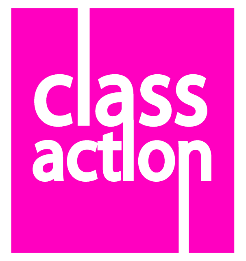
EXAMPLE C1 PORTFOLIO

AL (2 YEAR)



**3,000 words – no more, no less**

**FONT 12**

**Double spacing (like this)**

**Space left around the edges (margin) for tutor annotation**

**Pictures, diagrams images can be included**

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| **Andrew Ryan-More**  **4969**  **Centre Number: 64395**  **C1, AL Portfolio** |

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| **1** | **Outline your initial response to the key extract and practitioner and track how it was developed throughout the devising process (A01 500 words)** |

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| After reading Rådström’s *Monsters*[[1]](#footnote-1), I saw theatrical potential but was shocked by the brutal narrative. The text implied the Bulger case[[2]](#footnote-2) required further consideration, suggesting society was complicit. I questioned how we could address the subject responsibly and sensitively. Frantic Assembly[[3]](#footnote-3) seemed an appropriate practitioner as they use actions to show characters’ real intentions within scenes and bring subtext to the audience’s attention. Brainstorming identified many resonant themes; Nature Versus Nurture[[4]](#footnote-4), Anonymity[[5]](#footnote-5), Media manipulation,[[6]](#footnote-6) blame and responsibility[[7]](#footnote-7).  Central characters Jon Venables and Robert Thompson[[8]](#footnote-8) are complex notorious figures still discussed today. This excited the group. Through off-text improvisation[[9]](#footnote-9) we explored Jon’s readmission into society after a further prison term for downloading child pornography.[[10]](#footnote-10) I led a workshop during which we created a scene showing Jon attending university and explored implications for those unaware of someone’s history. I suggested projecting historical headlines[[11]](#footnote-11) behind an unsuspecting female to prompt the audience to think about projected persona[[12]](#footnote-12) which I developed after researching the use of multi media in Frantic’s productions which had excited me, and made me see how you can design a production for a young contemporary audience.  Rådström wasn’t averse to tackling difficult subjects, having previously explored neo-Nazism and domestic abuse.[[13]](#footnote-13) When the play debuted, two young brothers in Doncaster were charged with the attempted murder of two children[[14]](#footnote-14), supporting Rådstrӧm’s message that unless people are educated on this topic, it will happen again.  In Sweden the age of criminal responsibility is 15. A person cannot be imprisoned before 21 and sentencing is much softer for young offenders.[[15]](#footnote-15) Thompson and Venables were tried in an adult court, condemned by Rådström. We signified the boys’ immaturity through visually affective proxemics; we seated them in low chairs, with a towering invasive prosecutor and a soundscape of them sniggering in court.  P1050323Victim support groups denounced Monsters for giving voices to Jon and Robert but not James[[16]](#footnote-16). I acknowledged James’ voice by writing a monologue communicating his thoughts on anonymity and the media calling him Jamie. The original performance inspired our multi-rolling but Frantic rarely utilise this device so we decided Jon and the Investigator should be consistent throughout. Bausor’s[[17]](#footnote-17) original design used hanging TV screens symbolizing CCTV to show technology couldn’t prevent the crime. Inspired by the use of hanging screens in Frantic’s Beautiful Burnout I suggested utilising film projections and live video – creating a voyeuristic mood – to show today’s technologies cannot prevent murder either.  The chosen extract, like the rest of the play, comprised episodic scenes much like the majority of Frantic’s work. The boys’ interviews, their reaction to authority and graphic descriptions of their actions are taken from investigation tapes[[18]](#footnote-18). Through Frantic’s Chair Duets[[19]](#footnote-19) we highlighted their character differences and their violent actions. Hymns Hands supported James’s mother’s monologue venting her anger. Resembling a Greek chorus, we broke the 4th wall to challenge the “impotent witnesses”[[20]](#footnote-20), forcing the audience to consider how it might act in similar circumstances.  Nature vs. Nurture was explored through moving depictions, which led to Frantic-inspired ‘Round/By/Through’ transitions. Towards the end I explored the theme of anonymity by choreographing a movement piece. I suggested the chorus should surround Jon wearing cardboard cutout faces, implying dehumanization of the media thriving on their emotive reporting which unleashed anguish still prevalent today. The staccato, aggressive in-yer-face movement thread signifies that society won’t rest until they are identified. | **P.E.E.**  **Point**  **Expand / Example**  **Evaluate**  **Link back to performance**  **NOTE THE USE OF I – my role is very clear – it is MY response**  **Footnotes!**  **Note, date accessed and brief summary of findings attached to source**  **TERMINOLOGY**  **Resonant**  **Monologue**  **Signified**  **Proxemics**  **Multi-Role**  **Soundscape**  **Depiction**  **Staccato**  **In Yer Face**  **The response is very clear; HOW I FELT**  **There are elements of in depth academic research embedded within the work**  **There is good mention of the text as a whole and the extract chosen** |

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| **2** | **Connect your research material/s to key moments in the development process and to performance outcomes (A01 600 words)** |

