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Performing Arts & Dance

UNIT 1 EXAM HANDBOOK



For the theme CHANGE OF DIRECTION

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THE EXAM....

This is worth 50% of this year (Certificate) and 25% of the two year course (Extended Certificate)

There are 3 activities to be covered in the 3 hour exam:

- **Activity 1**- This activity required learners to demonstrate their knowledge and understanding of how specific contextual factors have influenced the performance and production repertoire of their two chosen performing arts practitioners.
- **Activity 2** - This activity required learners to analyse three specific elements of one of their chosen practitioners' work, thereby demonstrating their knowledge and understanding of moments of the practitioner's performance and production repertoire, which communicated the theme.
- **Activity 3** - This activity required learners to analyse three specific elements of one of their chosen practitioners' work, thereby demonstrating their knowledge and understanding of moments of the practitioner's performance and production repertoire which communicated the theme.

You have 3 hours.

Activity 1:

(The Unreturning, To Be Straight With You)

40 minutes

Activity 2:

(Lovesong)

70 minutes

We will then have a ten minute 'comfort break'

Activity 3

(Things I Know To Be True, Dead Dreams or To Be Straight With You)

70 minutes

EACH ANSWER HAS ITS OWN STRUCTURE AND DEMANDS.

EACH QUESTION REQUIRES PREPARATION AND REVISION

EACH QUESTION IS ACCOMPANIED BY PRE-PREPARED NOTES

PREPARED NOTES

WHAT THE SPEC SAYS...

You can take a set of notes in with you.

These will be prepared in supervised conditions in lesson time

You will also prepare a bibliography to take into the exam (hard copy)

The bibliography is marked as part of this exam

The notes are submitted with your exam paper

There are controls in place for the notes

The independent notes

- They can only cover 4 sides of A4 (one sided printing)
- They cannot exceed 1,000 words (so push it to 1,000)
- They cannot be full sentences
- Use bullet points
- You need to include quotes from the companies / practitioners etc. (remember you will need to state the source) These can be full sentences

Notes layout

- Remember to include the names of Performers and Designers

ACTIVITY 1	1 side of A4	The Unreturning, TBSWY – contextual notes and response to the given theme
ACTIVITY 2	1.5 sides A4	Analysis of the elements for: Lovesong
ACTIVITY 3	1.5 sides A4	Compare and contrast the two companies

- You can include sketches/pictures in your notes to support your response
- You cannot go over the page limit, but a picture of the set / costumes / the key moment etc doesn't use any words up (from the 1,000)
- You have to submit your notes at the end of the exam

BIBLIOGRAPHY (this should be more than one side!):

- This must include:
 - At least 8 'proper books'
 - Websites
 - Educational Packs
 - Interviews
 - YouTube / web sources
 - Websites
 - Etc.

ACTIVITY 1:

THINGS TO REMEMBER:

This activity requires you to demonstrate your knowledge and understanding of how contextual factors have influenced the performance and production repertoire of DV8 and FRANTIC ASSEMBLY. (The specific context will be given to you in the exam – so you need to think about all of them in order to prepare) Whilst doing this you also need to discuss specific scene/s or moment/s from each practitioner's performance and production repertoire, which was connected, to the theme, ??????. The performance repertoire you are discussing is: *The Unreturning – the opening section. To Be Straight With You (Christian Protestor and/or Stabbing In Hull)*

CONTEXTS

Historical / Social / Cultural / Geographical / Economic / Political

WHAT YOU CAN BE REVISING:

Look back at the formation of each company – why were they set up, what was the aim of the company, the work? Try and link the company to each of the contexts

Who are the creative team for each of the pieces of repertoire for this activity?

How does each piece of work fit each context?

General Comments

- Demonstrate depth and understanding of your acquired knowledge of the two practitioners' i.e. DV8 & Frantic Assembly
- Make it clear to the examiner that you have watched, studied and analysed their work thoroughly in relation to context and the theme
- Try to demonstrate clear thought, detailed knowledge and insightful critical analysis of the practitioners' performance and production repertoire
- Use the most appropriate examples from 'The Unreturning' and 'To Be Straight With You' to support the theme
- If you are using direct quotations in your response, you should reference and cite the source of the quotation.

