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| **PROFESSIONAL WORK** | **TO BE STRAIGHT WITH YOU** |
| **COMPANY** | **DV8** |
| **SCENE / MOMENT** | **STABBING IN HULL** |
| **OVERVIEW OF WORK** | **A multi-ethnic cast in a poetic but unflinching exploration of tolerance, intolerance, religion and sexuality. DV8's new production is based on hundreds of hours of audio interviews collected throughout the UK with people directly affected by these issues. Incorporating dance, text, documentary, animation and film, twenty years on DV8 still refuses to be defined.** |

**ELEMENTS**

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| **PERFORMANCE AND RELATIONSHIPS** | **DESCRIPTION** | **ANALYSIS** |
| Pace | Vocal delivery is rhythmic at times, pace is varied throughout. | * Moments of dramatic pause. * Energetic at times, appropriate for the youthfulness of the young boy. * Slows down to highlight the dramatic impact of the stabbing. * Pace increases when standing up to his father and his intolerance. |
| dynamics | Skilful and dynamic use of the rope.  Skilful and dynamic use of placement of the feet. | * Dynamic elements appear throughout the scene. * Fast/Slow * Sudden/Sustained * Acceleration/Deceleration * Strong/Light * Direct/Indirect * Flowing/Abrupt * Abrupt stops to start new sections, ‘Right then’. * Fast – when showing defiance to his Dad, ‘fuck you’. * Waved around for going clubbing and waved around aggressively for ‘Break their leg or something’. He has forgiven their actions but he still would like some justice. |
| timing | Movement – dictated by particular steps of skipping. | * Pace and timing used to show apprehension and to support comedic moments. * Used to communicate confidence and apprehension of the character. |
| musicality | Movement is not in direct correlation with music.  Music is accentuating key moments. | * Movement though is at times connected to the text i.e. ‘move to London’; ‘Break their leg’ etc. |
| voice | Natural but rhythmic delivery  Delivery at times, movement and words complement each other at times.  Authentic Northern accent for Hull. | * Resonance area – head ‘I am a poof dad’. ‘woo that’s a bit weird’. * Marked change after being stabbed ‘I was like wha- what – ‘ * Tone - Panic and fear – ‘around the house for maybe half an hour’. * Use of pause, naturalistic, thinking back and confirming in his own mind as he remembers the incident ‘through the be- yeah the bedroom window’. * Use of breath to heighten dramatic impact when being stabbed and sliding down the wall. * Emphasis - ‘And that’s when I decided   I’ve got to change my name…’  ‘My Dad was there as well’.   * Defiant tone, ‘I looked over to it and I thought fuck you’ * Projected whisper ‘the lady was touching me saying quiet!’ – moment of humour. |
| Movement | Very clear and precise choreographed movement and footwork patterns.  Technical skill and control of the performer is evident. Movement created to suit the skill set of the performer.  Everything from a slight glance at the audience to a casual walk across stage is rehearsed and choreographed.  Skilful moments of stopping the rope dead for bringing climax to a particular section and moving onto another.  The skipping and physicality of the performer enhances rather than distracts from the spoken text. | * Casual walk forward to begin the scene. * Skipping on the spot. * Skipping backwards. * Rope moving forwards in a conventional way. * Walking forwards and backwards. * Tricks with rope, crossing over dancing legs on ‘laugh’ and ‘clubbing with your eldest daughter’. Mother is non-conventional and non-conformist and getting away with it. * Pogo stick – exaggerated jumping up on the spot, strong, pushing up from the legs, masculine. His brother is a traditionalist, a loyal and devout follower of the Muslim faith. The erect, tight and rigid movement indicates him being straight-laced, proud and the rigid position he holds regarding homosexuality. The sudden burst of energy indicates fanatical and self-perceived righteousness. Islam is considered by many Muslims to be ‘God's final, perfect religion’. It also refers to Islamism, which has three main features: a devotion to the sacred law, a rejection of Western influences, and the transformation of faith into ideology.   <http://www.danielpipes.org/366/islam-and-islamism-faith-and-ideology>   * Once the incident is being discussed the pace of the movement increases. * Knee lift – ‘every thing was cool’ * ‘Went to school’ – legs out * ‘Whatever whatever’ knee lifts – connoting fun, playful and innocent? * Pace slows down supporting the narrative ‘when they were all sat there’. * Back at home, sitting down in the lounge. * Movement to side of stage – come over and we whispered. At this point the direction of the rope has changed it is going backwards. * Visual change of direction indicating individual, nonconformist, rebellious against Muslim attitudes and behaviour. * Direction of the rope – pointing forward and upwards when talking about his ‘mum’. Used for humour and to show breaking away from conventionality. In the Koran, ropes are symbols of ascent; reminiscent of the rope the shaman or the oriental juggler throws into the air and uses to climb skywards. This links to him mother as the boy feels his mother is trustworthy and is his link to a new life of acceptance, tolerance and respect. * Moves forward in a confrontational way pointing the rope on ‘My Dad was like what’s going on?’ Rope changes direction again and moves forward, pull of conformity and convention. * Skipping stops, running, quick intense pace as his father chases him around the space. * Stops and starts to skip again, forwards and backwards supporting his thinking about the incident. * Moving around in a circle – indicating time moving forward supported by lighting changing. * Skips on the spot once in the alley, he spots his father and brother, as if his brain trying to compute what’s going on. Moves as if to carry on skipping, caught off balance by being stabbed. Quick sudden pace, violent act, taken aback by the sheer violence. * Slow gradual slide down the back of the alley wall ending by lying down on the floor in collapsed state, knees cured up like a baby. Emotive moment for the audience. * Pushes himself up from the floor on ‘That’s when I decided…’ Assertive, determined not to be a victim. * Energetic twirl for ‘first gay pride in Hull… holding rope high above head like a lasso and lifting legs up connoting enthusiasm, openness and his playful spirit has returned. (Links back to the mention of going clubbing). * Pace picks up for ‘My Dad, was there’, back into the rhythmic movement. * Heightened energetic and elevated jumps for defiance and ‘fuck you’. Links to proxemics/levels and status i.e. he has risen above his father and his bigoted homophobic views. * Movement across the stage, emphasis on travelling, supporting the text ‘that day I decided to move to London.’ * Energy picks up on ‘I forgive them totally I mean 100% I mean I’d never want them to die because you only get one parents don’t you ‘ – supporting his strong mental attitude. * Hopping ‘Never ever ever ever ever in a million years could I get into religion’ into routine. * Pogo stick – exaggerated jumping up on the spot ‘I’d never judge a religion like I said before but I don’t think religions for me’ – convention. |
| gesture | Variety of gestures used to support the narrative. | * Moving hair our out of eyes – natural, taking pride in appearance, contentment of who he is. * Moving shoulders forward, shrugging of shoulders, childlike and youthful quality. * Tilt of the head – pondering/thinking, ‘Yeah my brothers really proud of his religion’. * Nod of the head ‘Right then – determined to speak and let his story be heard’. Communicating that he isn’t ashamed and that he won’t be silenced. * Holding his stomach after the stabbing, painful, and applying pressure to stem the bleeding. Hands pointing forward as if signalling for help. * Pulls down his top, preparing himself for a change or conscious of scar? * Sideward glance – looking at his Dad, slight tilt of the head communicating the he is interested in seeing his Dad. Challenging his Dad with direct eye contact. Not afraid to see him. Also can be representative of I’m interested but I don’t understand’. * Shake of the head – head wobble almost Bollywood style, ‘and I was like yeah! I just felt so proud…’ Head wobbles can often mean, yes, good or I understand. Linking to status, he is feeling empowered. |
| Character | The speaker is a young Muslim  Boy.  The character’s father and brother stabbed him when he was 15 years old because he told them he is gay. | * Words used by character are appropriate for the age of the boy. I.e. yeah, cool, woo etc. Creating a clear picture for the audience. |
| spatial awareness | Performer demonstrates good spatial awareness. Added difficulty of continuously skipping. | * Performer moving close to audience for open conversational moments. Also use of direct eye contact at times, this is an open and honest conversation. |
| performer to performer | Solo performance for most of the scene until stabbing by father.  Aware of another presence through the door right at the end of the scene. | * Rough and aggressive physical presentation to connote the motivation behind the stabbing. * This is a poignant moment, minorities willing to abuse other minorities. |
| contact work | n/a |  |
| performer to space | Energetic use of the stage  Which is emphasising playful nature, youth, energy etc. | * Front of stage to connect for humourous moments. * Running into corners – for running around the house. * Back of the stage for alley – hidden, dark, sinister etc. |
| performer to audience | Direct address of text to audience | * Energetic vocal delivery. From the first sentence, ‘Start now, right then’, eye contact with the audience, breaking the 4th wall. Another example of direct eye contact, ‘I used those words’, connecting, change in mentality. Language is colloquial and light-hearted at times, the speaker is trying to engage and entertain the audience. Comedic moments, ‘suicide bomber’, ‘I am a poof Dad’; Oh’ that’s a bit weird’. Direct eye contact used on I’ve got to change my name and I gotta take out injunctions against them, proxemics shorten, confidence and defiance. |
| performer to accompaniment | The rhythms of the skipping are tailored to the natural rhythms found in the boy’s speech. | * Abrupt stops, increased in speed when showing irritation or defiance etc. * The skillful manipulation ensures that the movement and skipping supported the text but also that it was heard. * Newson said ‘it was important that we do justice to the people whose stories we tell, and we offer a voice to those who would otherwise be silent.’ |
