

# LESSON 1 (wk 4)

Focus on Frantic Assembly for Activity – 3

Understanding creative intentions and themes of another work by Frantic.

Making some work practically

# THE EXAM PAPER

## Reminder – how this all fits together ...

Activity 1 40 minutes	<ul style="list-style-type: none"><li>• Show what contextual factors are impacting the work of each company</li><li>• Reference one piece of work from each company to evidence this</li><li>• Understand the themes of both pieces of work</li></ul>	DV8 = To Be Straight With You FRANTIC = The Unreturning
Activity 2 70 minutes	Frantic Assembly – discuss the theme of one piece of work, and analyse 3 key moments interrogating the elements used	LOVESONG
<b>Activity 3</b> <b>70 minutes</b>	Which company is better to headline a Festival? Using examples from their work, reach an opinion (the title of the Festival will be given in the exam)	DV8 reference Dead Dreams of Monochrome Men <b>FRANTIC = Lovesong and Things I Know To Be True</b>

# QUICK STARTER ACTIVITY

You can complete this as an individual or as a pair.

Write down all the performance elements that you would expect to see in a Frantic Production

Share your  
work with the  
class



# ELEMENTS OF FRANTIC'S WORK ....

High energy, fast paced, cinematic feel, cross-cutting, visual imagery, lighting and sound are integral, projections, synchronized soundtrack, contemporary references, heart rather than head, text and movement

“Frantic Assembly show us that education deforms but that instinct and guttural responses can open up the world and can be highly creative.” Scott Graham (The Frantic Book of Devising)

Try and make note of all the quotes we give you and use them in the exam

“Frantic Assembly show us that education deforms but that instinct and guttural responses can open up the world and can be highly creative.”

Scott Graham (The Frantic Book of Devising)

You will also have to submit a **BIBLIOGRAPHY** for this exam – which carries marks!



## IN PAIRS

One will look at the screen, the other away from the screen

You are not allowed to use the word itself in this game ....

The practitioner looking at the screen must describe each word to their partner without using the word itself.

TRY and describe it in relation to FRANTIC'S WORK.

This is a race!



**LOVE SONG  
BUILDING BLOCKS  
CHAIR DUETS  
REVEALING THE SUBTEXT  
LINGUISTIC  
YOUNGER AUDIENCE**



**THINGS I KNOW TO BE TRUE  
FAST-PACED  
CINEMATIC  
CROSS-CUTTING  
NON-LINGUISTIC  
MUSICAL UNDERSCORE**



# THINGS I KNOW TO BE TRUE



2016-2017

A Frantic Assembly and State Theatre  
Company South Australia production

Writer – Andrew Bovell

Directors – Geordie Brookman and Scott  
Graham

Costume – Ailsa Paterson

Sound – Andrew Howard

Set/Lighting – Geoff Cobham

# SYNOPSIS



ReadReflect

ReadReflect

Full production is available on GOL – **you should be making time to watch all the productions we are focusing on over the next few weeks.**

A beautifully touching, funny and bold production, *Things I Know To Be True* tells the story of a family and marriage through the eyes of four grown siblings struggling to define themselves beyond their parents' love and expectations.

Parents Bob and Fran have worked their fingers to the bone and with their four children grown and ready to fly the nest it might be time to relax and enjoy the roses. But the changing seasons bring home some shattering truths.

Featuring Frantic Assembly's celebrated physicality, and co-directed by Frantic Assembly's Tony and Olivier Award nominated Artistic Director Scott Graham and State Theatre Company's Artistic Director Geordie Brookman, *Things I Know To Be True* is a complex and intense study of the mechanics of a family that is both poetic and brutally frank.

# ROSIE

Actor = Kirsty Oswald

- ◇ The youngest daughter
- ◇ Has been away travelling in Europe
- ◇ Met a boy (Emmanuel) and fell madly in love
- ◇ Fell out of love
- ◇ Had her heart broken
- ◇ Is now returning to the family home
- ◇ Her monologue is the first scene after the prologue



# IN PAIRS

Find a space and on your mobile via YOUTUBE search for the following:

**NILS FRAHM**

**MORE**

Listen to first minute or so.

