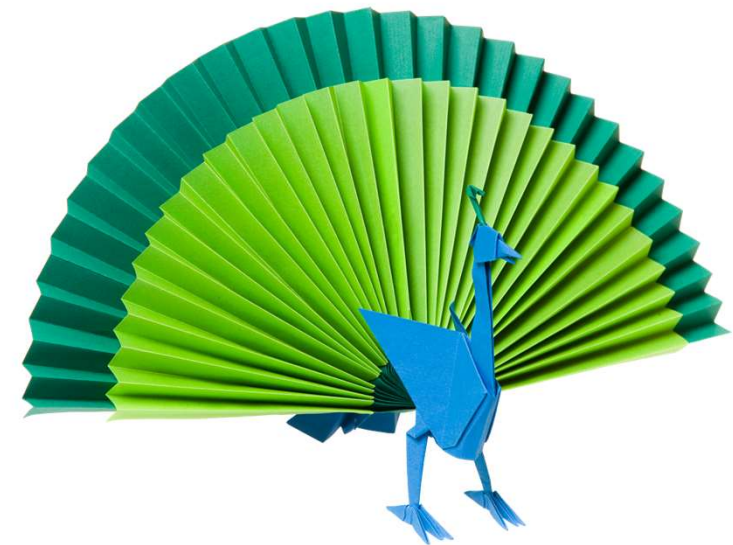


A Level

Drama and Theatre

Coursework Marking Training – Component 1, Devising

Delegate Booklet



Activity	Performance Link
Candidate A – Alexander: NEA Authentication & Portfolio	https://youtu.be/zZQCYE-yJ8k
Candidate B – Daisy: NEA Authentication & Portfolio	
Candidate C – Lola: NEA Authentication & Portfolio	



A level Drama and Theatre – Component 1

Non-examination assessment (NEA) authentication sheet

This sheet must accompany the student's portfolio, and should be attached to the front of the portfolio submitted.

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre 9DR0/01			
Centre name:		Centre number:	
Candidate name:	Alexander ,	Candidate number:	

Teacher comments It is a JCQ requirement that centre's justify the marks that they have awarded for each of the Assessment Objectives. Comments should be recorded below or on the portfolio itself (please indicate in the comments section if the latter).

AO	Mark	Teacher-assessor comments
Portfolio: AO1 Create and develop ideas to communicate meaning	17/20	Alexander makes a number of accomplished references to the research and development process making this a perceptive response to the overall theatre making process. Ideas are supported with highly reflective and informed decisions. Depth and range of research and contexts that influence process is accomplished. Initial response to extract is clear and aims and intentions of piece are demonstrated effectively throughout. Links between intentions, development, context/ideas and research of various forms of abuse are extremely secure and confident.
Portfolio: AO1 Making connections between dramatic theory and practice	16/20	Clear and confident K&U of practitioner methodologies and how these connected to own practice and portrayals are embedded throughout and detailed. Practical exploration and examples are detailed and consistent and used to justify and reflect on theatre making process and theory. Discussions about rehearsal, and ability to refine and amend work is clearly expressed and shows assured understanding of how this contributes to creative intentions such as varying character development and context. Subject specific terminology is assured and reflections about connections between dramatic theory and practice balanced.
Portfolio: AO4 Analyse and evaluate own work	16/20	Alexander clearly analyses and evaluates his personal contribution to realising artistic intentions, the impact of his role as the husband, Michael and other minor roles and how other creative choices were made and influenced. There is a strong balance of analysis and evaluation throughout. He justifies how choices made create impact and meaning for audience are effectively evaluated and links to the context, practitioner and process throughout. Practical examples are constantly used and reflect application of skills, personal contribution and collaborative element.
Portfolio total	49/60	

Performance/ Realisation: AO2 Vocal and physical skills/ design skills	10/10	Alexander's performance shows sophisticated understanding of all his roles, his diversity as a performer and relevance to communicating intentions/meaning to audience. Use of physical skills was accomplished and his facial expressions and gestures clearly reflected the intimidation, aggression and power of his abusive characters, e.g sophisticated micro-gestures. Moments of gesture, proxemics, stillness and use of space were technically and skilfully controlled. Vocal techniques were dynamic and accomplished in the use of clarity, pace, projection as the husband and Michael and his minor roles (including professor, social worker and news reporter) were also communicated effectively. The use of movements (rope sequence, chair duets etc) that depicted the storyline were well rehearsed, perceptively integrated and showed precision and synchronised with the group well.
Performance/ Realisation: AO2 Character/ Communication/ Communication/Context/ Artistic Intention	10/10	Alexander's characterisation throughout demonstrated a perceptive understanding of his role(s) and Frantic Assembly's methodologies, which contrasted with his use of naturalism to produce a thought-provoking piece of theatre. His roles were extremely credible and his characters were sustained and never broke. The aggressiveness of Michael and the Husband evoked fear and reflection in the audience as well as transporting them into the lives of abusive families. His rapport with the others was focused and outstanding, and communicated to a high level the connection and support between the group. His character counteracted that of his group members, especially "Sophie" and her weakness. Eye contact with audience at key moments (monologue, narration etc) allowed for accomplished connections to create impact. Overall performance was skilful, dynamic, energetic, focused and conveyed the intentions and sensitive nature/topic of the piece in an accomplished and highly engaging manner.
Performance/Realisation total	20/20	
Overall total	69/80	

Teacher declaration I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules and demands of the specification.

Teacher-assessor name:			
Teacher-assessor signature:		Date:	2nd May 2023

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signature:		Date:	
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Additional candidate declaration

By signing this additional declaration, you agree to your work being used to support professional development, online support and training of both Centre-Assessors and Pearson Moderators. If you have any concerns, please email: drama.assessment@pearson.com

Candidate signature:		Date:	
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1. Outline your initial response to the key extract and practitioner and track how it developed through the devising process.

I found *Five Kinds of Silence* to be a dark, gritty and emotional play. Our extract depicted Billy talking about his control over his daughters Susan and Janet and his wife Mary, before his final moments when they kill him. Shelagh Stephenson explores themes such as abuse, control, fear and silence, which we discussed to help inspire ideas. Our first response was a discussion about a "perfect world", and a world without men. We found an article entitled "*Would a World Without Men Really Be So Bad?*", which detailed ideas of how the world would change without men. These initial discussions had a strong influence on our final intention to focus on female abuse victims.

The idea of control, as demonstrated by Billy as he talks about dressing the women in red jackets and not letting them out of his sight, influenced initial ideas on how society controls us, using the premise of societal expectations of how to behave, how to dress and who to be around being based on genders, ages, social class and ethnicity. I suggested exploring the idea of control through a family scenario whereby controlling parents punish their children for going against what society deems correct. However, this concept did not incorporate abuse, which is prominent in *Five Kinds of Silence* and something we did not want to ignore. It is incredible that in 2022 not only are there large numbers of incidents taking place, but people still feel ashamed to speak out. Unlike *Five Kinds of Silence* which solely focuses on abuse in a family, a group member suggested researching different forms of abuse.