WHAT YOU CAN BE REVISING:

You know what the theme is.

How does each company respond to the theme?

Where can you see the theme at play in key moments from the specific pieces of work?

Tips for Activity 1

- When preparing for this external assessment you need to consider both practitioners' equally in Activity 1. (50% DV8 & 50% Frantic Assembly). You must discuss both practitioners with equal weight.
- Examples must be appropriate and relevant to the given context and theme.
- You should demonstrate an ability to write persuasively in response to the specific focus of Activity 1.
- You must demonstrate a sophisticated understanding of how a range of (the given contextual factor) has influenced the performance and production repertoire of Frantic Assembly and DV8's work.
- Make insightful connections between the creative intentions of the practitioners' work and the theme, supported by some very perceptive examples from each practitioner's performance and production repertoire.
- You need to discuss at least one specific scene or moment from each practitioner's performance and production repertoire, which was connected to the theme
- Your response must demonstrate the application of a sophisticated investigation process. Make perceptive use of a range of meaningful sources to fully support your conclusions.
- The performance and production repertoire discussed must be highly appropriate for each practitioner and fully support the response to both the theme i.e. '????' and the contextual factor named in the task.

P	POINT - Make your general statement – a point of fact / a statement of belief	Describe
E	EXPAND – expand your point, colouring in the fact with researched and informed detail – fill in the specifics – show you have researched and watched	Analysis
E	EVALUATE the link to the chosen context/ given theme – always link back to the context and the theme given	Evaluation

Intro	3-4 minutes	The two practitioners I have chosen to discuss are DV8 and Frantic Assembly. Their work has been significantly affected by ????? factors; this is evident in their work.....
PARA 1	5 minutes	INTRODUCE YOUR FIRST PRACTITIONER I.E. FRANTIC ASSEMBLY
PARA 2	5 minutes	Discuss how the contextual element given by the exam board has influenced their work.
PARA 3	5 minutes	Specifically discuss how Frantic's work in 'The Unreturning' connects to the theme and the context (1 or 2 moments in detail)
PARA 4	5 minutes	INTRO TO THE SECOND COMPANY PARAGRAPH
PARA 5	5 minutes	Discuss how the contextual element given by the exam board has impacted on their work
PARA 6	5 minutes	Specifically discuss how DV8's work in 'TBSWY' connects to the theme and the context (1 or 2 moments in detail)

PARAGRAPH 1

Introduce your first practitioners i.e. Frantic Assembly

- What type of company?
- Who founded them?
- Which companies/what inspired their work?
- How did this influence their work?
- What performance elements are utilised in their work and to what affect?

EXAMPLE

Frantic Assembly is a physical theatre based company founded by Swansea University students Steve Hoggett and Scott Graham. Having no formal theatre training they were inspired to become practitioners after seeing Volcano Theatre Company perform Christopher Hampton's Savages in which, as audience members, they experienced both sides of the fourth wall challenging their pre-conceived ideas about theatre. Volcano became their role model, perceiving their work as being 'alternative, sexy, intelligent and fierce,'(Insert a citation/source for this quote) something that would influence Frantic Assembly in creating their own work which fuses text, music and movement.

Frantic continue to change direction in their dramatic approach by utilising poetic language, emotive storytelling and exhilarating physical theatre in their production of 'The Unreturning'. Through the dramatic form of monologues, duologues and ensemble performances and their renowned use of physical theatre they focus on the theme '?????'.....

WHAT YOU CAN BE REVISING:

- You know the companies
- You can be revising and preparing biographical notes
- You can be sourcing quotes about each company

PARAGRAPH 2

Context paragraph

- Discuss how the contextual element given by the exam board has influenced their work. (Either Historical, Social, Cultural, Geographical, Economic or Political context).
- Provide details about the repertoire of the company in relation to the context.
- Discuss how the work clearly connects to the context
- You might focus on one main contextual factor and provide a good level of detail on how this factor has influenced the practitioner's performance and production repertoire.
- Add in a quotation to support your writing.
i.e. A quote that is relevant to the idea of
A quote supporting this idea
- Then go on to make specific reference to a specific scene or moment from 'The Unreturning' to support your discussion on context. It is advisable that you link to the theme to the context discussed.
- Add in some evaluation – link to back to the context.

