

Plan

- Tatto → • racist rant
- Funeral scene

contrast to Garden Boy →

• Telling story

• singing song.

On the 22nd of April 2014, I saw *Home*, at The Shed, part of the National Theatre. Created and directed by Nadia Fall, the play explored life for the 'hidden homeless' in an East London temporary accommodation unit, Target East. *Home* focussed on real life hardships for young people: drug abuse, domestic violence, and gang culture. The play was written in verbatim, with the dialogue taken from real interviews with real homeless young people, adding to the authenticity. The script was written in such a way that the play was an interview: the characters answering questions from an 'invisible' interviewer, looking directly out at the audience when they responded, as if we had asked them the questions, breaking the fourth wall and connecting us with the characters. The actor Toby Wharton played two characters: Tatts, an argumentative young man who found trouble in gang culture, and Garden Boy, a young man who was kicked out of home for suffering from anxiety and depression.

1

alt. role.
compar. of status & physical characteristics
However, Toby Wharton used performance skills to play the character of Garden Boy in huge contrast to his presentation of Tatts, still creating a successful response from the audience. The first time we saw him, two other characters had lead the invisible 'interviewers' out into Target East's small garden. He was bending down, down stage right, miming tending to some plants by slowly and gently forming a mound of soil, and miming taking a pot plant and planting it. His levels, low and kneeling on the ground, instantly contrasted to Tatts, who often stood up and pointed up, straight out at the audience, using his height threateningly. This low level symbolically displayed Tatt's weak and timid disposition, and mirroring his low level in society. As he stood up, he stood with his legs and feet together, contrasting to Tatts' open and extroverted sitting and standing position. He began to talk, explaining his situation in a much more gentle tone to Tatts'. As he said the line "And then the stress of it got too much and I started spiralling," he looked out, directly to the audience. This caused us to form a connection to his character, empathising with his struggle. As he said the word "spiralling," he mimed a spiral in front of him with his finger, moving gently, in contrast to Tatts' rash and sharp movements. Garden Boy was clearly more timid and shy than Tatts, shown by, as he continued to talk, he jammed his hands protectively into his pockets and turned his feet slightly inwards, in an introverted position.

clear exp. & compar.
detail
Later in the play, Wharton built more contrasts between his two characters of Tatts and Garden boy. A subplot running throughout Home was the fatal stabbing of a resident, Daniel, a close friend of Tatts. In the scene where the residents held a memorial BBQ and service, marking the first anniversary of Daniel's death, we see another side to Tatts: grieving and in mourning. However, he continues to act rashly and angrily. The memorial scene was a busy scene on stage, with all actors on, facing outwards to the audience so we could see their expressions clearly. The priest stood, facing them with his back to the audience. Tatts was downstage left, holding a hot dog in one hand and clenching the other again in a fist, a characteristic he displayed when he felt agitated. As the priest said "We pray for peace in our community," Tatts looked down at his feet, so the audience could just see his furrowed brow. He began tapping his foot again, quickening the pace until the line priests line of "Bind us together Lord," where Wharton abruptly looked up, span round and hurled his hot dog across the stage into the audience. He did this angrily, swinging his arm back forcefully and grunting as he let go. His obvious grief had clearly overcome him and, although he shocked the audience, we sympathised as he clearly has not been given the support he needed to mourn. Wharton then stormed off stage, taking quick, short strides, almost jogging, not saying a word.

Contrasting to this outburst of emotion, Garden Boy remained fairly shy and timid throughout the play, trying not to make his mental illnesses too obvious. In a song, where Garden Boy expressed his fight not to commit suicide, Wharton made this character much more timid than Tatts, by making him stationary, standing on the ground with his feet turned in. On the line "Littel white pills," Wharton looked up at the ceiling, almost pleading with God, and his voice shook, his pace slow and drawn out. He paused after the line, and screwed up his eyes as he slowly brought his head back down, and when he opened his eyes, looking straight out at the audience, they were emotionally glistening with tears. However, he remained with a slight, dawn out and forced smile on his face, obviously trying to suppress or cover his emotions.

In conclusion, throughout Home, Toby Wharton used his acting skills to present his two characters of Tatts and Garden Boy in contrasting manners: the first being violent, surly and threatening, prone to

emotional outbursts, the second seeming timid and shy, with obvious emotional pain which he was unable to express. This contrast contributed to creating affectiveness, as the characters were polar opposites of each other.

Overall

Clear assessment of the performer's use of acting skills to create two different characters. Great range of details may have been helpful.

A02. ~~Assess~~ ^{Assess} understanding of style and production aims.
Purposeful references to specific aspects.
Mainly clear expression.

A02 = 13 ✓

A04.