Our given practitioner was Frantic Assembly. My initial reaction to their style through practical workshops and lessons was apprehension. They convey story telling through the use of movement to a far greater extent than dialogue, which is different from naturalism, the style I was used to exploring. Frantic Assembly approach devising as a series of tasks, broken down into building blocks, and let ideas and stories develop naturally through movement. We began to practically experiment with some of their building blocks and techniques such as round-by-through, lifts, hymn hands and chair duets. As the idea of control is prevalent in Stephenson's play, we tried creating chair duets that explore the control of one person over another, a key element of abusive relationships. Chair duets are based on two actors creating a sequence using 16 movements to tell a story. Certain movements that were initially created and explored clearly reflected control and abuse, such as when I grabbed a group member's

Context + themes of extract + play clear + perspective demonstrates creative thinking.

clear links to extract.

process of decision making clear + use of extract + play evident + how influenced process.

kt + u of practitioners clear + response to ideology evident

kt + u of chair duets clear.

Research led to creative thinking.

initial aim clear

influence of practitioners style + techniques + how used to develop ideas of abuse evident

head and turned them aggressively, showing force and control. This sequence was eventually included in our final piece, adapted to be a depiction of a son abusing his mother.

2. Connect your research material/s to key stages in the development process and to performance outcomes.

Our final performance questioned why abuse is still largely present in 2022. We researched different forms of abuse to show that many still exist and the problem still needs tackling. We found articles entitled, "*Abused by our grown-up children*" and "*The Story of Gypsy Rose Blanchard and Her Mother*", detailing incidents about adolescent-to-parent (APVA) abuse, and child abuse.

In the APVA article, it mentions Joan and her son Michael. Joan was physically assaulted by Michael, fled her home and obtained a restraining order. With three members in our group, we adapted this to include a sister, Maisie. Through improvisation, we developed a sequence whereby Michael abuses Maisie and Joan, whilst believing he actually cares for Maisie and is protecting her. Using Frantic Assembly's concept of chair duets, I experimented with aggressive and violent movements towards the mother: grabbing her throat and throwing her to the ground. In contrast, my movements toward Maisie are softer, such as placing my hand on her shoulder, before becoming aggressive as I held her in place on my lap and then threw her to the ground.

We also watched a video entitled "'Greed' | a STORY Told Through DANCE", portraying abuse between lovers, using a rope as part of the dance. This impacted our process as I suggested that we try to incorporate this. We experimented with movements and how the rope could be utilised, and created a sequence between Sophie and her husband showing the decline of their marriage; from happy and loving to abusive. We also brought the rope into other sequences, such as after the eulogy scene where I wrap it around Sophie to represent how she's trapped in the marriage. Its presence throughout also foreshadows her death, as she ultimately hangs herself.

We also focused on the story of Gypsy and DeeDee Blanchard as inspiration for a scene exploring child abuse. In 2015 it was discovered that DeeDee had Munchausen Syndrome by proxy, after she was murdered by Gypsy's boyfriend. To represent Gypsy and her boyfriend's initial conversations, we created a movement sequence in which Gypsy and I move around set boxes, acting out actions that reflect their words being spoken. This idea was inspired by Crystal PITE's "The Statement". Characters moved around a table with large, over exaggerated dance-like movements, while still clearly portraying the conversation that is

Assured
references
to research
undertaken.

Secure use of terminology
throughout.

hints
practitioner
style/
influence
to research
+ how
applied to
create
impet.

Confident
all of
how intentions
are created
through
research &
development
of ideas.

played as a voice over at the same time. We incorporated this idea for our conversation, using our bodies to portray the spoken words.

As our overall aim was to raise awareness about different forms of abuse and how society and victims still need to speak out against it, we researched UK Abuse statistics. I suggested using placards with statistics on them whilst stating these to the audience. With, "Only 18% of women who experienced partner abuse in 2018 reported it to the police", one group member speaks the whole line, whilst we spoke "18% of women" in unison. This helped to dramatically convey our message as it emphasised how low the figure is and would shock the audience.

3. Evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance.

For the sequence exploring domestic abuse, my character of the husband is abusive towards his wife Sophie. During development stages, I felt it would be effective to have it ambiguous as to who was being abused, but as we wanted to use inspiration from 'Billy' in *Five Kinds of Silence*, we decided to keep the husband as the abuser. While still making it ambiguous in initial devising sessions, my character was much less physically abusive and also controlled by Sophie with movements such as my arms being tied up with rope whilst she controlled me like a marionette. My final character portrayal became far more abusive once we decided to make it clear he was the abuser. I experimented with tying Sophie to the rope and controlling her movements, then throwing her down to the ground and dragging her across the floor while she tries to escape. This highlighted my abusive nature, in addition to my use of facial expressions and the dynamics of my movement. My character portrayal also developed when improvising the moment where I interrogate Sophie, after her friend comes by the house unannounced. By using an increased volume and shouting at her, alongside actions such as squeezing down on her shoulders or grabbing her face, I could show the husband losing control and becoming angrier. To highlight how violent he becomes and reflect the true horrors of abuse, I also decided to have the character begin to unbuckle his belt and follow Sophie as she crawls away. In blackout the audience hear the sound of a belt cracking, allowing them to reflect upon the husband's actions and almost want to speak out in the moment, linking to our aim of people speaking out against abuse.

The role of Michael, the brother in the APVA sequence, was to re-enact how he behaved in the actual story. As we chose to include a sister in our adaptation, this allowed me to portray him not just as an aggressive character who abuses his mother and feels no

remorse, but as a person who believed he was being protective and caring towards his sister. During a chair duet between Maisie and Michael, I experimented with caring and softer movements at the start (such as gently reaching round and touching her shoulder) rather than him being aggressive and violent all the time. This also created a difference between my role as the abusive husband. I also highlighted the aggressive side of Michael in his monologue, including lines such as "ever since Dad left, she should obey me the same way she obeyed him" and "that bitch will get what's coming to her". These, said in a cold and commanding tone, display his malicious and cruel nature, further communicating our message about speaking out.

In our ending, we also added: "We have to cure this silent epidemic, because silence is the most powerful scream", as it linked to our idea of abuse being a silent epidemic. To convey these words dramatically, we began by experimenting with screaming out loud, but this felt too obvious, so I suggested we try a 'silent scream' by opening our mouths wide as if we were screaming but no sound coming out.

4. Analyse how your contribution was influenced by the selected theatre

practitioner and/or theatre makers, and the impact live theatre has had on your own practical work.

Frantic Assembly believe that set and props do not have to be naturalistic, but rather minimal and representational, letting the audience fill in the gaps with their minds. This places more emphasis on the performance and movement, guiding the audience's attention to the story being told, rather than the setting. This ideology influenced our choice to have a symbolic and representational set, using boxes to represent locations and surrounding objects. Using a set box, we created a seat, a door and a window. For example in the first story, the character Anna picks it up and places it behind her before stepping onto the stage. In the third story, the boyfriend steps over it as if climbing through a window. By not having a realistic set, our audience can imagine their own narrative, allowing them to relate to the piece more, making the message more impactful.

Frantic Assembly also believed that props and movement can tell a story in a representational way, and using a prop rope as opposed to a realistic one effectively conveyed our idea for Sophie's hanging. Originally, we discussed hanging a rope from the ceiling, and tying it to my classmates waist for her suicide. However, after consideration and discussion about health and safety, I felt this would be difficult to execute and would not look effective.

A classmate suggested keeping the noose, but instead using a short length rope that would be

held and manipulated by the performer, still conveying the idea as she takes her final steps off the box before going into a blackout.