EXAMPLE

Frantic continue to change direction in their dramatic approach by utilising poetic language, emotive storytelling and exhilarating physical theatre in their production of 'The Unreturning'. Through the dramatic form of monologues, duologues and ensemble performances and their renowned use of physical theatre they focus on the theme 'Change of Direction.....'

Inspired by the historical context of centenary celebrations of WWI, they explore the change of direction imposed on the lives of three men. We witness the effects of war on those that go and then return only to find that society has moved on and that they themselves have become used to a different social norm.

Director Neil Bettles states 'War happens and fundamentally changes those involved and then they have to pick up the pieces and rebuild something that can never be put back together.'

Frantic's Ignition programme, which offers a change of direction for participants selected for the program also contributed to the exploration of how three men's relationship with home changed fundamentally.

Frantic Assembly present this through a scene/moment.....

PARAGRAPH 3

Thematic Paragraph

- Specifically discuss how Frantic's work in 'The Unreturning' connects to the theme.
- Provide detail about the scene/repertoire in relation to the theme
- What are you referring to?
- Why did they create the piece? What is the piece specifically focusing on? Link to the theme.
- How do they present this theme in the work? i.e. Frantic Assembly presents this theme through.....
- Analyse the scene, the examiner should be able to visualise what is happening on stage.
- What specific focus is given?
- Specifically make reference to a specific scene or moment from 'The Unreturning' to support your discussion on the theme '????'.
- Add in some evaluation – link to back to the theme.

WHAT YOU CAN BE REVISING:

You know the key moment from The Unreturning

You know the theme

Essentially you can write this paragraph NOW in preparation for the exam



EXAMPLE

Frantic Assembly's 'The Unreturning' connects to the theme Change of Direction. War impacts on and forces a change of direction for each character. We specifically see the physical and mental effect of war through parallel stories across three eras. Frantic cleverly interweave the individual stories of a traumatised young man in the First World War, a discharged soldier from Afghanistan fighting allegations in the press, and a refugee from the future in 2026 on a mission to find his brother in a Britain hit by civil war. The audience watch their lives unfold as they search desperately for the life they left behind. They have been forced to change direction in their lives and there is no going back.

Ironically, despite witnessing stories connected by war the themes and emotions tackled don't change at all. One specific moment that communicates this is when we see George being haunted by the ghosts of his war friends and is never alone in any of his scenes. He describes the moment his team are blown up during the war and he wakes to find his dead friend on top of him. Most likely saved by the body of his friend he is constantly haunted by the memory of this. He finds it hard to touch Rose without having violent flashbacks and as his PTSD gets worse he loses all sense of control. George goes through a complete breakdown up to the point where he is led into a hospital room and his wife hands him his baby. This feels like a moment of release for the audience and as George says - 'A beginning' another change of direction.



YOU THEN REPEAT THE SAME STRUCTURE FOR YOUR SECOND PRACTITIONER DV8

CONCLUSION (5 MINUTES)

Reach a general conclusion.

- Discuss that both practitioners have been affected by the (given contextual factor).
- You might decide that one particular practitioners work has affected their work more clearly than the other has.
- Refer to the more prominent practitioners work.

Overall, both of my chosen practitioners have been affected by cultural factors however, I believe that DV8 have been affected a lot more and culture is a clear aspect of their work. The fact that cultural prejudice and discrimination are so personal and close to DV8 and Newson shows that real-life events towards them have made them want to change this so that they and nobody else can experience the types of abuse they have received. They want people to take power over what they believe and do not want them to be affected negatively by society.

