



Pearson  
GCSE Drama

**1DR0/01**

**Coursework**

**Marking Training**

**Materials Pack**



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Portfolio  
Candidate 1

words 677

1. What was your initial response to the stimuli and what were the intentions of the piece?

The inspiration for the play was about Dementia. Dementia is when a person loses his memory. People can lose their hearing. My Grandad inspired me to do the play because he also has dementia. This makes me feel sad.

We did some research on memory and the brain. Old people get dementia, a few people get dementia. I played Amy in the play, a granddaughter. She was 7 years old.

I showed that I was sad about my grandfather having dementia in the play in my monologue.

2. What work did your group do in order to explore the stimuli and start to create ideas for performance?

We talked about loss and dementia. I talked about my monologue which was about dementia. We talked about joy. I moved around and added gestures with my hands to create emotions to add to my monologue. I used dolls as props and we used blocks on the stage to sit on. We used the sound of a heart beating to improvise how the grandad dies in the hospital.

I did not like the doll scene because it went wrong and I could do it better.

3. What were some of the significant moments during the development process and when rehearsing and refining your work?

I changed my monologue about Grandad. It was near the end. The audience should feel sad. I didn't want him to leave. I wanted him to take me to school. We used spotlights for our monologues and the opening of the play. The spotlights had brightness on me. People with dementia do not remember things. We added that to the script. We changed the script several times. We kept saying it in different ways and trying out different words until we liked it. We had to add more time to the play. Grandad could remember some things from a long time ago.

#### 4. How did you consider genre, structure, character and form, style and language throughout the process?

We did a sad drama. Some of it was realistic. I played the granddaughter in the play. I had a grandad with dementia. Mariam was my Grandma. Guy was my Dad. We were a family. I used dolls and I improvised. I used gestures with my hands. We used the heartbeat sound towards the end of the play to show grandad was laying on the hospital bed. He died. It was sad for the audience. We had lots of scenes. We had monologues, duologues, we had facts spoken to the audience. We spoke like our characters.

#### 5. How effective was your contribution to the final performance?

I played the youngest character in the play, the granddaughter. I think it created a sense of family. It showed the young child's point of view. My dialogue was good. I spoke like a child. I think I added emotion to the play. I think I made the audience feel sorry for my grandfather and upset. I had a costume like a child. I used props like dolls to play with. We pretended there were biscuits. The audience said it was good. I remembered all my lines.

#### 6. Where you successful in what you set out to achieve?

The play is about Dementia and I think the play managed to say what we wanted to say to the audience. We could have made the play better by adding more props, for example a table, some chairs, three dolls and a hospital bed. This would have made the scenery different and better.

#### 7. Health and Safety

We did not wear masks when performing because the audience may not be able to hear my voice. We did not wear costumes in rehearsals, because we were going to wear our own clothes which we brought from home for the final performance. The lights were checked. The wires were taped down.



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# Portfolio Candidate 2

1DR0/01 1475 words

## DRAMA PORTFOLIO COMPONENT 1 DEVISED

### QUESTION 1 – INITIAL RESPONSE TO STIMULI AND INTENTIONS WITH PIECE

My group constructed a piece on knife crime. It consisted of a series of stabbings taking place in South-East London. Our play demonstrated the loss and horrors that can be created through knife crime. ✓

This idea was originally much different. We were given the stimuli of a painting known as 'The Scream'. This consists of a disfigured human screaming as they stand on a bridge – two dark shadows lurking behind them. ✓

We began by drawing stories and ideas from this picture. These ideas later developed into our second stimuli, loss. ✓

This led us to the next step of our journey. We originally intended to somewhat combine sqthese ideas and create a murder-mystery type performance. Our idea was loosely based off of a series of horror films and stories. ✓

We later however concluded that the idea was far-fetched and arguably unrealistic. ✓

The idea revolved around two roommates, two detectives and a news reporter – these characters stayed all the way to our final piece. The original play began with the death of a 3<sup>rd</sup> roommate. It soon took a dark turn one roommate buys a gun. This second roommate is soon killed by the unnamed murderer, yet the gun traces back to the roommates. The main issue we encountered was trying to explain how gun violence would be possible in the UK. This is what made us shift to knife crime. ✓

### QUESTION 2 – WHAT WORK DID YOUR GROUP DO IN ORDER TO EXPLORE THE STIMULI AND START TO CREATE IDEAS FOR PERFORMANCE?

We began by doing research on Jack the Ripper. During the 1880s, an infamous killer was on the loose. Five women were murdered by Jack the ripper and he remained unidentified. People began to draw theories such as the idea that maybe he was a royal. ✓

Another idea was that he was a doctor. This idea emerged when police looked into poison being given to the victims and many thought that only people in the medical industry could get their hands on it.

