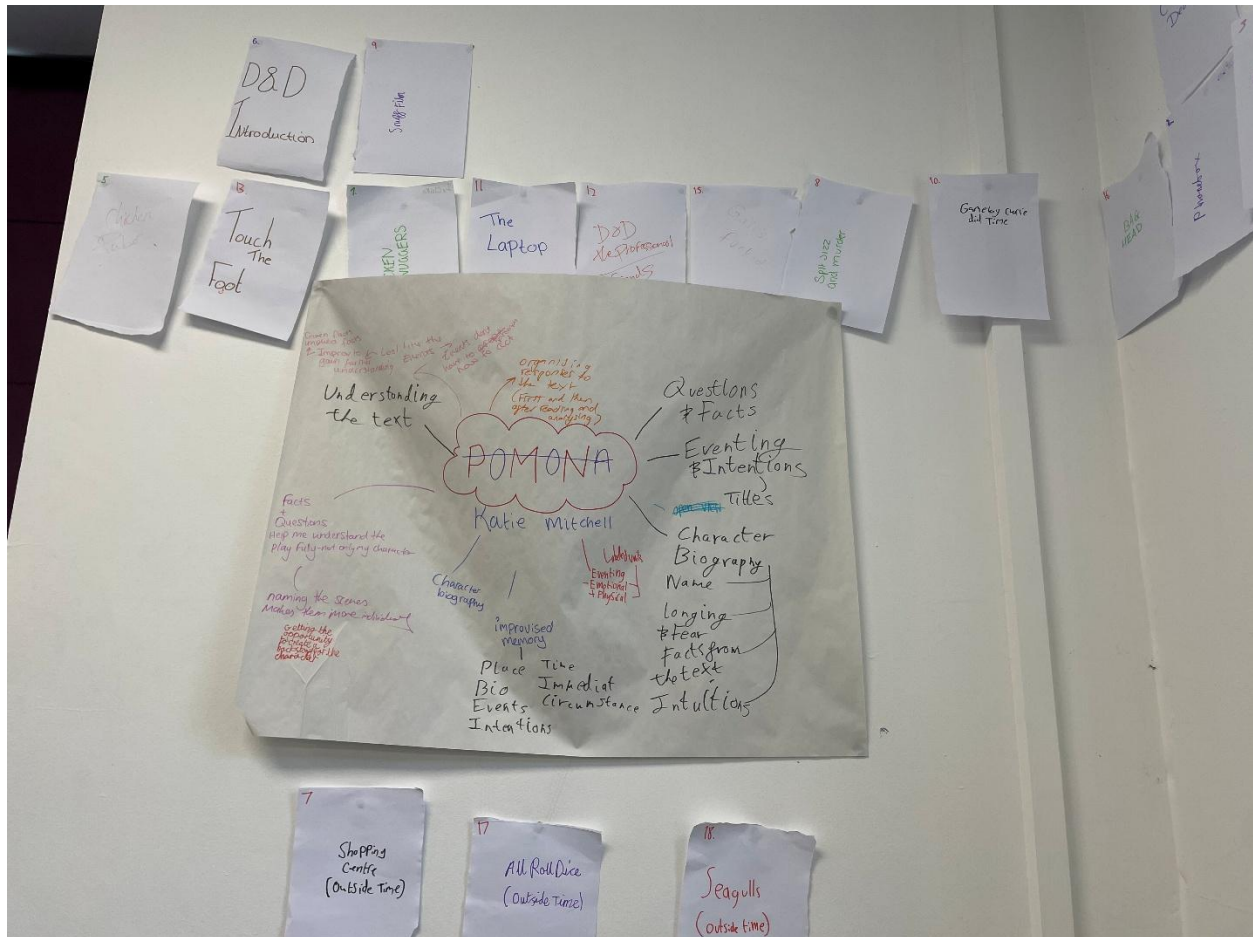
The questions Seren gave us to think about for our characters was fun activity for me. The more information I made and discovered about Keaton made me understand her more. We also had to come up with an improvised memory. I had quite a few options like exploring Gale and Keaton's relationship. The first time Keaton joined the organ ring and sex trafficking. Keaton hearing about Charlie's death. But I needed something that was going to be helpful for me for the scene. So, I decided to do what it means to be a myth vs a God. I

didn't know what I was going to do at first. A lot of it I kind of discovered when it came to sharing with the class. Sharing it with the class also made me think of the scene and wondering where the moments where I'm this God versus where I am the girl that craves that connection with Charlie.

At the rehearsal I had with Seren today, it was very eye opening. There were a lot of things that I hadn't thought about Keaton, especially when it comes to her relationship with Charlie and the loop. A lot of it also came down to choices which I had to try. I want it to be a good scene, and I want to prove that I have done enough work to create a clear story for Keaton. She is always in this inner conflict with herself and that is something I want to be clear. There are also a lot of subtexts and juxtapositions that happen not only in the scene but in the play in general. And it would be a shame to look over them.

5/18/2026

We started our last week today with transitions. I love how it's all coming together on how we move from once scene to another. I feel like I really struggled with my scene today. This is the part where I feel like I always gets in my head and tells me I'm not good enough. I need to let go of myself and let the character work in me. I know my lines and I know what I need to do, but I just feel stuck. And I never know if what I'm doing is working or not. We run the scene after our rehearsal session in Parry 3 and I felt a lot better. I physicalized it more and I found that more useful. Another thing is that I also don't trust my scene partner. Maybe I'm projecting but I'm scared he won't show up for me. But I can't let that get in the way of doing the work. I'm going to back to the basics like using my objectives and find what motivates Keaton.



5/20

It was finally the day of the assessment. I enjoyed the run where we just did something fun and what we usually wouldn't do. I found a lot of things that I used for the assessment that I found really helpful and I will definitely use it when I go home. I achieved my goals as well. I think I stepped out of myself and stepped into the character. I understood her as much as I could in the time we had, and I think I played her well. I think after not acting for so long I forgot how to do it but now I think I'll do more of it. I think I just need to get out of my head and trust my education.

I didn't realize how much Katie Mitchell I used back in California. I knew of some of the techniques, but I didn't know who the practitioner was. One of the things I found really helpful was the improvised memory and the character background. Every time that I got lost with the character I went back to the basics, and the table work we did. Some days were tougher than the rest but I'm glad I gave into the experience, and it gave back to me.

There were other choices that I wanted to try with the character that I wish I had made. When I first read the play there were a lot of perspectives I had about Keaton that we never got the chance to explore before we stuck with the choice we played. If I get the opportunity to do this play again maybe I can try it.

Overall, I'm glad we did this module. It was way better than what we were supposed to do before. I think it helped us individually, and even as a class in general. I will definitely take a lot of what I have learned in this class back home with me and share it with my peers. Back to America I guess ;)

Bibliography

www.nationaltheatre.org.uk. (n.d.). *Practitioners in Practice: Katie Mitchell (Education pack)* | *National Theatre*. [online] Available at: <https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/practitioners-in-practice-katie-mitchell-pdf/>.