Note your response to it – how does it link to what we know so far about the production? What moods and atmospheres are created?





**Share**

**Your reflections on one of the pieces of music that make up the sound track for this production**

# PAUSE

Note down your responses to the music.

This is the music that plays during the key moment we are looking at today





# READ THIS ONE SHORT EXTRACT FROM ROSIE'S OPENING MONOLOGUE

Then he wakes up and he looks at me as if he knows what I'm thinking and as if he wants to get up and run so I kiss him on his lips before he can. And he smiles. And I'm gone all over again. And we make love, so tenderly, so sweetly and after, as I drift off to sleep, lying on his chest, listening to the beat of his heart, thinking I could listen to this for the rest of my life, I think is this it, is this what falling in love is?

**Practical.**  
**Watch this one short clip – staging that moment**

Watch what elements are at play

## **DISCUSS**

- TEXT
- CHOREOGRAPHY
- LIGHTING
- SOUND
- PERFORMER TO PERFORMER
- PERFORMER TO AUDIENCE



Discuss what elements are at play in this one simple moment

Things I Know To Be True  
Scene 1 – Rosie's Monologue



**SIMPLY WHAT  
DOES THE LIFT  
COMMUNICATE?**



**THINK, PAIR, SHARE**

WRITE DOWN THE QUOTE FROM SCOTT GRAHAM

**IN ROSIE'S FIRST MONOLOGUE, IT MUST LOOK LIKE ROSIE IS EFFORTLESSLY FLOATING ON THE LOVE OF EMMANUEL AND HER FAMILY AND NOT JUST BEING LIFTED. IF WE CAN GET THE TECHNIQUE CORRECT THEN AN AUDIENCE WILL ONLY SEE THE FLOAT AND NOT THE EFFORT OF THE LIFT.**

Source: Things I Know To Be True – Education Pack

# PRACTICAL TASK

1. You are to work on this lift
2. Watch the company in rehearsals, it shows you in more detail how it is achieved
3. Once you have mastered it, have someone read the text whilst you perform the lift
4. Remember how smooth it must be – look back at Graham's quote about this lift

<https://www.youtube.com/watch?v=BdCyUIAOQWo&list=PLC-u0IYaXOZqdRhbVY-HU7bQEE1hhPgBW&index=11&t=0s>



# READ THIS ONE SHORT EXTRACT FROM ROSIE'S OPENING MONOLOGUE

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Company move into position

LIFT, as Rosie puts her hands behind her head

Slowly bring Rosie down

Horizontal hold

Rosie is lowered to the ground



# READ A SHORT SECTION OF ROSIE'S OPENING MONOLOGUE



We will hand out the short text  
extract. Annotate  
Please FILE IT

# GROUP DISCUSSION

## Response to text

- ◇ What is your immediate response to the text
- ◇ Why is the garden, the back yard and the 'roses' mentioned?
- ◇ What are these signifiers of?