Additionally, police during 1888 viewed these killings as a significant threat. Nobody ever knew the outcome of the killer and he was never identified. We also researched the film "Scream". We thought that this could go hand in hand with the initial stimuli. Additionally, we ✓

1DR0/01

## DRAMA PORTFOLIO COMPONENT 1 DEVISED

researched the making of the movie and came to find that it was loosely based on true events. Additionally, this allowed us to build on our performance and discuss the idea of a murder mystery. Furthermore, we concluded that we should settle on a murder mystery. We felt that it would be a good response to our research on unidentified killers.

Finally, we finished by researching knife crime throughout the UK and found statistics involving knife crime.

### QUESTION 3 - WHAT WERE SOME OF THE SIGNIFICANT MOMENTS DURING THE DEVELOPMENT PROCESS AND WHEN REHEARSING AND REFINING YOUR WORK?

During the creation of our performance, we encountered several moments that led to us making significant changes. For example, during the first draft, our story involved two characters – played by me and Adam, caught up in a murder mystery. It would be set in America and would involve gun violence. This idea would soon change as we concluded that it would make little sense for gun violence to take place in England. In addition, if we decided to choose America as our setting then we would need to do accents – we felt this would complicate things as we thought that our accents weren't realistic enough..

Another challenge we came across was timing. Our group included 5 people and therefore our performance had to be longer. We were initially told our performance had to reach up to 20 minutes which was challenging. Thankfully, the timing was reduced, allowing us to focus on the quality of the script, rather than the amount of time it needed to take up.

A final issue that we would encounter were general creative differences such as the ways in which some scenes were laid out, lighting and so on. An example for this would be a scene where my character performs a monologue. We struggled to work out how much time this scene would take and how to fill up that time. We eventually reached the agreement that I would have a monologue, lasting around 30 seconds, describing the loss of my friend. Adam would then perform a similar monologue where he talked about his similar worries - so everyone was happy by the time of the performance, and we were all pleased with the outcome.

### QUESTION 4

When it came to creating a general layout and storyline for our piece, many significant changes were made. After landing on the theme of knife crime, we were brainstorming ways



1DR0/01

## DRAMA PORTFOLIO COMPONENT 1 DEVISED

of writing the script. A suggestion was put forward to use occasional monologues to convey how our characters were feeling.

A final decision was made with costume design. Two of the characters (Sonny and Jack) would wear police officer uniforms. Oisins' character would wear a black trench coat. My character would simply wear a chequered shirt with a white shirt underneath. While it was a last-minute decision I thought it worked out well as it presented various types of people affected by the given topic.

### QUESTION 5 – HOW EFFECTIVE WAS YOUR CONTRIBUTION TO THE FINAL PERFORMANCE.

My group would put in a collective effort to ensure that the performance and script went well. Once given the initial stimuli, "scream" I put forward the idea of gun/knife crime which would be kept and later made changes to.

Another idea that I put forward was a scene in which my character did a monologue about his experiences with gun violence. The scene also described my characters feeling towards it and how it was a growing issue. While changes were made to this scene such as it being about knife crime etc, the general layout and meaning of the scene was kept. The original scene involved my character doing a similar monologue, but being killed at the end – this was when the script was about a murder mystery.

I also worked with my group to help create a kind of conflict between the victims of knife crime as well as the police to demonstrate the frustration that the roommates (played by me and Adam) felt towards the police and how the police were trying their best but were not making progress – resulting in the deaths of more people. This was mostly presented in the scene where the police are questioning the friends of the victim. We tried to create a sense of frustration between the two groups of people throughout this scene.

I did put forward a number of suggestions that were kept and soon changed to fit the script, like the ideas above, however equal effort and ideas were put in by the group and the final performance consisted of ideas from everyone.



1DR0/01

## DRAMA PORTFOLIO COMPONENT 1 DEVISED

### QUESTION 6

While the initial idea was to create a murder mystery, we evolved the idea into something more realistic. We felt that knife crime was not only a better script, but was a more important subject. This meant that we needed to construct a good, well written script.

By the time of our performance, everyone was happy with the script and we achieved what we set out to create. In addition, I think my group and I made a successful impact of the chosen topic through a mix of good writing and acting.

If we had kept the initial idea of a murder mystery, then the script itself would not have been as good and the storyline wouldn't have been as clear

### QUESTION 7 – HEALTH AND SAFETY

When it came to health and safety, we were provided with fake plastic knives where the blades would retract when hitting anything. Whenever a character died (mostly Adams characters) we would lightly stab him with the props and he would gently fall to the floor.

After this the dead character would stay on the floor while two people draw around them with chalk. The chalk was helpful as it meant that the dead character wouldn't have to spend long on the floor. Once the chalk was drawn the character would move to reveal a silhouette, that for the rest of the performance, would act as a body.