Frantic Assembly also use music alongside their movement sequences to enhance and further convey the message or story. We explored this belief as well, performing our movement sequences to music that reflected the mood and atmosphere of the scene. During the chair duet between Michael and Maisie, the song "Unstoppable" by Sia plays, as it has lyrics like "I'm unstoppable" and "I'm invincible", linking to how Michael controls everything in the family, and Joan and Maisie's inability to stand up to him. We also used music alongside our push hands sequence between DeeDee and Gypsy, using two versions of the song "Hush Little Baby" (one sweet and the other creepy), alongside DeeDee guiding Gypsy around the stage, helped to convey Gypsy's childhood and DeeDee's descent into abuse.

Brecht believed that "To think, or write, or produce a play also means to transform society, to transform the state, to subject ideologies to close scrutiny." We wanted our piece to also use theatre to "transform society" by raising awareness about abuse and how it's not spoken out about enough. I also found that we were utilising a number of his techniques to help communicate our message and further our narrative, such as the use of placards and direct address at the end of our piece.

Brecht also believed that an audience should not emotionally connect with the characters, as this takes away from the issue being highlighted. This influenced our decision to open our piece with each of the main characters from our 3 stories re-enacting the moment someone dies. Sophie is seen crying as the noose hangs around her neck, Michael shouts "Bang! Bang!" whilst pointing a gun at the audience, and DeeDee shouts her final words. "Gypsy, help me!" By choosing to show each character's death at the start, the element of shock is taken away from the ending of each episode as the audience already knows what will happen to each character, therefore allowing them to focus on the reasons they have died and the message being conveyed.

5. Discuss how social, historical and cultural context impacted your work.

The social context of the dangers of social media were considered as Gypsy met her boyfriend on a Christian dating website and eventually asked him to murder her mother. We felt this aspect was important to include as it highlights the dangers of social media, however, we made the boyfriend mention the idea of killing the mother to Gypsy, painting a darker picture of social media during a movement sequence that shows how their relationship

assured references/
connections of how
applying Frantic
ideas to
own practice

perceptive of how
music can
be used to
create mood +
impact

lots of
Brecht
clear +
has influenced
final performance
outcomes.

confident use
of terminology.

perceptive
ability to
discuss
how
theater
can be
used to
create
impact +
influence

A & of
how
social
context
influenced
sequence.

developed. A group member and I performed various movements to a voice over of a text conversation. On the line "There's ways of getting rid of people, I can take care of you", I wrapped my arms around her from behind. This literally showed our close relationship and symbolically reflected his virtual hold over her. In real life, Gypsy was believed to be 15, and he was 22 when they first met. We chose to include a conversation between them alongside movement as this alluded to the danger of grooming and predatory behaviour on the internet.

Historically, men were the sole breadwinners, going out and working to support the family, and it was often felt that women should be grateful and let men take control. If abuse occurred, any woman that spoke out was shunned or seen as "silly" or "hysterical". Using this context, we wanted to show that even today there are horrors that occur behind closed doors, which if spoken out about can still lead to women being labelled in the same way and not believed. The dialogue between Sophie, her husband and Anna highlights this. The lines "Can't you see you're making her miserable?" (said by Anna) and "Are you miserable Sophie?" (said by the husband) conveys this, as he shuts down any attempts to accuse him of being abusive. The dialogue ends with the lines "I'll call the police" (Anna) and "Good luck with that" (husband) which further reinforces this idea, as the husband makes it apparent that no one will believe what Anna has to say.

Our piece aimed to highlight the prevalence of social injustice issues that I believe still need to be spoken out about and eradicated. I feel that even today, abuse and its consequences has not yet changed dramatically enough. A cultural context that influenced our piece was the #MeToo movement, which began when actress Alyssa Milano tweeted "#MeToo" in 2017, encouraging others who had experienced sexual assault to also speak out. As our aim is to encourage our audience to speak out, we wanted to include this cultural aspect and show the repercussions of not doing so, and therefore chose to have the abused characters wear a mask with "SILENCED" written on it to highlight this. During the domestic violence sequence and the confrontation between my character and Anna, I place the mask over Sophie's mouth, forcing her to remain silent. This symbolically shows the audience that often victims feel unable to speak out, and reinforces our message that we can be a voice for those who can not speak out.

6. Evaluate the creative choices you made and whether or not they were successful in performance.

Our creative choices were incredibly effective, enhancing our performance and successfully conveying our intention. During Michael and Joan's story, we used a chair duet

to portray their relationship, incorporating movements that conveyed my aggression and Joan's obedience. Aggressive movements such as grabbing her head and turning her forcefully around toward me, reflected my violent nature whilst her facial expressions indicated pain. I also made my movements confrontational and assertive, jerking her head as opposed to turning it calmly. This was very effective as we received feedback saying how this and other sequences such as the rope dance were intense and captivating, and our audience felt pity for the victims and hatred for the abusers and their actions, confirming that they felt as if the abuse was really happening.

Another creative choice was our costumes, which were minimalistic, a Brechtian ideology, used only as a way to distinguish between characters as opposed to creating a realistic visualisation. We utilised minimalistic costumes so that our audience did not emotionally connect to each character, thus allowing them to focus on our message. I wore a black t-shirt and black denim shorts, specifically chosen as black symbolises death. I then wore different items to represent other characters. For Michael, I wore a red jumper which symbolises his anger and rage but also linked to *Five Kinds of Silence*, when Billy dresses the girls in red jackets. As the boyfriend, I wore a denim jacket, stereotypically worn by rebels, and for the professor I changed into a lab coat and glasses. These costumes were effective, as our audience stated that the differentiation between characters was clear.

Another creative decision was including Brecht's technique of Spass before and after Michael and Joan's story. We used over the top, stereotypical news reporters that were overly cheery and comical to open the sequence allowing us to break the tension of the events that had just occurred before. Comedic lines such as "Welcome to insert news channel here", and others which purposefully downplayed the upcoming report such as "stopping her heart cold. Awwwwwww. Sounds like one hell of a morning!", allowed our audience to focus on our message. By using Brecht's concept of Spass we could effectively convey a serious message by using humour and shock, as our audience questioned why they were laughing and enjoying this moment, having just witnessed two horrific depictions of abuse.

2999 Words

A01 (c+d)

17
20

A01 (c)

16
20

A04

16
20

49
60

A level Drama and Theatre – Component 1

Non-examination assessment (NEA) authentication sheet

This sheet must accompany the student's portfolio, and should be attached to the front of the portfolio submitted.

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre 9DR0/01			
Centre name:		Centre number:	
Candidate name:	Daisy _____	Candidate number:	

Teacher comments It is a JCQ requirement that centre's justify the marks that they have awarded for each of the Assessment Objectives. Comments should be recorded below or on the portfolio itself (please indicate in the comments section if the latter).