**Practical.**  
**Watch this one short clip**  
**– staging part of Rosie's**  
**opening monologue**

Watch what elements  
are at play

## **DISCUSS**

- TEXT
- CHOREOGRAPHY
- PERFORMER TO PERFORMER
- PERFORMER TO AUDIENCE

# TASK

1. Watch this short clip of Rosie's monologue
2. Simply – what elements are at play here?





Discuss what elements are at play in this one simple moment

Things I Know To Be True  
Scene 1 – Rosie's Monologue



**SIMPLY WHY DOES  
ROSIE PHYSICALLY  
CONNECT WITH EACH  
FAMILY MEMBER?**



**THINK, PAIR, SHARE**

## WRITE DOWN THE QUOTE FROM SCOTT GRAHAM

SHE IS ALONE IN BERLIN AND IS THINKING ABOUT ALL THE EVENTS THAT HAVE GOT HER HERE AND HOW MUCH SHE WANTS TO BE HOME IN THE SAFETY OF HER FAMILY. IN THESE MEMORIES, THE WARMTH OF THE FAMILY'S EMBRACE IS PALPABLE. I WANTED TO PUT THAT WARMTH ON STAGE. I ALSO THOUGHT IT WOULD BE A USEFUL WAY OF QUICKLY INTRODUCING THE CHARACTERS AND GETTING AUDIENCES USED TO OUR FLUID, PHYSICAL AND VISUAL STYLE OF STORY TELLING.

Source: Things I Know To Be True – Education Pack



IF YOU HAVE TO STAGE IT, IT  
MEANS YOU ARE ANALYSING IT –  
IF YOU ARE ANALYSING IT YOU  
ARE FOCUSING ON ELEMENTS

Why do we do this within these lessons?

# PRACTICAL TASK

1. You are to stage the connections in this extract (ideally in groups of 6)
2. The extract is on GoL > Unit 1 > Frantic Clips use your mobile to analyse it in more detail
3. Do your best ... if it's not perfect, then at least it's your interpretation of it!!
4. You have the track so you can play that as you work
5. TEN MINUTES



# PERFORMANCE

ClassAction  
presents:

ROSIE'S  
MONOLOGUE

V.2



# If there's time complete now, if not for homework

- Have a look now at the A3 sheet ROSIE'S MONOLOGUE analysis
- Does it all make sense and are you able to complete it?
- You are basing their 'relationships with Rosie' on the way they physically interact in this opening monologue

The clips are on GoL

# HOMework

- There will only be a little written homework this week.
- You have 4.5 hrs at least of 50:50 homework
- In that time this week you can definitely watch TWO FULL PRODUCTIONS (GOL)
- LoveSong, Things I Know, To Be Straight With You, Dead Dreams ...

# LESSON 2 (wk 4)

Focus on Frantic Assembly for Activity – 3

Understanding creative intentions and themes of another work by Frantic.

Revisiting our knowledge about the company

# THE EXAM PAPER

## Reminder – how this all fits together ...

<b>Activity 1</b> 40 minutes	<ul style="list-style-type: none"><li>• Show what contextual factors are impacting the work of each company</li><li>• Reference one piece of work from each company to evidence this</li><li>• Understand the themes of both pieces of work</li></ul>	DV8 = To Be Straight With You FRANTIC = The Unreturning
Activity 2 70 minutes	Frantic Assembly – discuss the theme of one piece of work, and analyse 3 key moments interrogating the elements used	LOVESONG
<b>Activity 3</b> <b>70 minutes</b>	Which company is better to headline a Festival? Using examples from their work, reach an opinion (the title of the Festival will be given in the exam)	DV8 reference Dead Dreams of Monochrome Men <b>FRANTIC = Lovesong and Things I Know To Be True</b>

# QUICK STARTER ACTIVITY

SOLO TASK – building into a paired activity / whole class activity

Just write a one or two word response that summarises Things I Know

1. One person will say their word and we will pick another student who will explain how the word links to the production
2. Repeat ...



**DON'T PANIC  
ABOUT THE EXAM  
... YET**

We will be going over the specifics of the exam FROM NEXT WEEK

At the moment we are just looking at CONTENT and understanding the companies and their repertoire.

