

# Statements of Intent

## Candidate A Monologue

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### **Monologue Performance: Pink Mist**

In my monologue extract, I am playing the role of Had's Mother from the play 'Pink Mist'. During this extract Had's Mother goes through a range of emotions as she struggles to deal with the reality that he's been seriously injured from war. This spiral to acceptance begins with the nurse asking her to identify a tattoo on his arm. Hads is one of four boys depicted within my chosen play from Bristol who all agree to enlist in the Afghanistan war. This is referenced within my extract as my character shows resentment towards Hads friends for including him in their plans of joining the war, as it led him to be badly injured after stepping on landmines. As previously mentioned, my character struggles with this new reality, and goes through a range of emotions such as disbelief, shock, denial, anger and grief. To communicate this emotional journey, I intend to play with the pace of my voice and emotion/tone at which I'm speaking to highlight the many emotions manifesting within her. For example, I aim to show an emotional mother at the beginning but show the hatred for war at the end which I'll do by speaking firmly.

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### **Group Performance: Oh What a Lovely War**

In my groups scripted extract of 'Oh What a Lovely War' I'm playing a Pierrot; a performer/clown that tells the story of WW1 in a satirical way. I also multi-role into the different characters/perspectives that are depicted within Littlewood's performance. The extract delves into perspectives of war participants, benefitters and victims through use of song, comedy and representative costumes. For instance, we go from the beginning process of how leaders mishandled the war, 'Belgium put the kibosh on the Kaiser' to how the soldiers and other participants were affected, 'when they ask'. Both of these moments mentioned are performed by the Pierrot characters, however they contrast severely. In 'Belgium put the kibosh on the kaiser', I will use my vocal skills by enacting a farcical British accent synonymous to a chipper Mary Poppins. My physicality will be highly animated, using gestures that are celebratory and suggestive. By the end however, they are mortified by the horrors of war they have depicted and are tired shown via a drop in posture and a sombre tone of voice; no longer is my Pierrot character poking fun at the mistakes of war. With a shaking body, I close the 'performance' with broken expressions and gestures such as holding ears, grabbing hair and holding my body for comfort. I want to communicate that this is no longer a performance, and my Pierrot character understands the severity of war. This will make the audience question what they have watched/their opinion on war.

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