Overall, everything to do with health and safety ran smoothly which was ironic as it was about knife crime.



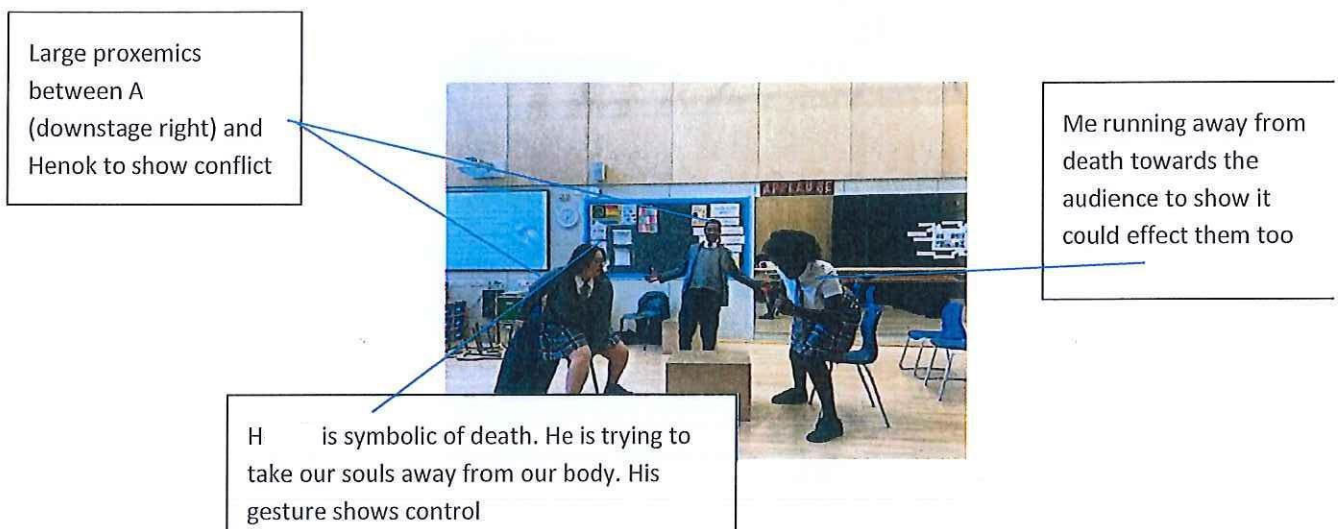
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# Portfolio Candidate 3

# PORTFOLIO Q1

## Q1. What was your initial response to the stimuli and what were the intentions of the piece?

As a class our stimulus was a pack of playing cards. We did a workshop where we used the cards to show status, power and wealth by choosing one randomly and making a pose. My first thoughts was gambling, maybe a fortune teller and chance and luck. After we shared ideas and we made a spider diagram in the group of all ideas. Then we selected three ideas we liked the best and created a still image that speaks for each of them. One idea, "The card game can lead to death" is below. A recommended we use proxemics to present idea on stage.



After making the still image, we decided to do a piece that warned the audience that they shouldn't be greedy. We wanted to send the message by doing a non-naturalistic piece where the devil tricks greedy people into playing a game of cards and if he wins, he gets their soul. Our intention was to use non – naturalistic techniques by German practitioner Brecht in our devised by using gestus and multirole. The alternative message of our piece was be vigilant – you don't know who to trust. We wanted to use comedy in our piece to engage the audience.

## Question 2

### What work did your group do in order to explore the stimulus and start to create ideas?

After coming to an agreement on what we wanted to do for our piece we wanted to research Bertolt Brecht to help us to understand his intentions and non-naturalistic techniques. Bertolt Brecht was a German poet, playwright, and theatrical reformer whose Epic Theatre "departed from the conventions of theatrical illusion and developed the drama



as a social and ideological forum for leftist causes". This means he wanted to get the audience to be engaged in social issues and act for justice for people who are wronged by the government. We discovered that Bertolt Brecht uses a lot of non-naturalistic techniques to deliver his message. The aim was to **reject naturalism and draw attention to the fact the play wasn't real and was a theatrical process**. We used his technique montage to explore our plot. Montage is when you perform lots of still images quickly after each other to show how time passes by and how an event changes. Here is one of our montage still images.

A looking downstage to me seeing her future. Trying to reach me to help.



H using gesture to show his magic keeping Amy stuck.

Me lying dead to show what could be A's future as a symbol on stage.

From here we discussed the roles that were suitable for us. We started this by researching on types of friends such as the quiet one, the moody one and the bossy one. We looked at the group dynamics and choose characters that would be an interesting contrast on stage. Here is a picture of us sharing our research.