— an appropriate production.
(2me) Sound critical appreciation of the performer's acting.
Purposeful assessment of the success of the performer's creation of two characters.

A04 = 25 ✓

38 ✓

Curious Incident of the Dog in the Nighttime

14th October 2013, Apollo Theatre, London

Marianne Elliott, Mark Haddon. Chris- Mike Noble Ed- Trevor Fox Siobhan- Rakie Ayola Amanda Drew- Judy (mum)

- Intention: Portray life for an Asperger's teenager- struggles communicating, overwhelming

Physical ensemble to create C.'s world, lighting, naturalistic acting at points- for relationships etc

Story of Christopher's attempt to solve murder of dog, leading him to finding mum, passing exams

- Themes: Family, Asperger's (difficulties), discovery, journeys

Context-->Aim-->How(GBM)--> Audience

Key moments:

- **Family/ Relationships:** 1) Hands- In police station- stage is silent (contrast) Ed hesitant as walks, makes direct eye contact, slowly stretches out hand- believable hesitancy (Chris previous rashness), but he responds: ignores eyes, shows difficulties
2) Letters- Christopher gets overwhelmed- thrashes, arms outwards, defensively, eyes screwed up, groaning wretches, mimes throwing up, hands on stomach, eyes still closed- overwhelmed. Falls to ground and lies in a ball, levels- emotionally broken= low level. Ed walks in, stops walking, sees Chris "Christopher? Christopher?"
Tone= angry at first, concerned. Anxiously walks towards son, head turned slightly eyebrows furrowed- confusion. sees letters-
"Oh shit. Oh Christ"-
Genuinely panicked, grabs head with hands- mirrors C himself- never had to deal with this before.
"It was an accident" "I don't know what to say... I was such a mess... I said she was in hospital"-
Fast pace, uncertain, strained. Talking stunted steps, shuffling. Approaches Christopher. Bends down- tone changes on
"Christopher we need to get you cleaned up ok?"
more gentle- paternal instinct. Stage is silent as hold christopher

3) Siobhan- Acts as guide

"you need to open in at read it

treats C how he wants to be, **Professional relationship**, Proxemics at beginning of scene- Keeps distance (professional) Eyes always on him, voice soft and sincere

"Well? What does it say?" "Oh, thats just. That's terrific Christopher"

- Arms stretched outwards, wants to embrace him, can't because of autism and job.

"I know it is. How's your dog" "How are you getting on with your father"-

Shift between topic isn't awkward-no international change, C. won't dwell on results- very understanding.

C: "I'll take A level physics and get an A grade... then I'll get a first-class honours degree"-

Rocks on balls of feet, eyes wide open, but not looking at S.- in a dream, no eye contact- Intention (Asperger's)

"I hope so"-

flatter, no false hope.

"Does that mean I can do anything Siobhan" x2

Needs guidance, wispy voice, eye contact with audience, Siobhan timidly steps forward, no speech, C turns round, eye contact.

- **Physical theatre:** 1) Spaceship-
- "Could you please, just, give it a bit of a break, mate. Please"-
- slow and worn out-
- Contrast to "and know there was no one else near me for thousand and thousands of miles"-
- "Lie on the lawn and look up at the sky and i put my hands round the sides of my face so i can't see... and i can pretend i'm in space"-
- ensemble lift christopher onto shoulders, gracefully- as if he is flying- makes it believable (engaged in c.'s world). C. looks relaxed- shows comfort zone- hands behind his head, feet crossed.
- "And all I could see would be stars"-
- Sits up on shoulders of ensemble- excited- big eyes, points to stars.
- 2) Train station- Create crowd of people at station- Voices around
- "Warning CCTV in operation" "Caution wet floor" "Refreshingly different." etc
- ENSEMBLE- large strides, walking on grid- sharp, fast paced, focused, concentrated, robotic.
- expression: C. the only one showing emotion- (panic/ fear)
- C- Initially relaxed "and that was how i found the station". Swallowed by ensemble-chaotic atmosphere.
- Sudden change- disorientated, staggers, out of time, panic expression (wide eyes, eyebrows raised, mouth slightly open) Shows C. finds society overwhelming, insight into world of Asperger's.
- Aftermath: C. falls to floor, exhaustively, Raises legs to chest and waps arms round, protective, childlike, Rocks (common A. trait), detailedly rests head on knees- security, ensemble go off, stage silent- contrast- in C.'s head

Home
22nd April 2014, The Shed at National Theatre, London

Nadia Fall, explores life in East London temporary accommodation, hardships for y/p (drug abuse, domestic violence, gang culture)

Verbatim from interviews with real people

docu-drama, naturalistic acting with epic theatre conventions, "hidden homeless,"

- incorporates music to express emotions that can't be articulated.