# NOTES

Quick consolidation  
about what we  
know contextually  
about Frantic

UPDATE YOUR  
NOTES AS WE SPEAK



# Who Are Frantic Assembly?

- ✍️ A leading UK contemporary theatre company
- ✍️ Described as 'vibrant and visceral'; produce thrilling, energetic and uncompromising theatre, attracting youthful audiences
- ✍️ Collaborate to produce new writing with practitioners such as Simon Stephens, Mark Ravenhill and Bryony Lavery
- ✍️ Approach has influenced contemporary theatre-making and encouraged the use of movement directors and choreographers
- ✍️ Work places equal emphasis on striking physicality, design, music and text  
(There is a relationship between all constituent features)

ReadReflect

ReadReflect

**‘WE BEGAN WITH LITTLE MORE THAN A FIERCE WORK ETHIC AND A DESIRE TO DO SOMETHING DIFFERENT AND TO DO IT DIFFERENTLY.’**



Frantic Assembly  
Source The Book of Devising



# The beginning

- ✍ Formed in 1994; Artistic Director Scott Graham formed company with Steven Hoggett and Vicki Middleton
- ✍ Inspired by:
  - ✍ Physical theatre production of Christopher Hampton's 'Savages'
  - ✍ Physical theatre workshops
  - ✍ Volcano Theatre Company; produced 'As If' at Edinburgh Fringe to rave reviews
- ✍ First pro production was 1994 revival of John Osborne's 'Look Back in Anger'



Frantic Assembly was influenced by:

- ✍️ Volcano Theatre Company; their work was alternative, disruptive, sexy, intelligent, fierce & visceral. But Frantic weren't as angry or politicised
- ✍️ DV8; took risks, communicated ideas clearly and unpretentiously, 'raw yet technically demanding'
- ✍️ Dance companies V-Tol & Featherstonehaughs; didn't see distinctions between movement & theatre
- ✍️ Acting instinctively was important
- ✍️ Frantic didn't want to deliver the expected. Wanted to create the theatre they liked

## POLITICAL & THEATRICAL CONTEXT



### POLITICAL CONTEXT

- ✍️ Tory government under John Major; 1991-1994 - 2nd recession in a decade, pound crashes, UK leaves European Exchange Rate mechanism, coal mine closures, 3m unemployed
- ✍️ 1994-1997; economy flourishes, outperforms Europe, unemployment falls below 2m
- ✍️ Despite the recovery, the Tories remained VERY unpopular. UK mood of angst & rebellion

### THEATRICAL CONTEXT

- ✍️ 'In-yer-face theatre' was popular – reflecting public mood
- ✍️ Aimed to shock with extreme language & images. It encouraged questioning moral norms. It reflected the zeitgeist but criticised it as well
- ✍️ Experiential theatre – wanted the audience to feel the emotions being shown on stage
- ✍️ Physical theatre was a response to this genre
- ✍️ 1994 – Frantic Assembly apply for Enterprise Allowance scheme & establish limited company

# Today



- ◇ Small team of specialists, London based – led by Artistic Director and co-founder Scott Graham
- ◇ Work with casting directors, they don't hold open auditions for their productions
- ◇ Toured extensively across UK, and worked in 40 countries
- ◇ Ignition, an innovative free vocational training programme for young men, particularly targeting those with little previous experience of, or access to, the arts. Funded by the Esmée Fairbairn Foundation. <http://esmeefairbairn.org.uk>
- ◇ Work spans theatre, dance, Television and Film





# Frantic Assembly believes...

- ✍ Rehearsals should be focused and disciplined – but play with the idea of **'what if?'**
- ✍ It is important to be **clear** and to talk about **aims**
- ✍ Teams should **create techniques to explore these aims**
- ✍ Important to create **anti-pretentious** atmosphere
- ✍ Rehearsals should be a 5-6 week process – it is not possible to sustain concentration beyond this



# Frantic believes:

- ✍ Physicality works best when it illustrates the **subtext rather than context**
- ✍ The decision to create a movement scene **should be based on it being the best way of telling the story ...**
- ✍ **This helps to bring the characters and relationships to life!**



Things I Know To Be True

# THINGS I KNOW TO BE TRUE ...

<https://www.youtube.com/watch?v=Y4qWnHXReZM>

If you don't know it, then just watch this and make some notes.

The director and movement director tell you what the production is about and their relationship with each other ...