We next did mask and miming workshop to help express our characters, and physicality show them without using our dialect. We used masks to focus on our physical performance skills (body language, gesture, levels, movement, stance and proxemics) and to make them over the top and larger than life. My character was emotional and shy and so I closed my arms round my body and hung my head down to the ground which was contrast to

Naomi who was up high with her hand on her hip and her nose in the sky. This was helpful for our improvised group (ensemble) scene.

Our teacher recommended we researched how to play cards because we wanted to have a card game in our piece. We research poker which was really complicated and Laura said it might be funny if the card game was a silly game like Rummy. I had not heard of Rummy but

it was a really simple game of chance so it made the consequences funny for the audience because there's not really any skill in the game.

### **QUESTION 3**

One significant moment was when we added monologues for our characters. We wanted the audience to understand how our characters were feeling about the group's decision to break the law by gambling under age. Laura suggested that we should write monologues to help understand what our character is thinking. H suggested my character should have the first monologue because my character is very emotional and was very scared about breaking the law. This was also useful because it helped the audience to know the context which was that the students were doing something wrong and they knew that they could be bad consequences. I decided to foreshadow the death of one of the friends later in the play by saying in my monologue, "I hope nothing too bad will happen". This makes the audience worried about the consequences.

Another significant moment was when we wanted to add more non-naturalistic techniques. We didn't want the audience to be confused about what we were doing and why we were doing it so Naomi suggested we should tell them that we are using Brecht techniques. This was a good idea because Brecht used to break role and talk directly to the audience in breaking the fourth wall so we were using his methods. At the beginning of a piece, we explored narration and introduced Berthold Brecht and his ideas about theatre and then explained why we will use non-naturalistic techniques. This would make the audience prepared for something that looked a bit unusual on stage and helped set the scene.

### **QUESTION 4**

**HOW DID YOU CONSIDER GENRE, STRUCTURE, CHARACTER, FORM, STYLE, AND LANGUAGE THROUGHTOUT THE PROCESS?**

<b><u>Genre</u></b>	Our devised piece was the genre of tragicomedy because from the beginning of the performance we put jokes in and in the resolve of the play we had a death of a character.
<b><u>Structure</u></b>	We used a linear structure showing the story from start to finish. We had five units of action to bring our play to life. This structure was useful when devising because we knew our plan of action and helped to develop our rehearsal

	routine. We used our non naturalistic monologues as a link or as a transition between each of the units.
<b><u>Character</u></b>	There were five of us in the play, and we used multirole. My two characters were Valerie (the emotional 16 year old in the group of friends) and one of the Devil's wicked witches. To show the witch I used my body language by slouching and creeping low to the ground, and tensing my fingers and twitching my head. This communicate that my witch was under the control of the devil and was something evil and I aimed to terrify the audience. As Valerie I contrasted this I would stand upright and I used a soft dynamic with a slow pace in the voice to show how I was caring, communicating to the audience that my character was sympathetic and emotional.
<b><u>Style</u></b>	We used Brecht's Epic Theatre techniques in our work such as Breaking the fourth wall, multirole, soundscape, thought track and use of rhyme and poetry. We used his techniques throughout our piece to communicate our non-naturalistic story. At the very beginning of our play we used direct address to make the audience feel more engaged, and we explained in our introduction that we would be using Brecht techniques to bring our piece to the stage.
<b><u>Language</u></b>	I used modern language because my character of Valerie is a modern teenager. However in the monologue I spoke in more detail and the language I used was more descriptive. This way Valerie's character was understood more by the audience. Henok's monologues in the character of the devil used rhythm and poetry to show he was not human and magical.

## **QUESTION 5**

### **HOW EFFECTIVE WAS YOR CONTRIBUTION TO THE FINAL PERFORMANCE**

One effective idea I had was to use the sound effect of a clock ticking loudly during the final card game between the girls and the devil. I wanted the tick tock to create suspense to the scene because if the game was lost they could die. We chose a pre-recorded sound effect because when we used soundscape it wasn't as tense and felt clunky. We played it loudly as we did a movement sequence to show the game was taking a long time to play. I know this was successful because the audience were silent and focussed which meant they were eager to see who would win or lose. The sound effect was also successful in symbolising the passing of time because to show a whole card game would take too much time for our audience.



Another effective idea I had was for the entrance, proxemics and movement for the re-occurring witches. I suggested that we should stand behind H (who in role as the devil), and slowly emerge from behind him twitching, breathing heavily, and grabbing at the audience as if we were grabbing their souls. This was to communicate that we were under the devil's spell and we wanted the audience to feel surprised. I know this was successful because some of the audience gasped, and pushed back their chairs to get away from us.