| placement and role of audience | n/a |  |

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| **PRODUCTION AND REPERTOIRE** | **DESCRIPTION** | **ANALYSIS** |
| Text | Verbatim – interview with a young Muslim boy. The character’s father and brother stabbed him when he was 15 years old because he told them he is gay. | * Light-hearted and jokey quality at the start – indication of youthful character through the use of language, ‘little dog, big doggy’, repetition and contradicting himself, ‘She was being stupid, Well I don’t think she’s been stupid I think she’s quite cool’. ‘Whatever, whatever’. |
| choreography/direction | Solo performer for most of the piece. At the point of being stabbed a dark figure emerges out of the shadows.  Towards the end of the piece a figures peers through the door but there is no connection between the performers on stage. | * Walking forward – casually calm and relaxed, he is an open individual who is prepared to communicate. * Despite this ability to be open he is isolated and on the periphery of society. * The exception is another performer representing the Dad who stabs him. * Placed at the front of the stage, engaging with the audience, openness and honesty. * Rope is used to emphasise certain words. * Direction of the rope changes – indicating convention or non-convention. * Energetic movement around the space to emphasise the age of the speaker, the youthfulness and innocence of the boy. * The boy displays a nonchalant attitude; he is open, honest with a positive attitude. * He is recounting a traumatic experience but he is doing so in a cheerful, lighthearted and predominately un-embittered way. |
| score/music | Own individual score to  enhance and support the text, increase pace and dramatic intent throughout the scene.  Atmospheric music.  Repetitive motif.  Livelier music for bursts of energy, supporting youth and character. | * Atmospheric music – repetitive 3 notes supports the start of the boy speaking. ‘Right then’. Bursts of musical phrases which fades out at times allowing lines to be independent. * Music changes as the lighting changes to open out onto the stage. Rhythmic music for when he is within his own world talking about his life. ‘You’ve got to just run with the fox yeah’. * Repetitive 3 notes back in for talking about his brother. * Repeated music that came in for fox begins the next section. ‘Right then’. * Repeated 3 note section when speaking about his mum, ‘I went to my mum you know come over’ * Music changes fast paced music ‘And then my dad, he kinda chased me around the full house’ * Repeated 3 note section I was like you know woo that’s a bit weird. * Single note when skipping and lighting changing comes on week ‘I must have stayed out for nearly a full week’. * New sound appears on Dad he is at the back in the alley ‘I went down the alley and my dad was stood one side’ * Atmospheric music throughout the stabbing and sliding down the wall. * Repeated rhythmic motif music comes in on ‘Just another stabbing in Hull, ya know’ for emphasis. * Repeated rhythmic music is back in for the lady was touching me saying quiet! supporting the energy and determination of the character. The music stays in until the end. |
| content | Annotate transcript of text |  |
| genre | Documentary Theatre - Verbatim | * Reflects the depth and length of research process. * Newson thought it was important to give justice to the people whose stories we tell, and we offer a voice to those who would otherwise be silent. Free speech is an important component of the piece. * Speech delivery is rhythmic in places but appears natural. The warmth and age of the character comes through clearly. |
| style | Physical Theatre  Technical | * Rope and movement is a complete contrast to other scenes in TBSWY. Stands out and is unique. |
| set | Looks like a classroom with a door to enter. | * Blackboard * Childish writing on the back. * Wooden skirting board – typical of a classroom. * Grey floor looks worn and scuffed by students. * Graffiti style of writing. Some words are enlarged specifically to stand out, i.e. kill, Islam, Lord, Batty Man etc. * Rope – negative symbolism of a rope = violence, a weapon, control, dominance, physical symbol of emotional capture, entrapment. A rope often indicates the need to control others. * Rope - positive symbolism of a rope = connection, the ability to climb to new summits in life. In the Koran, ropes are symbols of ascent; reminiscent of the rope the shaman or the oriental juggler throws into the air and uses to climb skywards. |
| staging and special effects | Gobo – controlling the rectangular shape of the light at the beginning of the scene.  Gobo – creating the alleyway. | * Symbolic of isolation and entrapment of the speaker. Isolated from his Muslim religion due to being gay. * <https://www.bbc.co.uk/news/uk-england-birmingham-47452904> * <https://www.theguardian.com/uk-news/2016/apr/11/british-muslims-strong-sense-of-belonging-poll-homosexuality-sharia-law> * <https://www.theguardian.com/uk/2009/may/07/muslims-britain-france-germany-homosexuality> * Allows shadows to be created in the dark alleyway, the dark lighting creates a foreboding effect. As an audience we are anticipating trouble and are fearful of it. Discrimination and homophobia is something that the Muslim faith has not dealt with. Opens up debate. If you live in the UK, should Muslims have to adopt Western values and beliefs? |