You can quote from this video – so listen and make pertinent notes

# LOVE SONG THINGS I KNOW TO BE TRUE

You will be referencing this  
production for **ACTIVITY 3**

We are going to  
analyse and reflect  
on the constituent  
features of more  
moments from the  
production



WE WILL SHARE DISCUSSIONS ABOUT THE FOCUS QUESTIONS IN A SLIGHTLY DIFFERENT WAY .....

- Move into *SMALL GROUPS*.
- When there are a number of questions, make a decision who will answer each question so everyone has a specific focus
- You will then share answers with your small group
- We will then disseminate your findings to everyone

YOU MAY WISH TO TAKE  
A PHOTO OF EACH SET  
OF QUESTIONS AS AN  
AIDE-MEMOIRE

**FRANTIC  
ASSEMBLY**



Things  
I know  
to be  
True.

by  
Andrew  
Bovell



# THINGS I KNOW TO BE TRUE

1. The hanging lanterns (like stars) and the white picket fence along the back create what sort of image of the older couple's (Bob and Fran) relationship?
2. There are a couple of examples of the young sister, Rosie, being lifted by other family members. What does the use of lifts communicate about their relationship with her (notice the dynamics of the lifts)
3. The rose bushes that line the back of the stage are seen to grow during the production – what does this communicate?

EXTRACT TO WATCH: <https://www.youtube.com/watch?v=1zftxPS65HQ>

**Discuss your answers  
in your small group  
and then share with  
the whole class later**



**THINK, PAIR, SHARE**

Discussion.

Why a garden? Why a  
white picket fence?

Why a wooden shed?

Why the roses?



# Bob & his garden



*The significance of this garden is huge. Bob only realises this when the nature of the late night phone call becomes clear. He goes to the garden and destroys the roses.*

ReadReflect

ReadReflect

*Bob has poured so much effort into his garden. As Fran says the tree 'is the only thing that isn't pruned to within an inch of its life.' The garden is a place for family barbeques, weddings and games. In fact, 'this garden is his world.'*

He does this because he has been focussing on the wrong thing. He has tried to control and shape the growth of his plants and recoiled at Fran's suggestion of allowing native plants growing freely. You could say that the roses are his children that he has tried to cultivate when what he needed to do was give them the space to grow wild.

# THINGS I KNOW TO BE TRUE



1. When Pip is first introduced, she is in a spotlight created by a moving light (the gobo is swirling on the floor) but the first of the family are all isolated in tight white spotlights. What does this say about the family relationships?
2. Rosie is then lifted/supported by her father, her two brothers and her sister Pip but her mum Fran just reaches to hold her hand – what does this say about their relationships with each other
3. At the end the whole family lift Rosie – what does this communicate about their relationship to her?

EXTRACT TO WATCH: [https://www.youtube.com/watch?v=9EHJ\\_BwcetY](https://www.youtube.com/watch?v=9EHJ_BwcetY)

**Discuss your answers  
in your small group  
and then share with  
the whole class later**



**THINK, PAIR, SHARE**

How is lighting being utilised in this image?  
What does Lighting tell us about the scene?



# How is lighting being utilised in this image? What does Lighting tell us about the scene?





# Rosie & Bob's Costume

What do Rosie & Bob's costume connote about their character traits?

Why would Alisa Paterson (Costume Designer) have chosen these costume's for Bob & Rosie?



ACTORS =  
Kirsty Oswald  
Ewan Stewart

**IN THE EXAM YOU WILL HAVE TO QUOTE DESIGNERS / ACTORS NAMES – that is why we are giving them to you!**

# HOMework

- Complete the RESEARCH TASK in the smaller research booklet for this week
- You have 4.5 hrs at least of 50:50 homework
- In that time this week you can definitely watch TWO FULL PRODUCTIONS (GOL)
- LoveSong, Things I Know, To Be Straight With You, Dead Dreams ...