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| During rehearsals, we researched Liverpool in 1993[[21]](#footnote-21) and explored the theme of innocence[[22]](#footnote-22)[[23]](#footnote-23). We listened to recordings of Jon’s police interview[[24]](#footnote-24). Hearing his voice made me realise how young and upset he was, this evoked our pity despite knowing the heinous crime committed. We wanted the audience to have a similar reaction, and tangible feedback clearly demonstrated this was successful[[25]](#footnote-25) and therefore had a big impact on our work.  As part of our ‘practice as research’, I conducted a workshop that explored the childish physicality of the boys, drawing inspiration from images and CCTV footage of the boys holding James’ hand[[26]](#footnote-26). I then choreographed playful physical movement for the opening scene, which had a strong impact based on tangible feedback[[27]](#footnote-27).  \\staff.godalming.ac.uk@SSL\DavWWWRoot\ArtLang\DramaDance\Drama Dance Documents\Photos\2017\DRA\AS\P1050195.JPGPractice as Research led us to use Stanislavski’s ‘Objects of Attention’[[28]](#footnote-28); we each brought in objects that stimulated childhood memories, including children’s clothes, ribbon and a Teddy. Each item reminded us of our own personal accounts of being young, playful and susceptible, putting James’ story into a shocking but relatable perspective. We incorporated these objects into our *mise-en-scene,* controlling and crushing them to connote the destruction of both Robert and Jon’s innocence and the life of James Bulger.  Further research was required to explore the psychological development of children including the concept of ‘desensitisation’. I found a case study of Daniel Bartlam[[29]](#footnote-29) who, aged 14, beat his mother to death with a hammer in 2011. I learnt Bartlam had an obsession with horror films and violent video games – still a controversial topic today. It was disclosed during the trial that Venables and Thompson frequently played *‘Doom’[[30]](#footnote-30)*, a video game endorsed by the US military to train soldiers to kill. Thinking more abstractly I found an article that argued that the Grimm brothers’ fairy tales were equally as gruesome, implying the world we live in cultures evil.[[31]](#footnote-31) This sparked further research into the Grimms’ fairy tales. J:\DCIM\105_PANA\P1050263.JPGWe found the subject matters increasingly disturbing and tackled themes we were interested in[[32]](#footnote-32). This was a key moment that impacted on performance style. We linked different characters and their experiences to applicable fairy tales; for example, James’ Mother was linked to the reoccurring motif of stolen children. We wove these stories into their respective characters and experimented with physical shadow work behind a screen to signify the relevant Fairy Tale – enhancing our desired visual aesthetic. We then incorporated sections of various fairy tales into our script, reading them to the audience from books that were constantly present on stage.  We knew that James’ Mother should connect honestly with the audience, many of whom would be parents, building up the cathartic response. We decided it was important to research the effect the loss of a child has on a mother. I researched an article on Christine McFadden[[33]](#footnote-33), who lost four children to homicide; she described feeling as if she has nothing left in her soul. During the Mother’s monologue she was characterised passionately with sudden outbursts of despair and anger to surprise the audience. She utilised resonance areas, strong articulation for emotional emphasis and maintained eye contact with individual members of the audience. Additionally the ensemble carried out Frantic-inspired stylised movement to communicate distressed feelings of emptiness inside.  Inspired by ‘Things Which I Know To Be True,’[[34]](#footnote-34) [[35]](#footnote-35) we used bold physical gestures to introduce characters. The storyteller’s chair slid on and off the set, subverting a familiar image and making the audience feel uncomfortable with something usually associated with innocence and safety. Minimal but creative use was made of props; we manipulated books, using them as birds, weapons and even as a symbol of the children struggling[[36]](#footnote-36). Additionally Frantic-inspired physical lifts were used at the climax to highlight the violence imposed on James along with a flying sequence to symbolise his spirit leaving his body.[[37]](#footnote-37) | **POINT=**  **Make you simple point, your statement of fact – tell me what you did, what you researched**  **EXPAND =**  **Give details of your research, your findings, your information, what you are doing in rehearsals**  **EVALUATE =**  **Evaluate it – discuss whether it is successful or not**  **TERMINOLOGY**  **Workshop**  **Practice as research**  **Objects of Attention**  **Mise-En-Scene**  **Connote**  **Visual Aesthetic**  **Cathartic**  **There is a sense of EVALUATION embedded within the work which tangible audience feedback quoted in the footnotes** |

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| **3** | **Evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance (AO4 300 words)** |

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| We took our initial play, and deconstructed the text to extrapolate the key themes, ideas and messages that were identifiable within the text, friendship, social media, and parenthood. These themes then guided our extract choice. In the original source material, there are only two characters[[38]](#footnote-38) present throughout the duration of the piece who are more representational[[39]](#footnote-39) than naturalistic. We wanted to ‘stay true’ to this notion. We decided to use a multi-rolling[[40]](#footnote-40) system of characters and developed shared shadow gestures and tension points.  Image result for laban effort graph examplesDue to the multi-rolling nature of our portrayal of characters, my personal role within the piece included playing the main male protagonist. In the scene where Andy and I use Hymns Hands[[41]](#footnote-41) to depict the emotional underpinning of a relationship ‘falling apart’, I have some dialogue which I wanted to make sure had a ‘lasting impact’ on the audience. I researched Laban[[42]](#footnote-42) and created a Laban Effort Graph[[43]](#footnote-43) in order to help me develop the way that I delivered my lines[[44]](#footnote-44) as well as using Cicely Berry’s Punctuation Shift[[45]](#footnote-45) to help me to continue to develop after the aforementioned sequence had finished.  \\staff.godalming.ac.uk@SSL\DavWWWRoot\ArtLang\DramaDance\Drama Dance Documents\Photos\2017\DRA\AL\P1050484.JPGWhen exploring my character of the online bully, I completed Stanislavski’s[[46]](#footnote-46) Hot Seating[[47]](#footnote-47), helping me to develop the inners and outers[[48]](#footnote-48) of my character. My inner emotions of distress reflected my outer emotions of paranoia. Stanislavski’s Conscience Alley[[49]](#footnote-49) further developed my internal psychological state; I now clearly sign that I can hear the constant voice of the social message binging in my head. Through Stanislavski’s Crossing the Space[[50]](#footnote-50), I adopted my primary role as the bully. I aimed to lose my own physicality and embrace her authoritative physicality. My low shoulders, raised chest and a fast paced walk displayed my character’s view of their own social importance.  I researched[[51]](#footnote-51) an article which clearly described the stages of grief that a couple experience when suffering a miscarriage. We used the article as Verbatim[[52]](#footnote-52) which we edited the dialogue to highlight the salient features of the ‘struggle’ of dealing with a miscarriage. Using ‘real’ conversations and dialogue from people who have experienced this issue in reality added a level of credibility and authenticity to our characters, which we hoped would support Stanislavski’s idea of communion meaning the audience would ‘connect’ more emotionally with the subject matter; it also gave us source material for our emotional memory exercises. | **POINT=**  **Make you simple point, your statement of fact – what theme you identified, what need arose**  **EXPAND =**  **Now say how your specific role or character fed that idea or developed that theme**  **EVALUATE =**  **Evaluate it – discuss whether it is successful or not**  **TERMINOLOGY**  **Stylistic Features**  **Role on the wall**  **Hotseating**  **Inners and Outers**  **Proxemically**  **The answer plots understanding of character and how it fits within the play text and also logs rehearsal techniques utilised to develop character** |