ACTIVITY 2:

THINGS TO REMEMBER:

- You have 70 minutes for this. YOU MUST ABANDON AN ANSWER after the time limit otherwise you will self-penalise with your marks.
- You will write about Frantic Assemblies LOVESONG
- Make sure you have looked at the key moments and thought about how they demonstrate (in detail) a link to the theme. Make sure then that you can analyse all the PERFORMANCE ELEMENTS that are at play (lighting sound etc)
- Look back at the scene analysis sheets. Make your own scene analysis sheets for all the moments from LOVESONG that we covered.

General Comments

1. State your chosen three elements at the top of your answer
2. Make sure you stay focused on just those elements and relate them to the theme
3. Remember you are only writing about LOVESONG here
4. Be really specific and detailed about the production elements you are discussing
5. The focus must be on specific detail

NOT: The red light communicated the theme of power

BUT: The audience was witness to a high intensity overhead white spotlight centre stage that enhanced the character's vulnerability

WHAT YOU CAN BE REVISING:

This whole activity is so plannable in advance ... you know all the elements (you will pick the three you talk about) – watch the work, focus on the key moments and then ensure you have complete detailed SCENE ANALYSIS SHEETS for each of the key moments.

YOU HAVE A CHOICE HERE. DECIDE WHAT WILL WORK BEST FOR YOU

You can either write a specific paragraph about each element OR a specific paragraph about 3 key moments and analyse all three elements in each paragraph.

Neither approach is above the other. You simply have to interrogate the ideas and the suggested structure and see what will work best for you.

Time spent	OPTION 1 – Structured by element	OPTION 2 – Structured by moment
5 mins	<p>Read question – select elements and plan your structure</p> <p>List your 3 chosen elements at the top of the essay</p>	<p>Read question – select elements and plan your structure</p> <p>List your 3 chosen elements at the top of the essay</p>
5 mins	<p>INTRO</p> <p>Overview of how the theme Change of Direction is present in Lovesong</p>	<p>INTRO</p> <p>Overview of how the theme is present in Lovesong</p>
20 mins paragraph YOU WRITE THREE	<p>ELEMENT 1</p> <p>POINT: The theme can be seen through use of (Element 1) to show....</p> <p>EVIDENCE: Name the moment from Lovesong you are using and describe the use of the element – use key words.</p> <p>EVALUATE: How does this show the theme of Change of Direction?</p> <p>Aim for 3 PEEs Your three examples could be from three different moments in the production or all from the same or two from one moment and one from another.</p> <p>Remember to include reference to your bibliography</p>	<p>MOMENT 1</p> <p>POINT: In (moment 1) the theme of Change of Direction can be seen through the use of (element)</p> <p>EVIDENCE: Describe the use of the element in this moment – use key words.</p> <p>EVALUATE: Explain how this communicates the idea of Change of Direction</p> <p>PEE 1: Element 1 shows this.... PEE 2: Element 2 shows this... PEE 3: Element 3 shows this...</p> <p>So here you are discussing how Change of direction is communicated through your three chosen Elements within ONE moment</p>

P	Discuss your element and what is being shown	Describe
E	Describe the moment in specific detail	Analysis
E	Evaluate – how does this communicate/connote the theme ...?	Evaluation

3 paragraphs / Try and make 3 points in each / Spend 20mins per paragraph

PERFORMANCE & RELATIONSHIPS	PRODUCTION & REPERTOIRE
<ul style="list-style-type: none"> o pace o dynamics o timing o musicality o voice o movement o gesture o character o spatial awareness o performer to performer o contact work o performer to space o performer to audience o performer to accompaniment o placement and role of audience 	<ul style="list-style-type: none"> text o choreography/direction o score/music o content o genre o style o set, staging and special effects o costume, hair and makeup o lighting and multimedia o sound