# LESSON 3 (wk 4)

Beginning now to look at  
the demands of the  
**Unit 1 written exam**

# QUICK STARTER ACTIVITY

SOLO TASK – building into a paired activity / whole class activity

1. Write down 6 contextual factors the exam may ask you about
2. Write down 4 Performance elements you may be asked to write about
3. Write down 4 Production elements you may be asked to write about

## PERFORMANCE AND RELATIONSHIPS

- pace
- dynamics
- timing
- musicality
- voice
- movement
- gesture
- character
- spatial awareness
- performer to performer
- contact work
- performer to space
- performer to audience
- performer to accompaniment
- placement and role of audience

## PRODUCTION AND REPERTOIRE

- text
- score/music
- content
- genre
- style
- set, staging and special effects
- costume, hair and makeup
- mask
- lighting and multimedia
- sound
- puppetry

# THE EXAM PAPER

## Reminder – how this all fits together ...

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Activity 2 70 minutes	Frantic Assembly – discuss the theme of one piece of work, and analyse 3 key moments interrogating the elements used	<b>LOVESONG</b>
Activity 3 70 minutes	Which company is better to headline a Festival? Using examples from their work, reach an opinion (the title of the Festival will be given in the exam)	<b>DV8 reference TBSWY and Dead Dreams of Monochrome Men</b> <b>FRANTIC = Lovesong and Things I Know To Be True</b>

We are actually looking  
at the exam paper /  
timings for each section  
etc TAKE NOTES!

**FOCUS**

# ACTIVITY

1 – 40 MINS

You will be given a theme in advance. (i.e. Chaos and Order) – we will go through this with you

You will be given one of the contextual factors live in the exam (unseen)



# ACTIVITY 1

## Example question:

### Activity 1

How have **political** factors influenced the work of your chosen practitioners and their communication of the theme ***Chaos and Order***?

You should include:

- reference to a range of specific **political** factors that have influenced your chosen practitioners' work
- reference to a specific scene or moment from each practitioner's performance and production repertoire
- connections to the theme of ***Chaos and Order***
- reference to sources from your bibliography.

It is suggested you spend up to **40 minutes** on this activity.

(Total for Activity 1 = 12 marks)

We will know the theme **NEXT WEEK** – we will then spend time with you going through the theme in relation to the companies and their repertoire

You will be ready for any context to come up

# ACTIVITY 1 – practice

CONTEXT (unseen until the exam)

THEME (we know in advance)

○ CULTURAL

○ (IE.) POWER

**Activity 1** This activity required learners to demonstrate their knowledge and understanding of how cultural contextual factors have influenced the performance and production repertoire of their two chosen performing arts practitioners. Whilst doing this learners also needed to discuss at least one specific scene or moment from each practitioner's performance and production repertoire, which was connected, to the theme, Power.

# EXAMPLE 1-2

ReadReflect

ReadReflect

‘A cultural factor that has influenced Christopher Bruce is South American cultures such as the Day of the Dead. Bruce conducted vast amounts of research into Chilean culture and was inspired by traditional ‘folk music’ he received from a Chilean group called Inti Illimani. He uses this music in Ghost Dances to enhance the culture of South America. Another inspiration for Bruce was an Indian tribe ritual where they ‘would grind the bones of the dead’ and put the remains into a soup that is drunk over their followers because they would induce them into their traditions.

# EXAMPLE 2-2



This Day of the Dead theme is shown in Ghost Dances with the ghosts wearing body paint to make them look like skeletons and represent death. After the villagers have been killed by the ghosts they continue to dance which I believe is Bruce taking inspiration from the Indian tribe ritual where 'the dead live on the living' (Michel Braban, 2015). Towards the end of the piece the ghosts sit in the front of the corner of the stage. In my opinion, this conveys the impression that the ghosts have the power to manipulate the villager's movements.