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| **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 (A04 500 words)** |

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| Frantic Assembly[[53]](#footnote-53) began to create theatre in 1994 and wanted to create theatre that “*conjures an energy created by joining together.”[[54]](#footnote-54)*This idea of creating theatre in a collaborative way was something that appealed to us as a company. The idea of collectively responding or connecting to a topic with the ability to integrate a variety of opinions and ideas directly links to the way in which we started creating our piece.  Frantic’s first show, Klub[[55]](#footnote-55) was about clubbing/drinking subculture of the 1990’s[[56]](#footnote-56). Whilst this subculture is still prevalent in the way of binge drinking[[57]](#footnote-57), we felt that it was more relevant to our original performance text and chosen extract, to examine the idea of the connection with current subculture that Frantic had, rather than the relevancy of the topic. There is a scene in our piece where we integrate a Tinder[[58]](#footnote-58) verbatim conversations and testimony from published articles about the different perspectives surrounding Tinder[[59]](#footnote-59). From our research, we found an article[[60]](#footnote-60) that inspired a section of our piece because it talked about the idea of a ‘Hookup Culture[[61]](#footnote-61)’ and how the younger generations are not ‘investing’ in relationships as much as previous generations. We conducted further research[[62]](#footnote-62) which confirmed the legitimacy of this subculture.  Frantic Assembly talk about the importance of creating work to include a depiction of subculture and find the most physical and creative ways to illustrate this in order for an audience to connect with the subject matter[[63]](#footnote-63) and to find a contemporary relevance to young people who are one of their target audiences.  J:\DCIM\105_PANA\P1050259.JPGThere is a scene in our piece where Andy and I created a Chair Duet[[64]](#footnote-64) to show the ‘dispensable nature’ of modern dating[[65]](#footnote-65) by distancing our proxemics and experimenting with pace in order to connote how ‘out of control’[[66]](#footnote-66) young people are ‘being’ when using dating apps and sites.  Using Frantic’s ‘Building Blocks’[[67]](#footnote-67), we were able to establish the stylistic influence of their work on our own. In our piece, there is a scene where Tari and I use ‘Round-by-Through’[[68]](#footnote-68)in the same way that I saw it used in their production of ‘Things I Know to Be True’[[69]](#footnote-69). We used it to depict a familial reconciliation after a fallout as a result of an intimate relationship ending. It was successful as it clearly showed the ‘closeness’ of the family within our narrative by our use of proxemics; we were physically close throughout the scene.  Watching Stockholm[[70]](#footnote-70), we liked how they used a bed[[71]](#footnote-71) as a piece of set that the performers use as a ‘springboard’ for movement as well as a singular place that the characters all return to in order to gain some stability. We decided to use a bed in our piece in the scene where the two main characters[[72]](#footnote-72) are talking, as a metaphor for the stability/instability of their relationship and being representative of the place they feel closest to one another. A critical audience commented on the success of this symbology and suggested we develop it to include the revealing of the underside of the bed and the action occurring beneath as we reveal the subtext to their relationship. | **POINT – this is the key methodology of Frantic**  **EXAMPLE – here are the details about the techniques & methodology. This is where is grew from**  **EVALUATE – this is how that methodology influenced our rehearsal process / performance – discuss whether it was successful or not**  **TERMINOLOGY**  **Verbatim**  **Testimony**  **Building Blocks**  **Pace**  **Proxemics**  **Stylistic**  **Metaphor**  **Symbology**  **Connote**  **There is a clear contextual understanding of the company discussed and also of The Building Blocks**  **Still a good focus on I – what was YOUR contribution – whilst still referencing the WE** |

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| **5** | **Discuss the impact of social, historical and cultural contexts on your work. (A01 600 words)** |