AO	Mark	Teacher-assessor comments
Portfolio: AO1 Create and develop ideas to communicate meaning	16/20	Response is very effective at showing development of ideas through context of play/extract, own research and issue of abuse. Practical examples of outcomes and work created consistently embedded and personal contribution is evident. Daisy's knowledge and understanding of text/practitioner studied, research undertaken and devising outcomes are assured and clearly inform the decision-making and devising process. Extremely personal response with moments of excellent reflection throughout. Links between intentions, development, context/ideas and research of various forms of abuse and how these led to performance work created are extremely secure and confident.
Portfolio: AO1 Making connections between dramatic theory and practice	15/20	Confident K&U of Frantic Assembly's methodologies, although section on use of set and props could be further developed and linked to their approach to theatre making in more depth. It is clear throughout how practical explorations influenced Daisy and developed rehearsal and her role(s). Practical examples consistently embedded throughout and underpin theory and research effectively. Preceptively connects influences of Frantic, live theatre and other relevant theatre makers (Brecht) and practice to process and theory. Ability to refine and amend work to realise intentions such as development of character and artistic outcomes is comprehensive and reflective.
Portfolio: AO4 Analyse and evaluate own work	16/20	Daisy clearly analyses and evaluates her personal contribution to realising artistic intentions, the impact of her roles as Sophie, Gypsy and Mother and how other creative choices were made and influenced. There is a strong balance of analysis and evaluation throughout. She justifies how choices made (e.g music used) create impact and the meaning for audience is effectively evaluated and linked to the context, practitioner and process throughout. Practical examples reflect application of skills, personal contribution and collaborative element. Comprehensive analysis and evaluation of how contextual meanings about abuse, especially historical and social context are communicated (use of mask). Overall an extremely effective response.
Portfolio total	47/60	

Performance/ Realisation: AO2 Vocal and physical skills/ design skills	10/10	Daisy's performance shows sophisticated understanding of all her roles, her diversity as a performer and relevance to communicating intentions/ meaning about abuse to an audience. Use of physical skills was accomplished and her facial expressions, movements and gestures clearly reflected the delicate, weak, vulnerable, side to her characters e.g sophisticated micro-gestures as Sophie and Gypsy. Moments of proxemics, stillness and use of space were technically and skilfully controlled. Vocal techniques were dynamic and accomplished in the use of clarity, pace, projection in both her main and minor roles (news reporter) were also communicated effectively. The use of movements (rope sequence, chair duets, push hands sequence etc) that depicted moments of the storyline were well rehearsed, perceptively integrated and showed precision and synchronised with the group well.
Performance/ Realisation: AO2 Character/ Communication/ Communication/ Context/ Artistic Intention	10/10	Daisy's characterisation of Sophie, Gypsy and the mother demonstrated a perceptive understanding of her main roles and use of Frantic Assembly's methodologies, which contrasted with her use of naturalism (Sophie monologue/Phone call) to produce a thought-provoking and emotional piece of theatre. Her roles were extremely credible and her characters never broke. The weakness and vulnerability of Sophie evoked audience sympathy to her plight. Her rapport with the other performers was focused and outstanding and communicated to a high level the connection and support between the group. Daisy's characters were all so different but they enhanced each other and each communicated their overall intention of staying silent when abused (Gypsy and mother). Eye contact with audience at key moments (monologue, news reporters etc) allowed for accomplished connections of character to create impact. Overall performance was skilful, dynamic, energetic, focused and conveyed the intentions and sensitive nature/topic of the piece in an accomplished and highly engaging manner.
Performance/ Realisation total	20/20	
Overall total	67/80	

Teacher declaration I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules and demands of the specification.

Teacher-assessor name:			
Teacher-assessor signature:		Date:	

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signature:		Date:	
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Additional candidate declaration

By signing this additional declaration, you agree to your work being used to support professional development, online support and training of both Centre-Assessors and Pearson Moderators. If you have any concerns, please email: drama.assessment@pearson.com

Candidate signature:		Date:	
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1. Outline your initial response to the key extract and practitioner and track how it was developed through the devising process.

I found *Five Kinds of Silence* to be an intense, dark, violent and shocking play.

Stephenson explores themes of control, cycles of violence, family relationships and how a family is bonded through the abuse inflicted by Billy on Mary, his wife, and their two daughters Susan and Janet. I was particularly intrigued in exploring a piece about abuse, as unfortunately it is still a prevalent topic in society, even though Stephenson's play was written in the 1980's.

As the theme of control and abuse are so broad, it allowed for a more creative and experimental approach to devising, as there were many different avenues to consider. The key extract includes a pivotal scene where we learn the nature of Billy's relationship with his daughters in public and the level of control that he has over them, but it is also where we see them finally stand up to Billy, speak out and kill him.

When presented with our practitioner, Frantic Assembly, I had a limited understanding of their overall style, having only explored their concept of chair duets in Year 9. Through online research, in-class workshops and explorations, I discovered how their unique ideas about devising and their focus on movement, would work well with our initial ideas of exploring the issue of abuse by complimenting moments of dialogue and characterisation. Frantic Assembly use a combination of movement, text and sound to create exciting pieces of theatre. The characters in *Five Kinds of Silence* are so vivid, in particular when we see Billy have an epileptic fit that we wanted to recreate this effect and felt that their style and beliefs would help us deliver the hard-hitting message, that in 2022, abuse should not still be happening. To begin experimenting with their methodologies, we decided to explore their concept of lifts, as we felt this would be a good trust exercise for one another. Lifts such as the 'jet pack lift' were explored to reflect different narratives such as being in an airport and flying on a plane, and we ended up including some lifts in the movement sequence between a husband and wife to show the extent

Initial ideas clear

context + themes of text + extract clear + perceptives + demonstrative + creative thinking

influence of practitioner + how theatrical devices were used to develop ideas (lifts)

process of initial exploration detailed + link to lifts of practitioner

of the abuse. Frantic Assembly still believe in the importance of dialogue and so to not become too movement orientated, we each chose a monologue from Stephenson's play to perform, focusing on the creation of different characteristics and personality traits for each character that weren't previously mentioned. This allowed us to gain a deeper insight into the feelings and background of an abuser or victim.

links to research + developed ideas of character.

2. Connect your research materials to key stages in the development process and to performance outcomes/intended outcomes.

As our intention was to inform and educate the audience about the prevalence and seriousness of abuse, we agreed that it would be effective to use recent statistics to reinforce our message, eventually adding these at the end of our piece. We found four hard-hitting statistics: 1 in 4 women experience domestic abuse in their lifetime. 120 million girls under the age of 20 worldwide have experienced forced sexual contact. Only 18% of women who experienced partner abuse in 2018 reported it to the police and 1 in 6 men also experience physical abuse from a partner. Using Brecht's technique of placards, we tried displaying the statistics while simultaneously reciting the figures, creating further impact as we stressed the numbers to reflect how atrocious they still are. Whilst researching UK statistics, we also came across an article, 'A Silent Epidemic', that discussed the large numbers of people who don't speak out about the sexual abuse they experience. I felt that this title clearly summarised our intention as we wanted more people to speak out about all types of abuse to help raise awareness that more needs to be done.

comprehensive references to research + how informed decision making in process

intention clearly + sum clearly documented + how influenced by research.

I suggested we take inspiration from real cases of domestic abuse to help devise our storyline and plot. At the time, the Johnny Depp and Amber Heard defamation case was mainstream news, but we felt this was too high profile, and so began looking at real but lesser known stories/cases of abuse including physical, emotional and mental. A story I found was the case of a mother and daughter, DeeDee and Gypsy Rose Blanchard. The physical and

personal contribution + answers references to research

psychological abuse that DeeDee inflicted upon her daughter was a result of Munchausen Syndrome by proxy. DeeDee feigned her daughters' illnesses because she wanted to be a caregiver, making claims about health issues such as leukaemia and muscular dystrophy. After deciding to use this case as inspiration, we found that the details challenged us with regards to creating movement sequences as the abuse is mostly psychological, which we wanted to convey in an abstract style. I was playing Gypsy and we experimented portraying the control DeeDee has over her by using the idea of a puppet being controlled by strings with my arms being moved from my sides onto my lap and DeeDee forcing my head back to make me take medication.

practical examples embedded in how research led to creating practical sequences.