# Discussion in small groups (make notes)

TAKE – CULTURAL CONTEXT AND THE THEME POWER (these are just examples)

Discuss two cultural influences on the WORK OF DV8

Discuss how the theme of power can be seen in the key moment STABBING IN HULL

5



**SHARE**  
**DISCUSS**  
**ELABORATE**  
**INTEROGATE**

Make sure you are taking notes  
Grab other people's ideas  
Share the wisdom of the room



# EXAMPLE 1-2



DV8 has been affected on a large scale by cultural factors. Firstly, homophobia and racism were huge issues at the time Lloyd Newson (DV8 creator) was creating work in the late 90's. He saw and experienced these issues first hand in 1990 when he attended a London Gay Pride event with his boyfriend, only to find that he was getting verbally abused as he walked through the streets. Abuse was being targeted towards him due to his sexuality and was aimed at others too who belonged to different ethnicities (particularly non-white backgrounds) or appeared to be different from the rest of society. He had an extremely negative opinion towards this and wanted to create work that challenged this.

# EXAMPLE 2-2

ReadReflect

ReadReflect

...this can be seen in his work, 'To Be Straight with You.' Throughout sexuality, race and other elements are discussed, particularly in the, 'Stabbing in Hull' scene. Here, a young, Muslim boy is seen talking about his sexuality and it is prevalent that people act towards him negatively based on this fact. It seems as though his father has a sense of authoritative power over him, however he stands up to this and takes the power back into his own hands. He does not allow the negative opinions towards him to affect him, and he stands up to what he believes in.



# Discussion in small groups (make notes)

TAKE – CULTURAL CONTEXT AND THE THEME POWER

Discuss two cultural influences on the WORK OF FRANTIC ASSEMBLY

Discuss how the theme of power can be seen in the OPENING OF THE UNRETURNING

5



**SHARE**  
**DISCUSS**  
**ELABORATE**  
**INTEROGATE**

Make sure you are taking notes  
Grab other people's ideas  
Share the wisdom of the room





ARE THERE ANY QUESTIONS?

About Activity 1

We are actually looking  
at the exam paper /  
timings for each section  
etc TAKE NOTES!

**FOCUS**

# ACTIVITY

2 – 70 MINS

You will discuss **FRANTIC'S  
LOVESONG** in depth – in  
response to the theme

You will write about THREE  
elements from an unseen list of 8  
(you chose your own 3)

As you look at the next slide – an example exam question – what 3 elements would you chose?

**FOCUS**

# ACTIVITY 2

## Example question:

# FRANTIC ASSEMBLY LOVESONG

### Activity 2

Choose **one** of your practitioners and discuss how you feel their use of the following performance and production elements communicates the theme of ***Chaos and Order***?

You must answer using **three** elements from the categories below. You must choose at least one from each category.

Performance and relationships	Production and repertoire
<ul style="list-style-type: none"><li>• contact work</li><li>• pace</li><li>• performer to audience</li><li>• voice</li></ul>	<ul style="list-style-type: none"><li>• sound</li><li>• puppetry</li><li>• text</li><li>• choreography and/or direction</li></ul>

You should include:

- reference to a specific scene or moment from your chosen practitioner's performance and production repertoire
- connections to the theme ***Chaos and Order***
- reference to sources from your bibliography.

It is suggested you spend approximately **70 minutes** on this activity.

(Total for Activity 2 = 24marks)

# What you could do

You could analyse one key moment in your response to this activity and consider how each of the chosen elements was evident in this one piece of performance and production work. **OR** you could discuss a different key moment of performance and production repertoire for each of the chosen elements.



# EXAMPLE

Read Reflect  
Read Reflect



A performance element DV8 use to portray power is movement. Their movement conveys powerful messages and ideas especially about social taboos that are rarely explored. In their performance of Enter Achilles the movement is very stereotypical of the characters. The piece is set in a northern pub and we first see the alpha males fighting, however in a stylised way, the movement of the fighting is almost like a dance, the movements are strong and powerful for example when the two men are fighting on the floor the stylised kicking at each other and constant grappling at each other is very strong and stereotypically masculine. This conveys their physical strength and their power over subordinate males and it also conveys how they solve issues through violence.