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| J:\DCIM\105_PANA\P1050421.JPGThe social context of The Believers[[73]](#footnote-73) had a big impact and is clearly visible through the writing and also our version of the staging of our production. The original play was first performed in 2014, a year after The National Crime Agency released its Child Abduction Report[[74]](#footnote-74) which was one of Lavery’s starting points[[75]](#footnote-75). Our group took inspiration from this key theme of child abuse and abduction that was central to our extract and to the text as a whole, for our own performance, as child abduction/missing children are still relevant topics for a contemporary audience as evidence points to the fact that child kidnappings are increasing[[76]](#footnote-76). We used this knowledge to create the staging, including the police hunt, opening the performance in-media-res, and the interrogation for the missing daughter with the family on a lower proxemic to the interrogator and the image of the missing child given centrality through symbology, explored with a distorted shadow of her body at the back of the stage and a projection of the missing poster.[[77]](#footnote-77)  What was upsetting for me when researching historical abuse cases, was that the majority were females abused by males, it still happens, and Lavery is right when she says *“until we break down the patriarchal hold created by our patrilineal society we will never be safe. We must not accept, we must speak out.”* This quote had a big impact on me during the devising process and I worked to ensure that us as four strong females did speak out through this production; a successful aim as intangible evidence demonstrated the support the audience gave us during the spontaneous applause during the denouement. We rooted the play in gender politics[[78]](#footnote-78) – making a clear divide between us as females multi-rolling, presenting our scenes in an ensemble style as opposed to the one male on stage as father, the self-nominated head of the family. Us as female performers drove the physical movements and it was the male that was left to roam the fringes and shadows of our performance space.  In performance we intended to support Lavery’s self-definition as a ‘second wave feminist’[[79]](#footnote-79) a wave that socially brought greater awareness of child sexual abuse in the 1960s. Judith Lewis Herman[[80]](#footnote-80) wrote the first book ever on father-daughter incest as well as a clinical book about complex post-traumatic stress disorder[[81]](#footnote-81). This had a big impact on our work; when devising, we felt it was important to include the key question embedded within our extract, ‘is murder ever a forgivable act?’ as it was the female daughters who were investigating the feminist reaction to a male dominated crime; in performance we developed the idea of filicide[[82]](#footnote-82) committed by the father who exists within a female dominant family.  \\staff.godalming.ac.uk@SSL\DavWWWRoot\ArtLang\DramaDance\Drama Dance Documents\Photos\2017\DRA\AL\P1050479.JPGDuring the climax, the audience saw Ralph committing suicide which was mirrored by a young girl stabbing a doll, as if she was controlling Ralph’s pain. This showed us going against the stereotypical weaker girl image to emphasise our view that murder cannot be forgiven*.*  The whole piece ended with the girls letting out a laugh but then holding their mouths just as the lighting turned to blackout. This communicated that despite the murderer being defeated; there are still millions of other children in the world that are suffering from sexual abuse and we remain silent about the issue  Culturally, our target audience were theatrically literate, white, aged 16-25. Therefore, our audience would have grown up with a knowledge of the case of Madeleine McCann; during our devising process this case grew in prominence[[83]](#footnote-83), and the parent’s innocence has been questioned again[[84]](#footnote-84). We successfully developed a Sign Describe sequence responding to a recording of the McCann’s protesting their innocence – centre stage on our minimalistic composite-setting.[[85]](#footnote-85) | **Point – Here is my simple point …. This probably has a footnote attached to it (defining a key term, sourcing some research etc)**  **Example – Here is me expanding on that point and saying HOW it can be seen in our piece – what influence it has had, how it informed our work …**  **Evaluate it – Does the moment work? How do you know – is it right that S,C,H aspects should be influencing our work like this?**  **Link back to your PERFORMANCE, your WORK**  **Is it clear how the above has FED DEVELOPMENT OF YOUR PERFORMANCE PIECE?**  **TERMINOLOGY**  **In-media-res**  **Proxemic**  **Symbology**  **Tangible and Intangible feedback**  **Composite Setting**  **There is a sense here of HERE IS THE CONTEXT - supported by facts and then THIS IS HOW this informed our work** |

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| **6** | Evaluate the creative choices you made and whether or not they were successful in performance. **(A04 500 wds)** |

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| Based on tangible and intangible evidence and feedback, I believe our final performance was a successful piece of didactic[[86]](#footnote-86) theatre that worked within the physical theatre genre. Our subject matter and characters helped raise cultural awareness of the contemporary issues of sexual abuse and murder of vulnerable children[[87]](#footnote-87). To keep Lavery’s focus on the female response we successfully[[88]](#footnote-88) focused on the three daughter’s emotive suffering and their need for healing and for closure which led to the final cleansing.  In our performance, I aimed to communicate the father’s lack of remorse[[89]](#footnote-89) through shortening my proxemics to the audience and delivering in a chest resonance, to try and understand his ability to forgive himself for sexually abusing and murdering his daughter. I wanted to convey these  J:\DCIM\105_PANA\P1050398.JPGideas to the audience so they showed no sympathy towards Ralph, emphasising the severity of his actions. To achieve this, I wrapped cling-film around three girls during this scene. The cling-film represented Ralph’s storage of his paedophilic videos as his wife questions, ‘wrapped in polythene right?’ in reference to his videos. The cling-film was also a clear physical signifier of him entrapping his victims and also his internal memories as he traps the three victimised girls using the film.  A critical audience[[90]](#footnote-90) mentioned how this scene was a very clear and focused turning point for them, reflecting on Ralph’s lack of regret, and therefore the symbology of the moment successfully communicated my aim. By having this action taking place centre stage and with the use of an overhead spotlight at 100% intensity, it focused the audience on Ralph’s actions; successfully engrossing them and making them feel uncomfortable.[[91]](#footnote-91)  J:\DCIM\105_PANA\P1050426.JPGWe wanted the focus to be on the wife/mother attempting make her husband feel guilty as a form of revenge, as a way of her reaching internal closure. We wanted to show this to the audience to increase their sentimental connection with Nancy as she reveals emotively how her husband’s actions have deeply affected her. Initially, I suggested that we explore this connection through a Chair Duet; however, a critical audience commented that this was not successful as they were distracted by the presence of the husband[[92]](#footnote-92). Therefore, to successfully achieve our aim of creating a cathartic connection with the central female protagonist, I developed the moment and sat in the audience whilst we left my wife centre stage, performing a Sign Describe to an underscore of a police interview in a tight white spotlight at 100% intensity[[93]](#footnote-93).  My decision to start our performance outside worked effectively as audience members were cold and uncomfortable. This helped achieve our desired effect of increasing realism within our setting; the audience became more immersed making the father’s abusive action appear more severe. Intangible evidence[[94]](#footnote-94) proved that our aim was reached: a critical audience felt sickened by my aggressive character, slamming against the van and yelling expletives. I successfully[[95]](#footnote-95) utilised direct address when grabbing an individual out from the audience, ordering her to read out titles of his videos. I decided to enhance this moment with the use of projection on the side of the van projecting images of the McCann’s, which I interacted with inspired here by Frantic’s use of projections in Love Song[[96]](#footnote-96). I feel this successfully universalised our performance moving beyond our narrative and successfully connecting with other contexts[[97]](#footnote-97).  A key moment which I feel was successful in our final performance was my use of voice during Tari’s dream. It was at this particular point that all my character could do was pray to god that he would stop me carrying out such a gruesome act. I used a build-up of crescendo in staccato delivery, from being worried and fragile in my voice, to a sudden frantic, screaming, moving from chest to throat resonance. I felt that this was successful[[98]](#footnote-98) as it allowed me to portray the desperateness I was feeling towards the event that was unfolding. | **Here is MY POINT**  **Here is me EXPANDING on that point**  **Here is my EVALUATION of that point**  **Link back to your PERFORMANCE, your WORK**  **TERMINOLOGY**  **Analysis is the process of breaking a complex topic or substance into smaller parts to gain a better understanding of it.  Evaluation is systematic determination of merit, worth, and significance of something or someone using criteria against a set of standards. MUST HAVE BOTH TO DO WELL**  **KEY TERMS**  **Cathartic Connection**  **Protagonist**  **Immersed**  **Resonance**  **Feedback quotes – intangible evidence from audience members – has been embedded within the footnotes to support evaluative statements.**  **Still there is a focus on I .... This is what I did .... (the questions asks you to reflect on YOUR OWN skills and ideas)** |