During one of our devising sessions, we came across a dance company called *Crystal Pite* who use overly exaggerated movements to tell a story with pre-recorded dialogue in their performance: 'The Statement'. This inspired the devising of our sequence between Gypsy and her boyfriend. The exaggerated gestures and movements were something I had never seen before, and we began to incorporate these into our sequence. We began by writing dialogue between the two characters giving us a basis from which to create movement. Each movement became a literal representation of the dialogue, such as, "talk to me about it, you know you can trust me" is shown through an exaggerated arm over the shoulder. To convey the line "you know I'm too sick", I sat down with my head in my hands, demonstrating how much Gypsy is struggling mentally but also reflecting the psychological abuse she experiences from her mother. Creating a movement sequence this way not only adhered to Frantic Assembly's ideologies but it also added abstract elements to the portrayal of the story, one of our aims in order to gain our audience's attention.

perceptively connects ideas to dominant piece

care use of terminology throughout

impact on audience considered.

3. Evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance/intended outcomes.

As we did not use a real life case of an abused wife, my role was completely devised, however I used knowledge and inspiration from films I have seen to develop my character so that we could powerfully depict domestic abuse with the result being her suicide. Focusing on the themes from *Five Kinds of Silence* of control, secrecy and fear, I incorporated these into my characterisation through facial expressions and vocal skills. During the scene where Sophie does not stop crying after her husband repeatedly warns her to, I use wide eyes and a terrified expression to show her fear of what is coming. I added screams of terror and words of pleading such as "no, please no. I'm begging you, please" to show how afraid she is. I wanted to make our audience feel uneasy and uncomfortable, just as Sophie feels, so that they not only see the degree of violence being carried out, but they can feel what it would be like to be in that position.

I also wanted to show their initial caring and loving relationship in a movement sequence using hugs and lifts that incorporated twirls, closeness and the holding of hands, to symbolise that it began positively. Using smiles of joy and happiness, my expressions then turn anxious and full of despair as the relationship turns sour. I depicted this through more pained and fearful expressions, along with more aggressive movements from my classmate who shoves me to the floor and pulls me towards him with the rope.

As the story of Gypsy Rose Blanchard was based on a true story, I wanted my characterisation to reflect elements of her real character, such as her timidity and nervousness when she talked to a boy for the first time, and how helpless she felt from the lack of control over her own life. In the documentary 'Mommy Dead and Dearest' - I noticed that Gypsy behaved normally despite being an accomplice in her own mother's murder. Watching her talk about the murder itself was quite unnerving as she had no trouble retelling the story, yet there was still an air of anxiousness about her which I wanted to incorporate in my portrayal. In

clear evidence of personal research to develop role.

A+E development of own role.

Secure & confident use of terminology to describe practical exploration.

considers impact on audience.

Aesthetic intention analysed + how role developed practically.

evidence of personal research to develop character

order to show she is fully controlled by DeeDee, during the scene where a social worker comes to their house, I use a lack of eye contact and slight movements like flinching when my classmate puts their hand on my shoulder.

analysis & evaluation of new conveyed role in outcomes.

4. Analyse how your contribution was influenced by the selected theatre practitioner and/or theatre makers, and the impact live theatre has had on your own practical work.

Frantic Assembly's performances are predominantly movement based and they allow this to drive their narratives, an ideology we utilised in our first movement sequence showing domestic abuse to see the relationship turn from loving to abusive. Relationships between the brother and sister, and mother and son were also depicted using their concept of chair duets where elements of control are seen. My classmate playing both male roles aggressively puts his hands on us and moves them to where he wants them. Frantic Assembly also believe that sets and props should be minimalistic, as they place more emphasis on the performance element but they do believe they can visually aid the telling of a story alongside movement. With regards to Sophie's suicide, it was originally suggested that I would be hanging from the ceiling with the rope tied around my waist, but after further discussion we deemed that too dangerous to execute from a health and safety perspective.

Confident & some of Frantic's ideologies + methodologies + how these connected to practice + development of ideas.

was aspect considered.

Brecht's idea of Spass allowed us to juxtapose lighter, comedic moments such as the news reporters with the more sombre and tense atmosphere of the abuse being depicted. This contrast allowed us to dispel the tension from the previous scene so that the audience would focus on the message rather than the action taking place. Two characters reported and narrated the story of Michael, Joan and Maisie, performing this in an over exaggerated and melodramatic way. I use a very upbeat and over the top tone paired with my smile and wide eyes, which starkly contrasts the dark and upsetting nature of my dialogue. Not only does this engage our audience as it entertains them but it also forces them to think about the issue, and question why

impact on audience considered.

perceptive ability showing other makers influenced own opinions + personal contribution physical work.

they are laughing at the response. Our use of placards was also influenced by Brecht. Using statistics of domestic abuse from the UK, we held up placards as we narrated the figures in unison at the end. Not only does this remind the audience that they are watching a play, but it also encourages them to consider the issues we raise about abuse and speaking out.

A piece of live theatre that also influenced our work was a devised performance by a previous Year 13 A-level group called 'Shattered' where they used a chair duet to portray a relationship that began as caring and loving, but descended into abuse, shown through the dynamics of the movements. This inspired our own chair duet to show our couple (Sophie and her husband) as caring and loving by using movements such as placing an arm around each other or a head resting on a shoulder which then transitioned to movements such as a grab of the face or a chokehold to show the abuse.

5. Discuss how social, historical and cultural context has impacted on your work.

We decided to focus predominantly on the themes of abuse, control and being forced into silence as we felt that these were key themes that would lead to us raising awareness and highlighting our intention of speaking out against all forms of abuse. Throughout the 20th century and prior, abuse was not spoken about at all and was almost considered a social norm. Although domestic abuse is now being spoken about more openly in 2022, we felt that a big enough change has not happened and that more needs to be done to put a stop to it. Up until the 1970s, women involved in an abusive relationship were brushed off by police and government officials if they tried to report it. However by the 1990s some progress was made to put a stop to domestic violence, with the Federal passing of the Violence Against Women Act in 1993. Unfortunately although progress has been made, abuse is still prevalent and this is what we wanted each sequence to represent. The story of Gypsy Blanchard took place in 2015 and the story of the abusive brother, Michael, happened in 2021. Whilst these are recent cases, domestic abuse has been occurring for centuries and is only being spoken about more openly in

links other
live works
to own
process +
now helped
develop
work.

clearly
states
intention
+ how
issue of
abuse
impacted
work.

historical
context of
abuse
clearly
considered
+ justified
now
work +
overall
message

recent times. Both historically and stereotypically, it has been men abusing women but in our performance, we explored three different forms of abuse, stereotypical man to woman, parent to child and child to parent, all as equal.

In our first sequence, the characters of Sophie and Anna represent two opposing responses towards abuse from different time periods. Sophie takes a more historical viewpoint where she wants to sweep it under the rug and not talk about what she considers a taboo subject. This was highlighted when she tries to convince Anna she is okay and attempts to get her to leave the house. On the other hand, Anna takes a more modern approach and wants to speak out and not ignore the issue. This was demonstrated during her eulogy scene and when she confronts the husband and threatens to call the police.

Our message to raise awareness so that people speak out against domestic abuse, not only for themselves but for others as well, directly relates to the '#Me Too' movement. The idea of 'speaking out' was repeated verbally multiple times, for instance, before Sophie takes her own life she says "I wish I'd spoken out and not stayed silent". We also conveyed this idea symbolically with the use of a mask with the word 'silenced' written across it which was taken on and off when each character finally spoke out. This helped us give the audience an insight into what can happen behind closed doors and essentially the dark side of some relationships.