P	<p>The directors made a strong visual symbol by using a bed as one of the main pieces of set. <i>'One of the first ideas that came to mind in the initial development sessions was of a scene where the bed they have shared over 40 years gets to tell its story.'</i> (Insert your source here)</p> <p>One moment where the bed is used as a focal point reflecting the chaos in the mind of Maggie and Billy is when the older Maggie is lying on the bed writhing as if in agony.</p>
E1	<p>Sian Phillips recoils on the bed as if in agony, her arms are outstretched with staccato and sharp movements, sitting upright and then falling back on the bed she slowly rubs her hands over her legs in jerky movements as if to ease away the pain. She lies flat on the bed holding out her arm when the younger Maggie emerges from the bed as if being pulled out by her, the younger Maggie rolls on top of the older as they make body contact and the older Maggie disappears into the bed.</p>
E2	<p>The direction here through the use of physical theatre effectively conveys different aspects of the relationship between Maggie and Billy showing the present chaotic situation of illness and pain while contrasting it with the longing of both characters to return back to a time of passion and intimacy, a time for them which was ordered and routine. The directorial decision to use the bed as a permanent visual symbol also allows the audience to accept the fluid playing with time throughout the play.</p>

WHAT YOU CAN BE REVISING:

This whole activity is so plannable in advance ... you know all the elements (you will pick the three you talk about from a list provided in the exam) – watch the work, focus on the key moments and then ensure you have complete detailed SCENE ANALYSIS SHEETS for each of the key moments.

ACTIVITY 3:

THINGS TO REMEMBER:

This activity requires you to recommend one of your chosen practitioners' work to headline a performing arts festival in response a statement that will be given to you in the exam (usually there is a link between the statement and the theme you have been given). In order to do this you have to compare and analyse both practitioners' performance and production repertoire. There has to be some sense of investigation and comparison of the practitioners' work and you need to reach a conclusion at the end of the answer.

THE STATEMENT

Understanding the statement is the most difficult thing in this Activity. We have built in some planning time for this answer. Make sure you understand it and interrogate it in as much detail as you can.

GENERAL COMMENTS

- We suggest you use examples here from To Be Straight With You and/or Dead Dreams and then Things I Know To Be True (and Lovesong at a push).
- If you are talking about a production you have already mentioned, then at least ensure you are talking about DIFFERENT key moments.
- Make sure you know the key moments and how performance elements are being used to communicate meaning (and what meaning) You will have to ensure you respond to the statement they give you
- Look back at the scene analysis sheets. Make your own scene analysis sheets for all the moments from LOVESONG that we covered.

WHAT YOU CAN BE REVISING:

You know the statement will have a loose link to the theme, so at least revise these productions in relation to the theme given. Also ensure you know when the work was created, when it toured and who were the creatives and the performers. You will need to state their names

Tips for Consideration for Activity 3

1. Ensure that you respond to the statement (in whatever way you can – it usually links to the theme)
2. Make sure you define what you perceived the statement to mean before discussing how DV8 and Frantic's performance and production repertoire link to the statement.
3. Make sure there is a sense of comparing and contrasting the companies.
4. Ensure you reach a conclusion at the end, and justify your reasoning throughout the answer
5. You do not need to discuss the whole production just one or two selected moments.

EXAMPLE STATEMENTS

Could you unpick and decode these?

We live in a rainbow of chaos

In order for the light to shine so brightly, the darkness must be present

Nothing strengthens authority so much as silence

Intro	15 minutes	Open with a definition as to what you perceive the statement to mean. with a clear statement as to whether your practitioners both have relevancy to the quote. It doesn't matter if they both do or not, make a statement identifying what you think – something like, “ <i>Both Frantic Assembly and DV8’s work relate to the given statement and there are many elements to their work which I believe coincide with it.</i> ” Then go on to give a brief overview of examples of their work which links to the statement.
PARA 1	15 minutes 2 good PEEs	Within this paragraph, you are fully examining the performance production repertoire of one of the two companies. You are Linking 2 pieces of their work to the statement and talking about the ways in which the company links.
PARA 2	15 minutes 2 good PEEs	Within this paragraph, you are fully examining the performance production repertoire of the company. You are Linking 2 pieces of their work to the statement and talking about the ways in which the company links.
CONC.	15 minutes 2 good PEEs	Within this paragraph you are offering a clear overview of which company you would recommend for the arts festival with clear justification as to why. Make one more conclusive statement that relates to the quote.