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| **SNIPPING PICTURES FROM E-STREAM** |
| 1. Search for your performance on e-stream 2. Find the appropriate moment and pause 3. Click on START icon – chose SNIPPING TOOL (in college) 4. Drag the cursor over the image to be copied   You then have an image you can use / embed into your coursework  There are also a selection of images from your performance on FACEBOOK (Andy Rant) |

1. Monsters by Niklas Rådström (Oberon Modern Plays) ISBN-13: 978-1840029284 [↑](#footnote-ref-1)
2. <https://en.wikipedia.org/wiki/Niklas_R%C3%A5dstr%C3%B6m> [http://www.theguardian.com/stage/2009/may/06/monsters-james-bulger-arcola-niklas-radstrom](http://www.theguardian.com/stage/2009/may/06/monsters-james-bulger-arcola-niklas-radstrom11/12/15) Accessed: 11/02/2017 Article about Rådström’s reasons for writing about the James Bulger killing. He wanted to explore who was to blame and the nature of evil seeing the case as a universal matter ‘this has happened before it will happen again.’ and not just to do with two boys from England. [↑](#footnote-ref-2)
3. The Frantic Assembly Book of Devising Theatre, Routledge; 2 edition (15 July 2014) ISBN-10: 1138777013 [↑](#footnote-ref-3)
4. Nature or Nurture: a debate within psychology that is concerned whether people’s behaviour and characteristic are exclusively inherited/ genetic or learned. <http://www.simplypsychology.org/naturevsnurture.html> Assessed: 11/02/2017 [↑](#footnote-ref-4)
5. <http://www.dailymail.co.uk/news/article-2356231/Jon-Venables-gets-FOURTH-new-identity-set-early-release-child-porn-sentence.html> Accessed: 09/02/2017 Jon Venables receives his 4th new identity to continue his anonymous life in society. [↑](#footnote-ref-5)
6. <http://news.bbc.co.uk/olmedia/990000/images/_991562_cctv300.jpg> Accessed 12/02/2017 Photograph distributed amongst the media, which helped in the arrest of Thompson and Venables. [↑](#footnote-ref-6)
7. Destroying the Baby in Themselves: Why did the two boys kill James Bulger? By [David Jackson](https://www.amazon.co.uk/s/ref=dp_byline_sr_ebooks_1?ie=UTF8&text=David+Jackson&search-alias=digital-text&field-author=David+Jackson&sort=relevancerank) (Five Leaves Publications) (ISBN: 9780907123316) (2 Feb. 2015) [↑](#footnote-ref-7)
8. http://www.theguardian.com/uk/2010/mar/03/james-bulger-case-venables-thompson Accessed: 03/02 2017. Valuable insight into the reason for murder by Thompson and Venables,“suggested "violent video films" might be at least partly to blame.” [↑](#footnote-ref-8)
9. Creating A Role (Bloomsbury Revelations) 25 Apr 2013 by [Constantin Stanislavski](https://www.amazon.co.uk/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Constantin+Stanislavski&search-alias=books-uk&text=Constantin+Stanislavski&sort=relevancerank) (Author) ISBN-13: 978-1780936918 [↑](#footnote-ref-9)
10. <https://www.theguardian.com/uk/2010/mar/07/jon-venables-alleged-child-porn-offences> Accessed: 02/02/2017 Article confirming Venables is back in prison due to pornography charges. [↑](#footnote-ref-10)
11. <https://www.unicef.org/tdad/roleofstatspublicopinion3uk.doc> Accessed: 4/03/2017. Document outlining frenzied response to the Bulger killing and the media being affected by public opinion of the case. [↑](#footnote-ref-11)
12. <http://time.com/103396/we-trust-strangers-even-when-it-doesnt-make-sense-to-do-so/> Accessed: 12/02/2017 Article discusses how rational behavior theories suggest our initial interactions are built on trust. [↑](#footnote-ref-12)
13. <http://news.bbc.co.uk/today/hi/today/newsid_8034000/8034798.stm> Accessed: 15/02/2017. Information about Niklas Rådström and his previous plays. [↑](#footnote-ref-13)
14. <https://www.theguardian.com/uk-news/2016/dec/09/edlington-attack-two-brothers-granted-lifelong-immunity> Accessed: 16/02/2017. Article provides information on the Doncaster case and the Judge granting lifelong anonymity to brothers who tortured two boys.