## **QUESTION 6**

### **Were you successful in what you set out to achieve?**

I wanted to achieve a very clear multi role as my character of Valerie and the character of the wicked witch. I was really nervous in the first performance and so my body language and my physicality were not as good as I wanted them to be. I still used the non-naturalistic techniques when I was a witch, but I wasn't very confident and I feel like I didn't scare the audience like I wanted to. For the second performance, I really pushed myself to move my body more and be more confident on stage, and I think it worked because the audience gasped and tried to push the chairs away when I approach them as the witch. This is how I knew my physical characterisation was positive.

We wanted to use Brecht's non-naturalistic techniques in our piece to show a comic story with a moral message. I think we were successful in this because we used direct address, multirole and soundscape all the way through our piece. We chose to have just two multirole characters, which I think was successful because it didn't confuse the audience too much, and I think that our introduction about Brecht at the beginning at them to understand.

I think we were a little bit successful in our comedy because there were some moments where the audience were laughing out loud at our jokes. However, sometimes we had thought the audience would laugh and they were silent. We could have experimented more with our mock audience to make sure that all of our jokes were actually funny.

We wanted the audience to understand that greed can lead to dangerous things. I think a story had that clear message because the characters greed for money leads to them interacting with the Devil. Our audience were all Catholics and Christians, so the devil is something that we are taught to be afraid of and I think that meant a message was understood.



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# Portfolio Candidate 4

**What was your initial response to the stimuli and what were the intentions of the piece?**

Our stimulus was The Noughties, we first explored The Kardashians, a family that happened to become popular during the decade. This was our starting point for research which helped us to get ideas as they were involved in controversial matters, for example they have been accused of cultural appropriation. We research how celebrities were engaging in cultural appropriation and the research led us to go deeper into this topic and find examples where celebrities are seen to have carried out cultural appropriation by adopting an element from another culture and identity. This can lead to unintentional racism, and fuel systemic racism because they are wearing cultural dress or style as fashion and not because it's their heritage, for example painting your skin darker and wearing box braids. This sparked an interest in to cultural appropriation. This led us to explore ingrained bias and the use of micro aggressions. I decided to focus our piece on unconscious bias, as part of this we also wanted to look at micro aggressions and cultural appropriation. I wanted my audience to see that ingrained small comments can be highly offensive and to get them to question how to change this use of language.

Our final intention was to get more people to recognise cultural appropriation and unconscious bias, we aimed to educate the audience. We wanted to address this through the characters, as well as making the audience reflect on their own bias. Once they left the performance, I wanted the audience to be aware of their use of language and their assumptions about people in society.

**What work did your group do in order to explore the stimuli and start to create ideas for your performance?**

I started to research 'micro-aggressions', a micro-aggression is an interesting topic because it is ingrained and often causes more offence than the person thinks, people are not always aware that their using micro-aggressions because of how they have been brought up.. It was an interest for the group because it often included rude behaviour and comments that were sprung from ignorance. I found examples of micro-aggression through my research:

\*You speak English very well

\*Is that your real hair

\*I have a gay friend too

They are just some types of micro-aggression that we found. We decided it would be important to explore different types of micro-aggression in our play. We felt it was important to include this in our piece because it happens daily without people noticing. This developed the plot as we used the use of a micro-aggression in the first scene to create tension. For example, Joel's character said "are you the woman in the relationship?" This was delivered in a sarcastic tone by pointing it out intentionally towards Mikael's character. This made an impact on the audience as soon as the Dexter's character said "that is a micro-aggression", he used a loud volume and clarity to emphasise this.

My group made a decision to make gameshow scenes as part of our piece. These game shows aimed to deliver information about micro-aggressions and cultural appropriation. To create them we researched statements and definitions which were shocking and would impact our audience. We used this research to improvise the game show scene, for example we created relevant questions which could then be answered with the facts that we found. For example, "name 3 types of micro-aggression". This was a really clear way to relay information to our audience.

### **What were some of the significant moments during the development process and when rehearsing and refining your work**

After exploring ideas we chose to add unconscious bias because we realised that our piece was focusing too much on cultural appropriation and needed to focus on unconscious bias. We did this by adding a scene for my character where she spoke about a family member who had been 'stopped and searched'. This was a strong message about targeting people and the discrimination that happened and is still happening today surrounding people wearing hoodies to certain places and getting stopped from it. I used a stillness to show how upset my character was and to make the audience take this moment seriously and understand how terrifying this experience can be. This impacts the audience as they come to understand how unconscious bias happens on a daily basis. During the noughties black men were stopped and searched more than white men and my character showed that this was unfair.

Half way through the rehearsal, we realised the characters did not communicate the issues clearly. We needed to balance not being a mouthpiece about the issues and making the characters believable. For example, we decided to change Dexter's character to a lawyer, this

allowed him to talk about inequalities in society. To make him relatable and not too mouthpiece we added the detail that he teased another character about riding a shopping trolley at university. We made sure every character had a flaw to make them more believable and relatable, everyone had something to learn in the piece which encouraged our audience to learn from our performance too.