INTRODUCTION



The statement, ‘a rainbow of chaos’, is a highly relevant and suitable slogan for the festival in relation to my chosen practitioners Frantic Assembly and Kneehigh Theatre Company. For me, the motto suggests a presentation not of a realistic world or representation of life but an ‘impression’ of life or a character showing many contrasting facets as does Paul Cezanne in his paintings. Both of my chosen practitioners use individual stylistic features that convey a sense of highly theatrical concepts that give the audience a clear experience of a ‘rainbow of chaos’ in presenting us with, in relation to LoveSong, an intimate personal relationship, or with Tin Drum, a commentary on a wider social and political aspect of modern day life.

PARAGRAPH 1 (DV8 or Frantic)

Try to embed contextual points within your PEE

P	<i>AN EXAMPLE OF HOW THE STATEMENT RELATES TO THE PRACTITIONER WITH A CLEAR REFERENCE TO A SPECIFIC PIECE OF REPERTOIRE. BRIEF EXPLANATION OF THE MOMENT THAT RELATES TO THE STATEMENT</i>	Describe
E	<i>CLEAR ANALYSIS OF THE SCENE/MOMENT THAT IS MENTIONED WITH A DESCRIPTION OF WHAT THE PRACTITIONERS INTENTIONS WERE</i>	Analysis
E	<i>A SUPPORTIVE QUOTE WHICH UNDERPINS THE POINT THAT YOU ARE MAKING. REFERENCE TO PRODUCTION ELEMENTS RELATE TO QUOTE TO THE PERFORMANCE (AND MOMENT YOU ARE REFERRING TO) THEN LINKING IT BACK TO THE STATEMENT</i>	Evaluation

EXAMPLE

P	DV8 are also hugely relevant to the quote due to fact that they wanted to portray the idea of self-power within their work, especially in 'To Be Straight with You'. Throughout it can be seen that people have been discriminated against based on their sexuality or other issues relating to them being part of a minority.
E1	In the scene, 'Stabbing in Hull', the young boys' father tries to have extreme authority over him as he disagrees with his sexuality to the point that he stabs his own son. He will not allow what happened to him to affect his life which links perfectly to the quote 'Nothing strengthens authority so much as silence' as his father can no longer have authority over him due to the fact that he has stood up for himself. Even an act such as stabbing his son will not regain authority further supporting the statement - the boy overcomes his negativity and builds himself back up as he wants to move forward from the events.
E2	The idea of this can be seen from the quote, "It's an interesting point, if you make homosexuality visible – like race, like disability, like gender – then it is extraordinary how unsafe most gay men feel." (Julie Bloom, 2008). From this, a hugely important issue can be seen where it is clear within society that minority groups are discriminated against widely and that they know just how extreme people can be to the point of danger. There are a number of production elements within this scene specifically that show how standing up for yourself is powerful. For example, movements from the character are linked directly with personal power such as fast skipping at the end, showing how he has not let his father affect him.

PARAGRAPH 2 (DV8 or Frantic)

Try and embed contextual points within your PEE

CONCLUSION – final recommendation

Within this paragraph you are offering a clear overview of which company you would recommend for the arts festival with clear justification as to why.

Making a case for Practitioner 1 and whether or not you would recommend them for the festival. P = This is why I believe that the practitioner is suitable for the festival. E1 = Clear example from their work as to why you would want them to perform as part of the festival. E2 = This is how the specific example relates to the statement.

Making a case for Practitioner 2 and whether or not you would recommend them for the festival. P = This is why I believe that the practitioner is suitable for the festival. E1 = Clear example from their work as to why you would want them to perform as part of the festival. E2 = This is how the specific example relates to the statement.

End with a clear and definitive decisions as to which Practitioner would be better suited and why. P = This is the practitioner I would use. E1 = This is the reason why I have chosen them. E2 = This is the impact their work would have on an audience in relation to the statement.

Conclusion

Make one more conclusive statement that relates to the quote and link it to the suitability of one of the company's.

“Overall, both of the practitioners could be used at the festival however, I personally believe that the best choice would be to use DV8 and their play, ‘To Be Straight with You’. This is because, throughout, the main element is being powerful within yourself which links directly to the quote as characters do not allow authoritative power to affect them as they speak up and do not remain silent.”