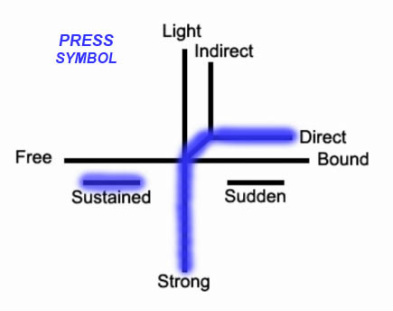
    15 <http://www.cycj.org.uk/wp-content/uploads/2016/03/MACR-International-Profile-Sweden.pdf> Accessed: 16/02/2017. Centre for youth and criminal justice document discusses the minimum age of criminal responsibility.

    16 https://www.theguardian.com/uk/2009/apr/05/james-bulger-theatre-monsters Accessed: 18/02/2017 Article discusses interview with Lyn Costello, who set up the charity Mothers Against Murder and Aggression after James Bulger's death.

    17 http://www.britishtheatreguide.info/reviews/monsters-rev Accessed: 20/02/2017 Review of the first performance of the play at the Arcola Theatre, minimal staging and technology were inspirational.

    18 <https://www.youtube.com/watch?v=-u9pIf04l2U> Accessed: 23/03/2017 Original interview recordings of the boys, which helped inspire characterisation and vocals.

    19 <https://www.youtube.com/watch?v=PB-9LERsyY8> Accessed: 24/02/2017 Frantic assembly website giving clear instructions and demonstrations of how to carry out a Chair Duets which impacted on physical movement.