# Discussion in small groups (make notes)

TAKE – THE THEME = POWER

ELEMENTS = Movement and Lighting

LOVESONG – pick one key moment and analyse how movement and lighting are used to communicate the theme of POWER

5



**SHARE**  
**DISCUSS**  
**ELABORATE**  
**INTEROGATE**

Make sure you are taking notes  
Grab other people's ideas  
Share the wisdom of the room



# EXAMPLE

Read Reflect  
Read Reflect



As the young boy begins by skipping to a steady beat, it further supports the idea of innocence within the character and it is almost as if he is unaware of the negativity that will come his way. As he moves around the stage skipping in different ways, an audience begin to sympathise with him as it reinforces his child-like nature. At points he begins to skip extremely fast, giving the impression that he is uneasy when talking about his father and quite scared. When the audience see him run it is clear that he is terrified of what his father will do which further illustrates the fact that he has or tries to have a sense of power over his son and what he does.

**ANY  
QUESTIONS?**

ARE THERE ANY QUESTIONS?

*About Activity 2*

**At this point you will have  
a short 10 minute break  
in the exam**

BETWEEN ACTIVITY 2 AND ACTIVITY 3

Before you leave for your break, make sure you have looked at QUESTION 3

Look at the statement – in that ten minutes what could you be doing?

# ACTIVITY

3 – 70 MINS

This activity requires you to recommend the work of EITHER DV8 or Frantic Assembly to headline a performing arts festival in response a statement you will get in an exam (this is the hard bit)

You have to compare and analyse both practitioners' performance and production repertoire in response to the statement.

# ACTIVITY 3

## Example question:

### Activity 3

The following statement has been chosen as the motto for a forthcoming performing arts festival:

*"We live in a rainbow of chaos."*

-Paul Cezanne

Both of your practitioners will have some relevance to this statement and the organisers would like you to suggest one of the practitioners to headline the festival.

Recommend which of the practitioners' work is best related to the statement through a comparison of their work.

You should:

- use specific examples from both practitioners' performance and production repertoire
- make reference to your bibliography.

It is suggested you spend approximately **70 minutes** on this activity.

(Total for Activity 3 = 24 marks)



# EXAMPLE

Read Reflect

Read Reflect



‘Christopher Bruce has created work that I feel encompasses the message expressed in the quote perfectly. Swansong, shows a prisoner fighting against two prison guards who are brutally interrogating him. The two guards can be seen using canes to abuse the prisoner and attempt to force him in to talking. The prisoner attempts to fight back at first but then gives in, remaining silent and accepting his fate, as he cowers under the chair in the prison cell. The silence of the prisoner appears to give the guards greater authority and the prisoner ends up dying as a result of their control over him.

‘Nothing  
strengthens  
authority so much  
as silence.’

EXAMPLE  
STATEMENT:

Can anyone explain to us what they think this quote actually means?

# Discussion in small groups (make notes)

Half will take Frantic, Half will take DV8

Using one piece of repertoire be prepared to argue how this statement can be seen in their work

'Nothing strengthens authority so much as silence.'

5



**SHARE**  
**DISCUSS**  
**ELABORATE**  
**INTEROGATE**

Make sure you are taking notes  
Grab other people's ideas  
Share the wisdom of the room



# IF THERE IS TIME

Discussion

WHICH COMPANY SHOULD HEADLINE  
A PERFORMING ARTS FESTIVAL

TELL US WHY ... JUSTIFY YOUR SIDE OF  
THE ARGUMENT



# HOMework

- Complete the RESEARCH TASK in the smaller research booklet for this week
- You have 4.5 hrs at least of 50:50 homework
- In that time this week you can definitely watch TWO FULL PRODUCTIONS (GOL)
- LoveSong, Things I Know, To Be Straight With You, Dead Dreams ...