Additionally, the dangerous nature of social media was implemented into our piece when Gypsy meets her boyfriend on a Christian dating website which ultimately leads to him killing her mother. This storyline highlights the dark side of social media and the negative and dangerous impact it can have.

6. Evaluate the creative choices you made and whether you were successful in performance.

Our overall intention was to shock our audience through highlighting real moments of fear and control, in addition to raising awareness about ongoing domestic violence in 2022. The

historical
context
versus
cultural
context
clearly
shown +
analysed +
evaluated
here.

A+E of how
social
contexts
of
#MeToo
movement +
social
media
clearly
implied
practical
work

practical
examples
embedded.

feedback that we received informed us we were successful and fulfilled our intentions. One parent who watched our performance said that not only did the piece resonate with her, but it really made her think about how little abuse is spoken about openly without fear or judgement. She also commented on my portrayal of Sophie and how much sympathy she felt for someone who was in such a difficult position.

One of the creative choices we made with our movement sequences was to ensure that every move was fluid and used various dynamics, particularly during the sequence depicting how Sophie and the husband's relationship turns from loving to aggressive. I wanted to show how easily and quickly things can change and how the same action, such as a hug, can turn from affectionate to menacing. For example, I was being hugged from behind whilst swaying from side to side, before my classmate's grip tightens on me and as I try to get free, I am picked up and thrown across the floor. The fluidity and harsh dynamic of this movement was crucial in demonstrating how the relationship falls apart, depicting the lack of control Sophie has over her own life. We felt that this also followed Frantic Assembly's belief of letting the movement drive the story. We were told by a member of staff that all of our movements were effective in conveying our intentions and appeared effortless whilst powerfully expressing our message.

Another creative choice was to show all three characters' deaths in our opening. 'Sophie' with a noose around her neck while sobbing, 'Michael' with his gun whilst shouting "Maisie no! Bang bang!", and 'DeeDee being' stabbed whilst shouting "Gypsy! Help me!" Not only would this create intrigue, as the audience would wonder who these characters are and why they died, but it also forces them to remember they are watching a piece of theatre so they focus on the message - an element of Brechtian theatre. Our opening scene was repeated at the end which gave it a cyclical structure that reminded our audience of how the deaths came to be. I thought that this would create a satisfying ending and would hopefully make them realise that domestic abuse is sadly an ongoing cycle.

audience
feedback
reflects
creative
intentions
+ impact

Confident
use of
subject
terminology

Analysis of
creative
choices of
movement
clearly
tightened
with strong
practical
references.

Strong A+E
of creative
choice to
show end
at beginning
+ interested
+ impact
on audience

Frantic Assembly's key ideology is the premise that movement should drive a story, but they also believe that music can enhance this aspect. Using this concept, we chose music with lyrics that specifically related to a particular scene or storyline to add a dramatic mood and atmosphere. During the second sequence when DeeDee discovers the messages between Gypsy and her boyfriend, we used the song "She Knows" by J. Cole alongside a mimed sequence as she finds out the truth about what her daughter has been up to. Specific choices with music allowed us to create further impact in the hope that it would resonate with the audience, and from the feedback we received we achieved this. Overall, I believe that we did raise awareness about domestic violence and made our audience want to speak out about a 'taboo' subject.

WORD COUNT: 2919

balanced
analysis &
evaluation
of creative
choice with
links to
pro-chrome
ideologies

Audience is at
heart of
decisions made
to communicate
ideas -

A01 (4B)

A01 (C)

A04 (AE)

 $\frac{16}{20}$

+

 $\frac{15}{20}$

+

 $\frac{16}{20}$ $= \frac{47}{60}$

A level Drama and Theatre – Component 1

Non-examination assessment (NEA) authentication sheet

This sheet must accompany the student's portfolio, and should be attached to the front of the portfolio submitted.

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre 9DR0/01			
Centre name:		Centre number:	
Candidate name:	Lola	Candidate number:	(

Teacher comments It is a JCQ requirement that centre's justify the marks that they have awarded for each of the Assessment Objectives. Comments should be recorded below or on the portfolio itself (please indicate in the comments section if the latter).

AO	Mark	Teacher-assessor comments
Portfolio: AO1 Create and develop ideas to communicate meaning	18/20	Lola makes consistently accomplished references to research, development, rehearsal and context and how these influenced the outcomes, decision making and devising process. Overall response is extremely effective at showing how the text, practitioner and issue of abuse influenced outcomes and ideas and the aims and intentions are clearly detailed from the start. Ideas are supported with perceptive, reflective and informed decisions and show a personal response to the statements. Lola clearly links in depth research to key moments during development and rehearsal process and sophisticatedly links these to audience impact, refinement of work and final performance outcomes.
Portfolio: AO1 Making connections between dramatic theory and practice	17/20	K&U of Frantic's methodologies and approach to theatre making is sophisticated. Connections to practical exploration and development are perceptive. Practical work is embedded throughout and Lola connects relevant influences including live theatre and other theatre practices/makers. References are always clear and insightful. Use of terminology is accomplished. Clear and comprehensive ability shown of how to refine and amend work to realise creative intentions.
Portfolio: AO4 Analyse and evaluate own work	17/20	Lola considers all statements carefully and shows accomplished A&E of the rehearsal and performance process in a sophisticated manner that perceptively considers and justifies her own and the collaborative contributions to realise intentions and outcomes, including research, roles, content, and the application of performance skills and design choices. Audience impact and understanding is confidently considered and consistently evaluated. Comprehensive analysis and evaluation of how contextual meanings about abuse, especially historical context are communicated and also strong analysis of how Frantic's methodologies influenced and impacted work and creative choices. Overall a balanced and secure response.
Portfolio total	52/60	

Performance/ Realisation: AO2 Vocal and physical skills/ design skills	10/10	Lola's performance shows considerable skilful variety, control and range throughout her roles as Dee Dee and Maisie and the friend. Use of vocal techniques are sophisticated and well timed and her articulation, diction, pace, tone and accent are extremely accomplished especially as Dee Dee and Maisie. Use of the sinister tone clearly communicate her unhinged nature. Use of space, contact and gestures are sophisticated throughout reflecting her understanding of characters, especially strong effective facial expressions to reflect her role as Maisie. Extremely effective use of the appropriate style and the methodologies of Frantic Assembly.
Performance/ Realisation: AO2 Character/ Communication/ Communication/ Context/ Artistic Intention	10/10	Lola clearly showed a perceptive understanding of her roles, (especially as Dee Dee and Maisie), and the influence of Frantic and their methodologies as well as other theatre makers in her work resulted in the sophisticated communication of characters and context throughout. She switched in a sophisticated manner from the calm to aggressive abuser which in turn reflected the unhinged nature of Dee Dee. Her control of emotions in both roles was accomplished and clear allowing her to build tension. Lola's rapport with other performers was focused and outstanding and communicated the strong connection between the group so that artistic intentions were consistently conveyed to a high level. Overall performance was skilful, dynamic, energetic, and conveyed the sensitive nature/topic of the piece in an accomplished, mature and highly engaging manner.
Performance/ Realisation total	20/20	
Overall total	72/80	

Teacher declaration I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules and demands of the specification.