    20 <https://www.theguardian.com/stage/2009/may/09/monsters-michael-billington-theatre-review> Accessed: 25/02/2017. A positive Guardian Review of Monsters at the Arcola by Michael Billington. The review gives justification of tackling sensitive subject matters. [↑](#footnote-ref-14)
15. [↑](#footnote-ref-15)
16. [↑](#footnote-ref-16)
17. [↑](#footnote-ref-17)
18. [↑](#footnote-ref-18)
19. [↑](#footnote-ref-19)
20. [↑](#footnote-ref-20)
21. <http://www.spiked-online.com/newsite/article/8302#.WMF9ZXgqZUQ> Accessed: 10/02/2017 Article discusses Liverpool and society at the time of the murder of James Bulger. [↑](#footnote-ref-21)
22. <https://www.psychologytoday.com/articles/199903/the-new-age-innocence> Accessed: 12/02/2017 Article discusses the innocence of childhood and expectations of childhood. [↑](#footnote-ref-22)
23. <http://www.naturalchild.org/jan_hunt/born_innocent.html> Accessed: 15/02/2014 article looks at childhood innocence and how parental attitudes to their children are key in their development. [↑](#footnote-ref-23)
24. <https://www.youtube.com/watch?v=-u9pIf04l2U> Accessed: 23/03/2017 Original interview recordings of the boys, which helped inspire characterisation and vocals. [↑](#footnote-ref-24)
25. “I had tears in my eyes when John performed his monologue” [↑](#footnote-ref-25)
26. <https://www.youtube.com/watch?v=l3qPM4jN4w4> Accessed: 10/02/2017 CCTV images of James Bulger being abducted impacted on depictions and choreographed movement. [↑](#footnote-ref-26)
27. “Because I had been immersed in the action of play at the start, when the beatings occurred it was more shocking” Audience Member [↑](#footnote-ref-27)
28. Creating A Role (Bloomsbury Revelations) 25 Apr 2013 by [Constantin Stanislavski](https://www.amazon.co.uk/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Constantin+Stanislavski&search-alias=books-uk&text=Constantin+Stanislavski&sort=relevancerank) (Author) ISBN-13: 978-1780936918 [↑](#footnote-ref-28)
29. <http://www.theguardian.com/uk/2012/apr/02/teenager-daniel-bartlam-jailed-murder> Accessed: 01/02/17 Daniel Bartlam was a 14 year old who beat his mother to death, burning her body afterwards. His obsession with video games impacted on the piece. [↑](#footnote-ref-29)
30. <http://www.simulationfirst.com/papers/Got_Game.pdf> Accessed: 03/02/17 Connection between *Doom* and use for training by the US Military. [↑](#footnote-ref-30)
31. <http://www.telegraph.co.uk/news/worldnews/northamerica/usa/8602162/US-Supreme-Court-says-gory-video-games-for-children-are-protected-by-free-speech.html> Assessed: 01/02/17 ‘The Supreme Court struck down the law by a 7-2 vote and drew comparisons between video games and the violence in traditional children’s books. Justice Antonin Scalia said: “Grimm's Fairy Tales, for example, are grim indeed.’ [↑](#footnote-ref-31)
32. The Hard Facts of the Grimms' Fairy Tales by Maria Tatar ISBN: 9780691114699 [↑](#footnote-ref-32)
33. <http://abcnews.go.com/GMA/story?id=125830&page=1> Accessed: 02/02/2017 Christine McFadden had discovered her four children dead in her home after her ex-husband had shot her two sons and two daughters. Christine McFadden Quote: “I am bankrupt, mentally, emotionally. My body’s gone, my mind’s gone”. This quote appeared in our piece. [↑](#footnote-ref-33)
34. ‘Things I Know to Be True’ Frantic Assembly Performance Chichester Festival Theatre (Minerva Theatre) 15 November - 26 November 2017 – impacted on the style of our piece, specifically characterization, physical movement and use of staging. [↑](#footnote-ref-34)
35. Things I Know To Be True (NHB Modern Plays) (Frantic Assembly) Nick Hern Books; Frantic Assembly edition (8 Sept. 2016) ISBN-13: 978-1848425767 [↑](#footnote-ref-35)
36. <http://idlemotion.co.uk/about> Idle Motion theatre company Accessed: 14/02/2017 Idle Motion takes an interest in personal stories and sensual objects. Their innovative object manipulation was influential and used in conjunction with Frantic inspired physical movement. [↑](#footnote-ref-36)
37. <https://www.youtube.com/watch?v=Q4mXhW7TXQ8> Accessed: 12/02/2017 National Theatre Frantic Assembly Masterclass: Learning to Fly helped developed our physical technique of flying. [↑](#footnote-ref-37)
38. M & W – being representative of a ‘MALE’ and ‘FEMALE’ character [↑](#footnote-ref-38)
39. <http://www.ehow.com/info_8756050_representational-theatre.html> - accessed 18/12/2016 [↑](#footnote-ref-39)
40. Brecht on Theatre by Bertolt Brecht. 978-1408145456 Bloomsbury Methuen Drama; 3rd Revised edition edition (23 Oct. 2014) [↑](#footnote-ref-40)
41. <https://www.youtube.com/watch?v=8Dv3mfcAU_s> – accessed 12/01/2017 [↑](#footnote-ref-41)
42. <http://www.labananalyses.org/laban_analysis_reviews/laban_analysis_notation/effort_dynamics_eukinetics/element_factor_state_drive.htm> - accessed 17/02/2017 [↑](#footnote-ref-42)
43.  [↑](#footnote-ref-43)
44. DIRECT, STRONG & SUSTAINED [↑](#footnote-ref-44)
45. Voice and the Actor. Berry, C. 978-0020415558 Jossey Bass; New Ed edition (30 July 1991) [↑](#footnote-ref-45)
46. Stanislavski was a Russian actor and director who treated theatre-making as a serious endeavour requiring dedication, discipline and integrity. <http://en.wikipedia.org/wiki/Constantin_Stanislavski> [↑](#footnote-ref-46)
47. An actor is asked questions whilst in their character and sometimes these questions are very specific to that character for example, the effects of the scenario they are in. <http://dramaresource.com/strategies/hot-seating> [↑](#footnote-ref-47)
48. Stanislavskian rehearsal exercise brainstorming the emotions of your character: outer emotions are seen by others versing the inner, more personal emotions unknown by anybody else. This helps develop psychological truth within the characters role <http://www.massimomarinoni.co.uk/pdf/Inner-Life-of-the-actor.pdf> [↑](#footnote-ref-48)
49. People stand in two rows and the actor walks down the middle as a particular character whilst being told different images, emotions and purposes by the people standing around them <http://dramaresource.com/strategies/conscience-alley> [↑](#footnote-ref-49)
50. Actors split into 5’s or 6’s. They cross the space from one end to the other, followed by the next 5/6’s who wait in a line behind them, then the next, then the next. The OBJECTIVE is to cross the space. The space will be dictated by you the tutor. The actors are given specific scenarios and objectives e.g. crossing a beach with hot sand in bare feet. The objective is to cross the space as quickly as possible. <http://www.123helpme.com/view.asp?id=93529> [↑](#footnote-ref-50)
51. <http://www.babycentre.co.uk/a4006/coping-with-a-miscarriage> - accessed 03/03/17 [↑](#footnote-ref-51)
52. <http://oxfordstudent.com/2015/01/16/verbatim-theatre-plays-without-playwrights/> - accessed 04/02/2017 [↑](#footnote-ref-52)
53. <https://www.franticassembly.co.uk/about> - accessed 05/03/2017 [↑](#footnote-ref-53)
54. <https://www.franticassembly.co.uk/about> - accessed 06/03/2017 [↑](#footnote-ref-54)
55. <https://www.franticassembly.co.uk/productions/klub> - accessed 06/03/2017 [↑](#footnote-ref-55)
56. “a brutal and paranoid response to club culture. Klub wanted to explore why people were living for the weekend, why they felt the need to connect with strangers, the emergence of this club-culture/sub-culture.” [↑](#footnote-ref-56)
57. [http://www.telegraph.co.uk/news/health/news/10825449/Britains-binge-drinking-levels-are-among-the-highest-in-the-world.html - accessed 01/03/2017](http://www.telegraph.co.uk/news/health/news/10825449/Britains-binge-drinking-levels-are-among-the-highest-in-the-world.html%20-%20accessed%2001/03/2017) 83% of hospital admissions on a Friday night are related to alcohol [↑](#footnote-ref-57)
58. <https://www.gotinder.com/> - accessed 05/03/2017 [↑](#footnote-ref-58)
59. <http://www.telegraph.co.uk/men/relationships/10317832/Tinder-review-a-womans-perspective.html> - accessed 14/01/2017 [↑](#footnote-ref-59)
60. [http://www.vanityfair.com/culture/2015/08/tinder-hook-up-culture-end-of-dating - accessed 12/01/2017](http://www.vanityfair.com/culture/2015/08/tinder-hook-up-culture-end-of-dating%20-%20accessed%2012/01/2017) An article that focuses on how women are not investing in their relationship and that 95% of new relationships formed via Tinder finis within 1 month of starting [↑](#footnote-ref-60)
61. <http://www.huffingtonpost.com/news/hookup-culture/> - accessed 23/02/2017 [↑](#footnote-ref-61)
62. Modern Romance, Ansari A. Penguin Publishers (Feb 2016) ISBN: 978-0141981468 [↑](#footnote-ref-62)
63. The Frantic Assembly Book of Devising Theatre, Graham S. and Hogget S. [↑](#footnote-ref-63)
64. Frantic Assembly (2009) Frantic Assembly Book of Devising Theatre – Chair Duets. [online] Available from https://www.youtube.com/watch?v=LC-dkYZOUVo [Accessed 11 May 2014]. [↑](#footnote-ref-64)
65. <https://www.theguardian.com/lifeandstyle/2012/feb/06/is-online-dating-destroying-love> - accessed 17/01/2017 [↑](#footnote-ref-65)
66. <http://www.eharmony.com/dating-advice/dating/the-twelve-new-rules-of-dating/> - accessed 10/01/2017 [↑](#footnote-ref-66)
67. <https://franticassembly.co.uk/news/2015/Mar/16/film-exclusive-building-blocks-frantic-method> - accessed 06/03/2017 [↑](#footnote-ref-67)
68. <https://www.tes.com/teaching-resource/frantic-assembly-masterclass-building-blocks-for-devising-11029337> - accessed 14/02/2016 [↑](#footnote-ref-68)
69. Chichester Festival Theatre, Minerva Theatre – November 2017 [↑](#footnote-ref-69)
70. <https://www.franticassembly.co.uk/productions/stockholm> [↑](#footnote-ref-70)
71. <https://www.youtube.com/watch?v=lMFxle6VnFE> [↑](#footnote-ref-71)
72. Page 13-16 of our Devised Script [↑](#footnote-ref-72)
73. <https://franticassembly.co.uk/productions/the-believers> (Date Accessed 09/03/17) For images of the minimalistic setting [↑](#footnote-ref-73)
74. <https://www.ceop.police.uk/Media-Centre/Press-releases/2013/CHILD-ABDUCTION-REPORT-REVEALS-NEED-FOR-A-REVAMPED-STRANGER-DANGER-ALERT/> (Date Accessed 06/02/17) 17 per cent of abducted minors were taken by a parent, usually a male [↑](#footnote-ref-74)
75. <https://en.wikipedia.org/wiki/Bryony_Lavery> (Date Accessed 13/03/17) Her plays have a feminist undertone in them [↑](#footnote-ref-75)
76. <http://www.independent.co.uk/news/uk/crime/child-kidnap-and-abduction-increase-as-crimes-come-under-greater-scrutiny-10062014.html> (Date Accessed: 06/02/17) There was a 15% increase in abduction cases in the last 10 months