## **How did your genre, structure, character ,form ,style, and language throughout the process?**

### **Genre**

My play was Episodic because it was splatted into a variety of scenes, these were mostly naturalistic scenes that were set at the wedding. But then these scenes were interrupted by gameshow scenes .The episodic genre made us achieve our aim by looking more than one perspective which is TV shows and how our intention was to give key facts at key moments in our piece. We then highlighted facts of cultural appropriation and facts we found in the media and facts around unconscious bias and the effect that it was on everyday people. The game show scenes gave the audience a chance to reflect on the unconscious bias by giving facts.

### **Form/Style**

We chose naturalism for the style, and explored how episodic theatre and naturalism can be used together in one play and be connected. We needed to use naturalism because unconscious bias happens everywhere and every day without people even realising. We needed the play to be naturalistic to get a serious issue across to the audience and empathise on how it feels to receive these type of bias and micro-aggression .E.g., when the rest of the group were teasing Joel's character about being a single. The most appropriate ideas was to merge the type of style and form. The style helped each of the characters to create their own emotion and set the life like tempo of the piece. We used heightened naturalism for the game show scenes to make it more engaging so that the audience would pay attention.

### **Character**

We created characters to give a different perspective on unconscious bias. For example we decided to present Mikael's character as a single dad who stays at home. We showed that some members of society might have used the same comments as in the play, so we wanted them to check themselves. For example the whole group was teasing Mikeal's character about being a single dad , but my character tried to point out why they were wrong.

## **Structure**

The episodic structure helped to communicate our message and show different examples of unconscious bias throughout the piece. For example we used the game shows to focus on our message through having each one communicate a different intention. The structure also gave us an opportunity to present the different impacts of unconscious bias for example my character showed the anger around being stopped and searched and Melody's character showed her outrage at it being insinuated she should have children.

## **Language**

The language used in the game show scenes was heightened to engage the audience. In the naturalistic scenes we used language that we use in everyday life, this was important because we wanted the audience to believe that this was real life.

## **How effective was your contribution to the final performance?**

My characters purpose was to call out the inappropriate comments and communicate the idea that everyone should call out bias and stereotyping. I created a still physicality to show my strength and used a straight posture to show that my character was serious when calling out bias. I was able to push my character further by using gestures such as moving my hands firmly to demonstrate my character being confident, and crossing arms to show that my character is trying to object some of the comments made in particular situations .

The most important moment for my character was the stop and search scene this created tension and sympathy for my character. This was effective because I used an idea from a genuine experience. My performance in this role would improve if I researched more about the current stop and search statics in UK, so I would have more to talk about. I would also use eye contact and passionate movement to make an impression on the audience to seem more realistic and get across the serious emotional impact that stereotyping and racial profiling can have.

My group considered health and safety by making sure there was no water by electrical, by having the lights already organised and wires taped down and by rehearsing in the space.

## **Where you successful in what you set out to achieve?**

The audience successfully understood the intentions that my group was trying to communicate. They were able to realise what unconscious bias, micro aggression and culture appropriation were being described in the play. For example Joel's character gave a definition of unconscious



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bias in the game show scenes. This was successful because it clarified the issues that were discussed in the naturalistic scenes. To clarify our message further we could add more definitions during each game show scene to clarify the meaning of micro aggressions and cultural appropriation to educate our audience on this terminology. For us to achieve and successfully impact our audience further, we could use more verbatim to give real accounts of where this is happening in society today. This would show that this is a common issue that effects real people's lives daily.

We were successful in encouraging our audience to challenge the issues raised, by having characters debate and challenge bias in the piece. Our setting of a wedding helped us to do this as it showed this happens in everyday situations and showed characters standing up for each issue. We also challenged everyday language that is not intentionally offensive but has a negative impact. For example the audience did not realise the sexist nature of the comment "should you not be at home with your kids ", this example is more recognised as a rude comment but it's truly an micro aggression which we could have fully explained rather than just reacted to.



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# Portfolio Candidate 5

Word count: 1999



**Q1:What was your initial response to the stimuli and what were the intentions of the piece?**

Our stimulus image was Gregory Crewdson's "Dream House." A person that seemed to be almost ghostlike, outside a window that is in the background of a mother and child having fallen asleep on the sofa, (mother); on the floor (child). When I first saw the image, I thought of how tense the atmosphere was because the person is looking in eerily and their feet are unseen, making it seem as if he were floating. Another thing that I noticed was how there was more depth and secrets hidden within the image than there seemed. The facial expression of the person outside the window feels as if they have a sense of longing, or pain, something they saw to be out of reach. The foreground's colour palette was warm; homelike using colours like yellow; orange, contrasting with the background which included cold colours such as dark blues; whites clearly showing the separation between them.