Teacher-assessor name:			
Teacher-assessor signature:		Date:	2nd May 2023

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signature:		Date:	04/05/23
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Additional candidate declaration

By signing this additional declaration, you agree to your work being used to support professional development, online support and training of both Centre-Assessors and Pearson Moderators. If you have any concerns, please email: drama.assessment@pearson.com

Candidate signature:		Date:	04/05/23
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1. Outline your initial response to the key extract and practitioner and track how it was developed through the devising process.

I found the play *Five Kinds Of Silence* to be a disturbingly dynamic and evocative piece. *Shelagh Stephenson* powerfully depicts raw themes within the play such as abuse, control, alcoholism, trauma and familial relationships. The gripping narrative resonated with me, as while the play is set in the 1980s, the abuse portrayed remains prominent in society today, something we wanted to address. What struck me upon reading our given extract was the notion of the women (Mary, Susan and Janet) being seen as the property of the male figure (Billy), and being forced to submit to his power and authority. This inspired our group to initially discuss the idea of a 'perfect world', leading to the discovery of The Guardian article a 'World Without Men' which resulted in our decision to focus solely on female abuse victims. While the play and extract focused on domestic and sexual abuse, I suggested that to better reflect abuse in a modern context, we should explore other forms such as psychological and verbal abuse. To ensure our piece had an element of realism we found two articles on real abuse cases, one titled: "Abused by our grown-up children" surrounding adolescent-to-parent abuse and another titled "The Story of Gypsy Rose Blanchard and Her Mother" concerning child abuse. We felt focusing on real cases would raise awareness of how prevalent abuse still is in society and the importance of speaking out.

Being presented with Frantic Assembly as our practitioner, I was excited by the diverse opportunities we would have to communicate with the audience through the use of movement and physical theatre. After exploring their devising methods and style through practical workshops I felt their strong focus on movement would be a perfect medium to convey the unspoken emotions and relationships between characters, as well as to portray abuse in more abstract and expressive ways, through using their techniques of 'push hands' or 'round by through'. I admired Frantic Assembly's ability to blend the expressive elements of movement with naturalistic acting. This is a balance we struggled to achieve in the beginning, as I felt we focused too heavily on creating lots of movement-oriented sequences rather than exploring the complexities of the characters through dialogue. To resolve this we explored our characters further through monologues which would allow our audience closer insight into the psyche of the characters. This was one of my favourite aspects of the key extract as Stephenson allows the mind of her abuser Billy to be completely exposed to the audience, which is something I wanted to utilise within our piece.

I felt that it was important that different forms of abusive relationships could be clearly communicated, for instance, between the son and mother, and the brother and sister. Frantic Assembly's method of 'chair duets' (the process of creating a movement sequence based on a series of 16 moves at different speeds), and 'push hands' (where an actor must lead another,

whose eyes are closed, around a room through hand contact only) became an important tool to convey and develop the different relationship narratives.

2. Connect your research material/s to key stages in the development process and to performance outcomes.

The inspiration for the portrayal of domestic abuse between a married couple (Sophie and Thomas) came from watching a Youtube video called "Greed" - A Story Told Through Dance, which depicted a toxic relationship in which dancers used a rope to symbolise their attachment to each other. This was a compelling visual and I suggested having our two characters physically tied to each other to convey the inescapability of their relationship. This would create pathos towards the victim, and also make her character's tragic emancipation from her husband even more dramatic as it physically showed how she finally had the power to control her own body. The rope became integral to our message of the dangers of abuse as well as the portrayal of Sophie's death as it would be highly symbolic to see the character take her own life with it.

Using real-life audio footage of an abuse case online aided in the development of an interrogation scene between the husband and wife. The sound of the belt in the audio inspired the use of the husband's belt as a prop used as a whip which we included as a sound effect when he hits 'Sophie' in a blackout. We were able to develop realistic characterisation through the incorporation of some of the husband's vocal skills, such as the sudden changes between a gentle, friendly high pitch on the line "Why would I ever hurt you?" to a louder, authoritative, low tone on the line "I said stop making that noise you stupid bitch".

For the sequence exploring the case of Gypsy Rose Blanchard. I watched a series of documentaries, including real interviews with Gypsy after the murder of her mother to provide us with factual information we could incorporate. This facilitated the recreation of real situations Gypsy described, such as an argument with her mother over the discovery of her online boyfriend in which her mother called her insults such as "bitch", "slut" and "whore". We chose to portray this moment more abstractly, by having the dialogue mimed and DeeDee write the word "slut" onto 'Gypsy's' body across her chest to emphasise the ability of verbal abuse to leave permanent emotional scars on a person.

To convey our final message, we decided to break the fourth wall and directly address the audience with the shocking reality of abuse statistics in recent years. Using research from websites such as WomensAid and UNICEF we identified some of the most prominent statistics, such as "120 million girls under the age of 20 worldwide have experienced forced sexual contact", which we then highlighted by having the figures displayed on placards as we narrated the statistics. This allowed us to create further impact as we decided to tear up the placards in unison

while saying: "no more", as we aimed to highlight the importance of society coming together to end this "silent" crisis. *audience impact considered.*

3. Evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance.

Initially, we wanted to focus on the theme of societal control in which I had the idea of portraying a character that would be symbolic of society. However as we moved away from this, focusing instead on the portrayal of abuse, I felt that it would be more impactful to have naturalistic characters that our audience would be able to relate to. Therefore rather than performing the role of society watching the abuse take place, I chose the role of a close friend of the victim to reinforce the message of social responsibility: that as individuals we have a responsibility to stand up to the abuse that still happens today. This provided a layer of emotional depth as it would encourage our audience to consider how they would act in a similar situation. In the eulogy scene, my character directly addresses the audience with the warning "to everyone in here with me today, don't make my mistake, listen out for your friends because silence is the most powerful scream". I spoke in a regretful tone to reinforce her remorse after she fails to speak out on her friend's behalf. This became a powerful tool to achieve our aim of raising awareness of the issue. *works very clearly about character development of friend her reflection of impact of role and creative intention.*

I also took on the role of the abusive mother Dee Dee Blanchard in our sequence portraying child abuse. The inspiration for her characterisation came from an ABC News documentary on the Gypsy Rose Blanchard case. It included photos of Dee Dee in which she would be smiling widely while holding onto her daughter's shoulder. During a scene in which a social worker arrives to speak to Gypsy, I stand looming over Gypsy on a higher level, with my hand tightly squeezing her shoulder as the social worker speaks to her, visually reinforcing my character's obsession with controlling her daughter. The documentary also highlighted how those around Dee Dee awarded her with constant praise for her efforts to look after Gypsy. This inspired me to use my monologue to justify Dee Dee's abusive actions, portraying them as loving and selfless through lines such as "dedicated mother, dedicated motherhood, that's what I'm doing" reinforcing her manipulative abilities. I also chose to incorporate a slightly sinister tone, for example, changing tone from a high-pitched, relaxed register on the line "I love her more than anything" to a lower, more menacing tone, accompanied by glaring eye contact with the audience on the line "and don't nobody dare tell me any different". This line, in particular, was directly inspired by the line "I love my family. They're mine. I love them" from Billy in Five Kinds Of Silence, which struck me as a powerful depiction of how abusers view their victims as their property which allows them to not see their treatment of them as abuse. By subverting this line to convey a female rather than a male abuser I felt we could successfully portray the diverse relationship structures that abuse can exist under. *Sophisticated use of subject specific terminology to highlight portrayal of role.* *links character development to extract + how roles were linked.*

4. Analyse how your contribution was influenced by the selected theatre practitioner and/or theatre makers, and the impact live theatre has had on your own practical work.