REMEMBER THE THREE PART (+) STRUCTURE TO ALL YOUR WRITING.

This is what you could be practicing from now ...

You have 3 hours.

Activity 1:

(The Unreturning, To Be Straight With You)

40 minutes

Activity 2:

(Lovesong)

70 minutes

We will then have a ten minute ‘comfort break’

Activity 3

(Things I Know To Be True, Dead Dreams or To Be Straight With You)

70 minutes

REMEMBER

Analysis = Picking out key ideas or concepts and being able to say how these were explored by the directors, performers or designers – describing in detail utilising subject terminology.

Evaluation = Forming a judgement about whether an idea or performance element has worked or not with effective supporting evidence.

CONNECTIVES					
Emphasis	Add ideas	Sequencing	Comparison	Cause & effect	Giving examples
Above all, indeed, in particular, moreover, furthermore, notably, significantly	In addition, another reason, furthermore, equally important is..., moreover, another essential point..., to elaborate	eventually, secondly, meanwhile,	Similarly, likewise, despite, although, otherwise, equally, alternatively, however,	therefore, thus, consequently	For instance, Such as, this would illustrate/ represent/ demonstrate/ Characterise, Such as, This is demonstrated by,

Sentence starters that Analyse Confidently

- This means...
- This shows...
- This illustrates
- This depicts...
- This conveys...
- Without doubt...
- The main idea is...
- The most important point is...
- This answer explores/discusses/analyses...
- The issue focused on in...
- The key aspect discussed...
- One of the many themes....
- The central theme/premise....