My idea was included by putting in the element of mystery; tension by linking it to someone else's more literal idea that the person at the window was a ghost. There was also an idea that was developed, that the mother was a psychopath. Psychopaths have a fake charm, linking it to the secrets that I thought about. This led to the performance aims, 'the effects of living with mentally disabled parents'; 'the effects of grief on young children.' We are hoping to raise awareness of the effects of living with a mentally disabled parent. Also, we hope to raise awareness of the effects of grief on young children.

**Q2:What work did your group do in order to explore the stimuli and start to create ideas for performance?**

We want to overcome the misconceptions that people have about psychopaths and sociopaths and portray that being a killer does not make you a psychopath or sociopath but being a psychopath or sociopath can make you a killer because it is a mental condition, it cannot be helped; they do not understand that it is wrong. We would like to show this by showing other psychopathic traits before revealing my character has a hand in the killing. I researched how adults behave if they are psychopathic or sociopathic. This was used to show my character's anger outbursts as sociopaths' have 'physical aggressiveness, reckless disregard for safety of self or others, irresponsibility in work; family relations and lack of remorse'<sup>1</sup>;some hesitation to show that a 'sociopath usually does not play with the emotions of other people and feel guilt

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and empathy if this happens unintentionally. A Sociopath is 'generally erratic and impulsive in nature so shows violent behavior.'<sup>1</sup> We practically explored this research by starting with three still images, we then animated the sequence. We then extended the sequence in between by adding more movements to the sequence to make it more natural; fluid. I refined this idea by developing my facial expression; body language by narrowing my eyes; lifting my chin as a sat up; back down to show my hesitation; attempt to hold in my anger. This is also used to show the development; buildup of my character's anger, leading up to the violence and we changed our performance aim to: "To show how sociopaths and psychopaths interact within the same household and the effects of parental mental illness on young children". This is important for our audience because it highlights the tiny sparks of empathy my character has. It also shows why my character had a burst of anger as it slowly builds up. This highlights one of the differences between sociopaths; psychopaths.

With the introduction of the character Alix, we needed to show how her behaviour was different as she is a psychopath instead of a sociopath and how she interacts with the sociopathic character of Lillian. We used my research of the differences between the two to help us with this - as a sociopath, my character has 'occasional bouts of empathy'<sup>1</sup> while psychopaths use 'aren't capable of feeling any genuine remorse.'<sup>2</sup> In the scene when my character is being comforted by her girlfriend, we developed the differences to show that mine is upset and feels guilty over what she has done. This is shown through my body language by hunching over, trying to seem small along with using a distressed tone in the line "Yes it was, I initiated it" to show that she is upset. This clearly demonstrates the difference between the two types of psychiatric disorders; led to the development of the performance aim of: "To encourage the audience to reflect on their attitudes towards healthy and unhealthy protective behaviour".

**Q3: What were some of the significant moments during the development process and when rehearsing and refining your work?**

One significant moment was when we realised we needed to establish the relationship between Lillian and Alix; we specifically chose to have two females as our parents to combat stereotypical relationship ideas. We explored this by making a still image to show the calm nature of a happy family. We showed this through proxemics, positioning and levels by having the children on the floor playing chess, Alix and Lillian sitting close to each other to show her relationship. We refined this idea by using gesture with Lillian turning pages of a book; Alix playing with Lillian's hair. This was to show the romantic relationship between the two. This was significant to convey our performance aim "To show the way psychopaths and sociopaths interact in the same household" as it clearly shows the difference between the two.

Another significant moment was our movement sequences at the beginning and end of our performance. We needed to show the conflict and violence between mother and son. We explored this with a still image using proxemics, positioning and levels by having Zack on the floor; Lillian standing over him, attacking him to show the conflict between them. We refined this by adding the line "JUST DIE ALREADY!" with loud volume; emphasis on "DIE!" to show her

Word count: 1999

fury towards Zack. This is significant in communicating “parental mental illness on young children” as it highlights the trauma on Zack and anger in Lillian which are both impacted by her mental illness.

When we started the process of devising our performance, we had to be wary of risks due to Covid-19. This meant we had to social distance and wear masks which made physical aspects difficult as we could not see each other's facial expressions or use close proxemics at the beginning.