Michaela Cole- Young mum/ Portugal Gershwyn Eustache jnr-Bullet Kadiff Kirwan- Bullet/ Ex resident Sharon, Ashley McGuire Jade- Grace Savage Antonia Thomas- Eritrean girl/Asian mum Toby Wharton- Tatts/ Garden Boy

Context-->Aim-->How(GBM)--> Audience

Emotion- Sympathy, fear from violent response, shock-

Memorial scene- for Daniel, busy stage, all characters on stage, priest stands with back to audience, talking in a monotonous tone as he says:

"We pray for peace in our community... We are all human beings, loved and loving.. Bind us together lord"-

Tatts- gritting jaw fist clenched, looking down at feet, obvious emotion, looks up- eyes screwed up and brow furrowed. Violently throws his hot dog across the stage into audience- overwhelmed and storms off:

"Bind us together lord."

Ex- resident- looks at Sharon, concerned, himself angry, shoulders brought up, looks stiff, stares straight at vicar and curls top lip, follows Tatts- emotion.

Emotion- empathy, compassion, pride in her strength Eritrean girl-

"Three boys and I" moves hands around, as if trying to explain, voice breaks and has to repeat "three boys"- into his arms, closes eyes, audience see her vulnerability.

feet turned in and shoulders low, looks from floor to audience.

They have two rooms and we are four"-

pace quickens, sounds panicked.

"Is not possible to sleep for three, they say two, two"

mimics voice of the men.

"I got on my knees and I pray, which one is good man that does not touch me"-

Looks up to God, long pause before "touch me"- shows pain. Vulnerable and scared, levels.

"They say ok, ok why don't you choose me? Why don't you choose us"-

imitates voice, makes her voice gruff.

"Can you go out please?"

Pulls on jumper, protectively covering herself, looks small and childish

"Inside the lorry there is a place, you know, they know they put us something in something, you cannot breathe"

Lies down on floor, arms crossed over, almost in a funeral position, slows breathing. Song

"Oh Lord, are you walking with me" emphasises Lord, gets onto knees, palms open for the first time, shows religion and faith.

Emotion- Humour, developing to shock and then to sadness and sympathy

Portugal- Audience feel sorry for her vulnerability, appears childlike "You're gassed bruv

playing with hair, sitting crossed legged, then tone turns darker as talks about her boyfriend:

"He took the piss... i say the piss cos i was very young,"
looks out at the audience, gestures with open hands, trying to make us understand. feet turned in, childlike, she seems very young.
"He cheated on me.. but it weren't just any chick he beat, it was the nastiest skankiest chick, the grimeiest chick in the whole of the fucking east."
Voice builds up: pace quickens and tone gets more and more powerful, sounds pained and hurt, fast, quick, hand movements, shunning the other girl. Then pace drops right down:
"He caught chlamydia and we had sex therefore I caught chlamydia"...
"I just had sex with him. Cos he's my boyfriend so I don't think anything like "Oh he's messing about"... "I fell pregnant and i had a miscarriage"-
Says it all matter of factly, but pulls arms up around her body.
When her boyfriend walks on stage: turns round fast, giggles, despite the pain, He reaches out to her and fall

Bullet- Getting shot-

"After jail I got shot outside my house on the doorstep. Man got shot outside my house angry- hits chest on "my," looks directly out at audience, face screwed up.
"I knew it went in but I knew it wasn't in"-
Hold side where he got shot. Starts to rap-
Dunno, I used to think i was invincible"
- uses whole space with wide, open body language, trying to show control.
"I'm a victim"- throws hands up at air almost in disbelief. "Bastards put a Bullet through my rass"-
Thumps side, words run together
"I could cuss the same me from the past," loss of control, running around manically

- He slows down... *'sometimes I just wish it's better that we weren't here, or better that I weren't here...'*
 - stops in his tracks, returned to the slumped position,
 - looked straight to the audience- direct, intimidating
 - On the words 'I weren't here' his voice broke, and tears shone in his eyes

Tatts- Rasict rant:

Direct eye contact with audience:

"Round this area,"
threatening pointed straight at an audience member, with a clenched fist, all showing his anger.
Then defensively and quickly drew his hand back and gestured to his chest :
"I ain't racist or anything."
voice got louder and louder, and he gestured with more and more emphasis and speed.

Tone: quite comical on "I ain't racist or anything" to dangerous and threatening by
"But the problem is it's out of control now."

Fast pacing: on the line "the majority are now the minority walk without direction,
"It's a piss-takers country. Bunch of mugs like," sat back down on the chair and sighed, defeated.