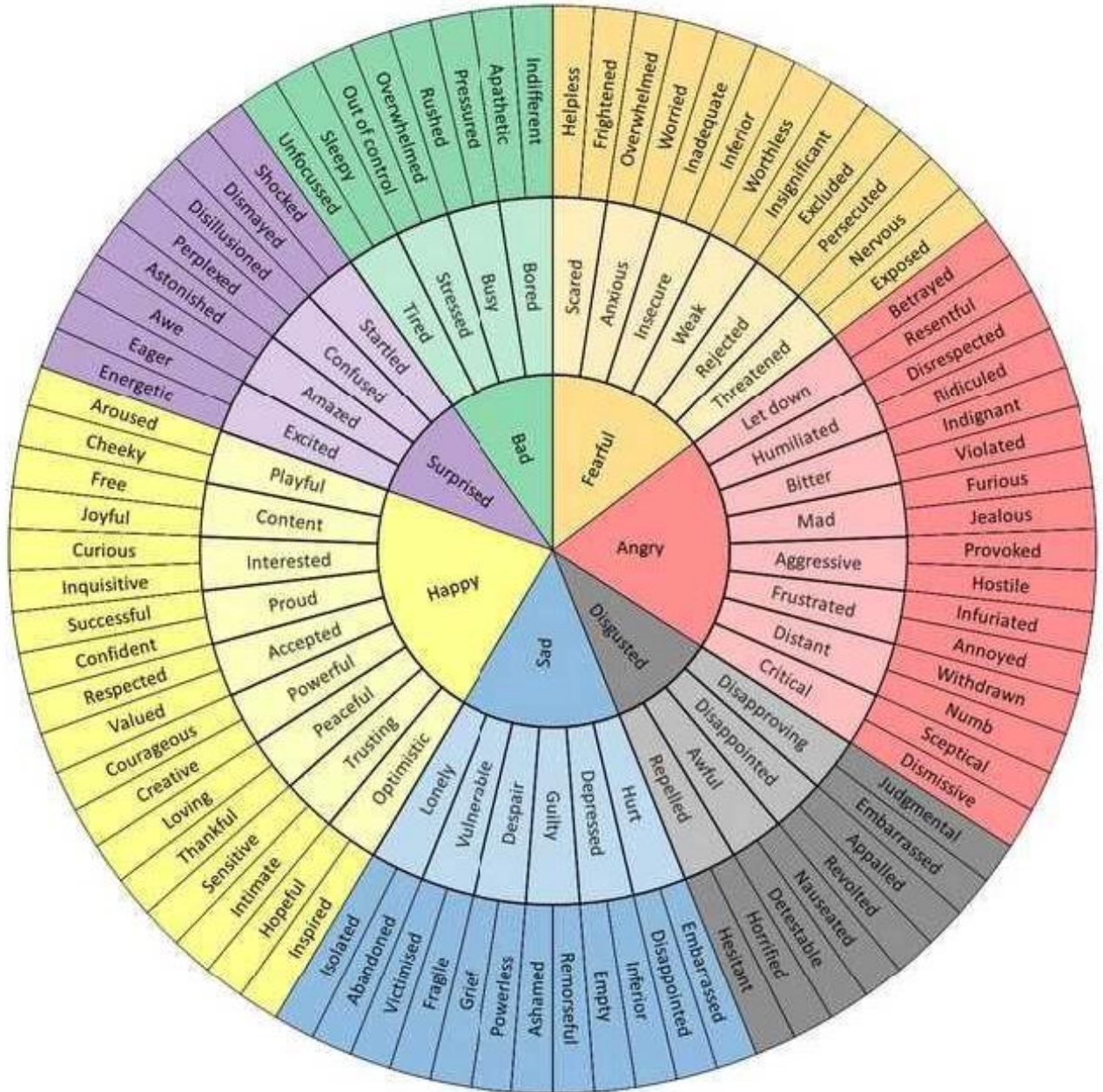
Possible interpretations

- It can be inferred that...
- This implies that...
- This suggests...

Sentence starters that Evaluate

- I believe that this will
- By creating this atmosphere...
- By performing the movement in this manner...
- Exploring the theme in this way...
- In conclusion, I believe...
- This draws parallels with...
- The topics/issues/themes are...
- The role/message was communicated by...
- The technical elements provided...
- The playwright/director questions the view that...
- The playwright/director identifies...
- This is exemplified by...
- This performance techniques demonstrates...

WORD WHEEL:



BIBLIOGRAPHY

Harvard Referenced | Web sources – remember to put (Date Accessed) | Only use sources you have actually looked at.

YOU HAVE TO PRODUCE THIS IN ADVANCE AND TAKE IN A HARD COPY INTO THE EXAM (to be handed in AND MARKED)

SOME HELP:



Education Packs for Dead Dreams of Monochrome Men, To Be Straight With You – DV8.
www.dv8.co.uk

Articles to read:

<https://www.theguardian.com/stage/2008/oct/27/dv8-straight-with-you>

<https://www.dv8.co.uk/projects/can-we-talk-about-this/foreword-by-lloyd-newson>

<https://www.theguardian.com/stage/2012/mar/13/dv8-can-we-talk-about-this>

http://www.theargus.co.uk/magazine/interview/11742491.Lloyd_Newson_on_meaning_and_movement_in_physical_theatre/

<http://www.officiallondontheatre.co.uk/news/backstage-pass/article/item137116/the-big-interview-lloyd-newson/>

<https://theatreanddance.britishcouncil.org/artists-and-companies/d/dv8-physical-theatre/>

<http://danceworks.net/inspiration/dance-companies/dv8/>

<http://www.bbc.co.uk/education/guides/ztfk6sg/revision/1>

Clips to watch:

[Search YOU TUBE FOR DV8 “To Be Straight With You” and “Dead Dreams of Monochrome Men”](#)

Interviews:

<https://www.dv8.co.uk/pages/interview-dance-now-lloyd-newson-on-dance>

<https://www.dv8.co.uk/media-portal/explore-our-work/can-we-talk-about-this/hear-from-the-performers>

**frantic
assembly**

State:

Live Theatre Performance of The Unreturning – Nuffield Theatre, Southampton – 11/10/19

Education Packs for Lovesong, Things I Know To Be True – Frantic Assembly.

www.franticassembly.co.uk

Articles to read:

<https://theatreanddance.britishcouncil.org/artists-and-companies/f/frantic-assembly/>

<https://www.franticassembly.co.uk/>

<https://www.theguardian.com/stage/2005/may/16/theatre2>

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Interviews:

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