    “Child abductions and kidnappings are on the increase, with almost 900 reported cases in the past year alone” [↑](#footnote-ref-76)
77. “I loved the Missing Child poster that was put on our seats – it made me start thinking before the play had started and then when we saw that child on stage, we knew something was about to happen to her, and we wanted to protect her” Audience Member [↑](#footnote-ref-77)
78. <https://www.theguardian.com/theobserver/2002/jun/23/features.review27> (13/03/17) [↑](#footnote-ref-78)
79. <http://en.wikipedia.org/wiki/Second_wave_feminism> (Date Accessed 09/03/17) [↑](#footnote-ref-79)
80. <http://en.wikipedia.org/wiki/Judith_Lewis_Herman> (Date Accessed 09/03/17) [↑](#footnote-ref-80)
81. <http://www.nhs.uk/conditions/post-traumatic-stress-disorder/Pages/Introduction.aspx> [↑](#footnote-ref-81)
82. <https://en.wikipedia.org/wiki/Filicide> (13/03/17) the deliberate act of a parent killing their own child [↑](#footnote-ref-82)
83. <http://www.telegraph.co.uk/news/worldnews/europe/portugal/6974917/Madeleine-McCanns-death-covered-up-by-parents-who-faked-kidnap-court-hears.html> (Date Accessed: 12/02/17) [↑](#footnote-ref-83)
84. <http://www.dailymail.co.uk/news/article-4176546/Madeleine-McCann-s-parents-lose-appeal.html> (13/03/17) Madeleine McCann's 'extremely disappointed' parents face massive legal bill after losing appeal against failed libel claim over Portuguese detective's book alleging they covered up their daughter's death [↑](#footnote-ref-84)
85. <http://www.dramainfoweb.co.uk/pages/scenery_2.html> (13/03/17) A composite set would represent more than one room, for example, it might also show the kitchen next to the lounge. [↑](#footnote-ref-85)
86. Agnetha interrupts the story line to address the audience directly with analysis, argument and documentation about the neurological and psychological differences of a criminal brain. This shows a didactic presentation of drama <http://www.britannica.com/EBchecked/topic/189683/epic-theatre> (Date accessed 09/03/17) [↑](#footnote-ref-86)
87. around 65% of women that contact rape crisis centres are adult survivors of childhood sexual abuse. this high percentage emphasises the severity of sexual abuse <http://www.rapecrisis.org.uk/childsexualabuse2.php> (Date Accessed 09/03/17) [↑](#footnote-ref-87)
88. “I was shocked by the reactions of the daughters at the start but by the end totally understood why they had reacted the way they did” Audience Member [↑](#footnote-ref-88)
89. Research shows how sociopathic criminals usually feel no remorse and find ways to blame their situation on someone or something else. They have no reason to take responsibility for it themselves. <http://www.quora.com/Do-criminals-tend-to-feel-guilty-for-their-crimes> [↑](#footnote-ref-89)
90. A critical audience member said: *“In this scene, I became deeply sickened by Ralph’s lack of regret and remorse”* [↑](#footnote-ref-90)
91. Audience Feedback: “The entrapment of the girls within the cling-film made me feel uncomfortable within the performance” [↑](#footnote-ref-91)
92. A student said: *”By Ralph being on stage with you* (Nancy) *this makes your speech less emotive and powerful as I get distracted by Ralph on stage”* [↑](#footnote-ref-92)
93. “The lighting made it look like the wife was trapped during the interview and had nowhere else left to go” Audience Member [↑](#footnote-ref-93)
94. Audience Feedback: *‘I felt sickened by Ralph’s characterisation in this scene”* [↑](#footnote-ref-94)
95. “I felt really uncomfortable when the audience member began to have tears in her eyes – it added to this moment and from then on we all hated Ralph for what he was doing” Audience Member [↑](#footnote-ref-95)
96. <https://www.franticassembly.co.uk/productions/lovesong> (Date Accessed 13/03/17) Lovesong focussed on an older couple who were struggling to come to terms with an illness. As they entered a crucial week in their lives their house became filled with ever vivid memories of each other.  [↑](#footnote-ref-96)
97. “All I could then think about were the recent news reports about Madeline. It was good because suddenly the play had relevance to what was going on in rela life” Audience Member [↑](#footnote-ref-97)
98. Intangible evidence – the gasp that happened at the end of the prayer when I slumped to the floor [↑](#footnote-ref-98)