characterisation

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| **Example – use to guide Do Not Plagiarise** |
| Father (antagonist) is middle aged, unemployed, and anxious and obsessive as a result of war. I showed this by giving him tension in his back, using a stiff posture. I utilized fidgety, nervous shadow gestures; an eye twitch and fiddling of hands, to emphasise compulsive behaviour. I explored his inners and outers using Role on the Wall, and discovered that although he appears caring, firm and protective; he is insecure about his authority over his daughter. The general title ‘father’ is a Brechtian technique as it has him contextually representing all authority figures and links to the old Conservative rule. 103 words. |

**During this answer make sure you have done the following (tick once you have)**

**You may not be able to cover all of the points for each character, but attempt to cover all of the points, but just discuss one character for each. Make sure you have mentioned all three characters.**

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| **Discuss where the name IRENE comes from and therefore how Bond foreshadows what will happen at the end of the text. How does this knowledge inform our understanding of the character?**  Key term = etymologically | foreshadows |  |
| **What the character Irene contextually links to**  She is the rising new power, over-throwing the old authority  **How does this knowledge inform our understanding of the character?** |  |
| **Why is FATHER only given a Brechtian inspired TITLE? How does this knowledge inform our understanding of the character?** |  |
| **What the character Father contextually links to**  He is the toppled older authority  **How does this knowledge inform our understanding of the character?** |  |
| Through constructing roles on the wall to practically explore the Stanislavskian Given Circumstances, what did you learn about each character? |  |
| Employing Stanislavski’s Ten Point System we practically explored each character’s INNERS AND OUTERS – what did we learn about each character? |  |
| Through depictive work we reflected upon each character metaphorically. From this practical exploration we learnt …. |  |
| We also marked the moment Irene picked up the gun, and from this practical exploration we learnt … |  |
| An exploration of Stanislavski’s tension points and shadow gestures taught us ….. |  |
| We also explored Stanislavski’s ANIMAL LINKS and from this we learnt … |  |

**You could just work through this list and answer each section**

**Or you could deal with each character separately as the practitioner in the example does.**