My approach to our devising process and our movement sequences were heavily influenced by Frantic Assembly. One vital lesson I learnt from watching "Building Blocks for Devising" was to never 'throw away' any moments of contact between characters, emphasising the importance of utilising eye contact. This became crucial when creating our chair duets. When devising Michael and Maisie's chair duet, I suggested that my classmate should stare menacingly into my eyes whilst I stay focused on the areas of contact between us. As my classmate places his arm around my shoulder, I respond by quickly turning my head to look at his hand, keeping my eyes fixed on it as I move it away while he stares into my face. This facilitated the audience's clear understanding of Michael's desire to control Maisie and the intensity of Maisie's fear alluding to her extensive history of trauma. Another important message I took away from Frantic Assembly was their commitment to making "brave and bold theatre" in a style that is often "physically dynamic and brutal". This meant going out of your comfort zone and creating moves that may appear frightful at first. For the chair duet between the mother and son, I suggested that we end it with Michael choking Joan as he lifts her off the box and throws her onto the ground to evoke a powerful emotional response. Our use of 'push hands' also portrayed the relationship between Dee Dee and Gypsy. I proposed that 'Gypsy' should have her eyes closed as Dee Dee leads the movement around the room to portray how she is the one in control of the relationship which Gypsy is too 'blind' to see as abusive.

Frantic Assembly's expressionistic use of music was also vital to our devising. Their use of sound to create mood and atmosphere, as well as to reflect the internal state of characters and their relationships adds a powerful layer of depth to their works. This was clear in their production of "Lovesong" which influenced our decision to use music with meaningful lyrics. During a movement sequence between the married couple portraying how the husband turned abusive, we chose the song 'Every Breath You Take' by Chase Holfeder. The lyrics conveyed the suffocating nature of the husband's desire to constantly surveil and control his wife, as well as the subverted minor key of the song being used to highlight how beautiful things can be manipulated into something dark and traumatic.

We also took influence from the techniques of the theatre practitioner, Brecht. I wanted our audience to constantly reflect on the message rather than become submerged in the story and so to remove any element of shock, we experimented with showing how each section concludes at the start of our piece. We also used multi-role to further ensure that the audience would not become emotionally attached to each character's story but take on board our social message, as well as reflect upon the idea that abusers and victims can be anyone.

5. Discuss how social, historical and cultural contexts impacted on your work.

Our piece aimed to convey a brutal aspect of society in terms of the various types of abuse that continue to plague us. Historically, during the 20th century, society was instilled with patriarchal values which normalised domestic abuse in the home as an effective way for a man to discipline his wife and children if they failed to respect his authority and was not seen as a crime by law enforcement but a family matter. Today this kind of abuse has been condemned on a wide scale but, despite this, it still remains prevalent on a wide scale alongside many other forms of abuse such as psychological, sexual and verbal abuse.

Strong evaluation of how historical context was considered + impacted work.

The issue of victims, as well as bystanders not speaking out, is a current issue we wanted to explore. This choice was predominantly influenced by the global movement #MeToo. The movement was started by sexual assault survivor and activist Turana Burke to raise awareness and provide support and resources to survivors. Our research and ending statistics sequence revealed the extent to which victims are still afraid to speak out about their trauma. We stated how only 18% of women who had experienced partner abuse reported it to the police in 2018, showing how prevalent the lack of speaking out still is. We also incorporated the use of a white mask with the word "silenced" on it, which was placed on the mouth of each victim by their abuser. Before the chair duet between Michael and his mother, my classmate places the mask over my mouth to symbolise how her fear towards her brother has made her afraid to speak out. The mask not only became a symbol of women in the 1950s and 1960s who were unable to speak out but also for victims today who feel they won't be believed. We wanted the mask to serve as a message to our audience that people sometimes need others to be a voice for them.

Social + historical context considered + process of how developed + incorporated + analysed + evaluated + to which we're referring (work)

Another area we wanted to highlight was the high amount of domestic violence-related suicides (particularly in women). To raise awareness, we devised a scene where "Sophie" takes her own life by hanging, with the rope acting as a symbol of all the women that have taken their lives as a result of domestic abuse. I wanted it to feel as authentic as possible to capture the hearts of the audience and so we placed my classmate on a box holding a noose around her neck as she said "I wish I'd spoken out and not stayed silent" just before she steps off the box and the lights blackout. This powerfully conveyed to the audience the dangers of staying silent, enhanced by having the horrific death of the character left to the audience's imagination.

Cultural context clearly considered with practical examples of how implemented + portrayed in final piece to show intention

6. Evaluate the creative choices you made and whether you were successful in the performance.

Our overall aim was to raise awareness of the varying types of ongoing abuse and to portray the experiences of victims in such a powerful way that our audience is left with a strong desire to contribute to the fight against abuse and the silencing of victims. I believe our creative choices were extremely effective in achieving this aim. Our ending sequence clearly attained this

as we stood together using direct address on the line "We have to cure this silent epidemic because silence is the most powerful scream". By using the collective pronoun "we", we aimed to hand over responsibility to the audience to also participate in the fight to end abuse. One audience member stated that the piece really made her think about "what our individual responsibilities are towards this issue" clearly highlighting our success in this objective.

Further success can be seen in our choice to include minimal, yet symbolic props, such as the rope, noose and mask. They helped to create a darker atmosphere, providing a deeper emotional experience for the audience. Frantic Assembly believed that every prop had to earn its place on stage based on its resonance with characters. A common response from the audience was that they were very hard-hitting and added emotion, specifically referencing the image of the word "silenced" on the mask to be a powerful symbol that made them sympathise with the characters.

Another successful decision made was our choice of music. To create further impact in the chair duet portraying Michael's abusive treatment towards Maisie, we played the song 'Unstoppable' by Sia to achieve a dark and unnerving atmosphere. Lyrics such as "I'm unstoppable, I'm a Porsche with no brakes" reinforced Michael's aggression and violent nature which caused our audience to further sympathise with Maisie as she has no way to defend herself. A dramatic sequence in which Michael pushes Maisie onto the ground and drags her across the floor as she is crying and kicking was the most effective way to convey our message and invite our audience into real hard-hitting moments that are happening currently behind closed doors. An audience member stated they were given "goosebumps" as they were "genuinely terrified for the character", whilst another stated that the music helped to "heighten the mood", confirming that we achieved our aim and created an emotional and dynamic experience.

Despite these successes, I believe our message could have been conveyed further had we focused on fewer stories in the time frame we had. This would have allowed us to address more clearly the root of the problems which cause victims not to speak out. We initially devised a second news reporters sequence which took place after the scene where Maisie is shot by Michael. Using Brecht's idea of spass, we devised a comical scene in which the reporters spoke lines such as "Sounds like one hell of a morning" in a sarcastic tone, to convey the important message that society doesn't take abuse seriously enough. Therefore, by removing this sequence, I feel we lost some of our message that society's attitudes to abuse must change. However, feedback confirmed that overall the piece had a powerful impact on the audience's perspective on abuse, as they were made to consider the harmful impacts of staying silent and the importance of speaking out.

WORD COUNT: 2995

$$A01(c+0) \quad A01(c) \quad A04$$

$$\frac{18}{20} + \frac{17}{20} + \frac{17}{20} = \frac{52}{60}$$