**Q4:How did you consider genre, structure, character, form, style, and language throughout the process?**

We chose the genre of social drama, which is ‘a sequence of social interactions of a conflictive, competitive or agonistic type’<sup>3</sup>. This is important to our piece because the sociopath feels that she has to control her daughter’s life, linking to our performance aim “to show the effects of parental mental illness on young children.” We embedded this genre into our performance by using volume in the line, by shouting loudly on the line, “Make sure YOU STUDY!” to show my character’s frustration with her daughter’s lack of initiative. The performance style that we selected was Naturalism, which is ‘theatre that attempts to create an illusion of reality through a range of dramatic and theatrical strategies’<sup>4</sup>. with Frantic Assembly inspired movement sequences and elements of symbolism. We were inspired primarily by workshops on Frantic Assembly’s chair duets, swipe duets, round by throughs. We used naturalism by stepping into the character's shoes; to convey how the character is feeling. The Frantic Assembly techniques used in mine and Via’s round-by-through; our movement sequences make our piece visually appealing. We have embedded this by using naturalistic dialogue; we used movement and physical theatre sequences. In scene two, I use naturalistic dialogue to show conflict in the line “Your grades are slipping” to show my character's controlling behaviour which links to our performance aim “to encourage the audience to reflect on their attitudes to healthy and unhealthy protective behaviour.”

We chose to use a cyclical structure. We chose this because we did not want to reveal Zack to be a ghost until the end, which is more impactful. We wanted to use a movement sequence of the mother; son at the start; the end to convey our performance aim of the direct “effect of parental mental illness on young children.” This alters the meaning by providing an extended part at the end, of the mother and son. This conveys to the audience, the reason for the parents’ behavior; the relationships between the characters. We used the form of monologues to provide insight to the characters’ inner thoughts; feelings. It also helps build the audiences empathy. My monologue was fragmented with Via’s because they bounced off each other to show the conflictive relationship between the characters. My monologue was about my character’s self-belief, independence and strength.

My character uses formal language for example, in the line “Everything I do is perfectly justified!” to show that she is older; more mature. It also shows that my character likes things to

Word count: 1999

be perfect and in her control. I used a prideful tone on the line "I'm not going to be left alone." to show the audience my character's pride and narcissistic tendencies. This feature aids our performance because it further shows that my character is insistent that she cannot be wrong, and Via should do as told because she believes she knows best due to some effects of being a sociopath. This shows "healthy and unhealthy forms of protection."

**Q5: How effective was your contribution to the final performance?**

I developed my character to be a sociopath 'to show how sociopaths and psychopaths interact'. This significantly developed the final performance because without the two interacting, there would have been no murder. Through my monologue, I show some of the various aspects of being a sociopath compared to a psychopath; how I have been affected by my psychopathic girlfriend which lead to my character murdering her son. I used a distressed tone in my monologue to show her frustration at not having full control. This is proved by a quote from the audience, "In her monologue, her voice quivered to show sorrow on the brink of tears." This shows that I conveyed that my character was upset, effectively.

I developed my character to be overprotective of herself to show 'healthy and unhealthy forms of protection.' As well as this, I used body language by tensing up when throwing the picture frame to show good frustration. It communicates the performance aim as being frustrated shows that my character wants to protect her relationship with Via but is approaching it in the wrong way. This is proved by two quotes from the audience, "Very good physical skills with the glass smash and raised authorial voice" and "Good body language, highlights good frustration" This shows that I portrayed her emotions towards her daughter convincingly.

I believe that we convincingly showed the toxic relationships between the living family members due to the mental illnesses. However, there was some confusion about who was a psychopath and who was a sociopath. This was a quote from the audience. This was an issue due to the audience not knowing the difference. We could have had extracts from Zack's journal projected to highlight the differences.

**Q6: Were you successful in what you set out to achieve?**

Our first performance aim was 'To show how sociopaths and psychopaths interact within the same household and the effects of parental mental illness on young children.' This was important for our audience of teenagers and adults because we needed to distinctly show the difference in their behaviours; it is not always obvious when someone is mentally ill in a household environment and how it can negatively impact any children involved. This aim was successfully communicated when Alix is trying to manipulate my character into thinking the murder is okay. I used emphasis by putting stress on the words "my son" to show that my character still feels guilt. This shows a difference between a psychopath who feels no empathy or guilt and a sociopath that does, just not as much as an average person. An audience member said, 'Lillian kills Zack.' This shows a clear difference between the two as sociopaths have bouts of anger; impulsiveness with tendencies to lash out, while psychopaths are instead calm and manipulative.



Word count: 1999

Our second performance aim was 'to encourage the audience to reflect on their attitudes towards healthy and unhealthy protective behaviour.' This was important to our target audience of teenagers and adults because we needed to show how many types of protectiveness there are and why they should be wary of the difference. For example, Alix was overprotective to the point of being possessive. She did this by using emphasis in "I need to know what you are doing at all times." by placing stress on the words "at all times." to show that she wanted to control Lillian and was overprotective of her. This was successfully communicated through the scene when my character is cleaning the house when I used the gesture of hitting the hoover to show my character's anger at losing the argument.

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# Pearson

## Marking Performance Activity



Performance Link: <https://youtu.be/8kF949Uw19k>