| costume | Resembles School uniform.  Formal  Western/Universal | * Trainers – youth/teenager. Adidas brand relevant to the year. * Trousers – grey * Shirt – White * Tank top - Brown * Tie * Juxtaposition - Western image of a schoolboy, discussing being a Muslim. The issue of appearing to be Western but with Muslim views and ideology. |
| hair and makeup | Natural. |  |
| mask | n/a |  |
| lighting and multimedia | Lighting changes are used sparingly.  Lighting is used symbolically to communicate entrapment, isolation etc.  Light floods to stage for clear visibility of the performer.  Lighting visually creates the dark alleyway. This supports the sinister mood and atmosphere. | * Gobo to create a rectangle of light. Almost as if under interrogation/interview or trapped, isolated from society and his Muslim faith. * The light opens up and floods the stage as he begins to talk about about his family. * Lights fade on ‘I must have stayed out for a full week’. I sleep in the shed…. This implies the passing of time, impacts on mood and naturalistically supports the cold atmosphere of sleeping outside. * There is a strip of light at the back of the stage for the alley. Impacts on mood and atmosphere. It also allows the attacker to appear out of the shadows. * Lights fade after the stabbing. * Lights come back up with the focus on the boy falling down the board. * Light opens up and floods the stage for ‘And that’s when I decided I’ve got to change my name and I gotta take out injunctions against them…’ Hope, breaking free from the constraints of his Muslim faith, judgement etc. * ‘Never ever ever ever ever in a million years could I get into religion…’ lights dim and the window at the door is lit up. There is a sinister face at the window. Omnipotent figure, implying he will never be completely free from the threat of his family. Naivety that he has the freedom to live his own life. Is it implying that the family will never forgive or rest? Homosexuality remains a taboo subject; will the family ever accept that fact? Will the son always be considered a pariah? * Lights fade as he is talking, ends talking in blackout – implies he will always have to be hidden. |
| sound | Music score supporting movement. Helps to create mood and changes in mood. This helps to stimulate audience expectations of what is about to come. | * No other sound effects other than the sound of the rope. For those members of the audience close to the stage the sound of the rope would be impactful. |
| puppetry | n/a |  |

**CONTEXTS**

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| Historical | DV8 came into existence under Thatcher and her pernicious attacks on the homosexual community.  Section 28 - A local authority "shall not intentionally promote homosexuality or publish material with the intention of promoting homosexuality" or "promote the teaching in any maintained school of the acceptability of homosexuality as a pretended family relationship".  ‘AIDS crisis’ – people encouraged to take HIV tests.  The Anglican Mainstream, a network of traditional Christian organisations, sought exemption from the government’s Equality Act (Sexual Orientation) Regulations, which attempts to prevent discrimination of gay people in the provision of goods and services. |
| Social | Religious belief – the Quran: [Unlike the Bible](https://www.nytimes.com/2015/07/29/opinion/mustafa-akyol-what-does-islam-say-about-being-gay.html?_r=2), doesn't condemn homosexuality outright however the Muslim faith does not tolerate same sex relationships, it is often heard that the punishment for practicing homosexuality in Islam is to be killed. Homosexuality remains a taboo subject.  Strong religious beliefs - use religious texts to justify their attitudes towards homosexuality.  Newson is encouraging and hopeful that the audience will engage in a dialogue about the world in which we live.  How does a society reconcile religious values if they are at odds with an individual’s human rights?  Key question for Newson is Why should religion be protected any more than other belief systems such as secularism, democracy and free speech?  Newson is hoping that the audience will analyse what has happened on stage and that they will develop their critical thinking and ability to empathise. If an audience can become mindful of these sorts of issues there might be an attempt to be a better person both emotionally and physically. |
| Cultural | Surveys and Report carried out confirmed Muslims in Britain had zero tolerance of homosexuality.  Questions were being asked about integration of Muslims in Britain. How can cultures coexist with such diverse attitudes?  21st century – Muslims are frightened to be open about sexuality due to potential reprisals within their own ethnic and religious communities. |
| Geographical | Hull was an area that had witnessed a huge amount of knife crimes and hate crimes. |
| Economic |  |
| Political | Political protest/ trying to create socially conscious theatre. Newson had the belief that theatre could start a conversation, people could engage in a dialogue about the world in which we live which could promote social change. |